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The Poetic Image of Water in Jāhilī and Andalusian Poetry; A Phenomenological Comparative Study

ALARDAWE, RANIA,MOHAMDSHAREEF,S

The Poetic Image of Water in Jāhilī and Andalusian Poetry;

A Phenomenological Comparative Study

Rania M. S. al-Ardawe

**A thesis submitted to the University of Durham for the degree of Doctor of Philosophy
in the School of Modern Language and Culture**

2016

وَأَنزَلَ ٱللَّهُ عَلَيْكَ ٱلْكِتَٰبَ وَٱلْحِكْمَةَ وَعَلَّمَكَ مَا لَمْ تَكُن تَعْلَمُ ۚ وَكَانَ فَضْلُ ٱللَّهِ عَلَيْكَ عَظِيمًا ﴿١١٣﴾

سورة النساء

"…Since God has bestowed upon thee from on high this divine writ and [given thee] wisdom, and has imparted unto thee the knowledge of what thou didst not now. And God's favour upon thee is tremendous indeed." (The Holy Qurʾān, 4:113)

Abstract

The subject of the poetic image in Classical Arabic poetry is considered to be one of the most controversial topics in contemporary literary criticism. A great deal of attention has been directed towards this subject in literary and critical studies through the application of different approaches. Such images require knowledge of the nature of classical poetry and the nature of the Classical Arabic language. It also requires knowing the imaginative and rhetorical potentiality of the poetic image as well as its role in conveying human culture and consciousness. An understanding of Western and critical approaches and the possibility of applying them in the study of poetic images in Classical Arabic poetry is also essential.

This thesis studies and analyses the poetic image of water between the Jāhilī and Andalusian eras through the application of Gaston Bachelard's phenomenological approach. Through this analysis, the study aims to achieve the following points: (1) examining the nature of the poetic image in the Arabic and Western critical studies; (2) understanding the phenomenological approach generally, and that of Gaston Bachelard in particular, and how to apply it in the analysis of the poetic image of the imagination of the four primitive elements in European literature, especially the poetic image of water; (3) applying Bachelard's approach to the poetic image of water in Jāhilī and Andalusian poetry as a model; (4) concluding with an analysis that measures Arab poets' awareness of the universe in the two focal eras and the impact of religion, culture and the environment on that; and (5) comparing the ancient Arab imagination regarding water to Western perceptions undr the shadow of Bachelard's ideas in his analysis of the poetic image of water.

To achieve these aims, this study provides an analysis of some examples from Jāhilī and Andalusian poetry according to the divisions of Bachelard's phenomenological approach to the image of water in poetry. A qualitative comparative approach is used in the analysis.

The results show that 25% of poetic images of water in the Jāhilī and Andalusian eras were archetypal; 62.5% of these were cultural and changeable images arising from religion, culture and geographic environment. Moreover, 12.5% were primitive images and were displaced from the Arabian imagination for the same reasons. The study also emphasises that there is a remarkable similarity and agreement in many of the images between the Arab human imagination of water specifically and the European imagination, which Bachelard offered in his analysis. This proves the hypothesis of the study that there is a connection in human consciousness across civilizations, regardless of the impact of religion, culture and geographic environment.

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Declaration

I, Rania M. S. Alardawe, herby confirm that the composition of this Ph.D thesis is entirely my own work.

Rania M. S. Alardawe

<u>Statement of Copyright</u>

Rania M.S. Alardawe

<u>Dedication</u>

إلى لُغتِي العَربِيّة، عِشقِي المُتجَدِّد

For my mother;

No more tears, it is time for smiling now!

For my father's soul;

I am your living lily flower

For my friend Amani Bawazir;

Will be together forever.

For my dream;

The power is you!

Acknowledgement

Praise and gratitude be to **ALLAH**, the Lord of creation and words, and peace and blessing be on his Prophet Muḥammad, his family, his companions, and those who rightly follow them.

This thesis owes greatest thanks and appreciation to Allah Almighty, the inspirer, as well as those who have contributed to this field of critical and literary studies. I greatly appreciate their work and their helpful discussions.

I thank my country, the Kingdom of Saudi Arabia, for granting me a scholarship and giving me this opportunity to study in the United Kingdom. Despite all the difficulties that I have faced, I consider this to have been one of the best experiences in my life so far in terms of the richness of knowledge and life skills I have gained.

From the bottom of my heart, I thank Professor Paul Starkey, my supervisor. If it was not for him, after the help of Allah, I would not have been able to complete this thesis. He was the most patient and devoted supervisor. I owe him my respect and gratitude, and I pray that he will have the health and strength to teach and guide more students and researchers around the world.

My deepest thanks must go to my beloved mother; throughout my research journey, she inspired and encouraged me, and has driven me to be successful throughout my life.

I also want to thank my dear friend Amani Bawazeer; she is a loyal friend and was always generous with her time, advice and help.

I am grateful to every member of my family for supporting me, in particular my brother Ahmad Alardawe, who highly supported and most encouraged me most to study in the United Kingdom.

My special thanks also go to my friend Haneefah Al-Tayyar, who never let an opportunity to help or encourage me pass her by, and who stood by me through thick and thin.

My special thanks go to the rest of my friends who were always there with kind words and faithful prayers.

Finally, I would like to thank Durham City and its kind people who have respected my religion and culture and shown me a wonderful model of a well-mannered society.

The Researcher.

The System of Transliteration

Name	Transliteration	Detached
ʾAlif	ʾ / ā	ا
Bāʾ	B	ب
Tāʾ	T	ت
Thāʾ	Th	ث
Jīm	J	ج
Ḥāʾ	ḥ	ح
Khāʾ	Kh	خ
Dāl	D	د
Dhāl	Dh	ذ
Rāʾ	R	ر
Zāy	Z	ز
Sīn	S	س
Shīn	Sh	ش
Ṣād	ṣ	ص
Ḍād	ḍ	ض
Ṭāʾ	ṭ	ط
Ẓāʾ	ẓ	ظ
ʿAyn	ʿ	ع
Ghayn	Gh	غ
Fāʾ	F	ف
Qāf	Q	ق
Kāf	K	ك
Lām	L	ل
Mīm	M	م
Nūn	N	ن
Hāʾ	H	ه
Wāw	w/ū	و
Yāʾ	y/ī	ي

Note:
- The names of Arab authors whose works have been published in English are spelled as they appear on the publication without applying this transliteration system.
- The Arabic names will not be in Italic, but other Arabic script will be.

Chapter One

Preliminaries

1.0 Introduction

This chapter consists of seven sections. Section One discusses the reasons that persuaded the researcher to embark on the topic discussed. Section Two presents a statement of the main purposes and the objective of the thesis and sets out the underlying research questions. Section Three illustrates the scope and limits of the study. This is followed by Section Four, which lists the main hypotheses to be investigated; Section Five then identifies those who should benefit from this study, while Section Six explains the methodology. Finally, Section Seven lays out the overall plan of the study and outlines its main parts.

1.1 Rationale behind the Study

Certain motivations led the researcher to approach this topic. Firstly, in the course of my reading, I found that the topic of the poetic imagery of water in Classical Arabic literature was likely to yield new insights with regards to literary theory and practice in general, especially when a phenomenological analysis was applied to their usage. Giving due attention to the imagery of water was assumed to be an inevitable component of the task of understanding the poetic core of Classical Arabic literature. To the best of my knowledge, studies of the poetic imagery of water in Classical Arabic poetry from a phenomenological perspective are rare, if indeed any exist. I discovered during my work teaching Classical Arabic literature pre- and post-Islam and modern literary criticism at the King Abdul-Aziz University in Saudi Arabia that poetic imagery is one of the central issues in the field of literature, and as such needs to be studied and given further consideration, particularly when it is used to indicate a phenomenological purpose, as set forth by Gaston Bachelard (for more details about the

phenomenology of the poetic image and Gaston Bachelard's theory, see Chapter 4). Another reason behind selecting the specific poetic imagery of water is that water is the element that often represents the human imagination in different cultures, so it seems to be the golden key to literary heritage, and can explain several similar literary phenomena. Deciding to work on the imagery of water in light of a comparative reading of pre- and post-Islamic poetry did at least give me a sense of how much people, regardless of cultural and political differences, have the same dreams, imagination, feelings, hopes, concerns and pains. My reason for choosing the two specific periods of poetry for study – Jāhilī and Andalusian – was influenced by the realization that there is always a need for more comparative research in the field of Classical Arabic literature, especially in understanding how it has helped build a stereotype of Arabic culture within Western studies. Also, presenting a wide span of Arabic poetry seemed to be a wise way to represent how poetically beautiful and civilized the character of the Arabs has been throughout their different cultural stages (for details of Arab civilization in al-Andalus, see Chapter 2). It is hoped that this dissertation might send a message that the dark example of the Arabs, now embodied by such organisations as ISIS, is not the true face of Arabs and Muslims. Finally, the researcher wanted to investigate how Bachelard's phenomenological approach can be used to view the imagery of water in Arabic poetry, and thereby to ascertain to what extent changes in terms of culture and religion have actually affected the consciousness of Arabs throughout the world and during the selected eras of Jāhilī and Andalusian poetry.

1.2 Aim of the Study

The aim of this study is to examine the transformation of the poetic imagery of water through the cultural and religious changes in Classical Arabic poetry. This will be achieved by focusing on poetic images and analysing how some of them are presented as an archetype, or in relation to culture and religion.

The study explores certain literary problems that result from failing to dig behind the poetic image's existence in Classical Arabic poetry, and the different aspects of this existence in different classical Arabic eras. By comparing the imagery of water between the selected eras, the poetic image of water has in general studies been treated as a historical justification of the actions in the context of Jāhilī poetry, and a decorative image in the context of Andalusian poetry (See Chapter 3).

The study is concerned with a phenomenological analysis of a particular type of the poetic image – the poetic imagery of water – and it does not claim to offer an exhaustive enquiry into the problems encountered in the process of analysing poetic imagery using different approaches. Many studies have already dealt with various views on the issue of poetic imagery in literary criticism, yet many aspects of this area may still require further investigation. The present study is an attempt to attract literary theorists and readers' attention to the phenomenological features of poetic imagery in general in Classical Arabic poetry and to the value of the meaning of the poetic imagery of water in particular. The study will perhaps help to fill the gap in the literature concerning Classical Arabic literature (see Chapters 3 and 4).

Studying the poetic image of water in Classical Arabic poetry using a modern approach such as phenomenology raises several problematic issues in the field of literature that readers should be aware of. Failure to take account of these will result in ambiguity and many other inconsistencies. Therefore, researchers have to be sure that their readers recognize correctly where the focal meaning intended by the Classical Arabic language lies. The process of analysis and its communicative value may be hindered by errors regarding the linguistic meaning of cultural figures in verse, and as such it is the reader's duty to construct his or her understanding

in a way that explains the meaning present in the Classical Arabic language to the modern reader so as to avoid such inconsistencies. In a bid to achieve the aim of this study, the following research questions will be examined:

1- What is the nature of the poetry that has been selected for this study? (See Chapter 2)

2- What is the concept of the poetic imagery in general and in Arab thought? (See Chapter 3)

3- What is phenomenology? And what is the phenomenology of imagination and poetic image of Bachelard in relation to his theory of the four cosmological elements: water, fire, air and earth? (See Chapter 4)

4- How can the imagery of water, precisely as used in Classical Arabic poetry, be analysed using Bachelard's phenomenological application? (See Chapter 5)

5- By reading the poetic imagery of water phenomenologically, does the poetic imagery of water express the differences in the Arabic consciousness of the world in the Jāhilī and Andalusian eras? If yes, to what extent did Arabs' culture and religion affect their consciousness of the world? If no, what is the value of the imagery of water in Classical Arabic poetry? (See Chapter 5 and the Conclusion)

1.3 Scope and Limits of the Study

In order to come up with relatively adequate and generalizable results, and to narrow the scope of the study in an attempt to determine some variables and problems involved in assessing the type of text on the other hand, the present study confines itself to the following:

• Text type: poetic texts.

• Topic: poetic imagery of water in Classical Arabic poetry; a phenomenological comparative study.

• Samples: from Jāhilī and Andalusian poetry.

• Purpose of comparison: to analyse the verses and see whether the poetic imagery of water has been affected by changes in the culture and religion, or not.

• Target reader: people with at least a basic knowledge of Arabic language.

The literary eras from which the data have been selected are found to be the most relevant to the concept of the poetic image of water from the viewpoint of Bachelard's phenomenology. However, no claim is made in the current study that the imagery of water is not found in other eras of Arabic poetry; it is nevertheless more frequently found in the chosen eras. It should also not be taken for granted that the selected phenomenological theory would not work well with other types of poetic imagery, such as the imagery of fire, earth and air. Rather, this approach can be applied to all types of images in all eras of poetry.[1]

The present study addresses itself basically to emphasizing the phenomenological analysis of water imagery, which can be divided into seven forms of water, and comparing selected verses by analysing several examples of each form from the two selected eras, and examining how they were affected by culture and religion.

The present study also addresses the problems that result from ignoring the value that poetic imagery in Classical Arabic poetry has in understanding the consciousness of Arabic life as it is involved in Arabic and Western studies. Routine characteristic mythological and psychological approaches channel most Arabic studies in the same direction, which seems to include poetic imagery studies of Classical poetry. Most Western studies are engaged with the

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[1] A paper on the conflicting poetic images of earth and air in ʿAntar bin Shaddād was presented by the researcher in Doha 2015 at a conference on "Reading Classical Arabic Heritage by Modern Methods".

historical analysis of imagery in Classical Arabic poetry or argue about the issue of the sources of the imagery; however, some serious studies try to put their finger on the core of the meaning of Classical Arabic poetry through reading the figures and poetic images in the verses.[2] Perhaps the difficulties of the Classical Arabic language itself contribute to this fact.

This study does not mean to put forward proposed translations of the verses; rather, it will explain the literary meaning of the verse and present the text to the reader in transliteration, but the translated verses are those which have already been translated by Western researchers. Thus, the data of the study is viewed as a representative sample used to highlight the problems in question.

Finally, the present study is concerned with the poetic image of water as it would be analysed using Bachelard's phenomenology; however, it takes as its task the presentation of the concept of phenomenology in general, then looks at Bachelard's work in particular.

1.4 Hypotheses

This study investigates a number of hypotheses on the poetic imagery of water in Classical Arabic poetry between two eras through applying the phenomenological method of Gaston Bachelard:

1- It is hypothesized that a sound understanding of the poetic imagery of water in Classical Arabic poetry requires a comprehensive knowledge of its setting as well as that of the poetic context between the two selected eras that encapsulate the poetic imagery of water.

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[2] For example: Stetkevych. Suzanne Pinckney (1993). *The mute immortal speak, pre-Islamic poetry and the poetics of ritual.* Cornell University Press, Ithaca and London.

2- The study assumes that cultural and religious changes in Arab life affect Arabs' awareness of the world.

3- Transferring the poetic imagery of water from one culture to another results in an accurate analysis of the seven forms of water as an archetype and their related myths. An attempt to transfer all archetypes of water and the poetic imagery included in them is likely to affect the culture and religion as well as affect the consciousness of the people.

6- The changing of culture, religion and place is expressed by poetic imagery through its connection to archetype; however, some of the archetypes will be typical and similar, some will be deleted, and some will be replaced by a new one.

7- Applying Bachelard's thoughts, which he uses to analyse Western poetry, to Classical Arabic poetry illuminates the harmonic faces of Western and Eastern cultures, revealing that we have more or less the same human imagination.

1.5 Value of the Study

To the best knowledge of the researcher, there is no published study devoted to the imagery of water in Classical Arabic literature as seen through the phenomenology of Gaston Bachelard. This is the first attempt to construct a phenomenological comparative analysis of the poetic imagery in Classical Arabic poetry, and to touch on the problems caused by the effects of religion and culture on the human consciousness as seen through poetic imagery.

Furthermore, this study could also be beneficial in the field of literary criticism, given that it addresses the issue of the poetic device of imagery in the first place. In addition, this study may contribute positively to the field of applied phenomenology, particularly in Saudi universities where such studies are unintentionally sidestepped; it is hoped that this study will

be a valuable contribution to the field of comparative literature as it focuses on the nature of the differences that cultures face when dealing with the poetic imagery.

The thesis is also intended to be a source of thought and reference for students of the Arabic Literature Department at Jeddah University in Saudi Arabia who seek knowledge regarding the poetic image in general and in particular its analysis. Furthermore, it attempts to be a source of information about Classical Arabic literature for students of the Arabic Department in Durham University who are interested in comparative imagination and cultural studies, and to provide them with a background to Arabic literary criticism studies in imagination and the poetic image. Finally, this study could also be beneficial for all those who embark on the study of Arabic literature and have little or no prior background in the theory of imagination. It is also intended for the general reader in literature and culture. Because of this, technical terminology has been kept to minimum. Where specialist terms have been introduced, they are explained in the text. The importance of this study lies in also providing the reader with deep insight into the value of preserving poetic imagery as a fundamental part of the writer's message.

1.6 Methodology

Rationale for Selection of Examples

The study aims to analyse poetic imagery related to the element of water in Classical Arabic poetry, taking the Jāhilī and Andalusian eras as the sample periods. The analysis is derived from the phenomenological philosophy of Gaston Bachelard, and enlightened by his theory of imagination and the four cosmological elements.

This does not mean that the poetic image of water does not exist in other Arabic eras, nor does it mean that poetic images of other elements do not exist in the Jāhilī and Andalusian

eras. But the researcher chose the Jāhilī and Andalusian eras specifically for many reasons. Firstly, the Jāhilī era is viewed as providing the most prestigous poetic model of the Arabic language in Arabian culture, and it occurs before Islam and thereby presents the primitive Arab in terms of his beliefs and culture, as Shākir mentions (1997, p.92).

On the other hand, the Andalusian era is viewed as having been the pinnacle of Islamic civilization, representing openness to other cultures and presenting a model of tolerance and coexistence among different religions and beliefs (Menocal, Maria Rosa, 2002). Secondly, there are significant differences between the two samples geographically, culturally, and historically, which are expected to affect the Arabs' view of water and the world around them. Comparing the two is therefore expected to be revelatory, especially since the researcher thinks that neither the Jāhilī nor the Andalusian eras have been widely or effectively compared in most modern studies (See Chapter 3). Thirdly, measuring the impact of religion, culture, geographical environment, and communication with non-Arab culture on the Arabic poetic imagination is the most important aim of the study, which will be more obviously revealed in the Andalusian era.

The Umayyad age, for example, was greatly similar to the Jāhilī age in terms of the poetic imagination and the constituent parts of the *qaṣīda*, such as: *al-ʾaṭlāl*. Also, Umayyad poets followed the Jāhilī lines in *ʾAghrāḍ* (the topics) of poetry with some new contributions, like the poetry of *an-Naqāʾiḍ*, which is a type of satirical poetry presenting an exchange between poets (Ḍayf, 1963 and Ḥūrānī, 1997). An example of Umayyad poetry is al-ʾAkhṭal's poem, in which he says:

١. حفّ القَطينُ فراحوا منكَ، أو بَكَروا   وأزعجتْهُم نوىً، في صَرْفِها غِيَرُ

٢. كأنّني شاربٌ يومَ استُبِدَّ بَهم   من قَرقَفٍ، ضُمِّنَتْها حمصُ، أو جَدَرُ[3]

---

[3] *Dīwān* of al-ʾAkhṭal (1994, p. 100)

1. Those that dwelt with you have left in haste, departing at evening or at dawn,
Alarmed and driven out by fate's caprice, they head for distant lands.
2. And I, on the day fate took them off, was like one drunk on wine from *Ḥimṣ* or
Gadara that sends shivers down the spine[4],[5]

On the other hand, the Abbasid era was similar to the Andalusian in terms of its intellectual features and civilization, though the geographical context remains the same, being the Arabian region (Shundī and Kurdī, 2010). However, Andalusia was more open to other cultures, which makes it, from my view, more attractive to study.

The reason for choosing the poetic image of the element of water specifically for this study is based on the perception that the image of water is central to many myths and primitive images. Moreover, comparing the two images of water (the Jāhilī and Andalusian) is expected to provide a new in-road regarding understanding classical texts. It may even become an approach that can be applied to all Arabic poetry.

The researcher believes that the image of water is the most recycled image in the poetic heritage; this is what Bachelard thought as well (1983, p. 11) due to the depth of meaning that water carries in human life and its survival. Also, the researcher follows Bachelard in his categorisations of the poetic image of water, such as the forms it takes in nature, then looks at the existence of these forms in the poetic imagination, which results in the archetypal form of the poetic image of water (See Chapter 4). Bachelard was concerned with comparing the elements to one another. This topic can provide material for additional research; the limited number of words required for this thesis provides a natural limitation to the extent of the research.

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[4] Translated by Pinckney, Suzanne (2002, p.89).
[5] For more examples about Umayyad poetry to see to what extent it is similar to Jāhilī poetry, see Ḍayf (1962) and the argument by Ḥusayn, Ṭaha (2007) about Jāhilī and Islamic poetry in general.

For the reasons outlined above, the researcher adopts most of Bachelard's formal divisions in his study of the poetic image of water in his book *Water and Dreams* (1983), and changes or adds some further divisions to his examination of the poetic image of water (See Chapter 5) through the following forms:

1. Water of Life, Clear Water, Running Water, Rain and Drinking Water

2. The Lack of Water, the Water of Death and Ruins; al-ʾAṭlāl

3. Water and the Feminine

4. Purification, Freshness and Healing Water

5. Supremacy of Water

6. Water in Company with Other Elements

7. Water's Voice

It is noticeable that some of the above forms have different types, for example, the water of life has five types, while the water of death is one type ("ruins"). Every main sample will have examples from both eras, thereby covering the phenomenon in as complete a form as possible, and each example will present a new form to avoid any repetitions, especially given the word limitations.

The researcher disagrees with Bachelard in some divisions; some that followed Bachelard's patterns were replaced by something that matched the Arabic language's innate system, Arabic being the language of the chosen data. Examples of this are the water of motherhood, which Bachelard mentioned with the water of fatherhood; he explained his reasons for this during his analysis and its effectiveness in getting out with a new sample or displacing the raised sample by Bachelard, and explaining this by evidence in analysis (see Chapter 5, p. 239 onwards).

Further, the study proposes an example called missing, or lost water, which is a bringer of death and produces the image of ruins; this was an Arabian phenomenon that cannot be ignored. This study acknowledges that it is not attributed to the presence of earth matter but the absence of water matter; the phenomenon of ʾAṭlāl (ruins) therefore existed in the Arabian imagination due to an absence of water, and this same water, which is missing or lost, led to the literary idea of ʾAṭlāl. The researcher believes that this missing water could be a form of water as a poetic image for this study. This will be clarified through further textual analysis and examples (See Chapter 5, p. 212 onwards).

The researcher also observed that heavy water is rarely mentioned in the chosen passages of Arabic poetry, thus it was excluded from the data. Additionally, she excluded designations of some phenomena such as the Ophelia complex and instead replaced it with notion of water of death. The Ophelia complex originated in the scene of Ophelia's suicide in water in Shakespeare's play Hamlet. This figure has been presented in Bachelard's reading as a complex of the vergin dramatic death in heavy water (Bachelard, 1983, p.71 onwards). In the data analysis, this image is discussed further but is not limited to the scope of the Ophelia complex, which is death by suicide. Rather it is extended to incorporate the specific western poetic image, as Bachelard emphasises in his analysis, of suicide in water (Ibid).

Moreover, the study assumes that limiting the example to a specific title in a literary work gives the information too specific a focus, which may confuse the reader and make it hard for them to understand the symbol behind the naming. Thus, the researcher preferred the phrase "the water of death" because it is clearer, and to make it easier for the reader to recall the myth or archetype of the phenomenon.

Sacred water was one of the examples that was not found in Bachelard's analysis, and which the researcher added, giving it the form of "pure water". She also added drinking water

to the forms of the water of life, along with rain and the well water. All of these match the solitude and uniqueness of the Arabian environment, makinge them desirable to consider as possible primitive archetypes.

There are some differences in the symbols related to water between the Arab and Western cultures. For example, Bachelard considered the swan excellently entwined with water when he referred to the beloved naked virgin in pure water and her presence in the shape of a swan in Western poetry (1983, p. 42). We find that the analogue of the swan in Arabic poetry is the gazelle, or deer, and that this is connected to a different nature that represented the external world to the poet in the form of a stag. The researcher also excluded some titles of some people or creatures that do not exist in the Arabian, or even Andalusian, environment.

Also, the researcher avoids using the term "complex" because of the confusion it causes due to its usage in the psychoanalytic approach to literature. From the researcher's point of view, it is the most confusing term in Gaston Bachelard's books because of its strong connection to Freudian analysis (See Chapter 4). Thus, although the researcher learnt a great deal from Bachelard's work, some of his ideas and terminologies will not be used in the present study. Instead the researcher will draw on those aspects that are in harmony with her own ideas and analysis (See Chapter 5).

Data Analysis

The researcher in this study practised the role of the observer of the phenomenon and that of the analyser with objectivity when presenting it. She avoided blending old meanings, historical interpretation and stereotypes, thereby trying to achieve the principles of phenomenology.

She selected the data from translated and edited collections of poems; the study is qualitative rather than quantitative. Some poetic examples were not readily available in translation thus the researcher indicates when she gives her own translations. In addition, the researcher gives information indicating the poet in the footnote in order to prevent any pre-effect on the analysis of poetic image through preconceptions linked to the writer's identity.

The analysis was pursued in the following manner:

1. A table is made that includes the name of the sample of the poetic image in English with specification of its kind in Arabic and an explanation; the sample is provided with a transliteration.

2. An example is presented from the Jāhilī era along with another example from the Andalusian era, each with a translation. Assurance that some poetic images of water are not complete in following verses in the poem. For example, the poem's first verse has part of the image, and verse four completes the image. This forced the researcher to skip some verses in order to reach the one meant to complete the image.

3. The study presents the structure of the poetic image, and from these structures themes are formed that are related to the image, and related to the culture and religion. All of this begins with the image of the water, and is interpreted through the relations built between the image and the themes without projections that contradict the main structure of the meaning of the image.

4. The image is analysed, then comparisons between the two images are made in order to measure the extent of change or stability in the archetype (see the definition of Archetype in Chapter 3, p. 68), and to explain the significant relations between the two images, their mythical roots, and their extension into the culture. The meaning of the significances of the poetic images in the examples is then interpreted. Finally,

conclusions are drawn from the results, explaining the kind of effect that followed the example and its range.

The study depended on Arabic dictionaries in the search for the linguistic denotations of words. For example, *Lisān al-ʾarab*. Also, the study makes use of *The Message of the Quraʾan* by Muḥammed Asad (2003) as an English translation of the Qurʾān.

The study attempts to show its findings in a graph that illustrates the most important achievements of the study in proving its hypotheses.

This thesis is not concerned with searching for the mechanical differences between the poetic image, metaphor, symbol, and myth; this would be the concern of a rhetorical and methodological approach. It is instead believed that metaphor, simulation, symbol and myth are different tools used to form poetic images; what is of greater importance are the denotations and relationships that help to explain the phenomenon of water in textual imagery.

The study is also not concerned with the traditional poetic objectives of the text from which the stanzas were chosen; it will not refer to praising or elegy except when that can benefit the analysis. This is because stereotyping prevents the reader from the pleasure of interpreting the phenomenon according to his own consciousness, and also deviates from the phenomenological approach that the study follows. This study posits that the phenomenological researcher should be free from any stereotyping that may judge or affect his or her interpretation or explanation of the phenomenon, which in this case is the poetic image of water. As long as he or she does not project onto the text what does not exist, the phenomenological researcher is a student of consciousness with a free awareness of the phenomenon.

1.7 Plan of the study

This thesis consists of six chapters. The first is the introductory chapter, which outlines the reasons that persuaded the researcher to embark on the topic. It presents the main purposes and objectives as well as the actual research questions of the thesis. It also illustrates the scope and limits of the study followed by the main hypotheses to be tested. This chapter identifies those who should benefit from this study. Also, it provides the reader with the methodology that was used in the study.

The second chapter is concerned with the historical background of the topic, laying a grounding for readers to fully understand the brief history of the selected data of the study. It is divided into two parts. The first part is devoted to giving necessary information about Arabic culture and life before Islam, while the second gives necessary information about Arabs in the Andalusian era after the rise of Islam.

Chapter Three covers the definition of the poetic image, and also discusses different issues of the poetic image in three periods of study: Greek, Classical Arabic and modern Arabic. It will illustrate the different studies of poetic imagery in Classical Arabic poetry in general then examine studies of poetic imagery of water in Classical Arabic poetry in particular.

Chapter Four is divided into two parts: part one highlights the phenomenological approach in general, with a concern for basic phenomenological concepts and figures, while part two attends to what constitutes the primary thought of the study – the phenomenology of Gaston Bachelard. It discusses the theory of imagination and the law of the four cosmological elements. Also, it gives necessary details of Bachelard's phenomenology and explains to what extent he is a phenomenologist. Finally, it includes an explanation and clarification of

Bachelard's theory of the imagination and poetic image in relation to the four cosmological elements, with a short note about Bachelard's involvement in current Arabic studies.

Chapter Five constitutes the focus of this study. Here some of the poetic images of water under consideration are analysed in terms of the specific phenomenological approach.

Finally, the results of the analysis will be presented. Chapter Six outlines any additional findings of the research, and suggests further areas of study for future research in the light of the results obtained. The last part of this thesis is devoted to the appendices, which contain all of the tables for the parallel texts used in the analysis of the data.

Chapter Two

A Brief History of Arabian Life during the Jāhiliyyah and Andalusian Eras

2.0 Introduction

This study will compare the poetic image of water in ancient Arabic poetry in the Jāhiliyyah and Andalusian eras. The researcher will therefore provide some introductory detail to those periods of Arab history. This will help the reader become more familiar with the nature of the poetry that has been selected for study. Readers should also be aware that this is not a historical study – rather this historical detail is simply expected to help in the analysis of the selected poetic images. The study agrees with al-Yāfī (1982, p. 5) that sufficient scholarly attention has been given to the early poetic imagination from the perspective of the environment, character and the poet. Such studies have traced the impact of the environment and the self (the poet) on imagination and the poetic image in Classical Arabic literature. The current study, however, tries to provide a reading that deals with the poetic image of water as an independent phenomenon, and then examines phenomenological vision and awareness that is not constrained by traditional interpretations, while comparing the use of water images in the Jāhilī and Andalusian eras. Some contextual information will shed light on the reasons why the researcher undertook this comparison and the similarities and differences pursued later in the analysis.

This chapter consists of three sections. The first presents highlights of the Jāhilī era, exploring its historical and geographical features; it also discusses tribal forces in the political and social life of Arabs during that era. It presents the main features of their cultural, religious and intellectual life, including a discussion of their customs and traditions, and details the

poetry of the Jāhilī era. In the second section, the study addresses the Andalusian era, detailing its politics and geography as well as the character of the Andalusian people through their society, culture and scientific endeavours. This section also briefly highlights the architectural style of the period before discussing arts and poetry. The third section compares the salient features of the two eras and presents a summary of the chapter.

2.1 The Jāhiliyyah Era

With reference to ʿAlī (1993, pp. 1-37), the term Jāhiliyyah has been mostly associated with the period in Arab history that is often described as dark and ignorant in all aspects, even though Arabs were civilised long before the advent of Islam. Al-Baṭal (1983) states that researchers of the history and literature of that period struggle to determine the actual beginning of the period, especially since the poetry that has reached us from that time is linguistically and cognitively sophisticated, and thus must have undergone extensive development before reaching that advanced level. It can therefore be said that the Jāhilī poetry is not the first phase in the history of Arabic poetry (p. 30).

Ḍayf (1961) states that the name 'Jāhilī' was considered an ideological label determined by Islam, here meaning a non-Muslim (p. 39). Al-Jabbūrī (1986, p. 91) believes that Arabs during the pre-Islamic period were chivalrous and virtuous, and thus were willing to receive and learn about the morals of Islam. The Qurʾān and the Sunnah[6] similarly acknowledge their virtues and customs.

Before discussing the poetic image of water and recognising its literary value and analysing it, we must highlight the characteristics and dimensions of this era and study the contemporary

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[6] Sunnah is the sayings of, and the way the prophet Muḥammad – peace be upon him – practised Islam, and it includes physical characteristics and his morals, as well as a biography of his life (ash-Shawkānī, 1998, p.130).

society, as well as the nature of the Arab character and what had been produced culturally and poetically before Islam.[7]

2.1.1 History and Geography of Arabs

According to ʿAlī (1993, pp. 1-14), the word Jāhilī refers to the period some 150 years before the advent of Islam. Geographically, orientalist researchers claim that the land of the Arabs was the region bounded by the Nile and Al-Furāt rivers and the Bilād ash-Shām, in addition to the Arabian Peninsula. This land has an exceptionally harsh climate with limited water, hot weather and little vegetation. The only sources of water, apart from the al-Furāt river (Ibid.), were rain and small springs, as shown in the map below:
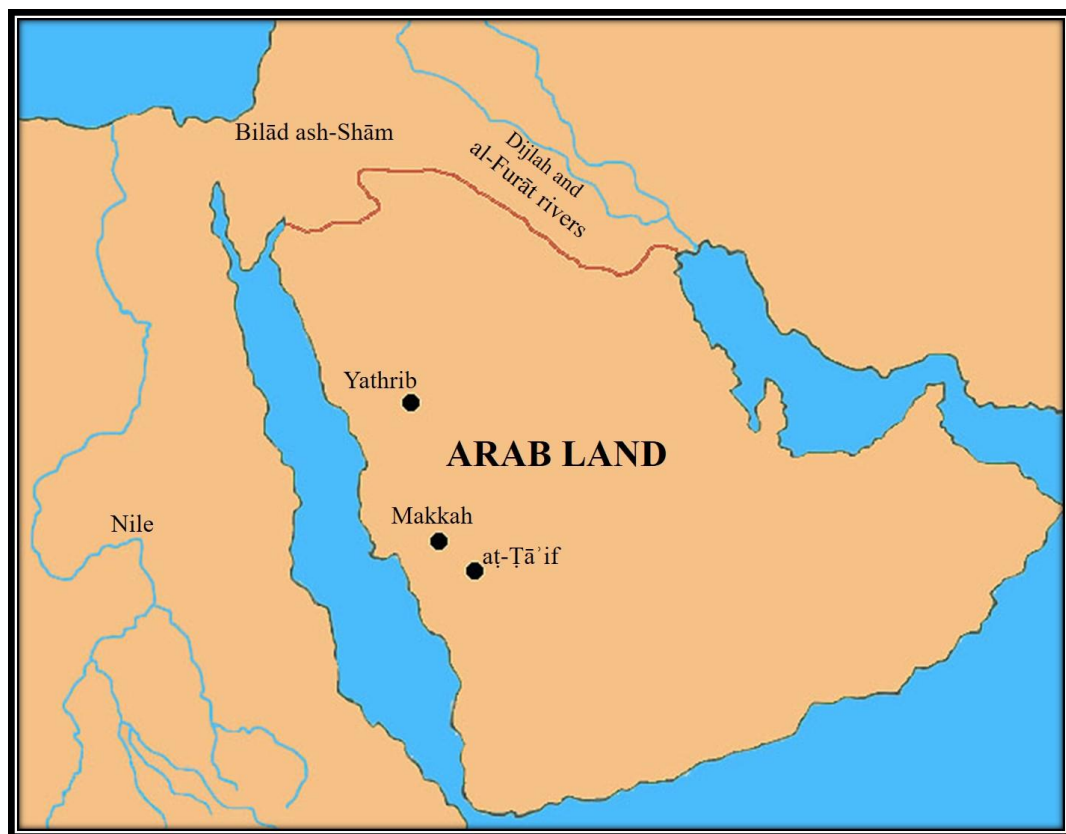
Arab Land (No.1)

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[7] Many sources have addressed the features of the Jāhilī; however, the researcher chose the most common and accurate approaches in studies in order to avoid repetition and ambiguity.

Semitic people[8] lived on those lands, and much migration[9] took place due to the difficult living conditions, such as the lack of water or means to make a living. These migrations led to a mixing of nations and cultures, which were deeply affected by one another (Ḍayf, 1961, p. 23). Ḍayf adds that the people from the north of the peninsula lived as Bedouins, traveling in constant search of grass and water, whereas the people of the south were more civilised, having built dams, cisterns and palaces, and having worked in agriculture as well as trade (ibid., p. 26).

2.1.2 The Political and Social Power of Tribes

Tribal[10] power was the driving force behind war, peace, tradition, religion, economy and language in the region. Thus, the tribe is the key to Arabian beliefs.

If we look at previous or current literary and historical studies about Arabian life in the pre-Islamic period, as set by scholars between 470 CE and the year of the prophet Mohammed's rising influence around 620 CE, we will conclude that the essential motivating force behind the Arabian social and political systems was tribal power. The essential root of these systems was the division of society into separate classes. Classifications in Arabian society could be argued theoretically from two sides: social and political. However, it is obvious that this social aspect was not separated in real life (ʿAlī, 1993, p. 4 and 313). Although these two types of

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[8] Semitic people are a group of nations in the Middle East who originated from Shem, one of the three sons of Noah; there are similarities between them in terms of language and culture (Ḍayf, 1961, p. 22)

[9] One example is the Babylonian migration from the Arabian Island to Iraq in the late fourth century BC; the Sumerians migrated in the early third century BC (ibid., p. 23).

[10] There were some kingdoms in the Arabian Peninsula but they were not sovereign and independent, except for Kindah in the middle, the Kingdom of Ghassanids in the north and the Kingdom of Muntherids (the Lakhmids), which was under the rule of Persians and Romans. There was a strong ancient kingdom in the south, which was the Ḥaḍramawt. However, the majority of people were part of a tribal system, which was the standard political and social model of the Arabs. For more details, see ʿAlī (1993).

classification appear to be interconnected in Arabian life (social and political), we will discuss them separately before focusing on the joint reality.

From the social perspective, we start with Ibn Khaldūn (d.1406), who wrote a great deal of philosophy concerning Arab society. He mentions the individual specialisation of the society as being the same as much human society of the time. He believed that Arabian society consists of two categories: ʿurbān people and Bedouins. The former was identified as a large group of people who chose to live together in one place and be controlled by one law. He also pointed out that they were mostly rich and had settled in the central cities of the Arab lands, such as Makkah and Ṭāʾif. ʿUrbān people have been called more civilised, with easier lives than their Bedouin counterparts. Bedouins spent their life travelling with their tents in search of water and food; they also commonly fought rival tribes in the desert to survive (1999, Vol 2, p. 467 onwards). Thus, these groups' economics and relationships with nature differ considerably (ibid.).

Al-ʾAlūsī (1924, p. 434) acknowledges that the working life of ʿurbān Arabs differed from that of the Bedouins. ʿUrbān Arabs work in trade and farming while Bedouins work in pasturage, with only rich Bedouins owning livestock such as camels, horses and sheep. Both types of Arab obliged to travel but for different reasons: Bedouins for survival and ʿurbān dwellers for trade. Both also had to fight at times to survive. Al-ʾAlūsī accepts Ibn Khaldūn's idea that there are differences in the personal temperament of ʿurbān Arabs and Bedouins; for instance, Bedouins are more emotional but also more simple, generous and brave.

Both groups therefore have the same general life but with certain differences that have arisen in response to their respective difficulties in daily life and their economy. This naturally affects how both groups behave socially (Ibid.).

ʿAlī's view is built on there being a big gap between ʿurbān Arabs and Bedouins; however, this gap is not quite as large as he suggests, thus these differences have a less pronounced impact on Arab society than he thinks (1993, Vol 2, p.467 onwards). For example, the traditions in both groups are generally similar in most of life's features such as marriage, war and death. The differences are more significant in terms of both groups' economic life. They have historically been in frequent contact through trade, poetry, religious ritual and beliefs. Furthermore, Ibn Khaldūn claims that "even though they can be divided into two groups, ʿurbān and desert-dwelling Arabs have the same general features, traditions and beliefs, but with Bedouins always being more intense in their emotional attitudes". (Ibid.)

As a result, it has been suggested that Arabian social classes divided into three groups:

- Rulers

- Knights and warriors

- Workers and slaves

The relationship between all of these classes can be seen to have been built on power and authority. Each class is beholden to the levels above. Workers and slaves work under the control of their master (who could be a warrior or ruler). The lowest class included two types of people: the poor and the slaves. The former worked daily in the desrt, for example, by bringing water from wells and tending animals. Slaves did the same work but for masters who owned them; they were not free (ʿAlī, 1993, vol. 4, p. 555).

According to al-ʾAsad (1988, p. 30), slavery existed in a wide section of Jāhilī society; moreover, slavers and the slave trade affected the economic life of the society. Also, al-ʾAsad thinks that singer slaves (Qiyān) are a feature of social entertainment, which makes these singers an interesting subject to study (1988). Therefore, the function of slaves has inspired many scholars to investigate their strong ties to Arabian life. One of the most important studies

on this topic is al-ʾAsad's book about singing and singers in pre-Islamic times. He talks about their life and argues that the impact of slaves on Arabian life can be seen through wine, sex, beauty and music.

It can be said that the second class of Arabs are warriors and knights. As mentioned above, Arabs live in groups, or tribes, and each tribe has a level of power. Sometimes one tribe attacks another for economic reasons, or in support of another tribe. War can happen at any time, which means that tribes always needs protection, as indicated by this class of warriors (ʿAlī, 1993, vol. 4, p. 548).

According to ʿAlī (1993), warriors were special characters in Arabian life. They are shown to be strong, experts at fighting, brave, generous, honest, merciful and loyal. However, a warrior is marked as a strong believer in his tribe's opinions and decisions, even if the tribe commits misdemeanours. The best illustration of this phenomenon is the following verse from Durayd Ibn aṣ-Ṣummah:[11]

<div dir="rtl">

وَمَا أَنا إِلَّا مِنْ غَزِيَّةٍ، إِنْ غَوَتْ   غَوَيْتُ، وَ إِنْ تَرْشُدْ غَزِيَّةُ أَرْشُدِ[12]

</div>

> And I am only from *ghaziyyah* (a tribe which has engaged with many forays),
> if it is seduced, I will be too.
> If *ghaziyyah* is guided, I will be guided too.

From the last verse, ʿUmārah (1991, p. 30) argues that the warrior has given his life to his tribe in honour, and the measure of this honour is stated by the tribe for their benefit, even if it is sometimes against nobility. Thus, a warrior's loyalty to his tribe in their lifetime could go against the nobility of his thought. However, ʿUmārah (1991, p. 22) and ʿAlī (1993, vol. 4, p. 544) admit that some warriors rejected this tribalism and defied their tribal orders, especially

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[11] Durayd ibnu s-Ṣummah Ibn Bakr (630-000) from the Hawāzin tribe was a brave warrior, knight and poet who lived during the jāhilī era (az-Ziriklī, 2002, p. 339).
[12] ʾAbu Yazīd al-Qurashī (1999, p. 468).

when their tribal canons harmed the poor. Their tribe would consequently exact a hard penalty, such as exile. In such cases, segregated warriors would establish their own unique group and follow their own canons. These renegades were known as *Ṣaʿālīk* -outcasts.

The phenomenon of *Ṣaʿālīk* has been discussed in many studies. According to Ḍayf (1961, p. 375) and ʿUmārah (1991, p. 209), this kind of group was formed when personal consciousness contradicted collective consciousness. In this case, warriors gave in to their personal beliefs and followed what they thought to be correct, yet continued to belong to their people.

However, separation in the case of *Ṣaʿālīk* is considered a complete divorce from the tribe. ʿUmārah (1991) argues that a tribe cannot accept dissenting voices as if the tribe capitulates to any instance of dissidence, the tribal structure and credibility will be undermined, and any consequent lapse in power would run the risk of being seen by an enemy. Thus, the tradition of obeying tribal orders is much more important than obeying personal inclinations.

Ṣaʿālīk also appears to have been a destiny for slaves and the poor. Many studies confirm that such groups had many fewer warriors than poor people and slaves. Ḍayf (1961, p. 375) and ʿAlī (1993, vol. 4 p. 555) state that this is because the warrior class had a very significant duty to play in tribal life, and that tribes always supported their warriors economically, they rarely had a strong enough motive to go against their tribe and leave.

However, some warriors faced specific problems with their tribes, such as having their opinions ignored, or having their bloodline shamed. In this case, a warrior would choose to leave the tribe in order to find his personal glory (ʿUmārah, 1991, p. 209). Thus the warrior would have his glory, and the poor and enslaved would have their dependent life.

However, without tribal protection, honour and a home, *Ṣaʿālīk* faced a very difficult life. ʿUmārah (1991, p. 22) illustrates that the situation of *Ṣaʿālīk* is likewise concerned with a repeal of nationality. *Ṣaʿālīk* do not reject thieves and murderers from their groups. Thus, the concept

of a *Ṣuʿlūk* -the singular of *Ṣaʿālīk* has contrasting meanings; warriors, for example, can exert their rule over slaves and the poor. According to Ḍayf (1961, p. 375), certain warriors who become a *Ṣuʿlūk* may start behaving like a noble, such as ʿUrwah Ibn al-Ward,[13] who was also a great poet. ʿUrwah mentions in his poetry the type of *Ṣuʿlūk* he chose to be:

<div dir="rtl">

يُريحُ عليّ الليلُ أضيافَ ماجدٍ   كريمٍ، ومالي سارحا، مال مُقترٍ [14]

</div>

I would be relieved (at night) by the arrival of the glouris and generous guestus; although my money is short, it is wasted[15].

He emphasises here his kindness with many guests. Also, it is clear in the last line that the *Ṣuʿlūk* was not rich and had little money but was still generous. Readers may therefore associate the stereotypical *Ṣuʿlūk* with Robin Hood from the Western heritage (Ḍayf, 1961, p. 375).

But there are other types of *Ṣaʿālīk* that do not have the same characteristics as warriors. They are selfish and steal money for themselves, as ʿUrwah says in his poetry:

<div dir="rtl">

قليلَ التماسِ الزّادِ إلا لنفسِهِ   إذا هُوَ أمسَى كالعَريشِ المجوَّرِ [16]

</div>

He pleads seldom for victuals except for himself
He pleads for himself as if he will be sapless at evening

In the last verse, the *Ṣuʿlūk* misbehaves – instead of being generous, he only thinks about himself, and is lazy.

Warriors and knights were evaluated by their commitment and performance in their duty to protect tribe members. If any of them differed in their sense of honour from the tribe, they

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[13] ʿUrwah Ibn al-Ward Ibn Zayd al-ʿAbsī (594-000) from Ghaṭafān was a knight and poet during the Jāhilī era. He was called ʿUrwat aṣ-Ṣaʿālīk because he used to gather them and took care of their matters if they lost an invasion (az-Ziriklī, 2002, p. 224).

[14] ʿUrwah Ibn al-Ward, *Dīwān* (2004, p. 53).

[15] Translated by the researcher.

[16] ʿUrwah Ibn al-Ward, *Dīwān* (2004, p. 50).

would lose their glory. A few at this level of society were separated from their tribe and tried to find glory alone but faced difficult times.

At the top of the social classes in Arabian life at that time were the rulers of the populace, or what have been called *as-Sādah* -the chiefs of the tribe. According to ʿAlī (1993, p.546 onwards) the heads of an Arabian tribe were those who could lead the members of the tribe in war, and who could divide the profits of war according to tribal traditions. They were also in charge of extending hospitality to the tribe's guests. A good ruler also aided the poor and ransomed prisoners of war, and therfore had to be rich.

Moreover, al-Jabbūrī (1989, pp. 57-88) adds that the chief should be an old, wise man – a rich, brave, fluent and well-spoken hero or noble from a bloodline considered by the tribe to be pure and honourable. One tribe could also have a number of rulers, who are called *shuyūkh* and are expected to cooperate in leading the tribe.

Ḍayf (1961, pp.69-70) believed that tribal membership and following traditional tribal laws "gave all members full protection from danger or attack. Thus, the rulers were very important if all classes were to feel safe and secure. Although there were differences when dealing with murderers, the rulers could usually solve problems through their knowledge of tribal laws as well as through money and wisdom". As a result, tribal social classes worked in a coherent manner to maintain both individuals and the group. The relationships between each class were built on power and authority.

The social classes therefore presented a pyramidal shape, as the next diagram shows:

Social Class in the Jāhiliyyah Era (No.2)
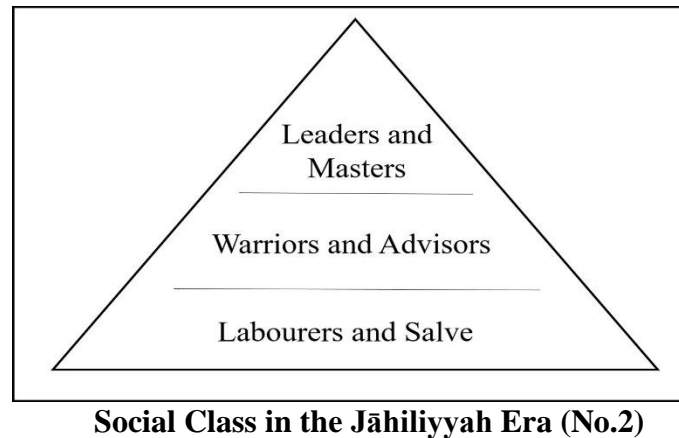
Social classes were based on the relationship of blood and lineage, which was the same as the order of the political classes. At the top of the pyramid, the masters were the leaders of the tribe and responsible for everything; the *shaykh* or master of the tribe had a noble lineage, and in matters of war and peace took leadership. People had to show compliance and obedience to him (Ḍayf, 1961, p. 61 onwards). The leaders were the wealthy members of society. The second class were the sons of the tribe –knights, advisors and members of the tribe who belonged to the class through blood and pure lineage – and loyalists, who were either female slaves or allies, and were viewed as being beneath the sons of a higher bloodline (al-Jabbūrī, 1986, p. 59). The lowest class in society, as shown in the previous figure, were workers and slaves. This included the servants of masters and knights; these people were at the disposal of the upper classes (ibid., p. 60).

Women in the Jāhilī era cannot be considered as a specific class. They could be free, honourable and valued women who enjoyed political and economic sovereignty because of their beauty, wisdom, poetry and noble lineage, and so would rouse armies during wars and serve other functions (ibid., p. 71). Alternatively, they could be free women but without noble lineage or financial strength; in that case, they would be a wife and mother who performs routine chores, or a slave girl serving a noble women, mistress or chanteuse, or a worker carrying out other

heavy work. Such women usually gained their freedom or respect if they gave birth to a boy (Ḍayf, 1961, p. 72 onwards).

2.1.3 Culture[17]

Arab culture during this era can be examined from several angles, as follows.

2.1.3.1 Religion and Myth[18]

Al-Baṭal (1983, p. 39) states that "the rudimentary person needs religion highly". Arabs are aware of religion from birth, and it becomes an essential part of their existence. Paganism was their first religion – they have historically worshiped every aspect of nature around them, viewing it as spiritually powerful and sacred.[19] An-Naʿimī (1995, p. 11) discusses the fact that this phenomenon existed before Islam and that, for a long period of time, Arabs held ideas and

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[17] Culture has been defined as a "complex whole which includes knowledge, belief, art, morals, laws customs, and any other capabilities and habits acquired by man as a member of a society" (Taylor, 1871, p. 1). Another definition of culture describes it as "the total accumulation of beliefs, customs, values, behaviours, institutions and communication patterns that are shared, learned and passed down through the generations in an identifiable group of people" (Hall, 1976, p. 5).

[18] A myth is a traditional story from a non-existent world and an unknown time and author, where the heroes are fictional. They tell stories of men, animals, gods, spirits and supernatural creatures. A myth explains the origins and meanings, customs, beliefs, natural phenomena, or any other facts that cannot be interpreted by members of the community. The main topics addressed by myth are the creation of the universe, humanity, death and how people get home, etc. Myths play a key role in the social and religious life of uncivilised people (Salim, *Dictionary of Anthropology*, 1981, p. 659).

[19] In the dictionary of anthropology, the sacred is linked to things, places and acts that the community believe must be respected, so it has a set of religious rituals since they believe that it is connected with the worship of god, or gods, or supernatural powers, or because it symbolises the core values of the community, which is why it is protected from sabotage. The sociologist Durkheim identified the sanctity of the sacred and what would be opposed to it from the profane; as much as the sacred implies what is pure, the profane implies what is worldly (Salīm, 1981, p. 837). Eliade used the term manifestation, which allowed the omission of contradictory diodes and then declared the forms of communication between the sacred and the profane. The sacred is a manifestation of religion only in time, place, behaviour, architecture, engineering and nature, etc., and as a result the possibility of crossing from the profane to the sacred and vice versa will always be present (Eliade, *The Sacred and the Profane*, 1988, p. 16) Otherwise, the profane is everything worldly and outside the scope of religion, as is every behaviour not related to rituals. Durkheim believes that all religions divide the world into two diametrically opposed factions – the holy and unholy, with established rules that separate them (Salīm, 1981, p. 778).

beliefs that caused them to practise religious rituals[20] within their natural environment. The social system and the psychological motives explaining these natural phenomena or mysterious metaphysical awarenesses of events such as death often led them to consider some aspects of nature as sacred gods.[21] In a lengthy study about Arab religions, al-Ḥūt (1983, pp. 13-28) mentions *ḥanīf*, which refers to the pure monotheistic beliefs of the prophet Ibrahim – peace be upon him – whereby Judaism and Christianity existed in the Ḥijāz[22] and towards the south of the peninsula. He adds that Arabs worshiped idols made of wood and stone, and trees like the palm tree (p. 36). They also had gods and goddesses shaped like animals (p. 56) and named some of their tribes after these gods, like *ʾAsad* -lion and *Kalb* -dog; men could also be named *Kulayb* or *Layth* or another god's name.[23] The early Arabs sanctified other kinds of metaphysical beings also, such as demons, devils and angels, and may even have worshipped them. Ḥanafī (2012, pp. 10-11) explains that the sense of the sacred arises as a result of fear and emotional attitudes towards the world around us, which results in people carrying out sanctification rituals to prevent harm and attract benefits or blessings upon themselves. In other words, sanctification is a way to express helplessness when confronted with risks, or a desire to prevent evil by using indirect means such as witchcraft, rituals, dance and prayer. Furthermore, these aspects accompanied sacred elements in Arab society in general (ibid.). The notion of sanctification can be expanded to include some natural phenomena, which are linked to unseen demons; for example, the Arabic word for rainbow was related to *Quzaḥ* -Satan (ibid.).

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[20] Rituals are traditional events and acts mostly related to religion and magic, and tradition sets its reasons and objectives behind the ritual. Rituals are always derived from people's lives, and exist in the primitive belief that they prevent the wrath of gods, supernatural powers and divinities; rituals are comprised of different activities, such as dancing, bringing sacrifices, and chanting prayers (Salim, 1981, p. 824).

[21] For more information about these communities and their ancient worship, please see Frazer (1998), *The Golden Bough*, ed. Robert Fraser, Oxford University Press, Great Britain.

[22] A region in the west of the Arabian Peninsula, it was called Ḥijāz because of the mountain chain that separates the coastal zone by the Red Sea from the desert. It is still called Hijaz, and Madinah and Makkah are located in this region. It is an important region for Islam because of the holiness of its cities for Arabs and Muslims (al-Ḥamawī, 1995, vol. 2, p. 218).

[23] It is more like totemism, in which practice a sacred animal was never eaten unless in exceptional religious cases when the tribe would share it with their gods; people of the tribe would consequently take that animal's name in order to prevent its anger and attendant evil (al-Hūt, 1983, p. 108 onwards).

Their practice of sanctification, which is linked to religion and beliefs, included some individuals like kings and leaders. Places and countries could also be sanctified. For example, Arabs have always sanctified Makkah and felt a deep connection with it regardless of their beliefs, and have similarly sanctified the Kaʿbah. Many (non-Muslim) Arabs also previously performed pilgrimages to it before it became an exclusively Islamic site. They also built markets around it and made it the first centre for gathering and for fostering cultural, economic and religious awareness on the peninsula (al-Ḥamawī, vol. 5, p. 181). This structure gave the people of Makkah very strong position among the Arabs. In addition, the Arabs sanctified the water from the well of Zamzam[24] and everything related to Makkah and its people (al-Ḥamawī, vol.6, p. 614, Ḍayf, 1991, p. 49 onwards; and al-Ḥūt, 1983, p. 124 onwards).

Hence, the Arabs' pagan religion and their sacred beliefs have been connected to myths, resulting from their custom of story-telling and linking the content of these stories to the power of gods (ʿAlī, 1993, pp. 16-19) in order to explain the ineffability of the metaphysical through imaginary mythological tales. This creation heightened Arabs' awareness of myths, which had a deep and lasting effect on their antecedents and civilisations.

Moreover, many of the practices in Arabs' daily lives were based on myths; for instance, explanations of war, divinity, love, singing, revenge, nature and others (ʿAjīnah, 2005, p.119 onwards). Some myths have been associated with people, animals or places. Over time, Arabs have carried models of myths alongside their beliefs, and have always been connected to them and have applied them to most of their customs and traditions (ibid., p. 39 onwards).

In addition, al-Baṭal (1983) states that myths were read symbolically and re-created in the Jāhilī imagination. For example, he discusses the links between the image of female fertility

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[24] Zamzam is the water that comes out from under the Kaʿbah, Mount Qubayṣ, and Mount Ṣafā in Makkah, which is a spring that continues to flow to the present day. Muslims drink it; it tastes different from normal water and is very highly valued. Islam values it because it is related to the Prophet Ismail, as it is his miracle. (Ibid.).

and the myths of feminine gods. He also emphasises that all of the figures of the sun, the holy

mother, the warrior God, the wind and the deer are figurations of myths about women in the

Jāhilī imagination. This made the present researcher recognise that myths in Jāhīlyyah culture

could take varying forms. However, the most popular form appears to be the use of mythical

material in poetry; this is what will be discussed in the analysis section of this study (See

Chapter 4, pp.71-79 and Chapter 6).

2.1.3.2 Customs, Traditions and Knowledge

Arabs believe in the customs that they have inherited from their antecedents, and even sanctify

them. These customs form part of their identity; for example, generosity, loyalty, aggressive

revenge, protection of the tribe, tribalism, courage, knighthood, chivalry and bragging about

lineage (al-Jabbūrī, 1986, p. 67 onwards). One of the habits that they considered a pleasure in

life was drinking wine. Wine for Arabs was coupled with magnanimity and youthfulness, along

with the practice of promiscuity and women; it was also coupled with the presence of women

in Arab life, appearing in poetry and writers' descriptions of gatherings, which involved alcohol

consumption and prostitution (ibid.).

Arab men used to show off through how much wine they could drink. Some of the poets during

the Jāhilī era, such as al-ʾAʿshā [25] and ʾImruʾ l-Qays[26], wrote a great deal about drinking

alcohol. Wise Arab rulers, however, did not drink alcohol due to its negative effects on the

mind. A tribe would depose its sons who were addicted to alcohol until they regained their

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[25] Maymūn ibn Qays, who was known as al-ʾAʿshā, was a poet and wrote one of the Muʿallaqāt. People used to sing his poems so he was named as the 'castanets' of Arabs. Died 628 (az-Ziriklī, 2002, vol 7, p.341).
[26] ʾImruʾ l-Qays Ibn Ḥajar al-Kindī, a most famous classical poet, died in 545 (Ibid., vol 2, p.11).

senses and stopped drinking (al-Jabbūrī, p. 69 onwards). For example, Ṭarafah ibnu al-ʿAbd [27]
described how his tribe deposed him because of his addiction to alcohol:

وبَيعِي وإِنفاقِي طَرِيقِي وَمَتلَدي   ومازالَ تِشرابِي الخُمور وَلذّتِي

وأُفرِدتُ إِفرادَ البَعِير المُعَبّدِ[28]   إلى أَنْ تحامَتنِي العَشِيرةُ كلُّها

Ḍayf (1961, p. 70 onwards) also mentions that other Arab customs included gambling, clinking glasses, slapping their faces to express sorrow, tearing clothes, pessimism, entertainment, promiscuity and love of women. Female infanticide was also common among some poor tribes (Ibid.).

In terms of knowledge, although the Arab mind was simple, they used to practise meditation and through this learnt about the stars, astrological signs and omens. They also relied on stars in planning daily tasks and scheduling travel (al-Jabbūrī, 1986, p. 96 onwards). Arabs also excelled in psychometry and physiognomy (Ḍayf, 1961, p. 83), and were also interested in genealogy. They also documented their family lines and entrusted their family lineage to the most accurate narrators, who were excellent at memorising, because of the importance and value they attached to lineage (Ḍayf, 1961, p. 57 and al-Jabbūrī, 1986, p. 100).

As was apparent in ʿurbān areas and common cities like Makkah, Yathrib, and al-ʿUlā, Arabs enjoyed some knowledge of construction and architecture; ʿurbān Arabs sought help from the Persians and Romans in building more advanced accommodation, and also reconstructed the Kaʿbah (al-Jabbūrī, 1986, p. 81). Additionally, Arabs worked in perfumery and traded fragrances to India.

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[27] Ṭarafah ibnu l-ʿAbd ibn Sufyān ibn Saʿd, a great poet, died 564 (Ibid., vol 3, p.225).
[28] *Diwan* Ṭarafah ibnu l-'Abd, 2002, p. 25.

2.1.4 Poetry[29]

In this land, with its various geographic conditions, poetry was born, which tells the full story of Arabian life. Arabic poetry presents to the reader a full image and very specific explanations of Arabs' faith, culture, history and traditions, alongside other concepts of life in detail. For this reason and more, Arabs have said the following of their heritage: *ash-Shiʿru Diwānu l-ʿArab* -poetry is the register of Arabs.

In light of the above, poetry has been studied independently to illuminate its real role in the life of ancient Arabs, and its strength in the formation of Arab identity at any one point in time. Arabs have been aware of the power of words and language since ancient times: from al-Baṭal's (1983, pp. 8-14) perspective, the perception the human mind has of a word is that it is a force that, during ancient times, could create imagination with a magical effect on a man's life. Humans desire to harness the forces that we believe control the world and life; words were the first method used to try to harness this power through chanting and pagan prayer.

From this idea and in the midst of an atmosphere of religious rituals, poetry was produced as a religious practice, before gradually separating from religion to become an art.[30] It preserved its initial features – such as viewing the poet as a sacred person – because Arabs believed that poetry was inspired by metaphysical forces (including special devils, which also had their own sacred place to gather at the ʿAbqar valley (al-Baṭal, 1983, p. 41).

Poetry has always been linked to religious myths, as it was the incubator of paganism from the beginning, which resulted in poetic practice being endowed with a very high level of holiness in Arabic life (ash-Shuwayrī, 1996, p. 10 onwards). During that era, a poet was like a priest,

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[29]Arabs had other arts like oratory, idioms and others, but these were not significant enough to merit inclusion in this study (for more information about them, see Ḍayf (1991, p. 398 onwards).
[30] For more information about the origins of poetry see Brockelman (1968, vol. 1, p. 51) and ʾIsmāʿīl (1972, p. 20).

who transmitted news about the tribe and promoted it or responded to opponents and defended its honour. The tribe held ceremonies and rituals when a talented poet was found among its number (ibid.). Moreover, everything associated with a poet acquired holiness, so poetry is high language, which has its own special features, and has been associated with singing, Arabic prosody and music. At first, poetry was *sajʿ* (poetic prose) and songs were sung by a cameleer (ibid., p. 11). This made it easy for poetry to circulate and fulfil its religious and social purposes in communication, especially as Arabs relied on narration and a strong memory to circulate poetry but not writing, which was not commonly known in the Arabian Peninsula at the time (an-Naʿaymī, 1995, p. 38 onwards).

As a result, poetry was an acoustic and visual art[31] and its language the supreme language. It was characterised by special acoustic features and underwent various stages of development. It gained sovereignty over other forms, which made it the strongest language from Arabs' perspectives, in both the past and in recent times. Perhaps what increased the strength of the Arabic language was its link with Qurashī at the time. Qurashī was one of the more prevalent Arab dialects because of the religious, economic and political status reached by the Quraysh tribe who lived in Makkah (Ḍayf, 1991, p. 121 onwards). Hence, if a poet wanted to spread his poems about his tribe and make them great, he needed to write them in a Qurashī tongue, and present or recite them at annual markets or during pilgrimage seasons, where gatherings attracted the biggest crowds (ibid.).

Furthermore, the poet had to produce his poems (which were often recited with musical accompaniment) only using tunes already in public consciousness, and could not use a rhythm

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[31] Because of the dependence on reciting poetry, the problem of plagiarism appeared, which was always a concern for critics in both the past and the present; to know more about *al-Intiḥāl* - plagiarism in Jāhilī poetry, see al-ʾAsad (1996).

or prosody that differed from what Arabs were used to. Arabs preferred a specific musical prosody[32] style over others, which was based on intuition and improvisation.

There are seventeen metres in Arabic prosody, each with a distinctive rhythm. The metres have a set of tones specified with a time pattern in equal verses as it has to have compatible rhyme (ʾAbū al-ʿUdūs, 1999, p. 15 onwards). In addition, the linguistic units had to be harmonically consistent within each stanza, as this harmony was based on the singer's voice and the time break compatible with it. Arabs were keenly aware of dissonance, or instances where a performer may be out of tune, which might occur in these rhythmic tones. Arabs were very sensitive to poetry and could identify poetic rhyme easily; thus, any verse or stanza that had no rhyme would not be considered proper poetry. Rhyme is a correspondence of sound between words or the endings of words, the use of which makes a poem become a lyrical and harmonious whole without cacophony. Rhythm made it easier for narrators to promote their poetry as the public were able to memorise it (Hilāl, 2007, p. 73 onwards).

Jāhilī poetry has its own structure, genre and themes, which distinguished it and made it an exalted literary model for Arabs for a long period of time, which can be detailed as follows.

2.1.4.1 The Structure of the Jāhilī Poems

Abū-Dīb (1986, p. 25) discusses the structure of the Jāhilī poems with reference to his methods of structural analysis in order to attempt to extract new features that are related to the poem. He mentions that there is a great similarity between the Jāhilī poems and stories in terms of their structure. Poems are composed from functions and their order and changes in quantity. Through the arrangement of these functions, there is a network of relationships between the

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[32] Metres were codified and specified in the early Islamic era by al-Khalīl al-Farāhīdī who did a phonic survey on Arabic poetry and approached the musical way they used to write their poems, which is known as Arabic prosody and rhyme (Ibn an-Nadīm, 1997, p. 65).

Sharāʾiḥ[33] that compose the poem. These relations present the vision that is being transmitted by the poem (ibid.). So, for Abū-Dīb, the poem is composed of slides, which together serve the same purpose as a story. He adds that the poet has a deliberate psychological need to follow this structure and not just follow his tradition or heritage (ibid., p. 45).

ʾAbū Suwaylim (1987, p. 6) states that a Jāhilī poet was aware of the particles that form existence and that are scattered around. He categorised them and used one template as a unified coordinator; choosing this template was not a coincidence or an act of naivety but was intended as a desire to express his presence. Ṭaha Ḥusayn (2007) assures us by saying that "we do not know any poetry that truly depicts the life of the nation and obliges us to touch it like Arabic poetry, so if we did not have the *Iliad* or *Odyssey*, there is no doubt that what was performed by the *Iliad* and *Odyssey* epopee was also performed by ancient Arabic poetry" (p. 15). A Jāhilī poem was a structured story of an Arab person in detail.

In ancient times, Arabs were particularly interested in this poetic structure, and it became a model for all Arab poets of the era known as ancient poetry. The structure of a Jāhilī poem, according to Ibn Qutaybah[34] (1997, p. 55 onwards), is as follows.[35]

Standing among ruins, a poet describes the moment when beloved ones leave, such as ʾImruʾu l-Qays says here:

قفا نبكِ من ذكرى حبيبٍ ومنزل   بسقطِ اللوى بينَ الدّخول فحومَلٍ[36]

Then flirting with a beloved one, and whether she has left or remains in his memory:

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[33] This term comes from ʾAbū Dīb (1986); it is the plural form of the word Sharīḥa and means a section of a Jāhilī poem.
[34] Abū Muḥammad ʿAbdu Allāh bin Muslim ad-Daynūrī, one of the leaders in the Arabic literature, died 889 (az-Zīrklī, vol.4, p. 137).
[35] Ḍayf, p.138, al-Jubbūrī, p. 128, and others.
[36] *Diwan* ʾImruʾi l-Qays (2006, p.21 onwards).

<div dir="rtl">

علَيَّ هضيم الكشح ريّا المخلخل[37]   إذا قلتُ هاتي نوليني تمايلت

</div>

He then discusses his journey in the desert and his mount, which accompanied him on this trip:

<div dir="rtl">

وليلٍ كموجِ البحرِ أرخى سدوله   علَيَّ بأنواع الهموم ليبتلي[38]

</div>

We can see the purpose or the subject of the poem, whether it was a meant as a compliment, honour, satire, elegy or something else. Some researchers have made great efforts to explain these sections of the poem and analyse them in order to better realise their aesthetics.[39]

2.1.4.2 Types of the Jāhilī Poems

There are two types of Jāhilī poems: improvisational, for an occasion; or revised and intended, which are known as *al-Ḥawliyyāt*[40], in which case the poet only reads and recites his poem after having worked on it and revised it for a year. This is reminiscent of the collection known as the Hanging Poems, which Arabs call *al-Muʿallaqāt* (al-Jubbūrī, p. 127 onwards; Ḍayf, p. 183 onwards).

Al-Muʿallaqāt are considered the best work in Arabic poetry, and carries with it high prestige and great fame; this resulted in the poems being hung on the Kaʿbah. The words are thought to hang in the mind, and some people are thought to have memorised parts of the collection. At first, there were seven *Muʿallaqāt,* then ten; their authors include ʾImruʾ al-Qays, ʿAntarah Ibn

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[37] Ibid.

[38] Ibid.

[39] For example, the studies by ʾAbū Dīb (1986), al-Baṭal (1983), Stetkevych (1993), and al-Fīfī (2001) who mentioned the lost paint, females, sorrow with the night, deliverance by equitation, hope through rain and other themes (p. 38 onwards).

[40] The name is derived from the word *ḥawl*, which means a year.

Shaddād[41], Zuhayr bin Abī Sulma[42], ʿAmr ibn Kulthūm[43], an-Nābighah adh-Dhibyānī[44], Ṭarafah Ibnu l-ʿAbd, and al-ʾAʿshā. It is considered the best model of Arabic poetry because of their unified structure (Ibid.). In this study, samples from the *Muʿallaqāt* will be used in the analysis, including several examples from one poem, such as ʾImruʾ al-Qays *Muʿallaqah.*

2.1.4.3 Themes of the Jāhilī Poems

The themes and purposes of the Jāhilī poems have drawn the attention of early and recent Arab critics, and poets followed the themes of the Jāhilī poems until shortly before the modern era. These themes included:[45]

- Pride: in which the poet brags about his lineage, tribe, strength, glory, knighthood and enthusiasm.

- Praise: in which the poet praises a person's generosity and good morals; that is, not for the purpose of earning money.

- Satire: in which the poet disparages his enemy's lineage or bad morals; the poem might also raise the position of some nations and degrade others, which could lead to wars and bloodshed.

- *Al-Ghazal*: the art of rhapsodising about a beloved, and describing the beauty of her body or mentioning some of the poet's adventures with her; such a poem may refer to multiple beloveds.

- Elegy: in which the poet cries for the death of relatives or a master in the tribe, and which is often accompanied by insisting on revenge and asking for blood.

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[41] ʿAntarah ibn Shaddād al-ʿAbsī, the most famous knight in the jāhiliyyah, was a first-class poet, who died in 600 (az-Ziriklī, vol.5, p. 91).
[42] Zuhayr bin Abī Sulmā, al-Muzanī, from Muḍar, was the wisest poet in jāhiliyyah, who died in 609 (ibid., vol. 3, p. 53).
[43] ʿAmr ibn Kulthūm Ibn Malik al-Taghlibī, a first-class poet from jāhiliyyah, who died in 584 (Ibid., vol.5, p.84).
[44] Ziyad ibn Muʿāwiyah adh-Dhdhibyānī, a first-class poet from jāhiliyyah, who died in 604 (Ibid., vol.3, p.54).
[45] See Ḍayf (1961), al-Jabbūrī (1986); each of these studies has a full chapter about the themes of the Jāhilī poetry based on the early definitions of Ibn Qutaybah (1997), Ibn Rashīq (2001) and others.

- Wisdom: a summary of an Arab's thought and philosophy, due to his meditation, which made him address many questions and beliefs.

- Apology: an entreaty to a person when the poet has made a mistake; a rare form among Arabs because of their personal pride and dignity.

- Description: a form of art in which all of the previous themes and various subjects are woven together.

Thus, a poem in the Jāhilī era is a complete record of the life of the Jāhiliyyah, in which the narrator delivers the identity of a Jāhilī person and his relationship with himself and those around him.

2.2 The Andalusian Era

Al-Miʿṭānī (2000) mentions many times that the Andalusian community was a phenomenon that will never be repeated: a civilisation that had been built on a multitude of different factors and nations. The Andalusian people developed their own awareness of the world; this awareness conveyed an explanation of how Arab Muslims became aware of the universe around them after they were subject to two big changes: the religious change that came with 'the entry of Islam' and the geographic change of 'moving from the Arabian Peninsula to Europe'. Readers must become acquainted with the features of this community before reading about the poetic imagery of water and comparing it with the imagery of water before Islam in the Arabian Peninsula, in accordance with the methodology of this study.

2.2.1 Political Life in Andalusia

Muslim Arabs conquered Andalusia and settled in the region for more than eight centuries from 710 to 1492. During this period, a number of political systems ruled the country, which are

illustrated in the table below. We present a brief definition of each era, as discussed by ʿAtīq[46]

(1976, p. 46 onwards) in the table below:

Governors' Era	714-755	The era of conquest begun by Musa bin Nuṣayr; the end of this era was filled with sedition, conflict and the emergence of tribalism among the Arabs in Andalusia.
The Umayyad Caliphate in Andalusia	755- 912	After the fall of the Umayyad Caliphate in the eastern part of the Mediterranean/Levant. This era began with ʿAbdu r-Raḥmān I, and ended later with the conquest of Andalusia, making it part of the Muslim Arab state; this era was one of the most powerful Andalusian ages.
Caliphate of Cordoba	912-1031	Began with the caliphate of ʿAbd r-Raḥmān III followed by al-Manṣūr ibn ʾAbī ʿāmir, which was the start of the ʿĀmiriyyah state era. After that, the caliphate returned to Banī Marwān, but was not powerful.
Taifa Era	1019-1141	The era when small separate states emerged and were ruled by different kings known as Taifa, such as Banū Hūd, Banū Razīn, Ḥammūd, Banū ʿāmir, Banū ʿabbād and others. This era was characterised by major political conflicts and disputes.
The Almoravids	1101-1160	A subsidiary of the Almoravids state in Morocco, rule was established in Andalusia by the commander Yusuf ibn Tashafīn in order to eliminate the spoiled Taifa.
Al-Muwaḥidīn Caliphate	1129-1268	Founded by Muḥammad Ibn Tumart from the Maṣāmīdah tribe, which is a member of ʾAhl al-Bayṫ.
Banu al-ʾAḥmar Caliphate	1238-1492	The worst era of Andalusia in which Arabic rule was generally weak and plagued by sedition and war until the last cities of Andalusia Granada surrendered to King Ferdinand. Surrender to the Spanish king led to the forced displacement of Arabs and non-Arabs, who spread outside Andalusia.[47]

Political Life in Andalusia (No. 3)

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[46] There are many sources that have dealt with Andalusian political life in detail, such as al-Jayyūsī (1999), Muʾnis (2002) as-Suwaydān (2005) and others.
[47] They forced out the Andalusians and the ones who stayed secretly were called Moriscos. They were forced to convert to Christianity or face death or expulsion from Spain (al-Jayyūsī, 1999, p. 317).

2.2.2 Geographical Nature of Andalusia

The Andalusian peninsula resembles a square. It is located at the far end of Europe, sloping towards the south west, where the Strait of Gibraltar sits. Andalusia has many rivers and heavy rains.

The following map shows Andalusia:

The Land of Andalusian, (No. 4)

2.2.3 The Social Composition of the Andalusian People and their Key Features

ʿAtīq (1976) saw in the Andalusians a distinctive nation with qualities that made them a model of a multicultural civilised people. Despite the political turmoil that was experienced in the region from time to time, the Andalusian people developed their passion for intellectual pursuits, such as science, art and street singing, which has never faded. This will be covered in detail in the section on *al-Muwashshaḥāt* (p. 142).

However, as-Suwaydān (2005) argues that Andalusian society was often corrupt and unstable, and that other nations were abused by its lavish rulers. He also believes that the Andalusian people of the time lived under the weight of oppression and injustice and were forced to obey the rich ruling class (p. 31).

On the other hand, ʾAbū Ghazālah (2006) takes an opposing view, arguing that being familiar with the Andalusian people is necessary to understand the nature of the harmonious interaction between different social groups there. This interaction and harmony is the one presented to the world as part of the creative Andalusian model in various aspects of life, such as art, architecture, science, literature, philosophy, astronomy, engineering, history, dance and much more. , ʾAbū Ghazālah explains how Arabs who came from the east with their own goals, customs and traditions, were able to coexist with the native Spaniards, who were philosophical and were known for their appreciation of nature. Through this coexistence, Andalusia became a global gateway for Arabs, Persians, Greeks and other Far Eastern peoples to enter civilised Europe. This popular merger was proof of the genius of Andalusian society and the achievement of the idea of multiculturalism (ibid., p. 118).

At the same time, ʾAbū Ghazālah (2006) indicates the mixture of strengths, weakness, courage, generosity and ambition that could be found among Andalusians, as well as the ancient tribalism, which led to the dissolution of this wisdom, arrogance and divisiveness (ibid.).

According to ʿAtīq (1976), the Andalusian people were divided into five social classes:

1. Arabs: the aristocracy; they overwhelmed the Spanish and Berber people, strongly united by Islam and Arabic.

2. Berbers: Arabs' partners in the Bedouin world and in Islam; they had courage and were tribal. At first they outnumbered the Arabs in Spain, and they had the ability to adapt and integrate into the new environment more easily than Arabs.

3. Freed slaves: these were loyal to the Umayyad Caliphate and can be divided into three categories: those who entered Andalusia before the conquest, those entering after the conquest, and those entering during the Umayyad Caliphate. The third denomination helped in the establishment of Abdu r-Raḥmān I's caliphate.

4. *Al-Muwaladūn*: the offspring of local Arabs mixed with Berbers, the Spanish or *Saqālibah*. This term disappeared as people came to integrate and coexist with each other, so the Muladi became Andalusians without discrimination.

5. *ʾAhl adh-Dhimmah*: Spaniards; some remained Christian and others Jewish. They did not convert to Islam and thought of the Arabs and Berbers as intruders. However, after a period of time they coexisted and integrated with the Muslims, who offered to protect them and their rights and religious freedoms in exchange for the tax they paid set by Islamic law (pp. 133-136).

We must also mention Andalusian women here, as they enjoyed a high social position. Some were famous for their scientific and cultural contributions. For example, Wallādah had her own literary salon that poets, writers and dignitaries used to attend (Ibid.). Books describing the Andalusian heritage,[48] which conveyed the poetry of the region and locals' way of life at that time, indicate the prominent role that free Andalusian women played in cultural, scientific and literary movements, even though women remained slaves and under the strong influence of the society in which they lived (Ibid.).

In contrast, we find a text that portrayed an entirely different idea of Andalusian women, written by the philosopher Ibn Rushd, who pointed out that women are like the plants: they are

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[48] Such as *Nafḥ aṭ-Ṭīb* by al-Muqrī, *adh-Dhakhīrah* by Ibn Bassām, and others.

good at giving birth and increasing the numbers of offspring, but do not enjoy any other advantages. (Viguera, Maria, 1999, p. 1001).

Perhaps the book of Ibn Ḥāzim al-Andalusī[49] *Ṭawq al-ḥamāmah*– 'The Ring of the Dove' – best shows the nature of life experienced by women (1987). On one hand, they were free in terms of their creativity and access to education but were still veiled, except in a few cases like that of Wallādah. On the other hand, many Andalusian women were also slave girls who only existed for singing, dancing, pleasure and service.

2.2.4 Scientific and Intellectual Life in Andalusia

Education was very important in Andalusia. ʿAtīq (1976) argued that the locals' passion for science was one of their most important characteristics; they were keen on science in all fields, such as practical religious, philosophical and even astronomical science (p. 147).

Encouragement from rulers and princes to pursue various intellectual studies may have caused the rapid spreading of intellectual endeavour in the region, or they may simply have done so to gain political favour. Either way, Andalusia soon reached a position of erudition higher than Baghdad, Damascus and Cairo. The rulers themselves were Arabs who were fluent in poetry, which may have led to their keen patronage of scientific advancement. They had a permanent nostalgia for the East and its renaissance and tried to move Andalusia in that direction (ʿAtīq, p. 60).

ʿAtīq (1976) mentioned that Prince Abdu r-Raḥmān II was known to encourage the pursuit of science, literature and philosophy, and during his rule various brilliant scientists of different

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[49] Abū Muḥammad ʿAlī ibn Aḥmad, an Andalusian scholar and one of the Muslim Imams, who died 1064 (az-Ziriklī, vol.4, p. 254).

disciplines emerged. For example, ʿAbbas Ibn Firnās was the first human to attempt flight (p. 58).[50]

Many philosophers and scientists excelled in Andalusia and created distinguished works of Islamic intellectual history. Intellectuals such as Ibn Rushd[51], Ibn Bājjah[52], Ibn ʾaṭ-Ṭufayl[53] and others enriched Islamic thought with their views on existence, the mind and soul, and the imagination, which could be developed further by Western and Arab scholars (Birgil, J. 1999, p. 1155 onwards). The Andalusians understood the science of medicine, astronomy, astrology, and language, as well as engineering, mathematics, chemistry, physics and natural science, and were also familiar with the sciences of history and religion (ibid.).

2.2.5 Architecture in Andalusia

Andalusian architecture was a successful and pioneering endeavour throughout the period of Muslim rule in general, and the rule of the Umayyad Caliphate in particular (ʿAtīq, 1976, p. 57). Prince Abdu r-Raḥmān II, one of the Banu Umayyad emirs and an architecture enthusiast, was concerned with palaces, parks and gardens, and used water from the mountains to irrigate them. In addition, he organised the streets of Cordoba, fixed the old Roman roads, built many mosques with a school and a hospital beside each, and added another two porticos to the Great Mosque of Cordoba (Ibid., p. 58).

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[50] Abdu r-Raḥmān bin al-Ḥakam ibn Ḥishām ibn Abdu r-Raḥmān al-ʾUmawī; he was the fourth in line to the Umayyad caliphate, who died in 852 (az- Ziriklī, vol.3, p. 305).
[51] ʾAbū al-Walīd Muḥammad Ibn ʾAḥmad Ibn Rushd was chief judge of Córdoba and the grandfather philosopher of Ibn Rushd, who died in 1126 (ibid., vol.5, p. 316).
[52] Muḥammad Ibn Yaḥyā Ibn Bājjah, who was also known as ibn aṣ-Ṣāʾigh ʾAbū Bakr at-Tujibi al-ʾAndalusī as-Saraqusṭī, was a Muslim philosopher, who died in 1139 (ibid., vol.7, p. 137).
[53] Muḥammad ibn Abdi l-Malik ibn Muḥammad Ibn ʾaṭ-Ṭufayl al-Qaysī al-ʾAndalusī, ʾAbū Bakr, a philosopher, he studied medicine in Granada and served as the ruler, who died in 1185 (ibid., vol. 6, p. 249).

The Alhambra in Granada is an architectural masterpiece built by the kings of Banu al-ʾAḥmar. ʿAtīq (1976) stated that this palace supported the art of the Muslims in Andalusia and at its core was and remains an example of architectural genius – a museum of civilisation (p. 130).

Both Arabs and Westerners have long been impressed by the architectural revolution and renaissance during the Andalusian era, and have conducted much research into it.[54] The most successful study, from the perspective of this researcher, is that of Basilio Pavon Maldonado (2011), which was translated by the *Kalimah* –Word Foundation in Abu Dhabi. He covers in detail the history of architecture in Andalusia, including cities, palaces and mosques, and looks at the architecture geometrically. He addresses mosques in a separate part of the study, talking about the importance of the mosque in Andalusian life, and how mosques created unity in the midst of a mixture of nations, not only in terms of the image of Muslims but also in how the construction of the mosque was influenced by the different cultures that existed in Andalusian society at the time.

2.2.6 Arts and Music in Andalusia

Andalusians were known for their passion for multiple forms of art, the most famous of which was music. Early and more recent history books[55] claim that the entry of Abu al-Ḥasan, commonly known as Ziryāb,[56] into Andalusia was the secret behind the people's fondness for music over all other art forms.

Lebling (2004) reports that Ziryāb established an institution to teach people the art of music, and he accepted different kinds of people into the institution, rich or poor, without

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[54] For example, Ḍayf (1989), ash-Shakʿah (2000), ʿAbbās (2001), ʾAbū Ghazālah (2006), and others.
[55] Ibn Khaldūn, al-ʾAṣbahānī, Ibn Bassām, al-Muqrī, Ḍayf, ʿAtīq , and many others.
[56] Abu al-Ḥasan was a performer and student of Abu ʾIsḥāq al-Mūṣilī during the time of Hārūn ar-Rashīd. He was expelled from Baghdad so he went to Andalusia and ʿAbdu r-Raḥmān II welcomed him. He died in 857. (az-Ziriklī, vol. 5, p. 28).

discrimination. He taught traditional oriental music and popular songs in the Mashriq region and then began to improvise and compose melodies. It was he who added the fifth string to the oud, which led to the development of the guitar in Spain.

Ziryāb is considered a symbol of Andalusian music, as well as etiquette, fashion and clothing. Lebling mentions that Ziryāb made major changes to fashion in Andalusia as before he arrived, the locals cared little for clothing, food, hairdressing or shaving. He taught them what colours to wear in each season, choosing dark colours and heavy fabrics for the winter, and was the first to point out the need to wear fur in winter to keep warm. In the spring and autumn, he chose to wear brighter and more joyful colours. In autumn, he wore colours inspired by the natural world – red, orange and yellow – and brighter colours for spring. In summer, he used white and light colours to withstand the heat. Ziryāb even created products for body care and cleanliness, such as various types of perfumes and deodorants. History now reports that Andalusians were extremely clean, which was largely thanks to Ziryāb's enlightened ideas (Ibid.).

Ziryāb's ideas even reached the Andalusian dining table, where he changed the way people served food and diversified meals with new types of food not yet known in the region, such as asparagus. He also introduced the use of stained and decorated glass for drinking cups, and set out a new order in which meals would be served, beginning with salad and appetisers, followed by soups, and then by the main meal. This pattern is still observed in most areas across the globe today (Ibid.).

As a result of the Andalusians' passion for music, the art of *Muwshshaḥāt* emerged.[57] This is a form of lyric poetry based on composing poetry according to musical templates. The form was developed further by Andalusian composers, resulting in the emergence of *Zajal*. ʿAtīq

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[57] *Muwashshaḥāt* will be discussed in detail in the following section, which talks about poetry.

(1967) pointed out that Andalusians loved to sing, and therefore often opted for a modest life instead of working overtime to enable them to partake more in singing and dancing (p. 144). Engaging in such activities enabled them to feel emotions in new ways, which is clearly visible in their poetry, prose and creativity.

One of the preferred art forms of the Andalusians was that of prose, which was elevated to a new and higher status and took a more sophisticated form than when previously used by the Arabs. ʿAtīq (p. 437) stated that after the advent of Islam, the Andalusians were not satisfied with the standard quality of prose. It had evolved dramatically during the Umayyad and Abbasid Caliphates, but the Andalusians tried to improve upon it even more.

2.2.7 Andalusian Poetry

Arabs always carried their passion for poetry wherever they went. They were always engaged with it and heard the voices of others as if it were poetry, which has always expressed Arabian concepts of life, the universe, and personal and social changes in life. This passion can be seen in the great advances made in poetry during the Andalusian period. Andalusian poetry is divided into three sections, which coexisted together until the last Andalusian period, even though they did not appear at the same time.

2.2.7.1 Traditional Poetry

Ibn Bassām stated that 'the people of Andalusia only followed the people of the East, returning to the usual news as if the talk goes back to Qatada; even if a crow cawed those prospects or a fly buzzed in the Levant and Iraq, they would have built an idol for it and prayed to that by reciting an accurate book' (vol. 1, p. 12).

ʿAtīq (1976) said that Ibn Bassam refers to the way that Andalusians saw Easterners as a model and ideal and indirectly decided that they were imitators and followers of Easterners (p. 159) rather than innovators themselves. ʾAḥmad ʾAmīn (2013) also agrees with this view (vol. 3, p. 104 and105).

ʿAtīq believed that these opinions stemmed from Andalusians taking Eastern names or emulating some of the East's famous poetry; for example, the poetry of Yaḥyā al-Ghazāl[58], an Andalusian poet, was very similar to the poetry of ʾAbū Nuwās[59], an Abbasid poet.

ʿAtīq (1976) claimed that Andalusians and Easterners shared some general features in their poetry. There was an innate consolidation of the poetry in Arabs, stemming from the pride that Arabs who had migrated to Andalusia felt in terms of their own language and heritage, and also, in the nostalgia that they always had for the East (pp. 163-164).

However, according to ʿAtīq (1976, p. 291) and al-Miʿṭānī (2000, p. 12), this decreased over time as the migrants integrated into their new environment, and especially as the Arabic language spread among non-Arabs. The Andalusians' poetic language thus became less influenced by Eastern traditions, as the multicultural environment of Andalusia did not fit the traditional template of Arabic poetry.

ʾAḥmad Ḍayf (1998) in his book *Balāghat al-ʿArab fi al-Andalus* stated that

> Often the poets in Andalusia go back in their methods and ideas to the methods and ideas of Bedouins, because the Arabs are one of the most loyal nations to their tribes and long for the homeland and the first life. They were and still tend to their first imaginations and they cannot abandon their habits. Who reads the Andalusian poetry finds a brother in Baghdad, yet also in the Arab countries themselves in terms of general qualities and themes that were known by the ancients (p. 35).

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[58] Yaḥyā ibn al-Ḥakam al-Bakrī al-Jiyānī, was known as al-Ghazāl, an Andalusian poet, who died in 864. (az-Ziriklī, vol. 8, p. 143).
[59] al-Ḥasan ibn Hānī al-Ḥakamī, ʾAbū Nuwās, was an Iraqi poet, who died in 814 (Ibid, vol. 2, p. 225).

Ḍayf therefore states that the similarities between Eastern and Andalusian poetry are not limited to the overall shape of the works but also extend to the imagination of the poets.

Andalusian poetry was not exclusive to any social class but was common among all social classes, from princes and ministers to the general population. Historical novels talk about the princes of Cordoba and their poetry and how they encouraged writers and poets and held literary and poetry gatherings, as the Umayyads used to do in Damascus. This patronage contributed significantly to the spread of poetry and literature in Andalusia (ʿAtīq, p. 167, and Al-Miʿṭānī, 56 onwards and others).

Andalusian poetry developed largely during the Taifa period, and one of the distinguished poets of the time was al-Muʿtamid Ibn ʿAbbād.[60] The traditional art of poetry also continued during the time of the Almoravids and Banū al-ʾAḥmar.

Some of the traditional art[61] forms, which were shaped by their subjects, that Andalusian poets made use of included poems of praise, *Ghazal,* elegies, poems of wisdom, devotion, entreaties, satires and poems of promiscuity. However, these forms were influenced by the characteristics and personalities of those poets, whose poems evolved over time and became integrated with other cultures, leading to poems written about wine[62] and elegies about Andalusian cities after having left Andalusia (Al-Miʿṭānī, 2000, p. 11 and 12).

2.2.7.2 Poetry of Nature

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[60] Muḥammad ibn ʿAbbād ibn Ismail al-Lakhimī, al-Muʿtamid inherited Seville, Córdoba, and its neighbouring regions, who died in 1095 (az- Ziriklī, vol. 6, p. 181).

[61] Traditional arts refers to the use of common themes in poetry, which were known among Arabs during the Jāhilī era.

[62] Even though Islam forbade the consumption of alcohol, poets during Abbasid and Andalusian eras mentioned it frequently; this will be covered later in this study in the analysis chapter.

According to Abu Ghazala (2006, p. 24), humans interact with their environment naturally. Évariste Lévi-Provençal, who spoke on this matter extensively, indicates that the impact of the natural environment on Andalusian life was a means of discovery and provided motivation to face challenges. Being in a constant struggle against nature gave humans the tools needed to meet challenges in their own life (Ibid., p. 41).

Because Andalusian poets were influenced by the surrounding environment and its beauty, a new form of poetry arose that focused on nature. ʿAtīq (1976) defined nature poetry as writing that takes living elements of nature, such as trees and flowers, and the silent environment, such as palaces and buildings, as its theme (p. 284). He believes that this kind of poetry is part of the art of description that Arabs have practised since the pre-Islamic era, and therefore does not consider it an Andalusian innovation. Also, al-Jayyūsī (1999) considers the possibility of linking nature poetry to the pastoral poetry that emerged in Europe, which builds an imaginary world dominated by rural simplicity, peace and love; she disagrees, however, with this view and thinks that nature poetry evolved out of the early art of description that was known among Arabs (pp. 536-539).

ʿAtīq (1976, p. 293) noted, and al-Jayyūsī (1999, p. 533) agrees, that this kind of poetic art emerged because of poets' desire to enjoy their life in Andalusia and its picturesque scenery. This poetry also became popularised at musical and promiscuous gatherings, which were becoming more common. al-Jayyūsī adds the pragmatic possibility that writing this poetry might simply have been a way for poets to earn a living (p. 540). She also mentioned that this poetry might have emerged purely for aesthetic reasons as she views these works as simple description of the Andalusian experience with little soul-searching or intellectual depth. ʿAtīq also believes that, despite their rich imagery and pictorial description, these poems are quite

shallow and artificial (p. 318). This critique, however, excludes some poets who wrote very successfully in the genre such as Ibn Khafājah.[63]

Al-Jayyūsī explains that this poetry describes gardens accurately and shows the connection between the Andalusian poet and his natural environment. Each poet showed great affection for their city and excelled at conveying its beauty through nature poetry. She also believes that the emergence of this type of poetry may have been inspired by aesthetic descriptions of nature given in the Qurʾān, and it may draw on the art of Islamic decoration and beautification through calligraphy. Thus, concern for beauty was commonplace in Andalusia (pp. 543-548).

2.2.7.3 *Muwashshaḥāt* and *Zajal*

Al-Miʿṭānī (2000) noted that the heritage and culture of Andalusia had a special effect on its poets. This arguably led to innovation in Andalusian verse, which conveys locals' concerns, worries and ambitions, and their constant desire for freedom. Al-Miʿṭānī argues that the *Muwashshaḥah* is the highest art form provided by the Andalusian heritage, containing a depth of awareness and imagination that can be considered a unique contribution made by Andalusian literature to the world (p. 7). The *Muwashshaḥat* differ from the traditional Arabic poems that began in the pre-Islamic era because they break the strict rules of classical poetry (ibid.). Consequently, the *Muwashshaḥah* represented a new area of poetry, in which Andalusian poetic sentence construction changed from conveying common emotions in a simple manner to presenting logical dialectics (p. 12). This developed form also gave the poet a stronger position as a voice of the people as by breaking traditions, he uniquely represented the integration of the different cultures and races that lived alongside him in Andalusian

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[63] Ibn Ibrahim ibn ʾAbū al-Fatḥ Ibn Khafajah al-Huwārī al-ʾAndalusī, a poet of *ghazal* and an eloquent writer; he mainly described gardens and landscapes in his poems, and died in 1138 (az-Ziriklī, vol.1, p. 57).

society. The *Muwashshaḥah* mixed Arabic with other languages until the poetry became the song of the Andalusian people, regardless of their race or religion (Ibid.).

Ibn Bassām indicated that Andalusians were the first to compose the *Muwashshaḥah,* with the first example attributed to al-Qubbarī.[64] Ibn Khaldūn agrees with this statement and believes that Ibn ʿAbdi Rabbih al-ʾAndalusī[65] followed al-Qubbarī's approach to writing *Muwashshaḥāt* and excelled at it.

The *Muwashshaḥāt* are versified words and special forms, with different rhymes, which mainly consist of six strophes of five stanzas, and are known as *at-Tāmm* -the complete, or consists of five strophes of five stanzas, which is known as *al-ʾaqra*'". (Al-Miʿṭānī, 2000, p. 23 and 24).

The person who writes a *Muwashshaḥah* is known as '*al-wishāḥ'* (al-Miʿṭānī, 2000, p. 24); the name is associated with the beauty of a person, especially women. The kerchief is seen as a piece of cloth worn on women's shoulders, especially by a woman with her jewels and pearls.

Al-Miʿṭānī (2000) details how *Muwashshaḥah* became associated with humans' desire to express their dreams. For example, a *Muwashshaḥah* without its first stanza is called *al-ʾaqra*ʿ, which suggests that the person should take care of his/her appearance, whether a man or woman is in the front and at the reception (p. 24). In addition, some parts of the *Muwashshaḥah* express the beauty of women in specific ways; for instance, some describe the way women sway and are flexible through the use of lyrics and phrases (ibid.). Some *Muwashshaḥāt* are described as 'the bride' (Ibn Sanāʾ al-Mulk, 1949, p. 46).

According to ash-Shakʿah (2000, pp. 375-379), the *Muwashshaḥāt* consist of the following parts:

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[64] Adb al-wāhid bin Muḥammad ʾAbū Shaker, who was known as al-Qubbarī, from Andalusia, and died in 1064 (az-Ziriklī, vol. 4, p.177).
[65] ʾAḥmad ibn Muḥammad ibn ʿAbdi Rabbih, Abu Omar, was a writer and wrote *Al-ʿIqd al-Farīd*, He died in 940 (Ibid., vol 1, p. 207).

- *Maṭlaʿ* or *Mathhab* – the Beginning: the first strophe of the *Muwashshaḥah,* which consists of two or four *Ghuṣn* (hemistiches).

- *Ad-Dawr:* a group of up to three verses after the *Maṭlaʿ* of the *Muwashshaḥah,* which should continue with the same counting in the one *Muwashshaḥah*; this part has the same rhythm as the *Maṭlaʿ*.

- *As-Simṭ:* this is when each hemistich of *Ad-Dawr* comes in one or two parts.

- *Al-Qufl* – the lock: the line directly after *Dawr*, which consists of *Ghuṣn* and is a recognised centre of the *Muwashshaḥah*. It is alway like *Maṭlaʿ* in the counting of *Ghuṣn* and rhyme in the full *Muwashshaḥah*.

- *Al-Bayt* - the verse: which consists of *Dawr* and *Qufl*.

- *Al-Ghuṣn* - the bough: what each hemistich in all of *Maṭlaʿ*, *Qufl* and *Kharjah* is called; they might have the same rhyme or not, but always have the same ordering and counting.

- *Al-Kharjah* - epilogue: the last *Qufl*, which often does not make use of colloquial Arabic.

One of the most famous *Muwashshaḥāt* is by Ibn Zuhr al-ʾIshbīlī[66]:
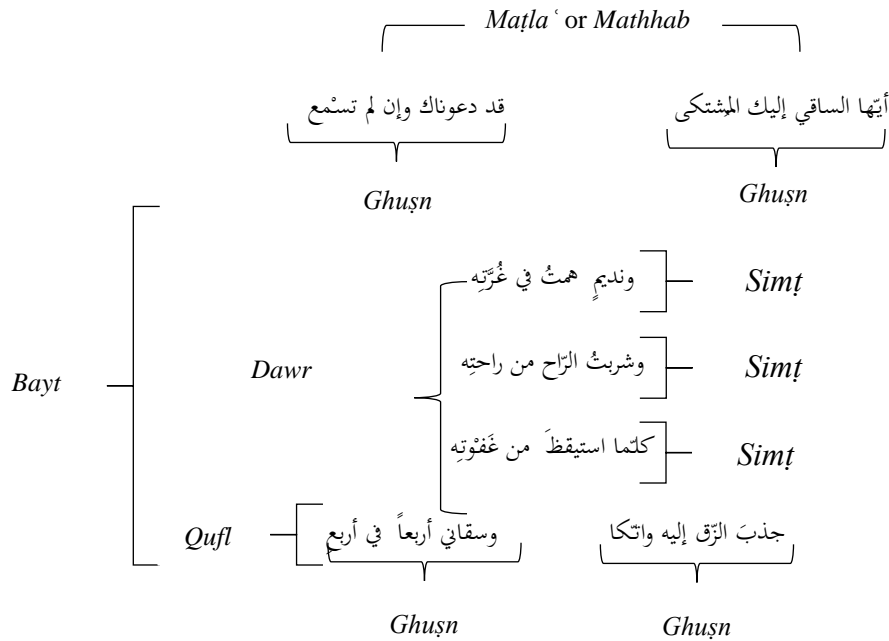
[66] ʿAbdu l-Malik bin Zuhr bin ʿAbdi l-Malik bin Muḥammad bin Marwān bin Zuhr al-ʾIyādī, ʾAbu Marwān was an Andalusian doctor from Seville, who died in 1162 (az-Ziriklī, vol.1, p.207).

Dawr	غُصْنُ بانٍ مال من حيثُ استوى
	بات من يهواه من فَرْط الجوى
	خافقَ الأحشاءِ موهونَ القوى
Qufl	كلّما فكر في البَيْنِ بكى ويحَه يبكي لِمَا لم يَقَع
Dawr	ما لعيني عَشِيَتْ بالنَظرِ
	أثكرَتْ بعدَك ضَوْءَ القمر
	وإذا ما شِئْتَ فاسْمَعْ خَبَري
Qufl	عشيَتْ عيناي من طولِ البُكاء وبكى بعضي على بعضي معي
Dawr	ليسَ لي صبرٌ ولا لي جَلَدٌ
	يا لِقومي عَذَلوا واجتهدوا
	أنكروا شكوايَ ممّا أجدُ
Qufl	مثلُ حالي حقُّه أن يَشْتَكي كمَدَ اليأسِ وذُلَّ الطمعِ
Dawr	كبِدي حرّى ودمعي يكِفُ
	يعرفُ الذنبَ ولا يعترفُ
	أيّها المعرضُ عمّا أصفُ
Kharjah	قد نما حبُّك عندي وزَكا لا تقُلْ في الحبِّ إنّي مدَّعي [67]

The *Muwashshaḥah* broke traditional poetical rhythm and mixed several Arabic prosodies (ʿarūḍ); ʿAnānī (1980) saw this ability of the Andalusians to break down barriers in their various forms as a feature of the poetry. Through this unique musical approach, the *Muwashshaḥah* became a special kind of song that everybody danced to, whether in the streets or at events, and which resulted in a bridging of the ethnic, social and religious gaps between

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[67] Aṣ-Ṣafadi (1989, vol. 1, p. 17-1).

them. Al-Miʿtānī (2000) added that the *Muwashshaḥah* turned into theatre, attracting people from all social classes and inciting them to dance to the tune of an organ (p. 28). This was also mentioned by Ibn Sanāʾ al-Mulk (1949): 'most *Muwashshaḥāt* is based on a formation of the organ[68], singing it by the organ is borrowed and by a different instrument is figurative' (p. 35). Al-Miʿtānī (2000) questions the exclusion of the Arabian lute (oud) from such performances, especially given its unique design and standing within Arab culture. He argues that the oud would not be heard in large public places, whereas the organ, being a large instrument with a loud sound, would be audible to the public (but would also overpower the sound of the oud) (p. 29).

Thus, the *Muwashshaḥah* links poetry with singing, music and dancing. Of course, Arabs had sung verses since the pre-Islamic era and even used songs to spread poetry (Al-Miʿtānī, p. 33). Al-ʾAʿshā, a Jāhilī poet, says:

وطنابرَ حِسان صوتُها   عن صُنّج لكما مسَّ أرنِ[69]

However, the *Muwashshaḥah* went further than that. Ibn Sanāʾ al-Mulk assumes that its prosody is based on musical composition (p. 35), and Ibn Bassām attests that the *Muwashshaḥah* expands into new prosody, which differs from traditional Arabic prosody (vol. 1, p. 469). ʿAtīq (1976) mentioned that some of the music of the *Muwashshaḥāt* is traditional Arabic music, some are mixtures of different rhythms, and some depend entirely on melody (p. 363). He believes that this variety helped singing to develop and spread in Andalusian society (ibid.).

According to al-Miʿtānī (2000, p. 33), because the *Muwashshaḥāt* were associated with singing, they became a popular phenomenon, especially as these poems conveyed many aspects

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[68] A Musical tool.
[69] Al-ʾAʿshā al-Kabir, *Dīwān* (2010, vol. 1, p. 329).

of Andalusian civilisation. He added that the *Muwashshaḥāt* were distinctive: it is notable that the epilogue of the *Muwashshaḥah* can be found in both Arabic and non-Arabic poems, which shows the unity of the Andalusian people as a multi-ethnic culture without discrimination, and that the *Muwashshaḥah* presented collective rituals, which were known by the whole community (p. 38).

Al-Miʿtānī (2000) considers the *Muwashshaḥah* as a song for all members of the public, and notes that those in power at the time as well as the aristocratic class did not welcome this poetic phenomenon. Rather, mass gatherings worried them, especially when the populace started dancing and singing at public events. He also adds that the aristocrats saw concerts as their exclusive right, so when the *Muwashshaḥah* became a public celebration and similar to concerts, some princes believed that the form intruded on their social status. In addition, he adds that the epilogue, which was used to end the *Muwashshaḥah,* was provocative to the upper classes as the lines could be interpreted as often bearing fairly cynical undertones. What worried the aristocrats most was the *Muwashshaḥah* being linked to the breaking of traditions and individual expressive freedom, especially given the large number of revolutions that had occurred at various points in Andalusian history (p. 38 onwards).

The *Muwashshaḥah* addressed different characteristic subjects of poetry, such as the *ghazal,* elegies, alcohol, Sufism, descriptions and much more (ʿAtīq, 1976, p. 363). It is considered to be a source of *zajal* art, which originated from Ibn Qazmān[70], as mentioned by Ibn Khaldūn (1999, p. 35). It is colloquial poetry, which non-Arab poets excelled at and which people used as a form of song that evolved, producing different kinds of Andalusian and Moroccan poetry.[71]

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[70] Muḥammad bin ʿīsā bin Abdi l-Malik bin ʾAbū Bakr ibn Qazmān earned his fame through his *zajals* in Andalusia. He might be called Ibn Qazmān to differentiate him from his uncle Muḥammad bin Abdi l-Malik, and he was from Cordoba; he died in 1160 (az-Ziriklī, vol. 6, p. 322)
[71] See al-Miʿtānī (2000).

2.3 Comparison of the Two Eras

From what has been discussed previously, it can be stated that there are similarities and differences between the Jāhilī and Andalusian eras, which are summarised in the following table:

The Shared Features	Arabs in the Jāhilī Era	Arabs in the Andalusian Era
Religion	Dominated by pagan religions, Christians, Jews and *Ḥanīfiyyah*.	Dominated by Islam, Christian and Jews.
Timeline	Poetically, extended to 150 years before the first revelation of Islam.	Extended from the Umayyad conquest of Iberia until seven centuries before the Reconquista.
Geographical Aspects	Desert, lack of water.	Beautiful nature and availability of water.
Culture	Purely Arab.	Arab and multicultural.
Politics	Tribalism, unstable.	Kingdoms, unstable.
Women	Free/slave.	Free/slave.
Knowledge	Based on myths.	Based on Islam and science.
Language	Classical Arabic.	Common Classical Arabic and colloquial Arabic mixed with other languages.
Strongest Arts	Limited poetry and prose.	Poetry, music and prose.
Society	Class system.	Class system.
Architecture	Simple.	Modern.

Comparison of the Two Eras, (No. 5)

The religion of the two communities dominated the regions, despite the presence of pluralism in Christianity and Judaism. The peninsula was pagan while Andalusia was chiefly Islamic; this meant that inevitably the Arabs gave up many of their old beliefs from the Jāhilī era, which in turn changed some of their morals, customs and perspectives on life in general, as well as cultural views of death, rebirth, judgement and the afterlife.

Both eras continued for many years. Some scholars even consider the Jāhilī period to be longer than the Andalusian era. It therefore carried the heritage of a number of previous historical civilisations and cultures.

On the other hand, we find complete dissimilarity between the geographical areas of the periods. In the Arabian Peninsula, we find desert and water scarcity but a richer natural world and water available in Andalusia. This greatly influenced the imagery of water in poetry, as will be shown shortly.

In terms of culture, evidence has emerged indicating how the Jāhilī period encompassed an almost purely Arab culture, unaffected by other nations. However, the later Arab society on the edge of Europe had an Arab culture that prevailed in science and accepted pluralism, opening the way to other neighbouring cultures while maintaining its Arab identity.

In neither era did women emerge from their status of being free or slaves, as both communities had a class system. With reference to sources of cultural knowledge, the Jāhiliyyah depended on myths, while Islam was the primary source of knowledge in Andalusia, and science in its varied fields was a prominent feature.

Classical Arabic dominated both eras but in Jāhiliyyah there was a slight impact from other languages given the proximity to Persian-speaking regions and other surrounding groups. By contrast, language in Andalusia mixed common Classical Arabic with other languages, even producing another colloquial language, which was used in *zajal*.

In the arts, the Jāhilī era saw poetry as an essential art form among both individuals and groups; prose was much less popular. Andalusian arts were more balanced; although poetry was enjoyed widely and formally developed, music and prose were common and were created and performed at a high standard.

Finally, architecture was very simple in the Jāhilī era but underwent significant development and elaboration in Andalusia.

2.4 Summary

This chapter discussed the features of the Jāhilī and Andalusian eras from several angles: historical, geographical, social, political, cultural, artistic and poetic. It also demonstrated the main features of these perspectives with appropriate examples, before providing a summary of the most important aspects. These similarities and differences were exploited by Arab writers to envision and produce particular poetic forms. The imagery of water as it existed in both eras will be the subject of the next chapter.

Chapter Three

The Poetic Image and Imagination: A Review of Concepts and Terms

3.0 Introduction

In the previous chapter, we looked at characteristics of the two eras from which the samples of the poetic imagery of water have been chosen for this study. We are now ready to deal with the poetic image of water in those eras – Jāhilī and Andalusian – for deeper study and analysis. It is important to understand the nature of Arabic poetry as it can be typified in those eras in order to understand the analysis later.

This chapter includes two sections. Section one provides a discussion of the concept of poetic imagery, terms relevant to this area of study, and an overview of the most important relevant issues as found in literary criticism. The second section is divided into two parts. The first is a review of the way that the concept of poetic imagery was formed by the early Arabs[72], starting with the Greek influence, and is followed by a discussion of some basic concepts and views regarding the poetic image in ancient Arabic studies. The second part reviews the most important modern Arabic studies that have dealt with the poetic image in early Arabic poetry in general and the poetic imagery of water in the Jāhilī and Andalusian eras in particular.

The early Arabs' study of poetic imagery did not address that of water but was directed towards the study of the imagination and the poetic image in general terms. This is an important introduction to the subject, which will help in analysing the poetic samples addressed in the fifth chapter of this study. It was important from the researcher's point of view to know the early Arabs' opinions about poetic imagery, and to examine their theories of imagination.

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[72] Early or ancient Arabic studies has been named of the Arabic literary, critical and philosophical Arabic studies between 700s-1300s, which is from al-Aṣmaʿī to Ibn Khaldūn (ʿAbbās, ʾIḥsān, 1983, p. 3).

Through this, the reader will have a view of the cultural referentiality of the Arabic poetic imagery concept.

Finally, it should be mentioned here that contemporary Arabic studies, as far as the present researcher is aware, have not yet dealt with the phenomenon of the poetic image of water as found in the Jāhilī and Andalusian eras, or made any application of Bachelard's approach in studying the poetic image. Water imagery has been dealt with in other ways but to a limited extent. Bachelard's contribution to modern Arabic studies is limited by translation, as will be detailed in the fourth chapter of the study (see p. 182).

3.1 Imagination and Poetic Image

3.1.1 Concept and Function

Understanding the poetic image is crucial to understanding imagination, of which the image is often considered the basis and main tool. Attempts to understand imagination and the poetic image extend to almost all cognitive fields.

For example, Reichling (1990, p. 283) says that religious thinkers and philosophers assert the importance of imagination in several ways. To them, imagination is considered a strong link between meditation and understanding the fact of existence and the realisation of the laws of nature. To some thinkers, imagination joins human beings with the reality of faith. Eliade, in most of his works, asserts that imagination is closely linked to peoples' religious myths and rituals. These rituals were originally linked to the imagination but gradually infiltrated art, poetry and dance to form aspects of culture itself (Eliade, 1991). Imagination therefore achieves a cultural function as it enables humans to express their relationship with both their beliefs and nature.

To contemporary philosophers, imagination is not only considered a cultural or ritualistic function but an aesthetic one through the productivity it enables. Hume, for example, viewed imagination as a special kind of thinking that joins a number of ideas together (Wilbanks, 1968). A human being thus forms complex ideas using his/her imagination, which appear as images that the imagination creates in order for the person to express his/her awareness and understanding of the external material world through their senses and feelings.

In art and literature, understanding of imagination and poetic imagery is extensive but often influenced by the specific school of thought from which they are approached. C. Day Lewis (1961, p. 18) states that the critics of the sixteenth, seventeenth and eighteenth centuries dealt with the image as ornamentation, like 'cherries tastefully arranged on cake', and it was here that the idea of imagery as the core of poetry was born. It was in the Romantic period that whole poems began to be considered as imaginary depictions consisting of a number of images (Ibid.).

Here, the researcher is confronted by changes in understanding the term, which accelerated with the appearance of literary and critical schools until Norman Friedman (1953, p. 25) said, commenting on the concept of the poetic image, that 'imagery has come to mean all things to all men'. Here he indicates that the wide variety of concepts about poetic imagery and its different functions makes the term difficult to define. Friedman therefore suggests that researchers in this field be open to various literary doctrines in order to clearly comprehend all elements of poetic imagery (Ibid.).

Literary concern for imagination started with Coleridge[73] (d. 1837), who is considered to have been an influential figure of the Romantic era and a loyal student of Kant's philosophy.

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[73] Coleridge recorded in his biography his critical ideas before his poems in 1817, and they became a poetic and critical source of the Romantic Movement. See *Biographia Literaria, Or, Biographical Sketches of My Literary Life and Opinions,* James Engell and Walter Jackson Bate (eds.) (1983, pp. 190-191).

He divided imagination into two main sections: primary and secondary. Primary imagination is the usual instrument of perception common to all persons. It is a live power and a basic element of each human's perception, and it projects a vision that imagination is a human activity with certain effects on human knowledge. It places the imagination among the realms of feelings, understanding, sensuous intuitions and mental images (Wimsatt and Brooks, 1957, vol. 3, p. 389).

Secondary imagination differs from this in its relation to creativity: it recreates and cohabits with the will, and appears only in the process of artistic creation. It resolves and unravels in order to recreate (Ibid.). Coleridge sees imagination as a magic formula in which the soul reveals its ability to share feelings with the world; thus, he believes that imagination inhabits the highest status of human creativity (Ibid., vol. 2, p. 246,). The creative or secondary imagination is the form of imagination that joins opposites, returns freshness to the familiar, and facilitates agreement between the inner world of the creator and their surroundings.

Wellek and Warren (1949, p. 84) state that Coleridge freed perceptions of the artistic imagination from illusion, mysteriousness or abnormality. He saw creative power as related to the poet's ability, consisting of both consciousness and the subconscious, and the production of the poetic image. The role of the imagery that the imagination produces is to amuse both the poet and the recipient (Ibid., p. 97).

The most famous definition of the image came from Ezra Pound (d. 1972) – a pioneer of imagism. He defined the image as 'an intellectual and emotional complex in an instant of time, a unification of disparate ideas' (1913).[74] Wellek and Warren (1949, p. 192) state that Pound emphasised that the image is not confined to the sense of sight only but is joined to sensitivity, and can be auditory or tactile or experienced by the other senses. Thus an image is

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[74] See: http://www.poetryfoundation.org/poetrymagazine/article/335

a combination of mental and emotional activity joined to the time of its creation but collecting the dispersed. This dispersed falls in the circle of sensory perception even though it is abstract. For example, an image that describes the music coming from a piano includes the image of the piano in the mind of the poet, even if it is not in his field of sight. However, the absence of an image from eyesight does not make it absent in the mind, and the imaged music can easily move to the auditory sense.

Lewis (1961, p. 18) emphasises that visual imagery is the most commonly used by poets yet a large number of images depend on other senses. He notices that embodiment overcomes this merely by making the image sensual. Perhaps Lewis sums this idea up best when he defines an image as 'a picture made out of words' (Ibid., p. 18). Therefore, imagery is drawing with words; it is the sensitive language that comes out of the poet's mind to express a personal experience and his or her relation to the world, which causes amusement and gives meaning to the recipient. Langer (1957, p. 188 onwards) considered imaginary power and what it produces as images as being the ultimate conceptual power. It is the source of insight and belief, the oldest faculty that is uniquely human, and the power that generates art and is directly affected by it.

Langer considered imagination to be humanity's unique characteristic, and the image is the meaning-bearer through which humans convey and communicate with the other. From here we can meditate on imagery as a form of conversational language translated by the arts. But what is the role of this language? Is it an expression of the talking self? Or it is the tale of the subject? And can it be completely submitted to reason and reality? The questions brought up by Langer's conception of imagery made critics think about two important aspects: the source of the poetic image, and the relation of the image to allegory, symbol, metaphor and myth.

3.1.2 The Poetic Image between Subject (poet) and Object (thing/world)

We view the relationship between subject (poet/recipient) and object (thing/world) as a major dialectical one, with which philosophy has been concerned for some time (see the discussion about the self in the philosophy of phenomenology in Chapter 4, p.134 onwards). A full explanation of this relationship is beyond the scope of this paper, and not all of the relevant works can be mentioned here. However, it is necessary to detail some of the main issues of this relationship in order to understand the nature of the poetic image and the role it plays in text, as well as how it changes the inner and outer meanings in any poetic text. Why I chose Bachelard's phenomenological approach will be clear through reading how different approaches and opinions have dealt with the poetic image and how it is read. This study seeks to free the poetic image from some of the concepts which have stalled the study of this concept for some time, especially regarding early Arabic texts.

Coleridge joined the poetic image to the self's understanding and experience of life as a means for the poet to transfer to the reader an emotional sensory experience which he or she lived, filled with the poet's own feelings and senses of the topic described. This emotional sensory experience combined an understanding of the self and its relationship to its surroundings via the imagination, though is thought to differ in strength from person to person, according to the individual's knowledge and status. This ultimately makes everyone's imagination and images unique (Powell 1972, pp. 267-268). Romanticism could therefore have overstated the importance of the poet's own concerns, emphasising his or her freedom of imagination with regard to whatever they discuss or describe.

The self is the producer of the poetic image, thus psychoanalysis is concerned with imagery, and studying the poetic image is always linked to psychoanalysis (Lewis, 1961). Lewis sees the poetic image and its nature as inseparable from both psychology and literature.

He states that the word image in psychology could be defined as 'a mental reproduction, a memory of past sensation or perceptual experience not necessarily visual' (p. 19). We notice in this definition that the poetic image is linked to the self and its emotional experience, whether sensory, visual or non-visual. These concepts had deepened before Lewis as a result of the critical school that depended on psychoanalytical concepts as its base theory.

The poetic image is completely linked to the self, which acts as its generator and producer, according to psychoanalysis. According to Freud (1856-1939), image is related to the poet's dreams, and in his psychological analysis, Freud assumed that any artistic work (including poetry) is its creator's expression of his dreams and old desires (1953, pp. 53-141). Wright (2006, p. 23) sees Freud as having restricted the motive of creation to the creator's self and having designated such personalities as neurotic. Furthermore, in many of his books, Freud insisted that the artist is constantly trying to express his or her feelings about the childhood persecution that prevented them from satiating their instincts (Ibid.). According to him, the poet's imagination is their way of obtaining glory, power, love, fame, and all the desires that they did not fulfil and that remain empty in the sub-consciousness. Thus, the poetic image and, indeed all artistic work, is a reply to the call of non-satiated instinctual needs (Freud, 1953, p. 376).

Through this idea, Freud confined the poetic image to the concept of desire, and judged art as a reaction that interprets prohibited and repressed childhood dreams. This provokes an inquiry into the value of the poetic image to the self outside the poet – the reader. If creative work, as Wright (2006, p. 24) says with reference to Freud, is just a means to vent psychological complexes of childhood that reside in the sub-consciousness, then what can artistic works achieve for the other self/recipient? Or in regard to the topic itself?

Here, Langer (1957, p. 48) offers an important discussion about the aesthetic and amusement value achieved by the artistic imagination, and how the image – even though made and filled with the creator's unique characteristics –retains aesthetic and symbolic meaning for the other.

Ricoeur (2008) maintains that aesthetic value does not conflict with Freud's views of the creative self, or the process of research regarding the creator's psychological complexes and the conflicts in their life. In addition, Ricoeur (2008, p. 6-156) states that Freud, through his study of the creator's imagination and by linking it to childhood dreams and then to fantasy worlds and daydreams that champion the narrator, insisted on one idea only, which is spread throughout all his treatments: that the imagination serves only one thing – desire. As a result, all relationships between dreams, art and imagination are a product of the creator's sub-conscious desires. Such desires are not culturally acceptable and remain repressed until released through the poetic image and artistic work (Wright, 2006, p. 32).

According to Freud (1953, p. 155), the narrator forces himself to stop dreaming in childhood, thus his consciousness of creation also stops. As a consequence, this produces symbols of the creator's deeply buried psychological complexes, transformed into pure and beautiful art, which initially causes amusement for the creator before engaging the recipient. Through art, the prohibited becomes possible, and leisure is achieved by its own deep psychological source – the self or creator.

For Freud and his followers, the image remains an output meant to realize a bodily satisfaction for a repressed desire in the self's sub-conscious. The critic must therefore understand these repressed desires and the complexes they cause before presenting an analysis through which the reader can understand the poetic image with enjoyment (Wright, p. 33). The best example of this is Bonaparte's study (1949) of Edgar Allan Poe. She analyses Poe's poetry

according to Freud's psychological approach, basing her analysis on the poet's medical record (pathology) to understand his poetic image in light of his life, dreams and fears (Wright, 2006, pp. 34-35).

Here, literary criticism and the poetic image fail by taking excessive consideration of the poet's life. His poetry is stereotyped by historical and psychological information, and his poetic imagery viewed through preconceived judgments and analysis of psychological complexes relating to the poet's self. Jung (1875-1961) confronted Freud about this interior conflict. Jung refused to relate creative work solely to sexual desire (libido) and instead believed that the creation of poetry came from other motives (1976, p. 137). He explained libido, as Freud did, as a chain of transactions starting to appear through a collective sub-consciousness represented by the family, which then became an individual. This libido came from an archaic image on the one hand and a social norm on the other (Ibid.).

Consequently, a conflict exists between the self that produces the image and the artistic work in the individual subconscious, and is even extended to what Jung called the collective unconsciousness. This means that the poet is driven by a store of images that are transferred from one culture to another and from generation to generation, which he called primordial images. Jung says:

> The inherited possibilities of human imagination as it was from time immemorial are to be found in every individual, the fact of this inheritance explains the truly amazing phenomenon that certain motifs from myths and legends repeat themselves the world over in identical forms (…) I have called these images or motifs *archetypes* (1972, p. 65).

Here, Jung removes the image from the sexual dreaming of the self and cites society as its source and the far away world of centuries-old cultures. He then establishes a valuable term – archetype – asserting that the image is not an individual production or a particular emotion of the self but rather a cultural outcome through which communities recount and store ideas. A

symbol in poetic language is an expression of a widely held human concept, which can be interpreted differently from person to person but which communities themselves have constructed. Hence, the archetype is an element of the initial pattern that poets use in poetry to convey their identity and in particular their society.[75]

Jung claims that some of these images, which can become symbols, stem from the individual unconscious; some come from the collective unconscious; and some come from both. He also described the individual psyche as containing a shadow side: the anima and animus, which are the feminine and masculine aspects of the psyche; and the puer and senex, which are the archetypes of youth and old age.[76] Jung joins these images and their presence in the collective unconscious and in myths and fairy tales (1972).

There is a direct relationship between the poetic image, myths and symbols, which we will discuss below (see p. 71). It could be said that the poet uses an image to convey a particular meaning – a symbol of an idea or topic, or an image acting as a symbol in the outer world as one of these archetypes, acting as a connection through that relation. An example would be the image of the roaring sea and that of the deluge that inundated the ancient world. This relationship or connection achieves an aesthetic dimension when producing material in imaginary output. At the same time, it achieves an expression of the individual, community and culture to which the creator belongs. This capability of the image inspired Bachelard's idea of the material and its initial types (See Chapter 4, p.168).

The image is not freed from its sensory nature, even if its role extends to symbolic, mythical or cultural fields; however, psychoanalysis focuses on the productive self of the poet

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[75] We will see how Bachelard used this concept as an analytic tool for phenomenology with the initial image of the four universal elements in Chapter Four. In Chapter Five, this will be applied to Classical Arabic poetry.

[76] Jung presented several Archetypes, and he linked each image to one or more myths from human heritage. For more detail, see Jung's works on Archetypes, among them *The Spirit in Man, Art and Literature* (2003), and *Four Archetypes* (2010).

in regards to the image. In Fogle's study (1949) of the poetry of Shelley and Keats, the critic categorises their work according to seven types of imagery: kinetic, moving, gustatory, olfactory, auditory, tactile and organic. He considers the poetic image as an impression and retrieval of a previous sensory perception, whole or partial, in the absence of the original stimulus of the raised sense. The poet is required to live an experience in order to present a sensory image about it, imagining and creating it in a new shape. Hence, the image is a return to the experience, using poetry in the typing of the sensory transfer of things, through the poet's senses, complexes, thoughts, and experiences, which Wellek and Warren (1949) considered obstacles to the poet's sensory memory (p. 192).

This is similar to what Wolbert and Nelson said (1945, p. 173): that the image is nothing but a reproduction of the self-experience through the visual, motor, sensory or olfactory memory of the poet. It is a crowning moment from the past and, as Rhodes (1964, pp. 9 -10) said, the reader has to receive it through his own self experience too, to be added to or continued in its meaning, thus widening the poetic image.

The dominance of psychoanalysis meant that its shadow hung over other critical schools, and Lewis warned against blindly following this approach. Lewis evaluated the contribution of psychoanalysis to the fields of criticism and literature (1961, p. 22). With psychoanalysis, there is a strong possibility of projection, in which the poetic image is exposed to interpretation and analysis through the lens of the poet's life and complexes, which meant that the image's own aesthetic value was entirely lost, as was the possibility of readers in different eras reaching new meanings informed from their own context.

Perhaps Eliot, as Wimsatt and Brooks (1964) suggest, was able to disengage from these concepts somewhat when he called for an impersonal art in his 'Tradition and the Individual Talent', which is considered a modern classic (p. 677). In the essay, Eliot considered the poem

as a direction of view of the whole, which is not reasonable but something we cannot prove. The reader either catches the whole through imagination or cannot; this somewhat frees the image from the creator's control.

Phenomenology discusses and argues from a psychological approach with an expectation of other approaches. In the face of expected opinions about the nature of the poetic image and the artistic work, phenomenology is willing to examine the free interpretation of the poetic image and other phenomena of human thought, especially in light of the flood of materialistic, sensory and psychological approaches. This is the subject that will be detailed in the present study's approach, especially with regard to Bachelard, whose criticism is the model examined throughout this thesis (See Chapter 4).

3.1.3 Interlocking Concepts of Image: Metaphor, Symbol, and Myth

The poetic image is significantly interwoven with the term metaphor; this is an issue with which literary criticism has long been occupied. Murry (1922, p. 4) states that the term poetic image includes metaphor and simile, that it opposes trope, and that it can be used to emphasise the connection between metaphor and simile. He also holds that metaphor is the gate through which the reader enters into the world of a text and sees its relationship with the real world. This means that the poetic image is the mediator between the reader and the writer's technique (p. 28).

Fogle (1949, p. 4) assumes that metaphor is related to rhetoric and formal logic, and he preferred to use the word image instead of metaphor. Moreover, he sees that there are two kinds of images: simple and complex. The simple image is simply a verbal comparison and a rhetorical composition. The complex image merges simple images and complicated ones, like those found in a poem or theatrical scene, or is built from a repeated topic with a symbolic

phrase; it too is topical (p. 22). Therefore, allegory is an inseparable describtion that describes the image with two connected but different things, which makes it similar to metaphor.

In a study by Wellek and Warren (1949, p. 186) about literary theory, we find a distinction between image, metaphor, and symbol, which links the image with the sensory. Wellek and Warren distinguish between the image and the trope.

It is not an exaggeration to say that the study of metaphor is an old exercise, reaching back to the time of Aristotle who defined it as depending on similarity. In the writing of poetry, Aristotle says that metaphor is the transmission of a noun that indicates one thing to another. Transmission could be from gender to type, from type to gender, from type to type or be based on symmetry (1924, p. 1457). Aristotle raised the value of the metaphor by recognising it as a sign of genius and an advantage of poetic technique (Ibid.). He linked it with simile though functioning in the highest degree and being the most attractive poetic technique. This was the opposite of what the early scholers Arabs said, as we will see later in this chapter.

This classic view has dominated the concept of metaphor for a long time, but Richards (1965), and Black (1955) after him, rejected Aristotle's theory, which had been taken for granted in literature and criticism. Richards refused to use the term image and preferred to use metaphor, asserting that image is a misleading term that creates confusion because of its relation to some psychological indications (1965, pp. 89-90). Richards saw that metaphor was valued generally by people, that it was learned while learning language, and that it is not limited to genius writers but a human and learned linguistic skill (1965, p. 93). Murry (1922, p. 2) was affected by Richards' beliefs that metaphor is essential for language, that language is essential to thinking, and that metaphor appears as an instinctual and necessary action of the mind when organising human experience.

Black completed the theory of metaphor; he defined the study of metaphor in two ways. The first, which he called the substitution view, considers metaphor as an expression used in the place of an equivalent verbal expression. Through it, metaphor branches in one direction, which Black called the comparison view and which considers metaphor as an intensive simile that can be replaced with an equal verbal expression (1978, p. 27), and in another direction, which Black called the interaction view (1955, p. 285).

Black's theory of metaphoric expression includes two topics that carry a double meaning defined by the difference between the focus of the metaphoric sentence, which is not used in its verbal meaning, and the verbal frame. Metaphors, he holds, are defined by a main subject and a secondary one; the subsidiary subjects adds to the meaning of the principle subject by providing a different way of organising how the reader thinks about the principle subject (1978, p. 294). This means that the main topic includes a collection of shifting meanings, including the compound implemented meanings carried by the secondary topic.

Ricoeur (1979, p. 141) supposes that the interactive view of metaphor can only be comprised of two things: first is the semantic element, through which a metaphor carries knowledge and reveals the truth; second is the elements of image and feeling that form an important psychological moment. This means that the metaphor presents a topical meaning through the interactions of its elements together with the graphic dimension underlying them. Therefore, metaphor is a form that carries the content of the poem, and is not just a trope that exposes a relationship of correspondence.

Metaphor revolves around the definition of image and simile. It can be said that each metaphor is an image but not that each image is a metaphor. In other words, a metaphor is an image with a semantic dimension but an image can come in another form, such as a simile or symbol. These forms are simply rhetorical templates used by specialists of language to make

automatic distinctions between poetic devices, and defining them adds nothing to the reader or recipient's sense of meaning. However, the image, from a researcher's point of view, is more restricted in a metaphor or simile, and it is not an exaggeration to describe the image as 'the mother' of metaphor and simile. It is a verbal phenomenon, and its beauty stems from the congruency of poetic language with human experience, driven by awareness and charged by the subconscious. The meaning it generates in the recipient forms a big part of its power.

A symbol, as Wellek and Warren (1949, p. 193) defined it, is a word with a long interwoven history, like image. There is a literary movement named after it – symbolism. Symbols are found in different contexts and in several fields, including logic, mathematics, semiotics, epistemology, history of theology, fine art and poetry (Ibid.). The common element in using the word symbol might be the similarity that occurs between original/antitype, and image/symbol. Wellek and Warren discuss this with regard to religious symbols, pointing out their essential relationship to religion (p. 194) in examples such as the cross as a symbol of triangulation and the crossing of Christ to Christianity, or the crescent in Islam as a symbol of the *Hijrah* of the prophet Muḥammad – peace be upon him – and the lunar calendar to which it is related.

Some critics see a symbol as part of an image or an image as part of a symbol. For example, Pound (1968, p. 9) defines the symbol as a natural thing that we can realize through our senses, and he connects it to a poetic image with its sensory impressionistic qualities, away from tropes and their indications.

On the other hand, Tindall (1955, p. 11) sees the image as an essential kind of symbol, which to him means 'tongue-tied'. He considered it a motif or an idea beyond the limitations of human thinking. He thought that the image contains a secret meaning, which a human being cannot know (Ibid.). He distinguishes between the symbol, generally, and a literal symbol,

stating that it is not necessary for a symbol to be an image, that it consists of meaningful words surpassing semantic and logical borders, and that it comprises multiple emotions and ideas, or rhythm, action, structure or poetry (Ibid., pp. 12-13).

A number of critics have strictly distinguished between symbol and image. Thus we find that Lewis (1961, pp. 40-41) sees the rhetorical image as the opposite of a symbol; he believes that the symbol is semantic and means only one thing, like the number one representing one unit. He states that the image in poetry is rarely purely symbolic; rather it is affected by the psychological feelings of the poem's content to which every reader responds according to his personal experience, understanding the poem's meaning depending on his or her awareness and cognitive background (Ibid.). Lewis offers an example in the colour white, which might be a symbol of purity and lucidity; however, as a poetic image the colour white may have other meanings according to the poetic context in which it is used (Ibid.). Therefore, a symbol is part of an image, and its symbolic meaning may disappear if its semantic context is changed. The researcher does not agree with that view, and believes that the symbol is an intensive graphic language, while a multilayered semantic context enriches poetic imagery to stimulate the reader's mind to search for more possible meanings. A symbol is part of an image but it does not lose its meaning when its context changes; rather its meaning becomes more intense.

If we take the colour white as an example, we will find that it is a symbol of new life for Arabs because it is related to sunrise in the desert and a baby's white dress. On the other hand, it is also considered a symbol of death when it used for a shroud, which should be white according to Islamic culture. The people of Andalusia used to wear white at funeral ceremonies rather than black to indicate optimism regarding the other life which is waiting for the dead after burial (See Chapter 2, p.41). Thus, it gathered two meanings at the same time: death and life. This makes the poetic image intensively symbolic. The meaning of the symbol is made

more intense which means it assumes a greater function when it appears as an image in the poetic text. This is also true of the colour red, which is symbolic of death in the context of war but is symbolic of love when associated with a rose. Some symbols are more intensive, and their meanings shift according to their poetic context, but some have one specific meaning and are not easily made more intensive. The colour black, for instance, most often symbolizes darkness, death and the other.

Friedman (1953, p. 76) discusses the theory that understanding the symbol cannot be achieved without its contextual significance. In other words, a symbol is a subject that refers to another subject. At the same time, it is a thing that requires attention to itself as something shown (Ibid.); this is consistent with the examples discussed previously about the symbolism of colours.

We have found a strong correlation between the symbolic image and the archetype in psychoanalysis, as described by Jung, as well as in mythology.[77] Poetry has been viewed as containing symbols, which are built into poems. These symbols are considered to be a ritual formation of the art of poetry. The symbol also carries an innate image that appears intensified in poetry (Friedman, 1953, p. 77). It can thus refer to Jung's archetype as a symbol at the ancestral level, which somehow transformed human beings through the collective unconsciousness and became a basic symbol of specific humanitarian experience.

But can we consider every single radical image in poetry as the result of the collective unconscious and an innate image of the most meaningful of symbols? Bodkin (1963, p. 84) believes that this is not possible, further asserting that each image is simply one brick in an entire building. Each image refers to the overall composition of the symbolic concept that it

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[77] See Fry's *The Anatomy of Criticism* (1957) for his mythical approach to literature in which he discussed myth, approving this as an approach in poetry analysis.

carries (Ibid.). Poetic imagery is therefore based on two factors: the collective unconsciousness and ritual formation (Ibid.).

Consequently, the denotation of an archetypal symbol is born out of a network of significant events: birth, the element of creation, intuition, the element of death, and the return of life. It is also dependent on persons who can be described iconically or by an aspect of their identity: male, female, hero, devil, and God. Animal figures, such as the bull and the whale, are also found in the same network, as is vegetable matter, such as an apple tree, or the elements represented in the basic materials of the universe: water, fire, earth, and air (Ibid.).

These images, along with their intensive symbolic meanings, are able to meet the needs of the poet in summing up many individual and collective meanings, and to represent the self and society. At the same time, the image lends an aesthetic touch to the context with its denotation of a special inner experience and its analogue in the world of nature and in the common heritage of mankind. The poetic image becomes the recipient's gateway to the universe and its various temporal dimensions.

In addition, this kind of symbolic image offers readers a deep cognitive dimension because it links them with other human cultures, and makes each reader face his or her own consciousness or self in the midst of the universe and their natural surroundings. This is also what this study seeks to achieve through the adoption of the archetype as an important criterion of the data selection of imagery, especially that of water (See Chapter 5)

These ideas and topics have been stretched around the poetic image and symbols into myths and mythology. It is well known that these images and archetypes are associated significantly with ancient tales and fables, many of which are foundational to myth. Langer (1957, p. 138 onwards) believes that the human is a symbolic animal. Primitive man had no knowledge of a duplicated idea of the self and the object. He embodied his thoughts by

symbolizing them, and expressing that relationship in myth. The symbolic myth is therefore the language of beginnings and poetry. Myth is a poetic language, which includes human experience, thought, culture and the belief it carries.

As mentioned above, Lewis (1961, p. 36) referred the poetic myth to collective unconsciousness. It is therefore not a coincidence, as he said, that we can see figures derived from ancient myths in modern poetic imagery. However, it is the nature of poetry to evoke that unconsciousness through metaphor. Human individuality constantly seeks a sense of collective belonging to the world, even for the dead (Ibid.). The use of myth in poetry is what gives poetic imagery its feeling of newness and a sense of revival of all that is related to humankind through the human experiences represented by myth or symbolized in metaphor. Myth also gives poetry an aesthetic cast in its reconfiguration and replacement of meaning in new semantic levels.

Eliade (1990, p. 12) sees images, symbols and myths as conveying basic themes of human nature which existed before historical circumstances changed humanity. He also considered image, symbol and myth to be the optimal ways for understanding a human individual as 'a man as he is' in the midst of all humanity, or what he called prehistoric humanity. He goes further, asserting that the human act of creativity involved in the making of images (metaphor and simile), symbols and myths is deliberate, conscious and responsible creativity, which came into existence in response to the need to realise human needs (ibid.). Hence, the idea of the self in the collective unconscious has been eliminated in order to achieve this function, or at least weaken awareness of the self.

Wellek and Warren (1949, p. 196) describe myth as a construction of anti-mind and logic, which was born in the formation of ritual. Myths consist of three aspects: a picture, a social component, and a reference to a metaphysical world (Ibid.). Wellek and Warren connect the three – image, symbol and myth – in that a symbol is repeated and its meaning continuous.

The image, defined as a trope, if steadily repeated, becomes a symbol and part of the myth's symbolic system (p. 194).

Therefore, it can be concluded that the poetic image is a linguistic phenomenon that has several faces with metaphoric or real meanings, including metaphor and simile as technical tools, and which reflects individual experience as it exists within collective experience. Poetic imagery conveys the aesthetic aspects of this experience, and its meaning as understood by the reader may intersect with the recipient's experiences so he or she would be affected by the conveyor's experience and understand them. This engagement achieves knowledge and/or enjoyment. It forms a liaison with all parties: the self (the creator and the recipient) and the topic.

What is more, images are linked to time, and as time extends there are new semantic prescriptions, which make the image turn into a symbol, and then into a myth. First, there is a poetic image, then a symbolic image, and then a mythical image. This does not prevent these three forms from existing in an intertwined way in poetic texts under the name of imagery.

Here, it should be declared that some of these concepts, terms and issues will be different when discussed in relation to the Arabic literary heritage, which studied and critiqued poetic imagery, or to modern Arabic studies, which have also investigated imagery in classical poetry. These in turn affect the image of water in early Arabic poetry, as examined in modern Arabic criticism, as we will see.

3.2 The Poetic Image and Imagination in Arabic Studies: A Review

This study believes that the poetic image was one of the most important topics in ancient Arabic studies, due to the value that poetry held in Arabic culture and the connection between imagery and understanding the meaning of poetic language. Arabs were also concerned that

the Arabic language should be studied from its rhetorical side to preserve the Arabic identity and language after mixing with non-Arabs post-Islam, which could have affected the purity of the language. Thus, studying the poetic image was one of the most common topics in Arabic literary studies, which could not be ignored in the current study.

For the reasons stated above and others, it would be helpful to present a short overview of Arabic studies of the poetic image to understand the nature of the poetic image and its value in Arabic culture.

3.2.1 The Poetic Image in Greek Thought

It could be said that interest in poetic imagery among Arabs emerged in response to their interest in Greek philosophers, whose thoughts influenced certain aspects of the Arabs' conception and awareness of poetic imagery.

Shuʿaybī (1999, p. 17) states that the issues of the imagination and poetic imagery were influenced by Greek philosophical thought since ancient times. Additionally, al-ʾIdrīsī (2012, p. 37) states that the philosophical and aesthetic perceptions of Plato (427-348BC) and Aristotle (322-384 BC) have dominated to a large extent an important part of human culture in general; as a consequence, their ideas became an essential point of reference for many ancient thinkers when addressing the imagination. Even though some of their thought has been surpassed by contemporary human knowledge, their perceptions about poetry, imagination and simulation continue to wield a varying degree of influence. Al-Mūsā (2013, p. 21) stresses that most early Arab critics were influenced by Aristotle, who viewed poetry as the result of imagination, knowledge and practice.

Al-ʾIdrisī (2012, pp. 37-40) explains that the concerns of Plato, Aristotle and other Greek philosophers regarding image and imagination show the major importance of imagination in Greek society. Image was viewed as the best – and most psychologically

interesting – way to convey social mores in terms of behaviour. These writers focused on describing the source of this imaginary phenomenon as mental; the tool that forms it is simulation; the subject that refers to it is poetry and the fine arts (Ibid.).

Plato stated the value of imagination when talking about fantasy. He saw in the imagination the function of a dishonourable self; for him, it was a source of mistake and illusion. He rectified that stance in conversation with Timaeus, when he confessed that the imagination has a great ability to evoke the transcendence of the mind – the Sufi vision (Plato, 2008, p. 69). This suggests that Plato was not fully aware of the value of the imagination.

Plato addressed the controversy over sources of images and the issues of imagination, as cited in Ibn Sīnā (980-1037) in his book *al-ʾIshārāt*, suggesting that imagining, remembering, and recognising common reifications are functions of the mind and not of the senses, and that the sense organs do not overtake common characteristics between the senses but the mind does (n.d., p. 135 onwards). As a result, the imagination was a highly valued aspect of mentality attached to thinking. It restores images of reifications and then uses them in intellection (Ibid.). Plato appears to be asserting the mind's control over the imagination in order to give it more value by taking it away from emotion and delusion, as these degrade it. Ad-Duḥiyyāt (2007, p. 30) argues that Plato's contempt for art and the imagination through attempting to retain mental imagination at a high value occurs because he thinks that the image expresses the real world that the philosopher can reach through the mind. The real world is an eternal world, and can only be accessed through the mind. However, other human abilities, such as emotions, feelings, and the artistic imagination, are deprived of value, unless they are under the control and guidance of the mind (Ibid.).

Hence, Plato viewed the poet as inferior and raised the status of the philosopher. The poet, for Plato, as explained by ad-Duḥiyyāt (2007, p. 30), simulates the sensible object, unlike

the philosopher who depends on a mental image. That made the poet seek to simulate the mirror by which the poetic image makes a product, a process which passes through two stages: the existing image as an image of the absolute eternal in the mind, and the poet's simulation of it to create a stimulator (Ibid.). This stance resulted in the lowering of the value of the poetic image because it is the result of a sensory reflection of the sensory world that originally evoked a mental image (Ibid.). Additionally, al-ʾIdrīsī (2012, p. 43) states that even though Plato harshly criticised simulation, he could not ban it in his virtuous Republic because it is an mental and behavioural activity inseparable from the childhood and upbringing of a human, which had become a mental and spiritual habit (Ibid.). Furthermore, simulation entails artistry – a key aspect of Greek society – and has important educational and aesthetic functions (Ibid. onwards). The image, therefore, exists in Plato's perspective, through his discussion of stimulation and imagination as the most prominent and fundamental part of poetic work.

Aristotle considered imagination and poetic imagery differently from his teacher Plato in several aspects. The first issue to be raised here is about the concept and source of imagination for Aristotle. He believed that imagination is based on the movement resulting from a sense; he believed that there is no imagination without sense, and that without imagination and the senses there is no conception (p. 9). While the image is the link between perception and imagination, it can be noticed that Aristotle linked imagination with the senses and not just the mind (James, 1962, pp. 296-279). Shuʿaybī (1999, pp. 10-11) explains Aristotle's definition as follows: senses refers to the creation of awareness, which leads to the origin of imagination, and the word movement implies that imagination is an interactive process. This means that strengths and weaknesses in the process that produces images exist, and that the image from the imagination is weaker and more ambiguous than the image from the senses. It can be argued that the images from the imagination can override images from the

senses in some situations. An example of this would be an actor on stage who simulates an image of the character he performs, and this image takes over his character as a sensory image.

Aristotle raises another issue related to the image: that things that are fundamentally themes of memory are also themes of imagination, so, for Aristotle, evoking a thing is common between memory and imagination. Shuʿaybī (1999, p. 19) states that memory and imagination are two common linked themes that connect back to the same part of the self. Moreover, themes are the object of the image and its first sustenance is through the senses, spiritually or physically (Ibid.). Shuʿaybī also believes that when Aristotle distinguished between memory and imagination, he depended on the doubleness of image and meaning. He links the activities of imagining to image, and the activities of remembering to meaning (Ibid.). Thus, by doing this, the two aspects will be separated. However, Shuʿaybī (1999, pp. 19-20) disagrees with Aristotle, and argues that meanings are a consequence of images in most cases, and that meaning does not come from an external source but from latent images. This also indicates that remembering for Aristotle seems merely voluntarily, though we remember images involuntarily in some situations, failing to suppress them even when we try to.

Al-ʾIdrīsī (2012, p. 52) discusses Aristotle's thinking on imagination and memory, stating that it is a perspective that focuses on pleasure that occurs due to an external factor, or psychological motives that cause an accidental pleasure despite their depth in the psyche. The pleasure therefore disappears when the motive does, and the self returns to a cognitive mental status. Furthermore, al-ʾIdrīsī (2012, p. 54) confirms that Aristotle's perspective on imagination is similar to Plato's, but that it is full of contradictions and questions. By imagination, Aristotle did not mean the implied force of perception but rather the mental images that have an impact on the self and move human feelings and affect consciousness in a way that displays the imagined object in front of the self, and that to a degree surprises. Thus,

the imagination becomes linked with the image that the creator gathered from his memory and senses, while the implied cognitive force is absent in this context.

Al-ʾIdrīsī (2012, p. 65) believes that Aristotle realised the role of the aesthetics as the means of improving poetic phrases. Aristotle asserts that metaphor in speech is not the criterion that differentiates between a poetic phrase and other phrases but rather the excellence and cleverness in bringing an image or event to the imagination is what makes poetry earn its poeticalness. Nevertheless, we find that Muḥammad al-Walī (1990, p. 15) claims that, for Aristotle, the poetic image is mysterious; it is not clear and more like metaphor and simile. He also refers to Aristotle when saying that an image is also a metaphor and that there is very little difference between them. For example, consider the phrases 'a lion pounced' and 'pounce like a lion'. In the first, you have a metaphor, and, in the second, an image (Aristotle, 1924, p. 240). The difference is obvious here: the example 'a lion pounced' is a metaphor, and it can be said that the act is described figuratively, likened to, or takes the place of an aspect used from the vehicle (lion) as the metaphor, so that meaning can be swapped between them figuratively without directly using the comparative word 'like'. In the second example, a simile is used *ka* (a letter used in Arabic which means 'like' or 'as'), and this weakens the directness of the metaphorical aspect of the phrase. This is a very subtle difference and is covered in detail when the thesis addresses al-Jurjānī, metaphor and simile later. It is reasonable to suggest that Muḥammad al-Walī's argument (1990) is to some extent weak because he did not show the confusion or derangement he attributed to Aristotle. Metaphor and simile both depict but the degree to which they deliver meaning is different, and the usage of the term image instead of simile might be the reason for Muḥammad al-Walī's claim.

It could be argued that Aristotle has had a profound impact on our general understanding of the poetic image, even though he did not specify an exact definition that could be adopted, regardless of the fact that he addressed the imagination and simulation as issues of

poetry, oratory, comedy, tragedy and inspiration. Depending on his perspective, Arab philosophers considered the poetic image when examining and analysing earlier times.

It can be noted from the above that the Greeks were largely interested in the source of the poetic image and the search for its motive. Often Arab critics saw the source of an image as material and sensory, which led some to believe that this vision had previously been leaked after the translation of Greek literature and Arab philosophers associated with Greek thought. However, this idea does not negate the existence of an independent Arab view on poetic imagery or proposals relevant to the issues prior to translations of Greek literary studies by Arab critics and rhetoricians. This is because Arab critics and rhetoricians were in accordance with the Qurʾānic and poetic material that was their main concern at the time.

3.2.2 The Poetic Image in Arabic Heritage

3.2.2.1 In Philosophy

It is not fair to state that the achievements of early Arab critics regarding the poetic image were fundamentally due to Greek philosophy. The impact of Greek thinkers on early Arabic philosophical thought regarding poetic imagery is obvious; however, this impact was weak in its critical and rhetorical aspects, as we will see. Only when considering the work of Ḥāzim al-Qarṭājannī, who formed a critical vision that had an undeniably Greek philosophical dimension, can the individualism of Arabic thought be ignored (al-Fayṣal, 2008, p. 61).

When discussing the contributions of the most important Arab philosophers to the study of poetic imagery in ancient times, we need to begin with the theory of imagination and the issues of simulation, simile and imagining. As ʿAṣfūr (1992, p. 15) indicates, the term imagination cannot be understood except through its core feature and tool, which is the image.

In Greek, we there is a strong linguistic connection between the two words. However, in Arabic the word imagination *khayāl* is derived from *khayal*, which means the ability to receive the image of a reified idea, and to reform it after its having been absent from the senses for a while; it is also related to shape and appearance (Ibid.).

ʿAṣfūr adds that for philosophers, the term imagination *Takhayyul* – a verbal noun, which includes the passive subject and transitivity, being a *maṣdar* - infinitive –means the formulation between the image and reforming it, whether or not the object of the image is present (Ibid.). Therefore, for them the image is linked originally with what can be sensed whether present or absent. In this context, ʿAṣfūr (1992) discusses how Arab philosophers were affected by Greek philosophical thought, especially Aristotle, even though the word for imagination differs in terms of its phonetic derivation. The ideas of al-Fārābī and Ibn Sīnā were the most direct, and the majority of later contributions on the subject were explanations or repetitions of their views.

Al-Jūzū (1988, p. 93) asserts that al-Fārābī (d. 950) was the first to use the term *Muḥakāh*-simulation, which carries the connotations of image, simile and visualising. Although he did not define simulation directly, he enumerates its meanings without contradicting what Plato and Aristotle stated. For him, simulation is to replicate a descriptive shape, act, or saying (al-Fārābī, 1971, p. 174). Al-Jūzū (1988, p. 94) believes, however, that al-Fārābī's account is confused because he tried to combine Plato's and Aristotle's views at the same time. When al-Fārābī referred to simulation as a simple matter of imagining something by itself, we find him saying that it might be described by the example of making a statue that simulates someone and placing a mirror beside it so that the statue can be seen. Here Plato's idea of the mirror is used, and al-Fārābī adds that we might not know the person portrayed but once we see the statue we can familiarise ourselves with the person because of how the statue simulates them; also, we might not be able to see the statue but we can see its reflection in the

mirror, and in this case we have seen the simulation of a simulation (al-Fārābī, 1971, p. 174). He adds that the image and the model are separated by three meanings (Ibid.).

Al-Fārābī continues to confuse Plato and Aristotle in regard to the concept of simulation. When he begins to consider imagination as an element in his theory of Arabic poetry, these concepts are confounded in the definition of poetry because he considers the imagination as the essence of poetry. He looked at poetry from two aspects: music and denotation (ʿĪīd, 1993, p. 7). With regard to poetic music, he approved the character of Arabic rhyme, which repeats the last letter in each line of the stanza. He considers this to be a feature that distinguishes Arabic poetry from that of other nations (ʿAyyād, 1967, p. 31). In terms of denotation, he focused on the effect of the poetry through using images based in the recipient's mind. Through poetic language, the image is reverted to its sensual elements and its impact on the senses of the recipient (ibid).

ʿĪd (1993, p. 24) indicates that al-Fārābī agreed with Aristotle and Plato that the poet is like an image-maker. As it is said by al-Fārābī: 'the status of this profession is sayings and the status of the other is colours, but both professions are based on simile and their purpose is to put these sayings in people's senses and illusions' (al-Fārābī, 1953, p. 150). Here again, he discusses what the image does to the recipient when it addresses his imagination and perceptions, in which meaning is necessarily attached to senses. Additionally, al-Fārābī refers to the essence of the image in poetry, and emphasises linking the image with the element relied on in the making of that image: 'the foundation of the image is the element, and this element exists to carry the image' (al-Fārābī, 1953, p. 154). This can be considered as a confirmation of al-Fārābī's awareness that the image carries the characteristics of the element that it forms or describes.

On the other hand, Naṣr (1984, p. 13) points out that Ibn Sīnā followed Aristotle in his concepts of imagining and the senses. He provided a simple outline regarding this in his book *al-ʾIshārāt wa at-Tanbīhāt*, in which he says:

'A thing can be sensed when it is observed, then it will be imagined when it is absent as its image is in the mind (...) yet for the inner imagination the sensed will be imagined with the accidentals where, when, how, and what; it cannot be absolutely deprived from them but it derives it from the relationship which attaches by the sense as its image appears with the absence of its carrier[78].' (Ibn Sīnā, n.d., p. 367-370)

It can be claimed that, in the above, Ibn Sīnā addresses a very important matter regarding recognising the image and its representation in consciousness. This representation and realisation are not separate from the surrounding accidentals; here he is referring to place (where), time (when), status (what), and process (how). All of these are factors to be considered in the perception of the image and are expressions about the accidental variables that might occur to an individual over time and in different environments. In other words, the image of something will differ according to the conditions surrounding an individual's consciousness. This is what this critical study is keen to measure when comparing the image of water in the Jāhilī and Andalusian eras.

It can be said that Ibn Sīnā was clearer than al-Fārābī in his outline of imagination. He understood Aristotelian simulation as having three dimensions: psychological, rhetorical and logical. In the psychological, Ibn Sīnā, stated that the impact of the imagination on the recipient is 'the saying that the self obeys to show-up a few things without consideration, thinking, or choosing, and as a result it reacts psychologically' (ʿĪd, 1993, p. 175). Psychologically, the impact of the imagination on the recipient is recognised solely through the tool of its formation, or the image. Rhetorically, there is no imagining or impact on the imagination of the recipient without forming the poetic image in one of the rhetorical types: metaphor, simile, or allegory

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[78] Translated by the Researcher.

(Ibid., p. 16). And logically, when judging the logic of validity and falsity in poetry and differentiating between imagining and believing, the imagination is restricted to the relationship of denotation within the saying without exposing it to the reality of validity and falsity outside the frame of the saying (ibid., p. 56). Hence, the measure of the truthfulness of an image takes place according to its mentioned consistency.

In short, al-Fārābī, Ibn Sīnā and other philosophers influenced by them realised the role of the poetic image in the denotation of textual meaning, in delivering different connoted meanings, and in the reforming and reimagining of meaning in the recipient's mind in order to measure his perception and awareness of poetic content.

3.2.2.2 In Literary Criticism and Rhetoric

This study believes that the ancient Arabic studies of imagination and the poetic image should be recognised as rhetorical studies rather than critical. In the same word, this study is not engaged with seeking the historical roots and raising the Arabic view of the poetic image for many reasons. Firstly, searching ancient Arabic studies will direct this study to the rhetorical pattern, which is not the methodology here. Secondly, many fundamental cases in ancient Arabic studies have been engaging authors for a long time, for example: plagiarism, words and meaning, poetic music and the standard of poetry.

Finally, ancient Arabic studies are highly valuable; however, most of this value is not relevant to this study because of the prevalence of classical rhetorical issues in such studies rather than the direct handling of poetic image theory. However, it is helpful to provide the reader with some short basic knowledge of some aspects of the cultural referentiality of the general concept of the Arabic poetic image.

There is no doubt that the study of the poetic image of water in Arabic poetry was not an isolated subject within early Arabic critical and rhetorical studies. There have been related critical treatises that have paved the way for the emergence of different ways of studying poetic imagery, such as examinations of its sources, tools, purpose, elements, and others. In these first critical forays, the poetic image emerged in early Arabic studies both semantically and idiomatically, as we shall see shortly.

Interest in the poetic image among Arab critics and rhetoricians goes back to the emergence of critical and rhetorical studies of Arabic poetry in general among Arab critics. Az-Zahrānī (2003, p. 368) claims that the realisation of Arab critics of the function of the poetic image in delineating meaning and denotation, as well as in the establishment of aesthetic value that impacts the recipient's mind, was one of the most salient causes of their aim in studying image. Additionally, he states that analysing the eloquence of the Holy Qurʾān was one of the strongest motives provoking early Arab rhetoricians and critics to study the image, dismantling its elements and seeking to develop a general concept of imagery. Qurʾānic text is filled with the language of metaphor and imagery (ibid., p. 372).

However, Ghāzī and Ḥamīdī (2011, p. 41) claim that the exalted status of poetry in Arab culture and the Arab critics' acknowledgement of this status encouraged them to study the poetic image in depth. Imagery is considered to be the base and pillar of poetry. However, the term poetic image was not familiar among critics but rather what was related to it and its issues. Also, the consideration of the Qurʾānic text was not directly associated with this concern (Ibid).

Examining az-Zahrānī's point of view, we find that his opinion is correct to some extent: the study of poetic imagery in works of criticism and rhetoric coincided with the study of Qurʾānic imagery. It is not an exaggeration to say that the most influential books in the rhetorical and critical corpus were written to demonstrate the beauty and role of the image in

understanding Qurʾānic text. For example, before *Dalāʾil al-ʾIʿjāz* and *ʾAsrār al-Balāghah* by ʿAbdu l-Qāhir al-Jurjānī (d. 1078), individual books, like *an-Nukaṭ fī ʾiʿjāz al-Qurān* by ar-Rummānī (d. 994), introduced the study of the eloquence of Qurʾānic language, of which Qurʾānic imagery is an element.

Among the issues that occupied these books –such as defining poetry, validity, falsity, pronunciation, meaning, plagiarism, and others – we find how many critical aspects of the poetic image emerged that did not specify an obvious or scientifically accurate definition, except in the book *Dalāʾil al-ʾIʿjāz* by ʿAbdu l-Qāhir al-Jurjānī (d. 1078). This work can be considered a serious attempt to develop a preliminary definition of image.

These studies did not so much fail to be engaged in seeking a definition of the image as much as they were striving to demonstrate its tools and significant patterns. They looked at, for example, simile, metaphor, allegory and metonymy; critics conclude that these were the patterns and tools of poetic heritage.

It has to be stated that all of the early critical books about Arabic poetry were not free from addressing the question of poetic imagery. Imagination and the poetic image, as they appear in early critical discussion, were placed as part of the study of allegoric language or what was called eloquence by later rhetoricians. Eloquence is the third science of the Arabic rhetorical sciences, after semantics and *al-Badīʿ*.[79] Eloquence was defined by al-Khaṭīb al-Qazwīnī as 'a science that is known by indicating one meaning in different ways in the clarification of its denotation' (2009, p. 61).

The different models of poetic image – simile *Tashbīh*, metaphor *ʾIstiʿārah*, metonymy *Kināyah* and unrhymed allegory *Majāz Mursal* – were the subject of intense discussion in early Arabic studies; this division was limited by striking logical viewpoints in addressing the poetic

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[79] See Bakrī Shaykh Amīn (1992, p. 53).

image according to traditional rhetoric.[80] Simile can be defined as 'a comparative relationship that gathers between two objects that share a characteristic, status, or a group of characteristics and statuses; this relationship is based on a sensual similitude, or a similitude in principle, or in the mental exigency that links the two compared objects without their necessarily sharing a physical state or many of the sensual characters' (ʿAṣfūr, 1992, p. 172; Maṭlūb, 2006, p. 170). Simile has four pillars: likened, likened by, tool of likened, and the reason of likeness, which has different forms according to the presence, absence and performance of the four pillars in the image [81] (Maṭlūb, 2006, p. 170).

Metaphor can be defined as 'a linguistic relationship based on a comparison and it is like simile, but it can be different as it may depend on replacement or moving between fixed denotations of different words' (ʿAṣfūr, 1992, p. 201). Metaphor is of two main types: declarative *Taṣrīḥiyyah* and metonymical *Makniyyah*. A declarative metaphor keeps the likened by and makes it obvious with the presence of allegory and similitude; the metonymical metaphor keeps the likened and omits the likened by, yet it keeps one of its necessities or fellows to indicate to it (Maṭlūb, 2006, p. 156, onwards).[82]

Nāṣif (1958, p. 46) sees simile as having been highly valued by critics who were strongly excited about it and raised it above metaphor. They preferred simile because of what the modern poets had done (for example: the modern poets had created new images and different metaphors) at the time regarding the failures of metaphor and its complications from the point of view of traditional critics. He also argues that metaphor in some new poems (at

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[80] The poetic image will not be addressed in the analysis according to this traditional division which the study views as killing the aesthetic of the poetic image, and this will be discussed and justified in Chapter Four of the study when addressing the chosen methodology (Bachelardian phenomenology).

[81] It is a type of simile.

[82] As Dhuʾayb al-Hilālī said: ألفيتَ كلَّ تميمةٍ لا تنفع   وإذا المنيّةُ أنشبتْ أظفارَها

He likened the death to the lion in the assassination of the self and kept some of its belonging, which is the claws as the assassination cannot be completed without the lion's claws (Maṭlūb, 2006, pp. 145 – 146).

that time) does not aim to be clear or definitive but rather intuitive and associative; the ancient critics, viewed the ambiguity and complexity of intuitive metaphor as shameful (ibid., p. 125).

Moreover, ʿAṣfūr (1992, p. 199) stresses that the ancients sympathised more with simile than metaphor because even though a simile was ambiguous it would still move within known limits. This was unlike metaphor, which the ancients viewed as very ambiguous, asserting further that ambiguity could disrupt the meaning and denotation of the image (Ibid.). Al-Marzūqī (d. 1030) commented on the enthusiasms of ʾAbū Tammām: 'poetry has three sections: common idiom, rare likened, and close metaphor' (vol. 1, p. 10). Thus, the value of metaphor appeared when it reached meaning and denotation; however, the value of simile would not be affected negatively even if it exaggerated a remote meaning.

Metaphor can be considered a form of imagery that provides a dynamic presence when it relies on the intuition and imagination of the recipient. Nailing down every detail in an image deprives the recipient of the pleasure of imagination and thinking, and limits his ability to submerge the image in his own perception. This freer sense of language might sometimes limit the clarity available in simile. A metaphor leaves a space between the recipient and the image, and this mysterious space in understanding sets up a tension between the recipient and his passions. Metaphor generates an aesthetic and semantic meaning in the image through the recipient's intuition – not just the poet. In this sense, ar-Rāghib al-ʾAṣfahānī (d. 1108) commented that 'It is a knowledge that comes without thought or intent' (2007, pp. 60-61). This was confirmed by ʿAṣfūr (1992, p. 204) who explained metaphor as a kind of emotional empathy that links us and what surrounds us; it eliminates the duality of the self and place during the moment of the self's fusion with existence.[83]

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[83] This is an idea close to the concept of the phenomenology of the poetic image and its expression of the self. This will be discussed further in Chapter 4.

On the other hand, metonymy is the closest form of imagery to the symbolic, which is usually the term intended to mean differently from what is used for, with the possibility of wanting the real meaning, for not setting up a fellow on variance (ʾAmīn, 1992, vol. 2, p. 153). For instance, one with plenty of ash, notating the large number of guests and mentioning his generosity. Muḥammad al-Walī (1990, p. 129) indicates that al-Jurjānī ascribed the image here to syntax and not to allegory.

Allegory is an image whose original meaning is repurposed for something by drawing an appropriate connection, such as the usage of a lion for a brave man (Maṭlūb, 2006, vol. 3, p. 197). Thus, ancient studies address the poetic image within the scope of these four different types of image and their variety.

From the perspective of this study, there are two main divisions of Arabic studies addressing the poetic image in early Arabic poetry: fundamental and normative studies. Fundamental studies examine the critical, rhetorical and fundamental imagination of poetic imagery by looking at archetypes and patterns of imagery. These archetypes and patterns are derived from examining early Arabic poetry, even if the time periods are divergent. This phase of fundamental theory is represented in two works: *al-Badīʿ* by Ibn al-Muʿtaz and *Miftāḥ al-ʿulūm* by as-Sakkākī.

Al-badīʿ by Ibn al-Muʿtazz is considered the first work that introduced the study of archetypes and forms of simile and metaphor, considering them to be the original poetic devices for imagery in Arabic poetry (1982). In this book, Ibn al-Muʿtaz gives evidence through examples, rather than explaining, justifying, analysing or defining imagistic types.

As-Sakkākī (d. 1228) wrote a book that can be considered the Bible of the traditional rhetoric of the Arabs to this day. Khalīfa (1941, vol. 2, p. 1762) points out that as-Sakkākī arranged his study into a well ranked and accurately classified book, composed of three

sections: grammar, morphology, and rhetoric, and describes it as 'the most deserving words that should be spoken'.

Various explanatory works and summaries were written based on as-Sakkākī's book; one of the most important ones was the explanation by al-Qazwīnī (d. 1338). ʿAtīq (1976, p. 32) asserts that as-Sakkākī stuck to a rough logic when framing rhetoric and set a scientific limit for it. Al-Mutawakkil (1977, p. 47) believes that as-Sakkākī exceeded al-Jurjānī in terms of theorising and that, remarkably, he presented an image of the theory of rhetoric. Muḥammad al-Walī (1990, p. 115) praises as-Sakkākī for his outstanding understanding of eloquence and the types of poetic imagery, as well as his deeply scientific attempt to present rhetoric in an integrated image.

However, Muḥammad al-Walī highlights places where as-Sakkākī was confused in his definition of simile and metaphor and in his delineation of their varieties. For example, in one instance he mixed metaphor and simile, and in another instance he mixed the different types of allegory (p. 122, onwards).

The second type of study of poetic imagery, as mentioned above, is normative study, which set the standards, or criteria, by which the quality of a poetic image should be judged. Normative study also presented rules by which the poet could formulate his image. Normative studies led to two types of critical rhetorical theory about the poetic image: constitutional studies and impressionistic studies.

Constitutional studies have built and established the core of imagination theory, and highlighted the role of the poetic image in judging and receiving poetry at that time. Such studies were successful in providing a model by which to read Arabic poetry, at times depending on individual critical judgment, and at other times adopting a general view, as well as what is found among critics. For example, Ibn Tabāṭabā (d. 934) in his book *ʿAyār ash-Shiʿr*, looks at poetry by first showing the issues that might stand between poets achieving

aesthetic and semantic poetic functions. He then suggests solutions by considering the models that demonstrate quality and failure in poetry, and the causes of these outcomes. He links this with the qualities of an image which make it a simile or metaphor (al-ʿArḍāwī, 2011, p. 21, onwards). For Ibn Tabāṭabā, the poetic image was tied to following set standards rather than contriving standards.

The second scholar to set out a vision of constitutional standards is ʿAbdu l-Qāhir al-Jurjānī (d. 1078). In his two distinguished works, ʾAsrār al-Balāghah and Dalāʾil al-ʾIʿjāz, he presented his poetic composition theory and his extensive work considering the issues and meaning of imagery. The composition of words, for him, does not favour words or terms related to meaning, yet he asserts that there is no preference or advantage except according to the position of the 'word', the aim of meaning and the purpose which leads you; these meanings are more like the colours that you use to create an image and inscriptions (2004, p. 258 onwards). From here, al-Jurjānī launches a constructive philosophical perspective in order to understand syntax and the role of the poetic image in syntax.

The standard set by ʿAbdu l-Qāhir in his study of the image is built on two pillars: concept and function. In terms of the concept, he said: 'I know that we call 'image' is representation and an analogy of what we know in our minds, not what we see with our eyes' (2004, p. 150). Here he makes the image a mental product based on two steps: recognising a subject that exists in the conscious mind and perceiving through the senses (sight) what exists around it. The poet then measures through simile the relationship between this subject and what is perceived as existing. He thus approaches the fact that creating the image is a mental activity despite restraining it by the similar relationship between an abstractly recognised chaotic and a concretely sensed chaos.

Aṣ-Ṣaghīr (1999, p. 16) affirms that al-Jurjānī gave an excellent representation of the image and that what he mentioned about imagery is very precise. For him, it is not the same

thing but is a differentiating characteristic from others, which can be in the form or in the content because the image contains both; looking at one will reflect on the other.

ʿAṣfūr (1992, p. 342) and ar-Rubāʿī (1995, p. 39) assert that al-Jurjānī also tried to understand the image through his interpretation of the words al-Jāḥiẓ uses about poetry – 'a kind of imaging' – considering the image as what is desired to be achieved by the term, thus he raises its value to make it what is desired. ʿAṣfūr (1992, 342) explains, and ar-Rubāʿī (1995, p. 38-39) agrees with him, that al-Jurjānī talks about several denotations of the image but that there are two important aspects: the first is the form, about which he says: 'It is known that the way to speak is the way to imaging and expressing' (al-Jurjānī, 2004, p. 175). The second is the image, or the visual representation; he likens the work of a poet to the work of a painter (Ibid., p.317). He confirms the visual denotations in his book *Dalāʾil al-Iʿjāz* and his theory of composition is based on the role of terms in the denotative use of words. Aṭ-Ṭālib (2000, p. 37) summarises al-Jurjānī's usage of the poetic image, saying that one use is for the general form of expression and the other for the denotation of a sensory presentation of meaning.

Al-Jurjānī differentiates between simile and metaphor according to function; he considers simile as comparable to metaphor, while metaphor is assumed to be based on similitude (ʿAṣfūr, 1992, p. 227). In other words, metaphor enters the recipient's mind as part of the poem's meaning through recalling the image and attaching it to the thing likened, as it is rich when it is introduced, and greater in terms of the simile's impact (Ibid., p. 232). Hence, meaning is persevered in the mind through metaphor.

ʿAṣfūr proves that al-Jurjānī has left us a strong impression in terms of differentiating between metaphor and its types, simile, and his preference for metaphor over simile because of the space it leaves for the recipient's imagination (Ibid, 246). These achievements and others by al-Jurjānī have high historic value, as does the balancing influence of philosophy and logic in his work. However, ʿAṣfūr strongly indicates that some of al-Jurjānī's impressions marred

the ideas of those after him, like the influence of as-Sakkākī, as we have seen in this chapter, and others. They examined it to such a depth that made rhetoric and the study of the image specifically unapproachable for a long time until the advent of modern studies (Ibid., p. 249).

A third example is Ḥāzim al-Qarṭājannī (d. 1284), who presented a unique model combining the philosophical, critical and musical perspectives of imagination and the poetic image in his book *'Minhāj al-Bulaghāʾ wa Sirāj al-ʾUdabāʾ'*. Al-Ibrāhīm (1985, p. 83) emphasises that al-Qarṭājannī's book has a special status in literary criticism among Arabs.

Al-Khaṭīb (1987, p. 63) discusses this view while agreeing with al-Ibrāhīm that al-Qarṭājannī benefitted greatly from previous philosophers, but he also intended to set grammatical rules for the art of poetry and its components, such as the poetic image and imagination. Yet when others addressed the art of poetry, it was through examining the imagination, like Ibn Sīnā when he explained Aristotle's book[84] (Ibid.). Furthermore, al-Khaṭīb (1987, pp. 64-65) adds that the approach of Ḥāzim al-Qarṭājannī is a mixture of philosophy and criticism, in which he addresses the imagination aesthetically. His study of the proportions and formation of poetry[85] suggest that the poet achieves aesthetic pleasure in a text by surprising and amusing the recipient.

Al-Wahāybī (1993, p. 48) claims that the book of al-Qarṭājannī is philosophical and rhetorical even though it focuses on poetry and the issues of essence and poetic function. He remarks that, although al-Qarṭājannī benefitted from others, he surpassed them by going beyond the traditional approach to eloquence, going deeper into concepts and perceptions that elaborate the understanding of the purpose of poetry and art in general. This understanding can be reached by thoroughly studying the meaning, structure, status, style, images and imagination

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[84] See: Ibn Sīnā (1298, p. 31).
[85] Al-Qarṭājannī, Ḥāzim, (1986, p. 90); see his writing regarding this.

of poetic endeavour as well as the appropriateness of these aspects regarding the self and whether to accept or reject it (Ibid.). In addition, al-Wahāybī (1993, p. 50) makes a very important point, which is that Ḥāzim al-Qarṭājannī fully understands the meaning of benefitting from his predecessors' ideas without being unjustifiably compliant; he can disapprove what his predecessors did and sometimes he refused and criticised some of their works and contributions throughout his project on the theory of poetry, image, and imagination. For example, al-Qarṭājannī points to the necessity of being alert to the literal application of Aristotle's works on Arabic poetry. He comments:

> The philosopher Aristotle addressed poetry in accordance with Greek doctrines, he also pointed out the poetry greatly benefits from and addresses its rules; Greek poems were for specific purposes and in special rhythms, and most of their poems were based on their myths and imposed things and images that do not exist, and generally they make these myths examples of things that do not exist (1986, pp. 68-69).

Here, al-Qarṭājannī takes into account the cultural and intellectual differences between the Greek poetry on which Aristotle built his theory and Arabic poetry, which accepts most of this theory but might not accept the different nature of both cultures. This shows al-Qarṭājannī's intellectual perception and his awareness of how the rules of a culture form theory, and how it can be applied in accordance to a studied text.

It is not surprising after all of this that ash-Shīkhāwī (2014, p. 106) considers al-Qarṭājannī's book to represent a historical moment in the establishment of Arabic critical theory. It is equal to Ibn Tabāṭabā's book ʿAyār ash-Shiʿr which is the first constitutional book in early Arabic criticism, as mentioned above.

The poetic image occupied an important position in al-Qarṭājānnī's study when he talked about standards of proportion in judging and understanding poetry. Proportion is not only a standard for poetic imagery, but is also an essential aesthetic standard by which the value of poetry is realized and performs its job; proportion is completely based on the harmony

between the language, image and sound. According to al-Wahāybī (1993, p. 48), the way that al-Qarṭājānnī initially understood poetry was as an internally ruled and conditioned text with rules matching its literary genre. There are also traditional and historical conditions for poetry, as well as specific literary norms.

Does this mean that al-Qarṭājānnī judged poetry in its harmony only by following tradition and without creating a new way in which he could capture poetic imagery?

The answer to this can be found in ash-Shīkhāwī's emphasis that harmony – with the chosen image – is essential for these sections. He observed that the images of the poets of the Jāhilī and Islamic eras were real, transferring the real life of deserts, plants, and animals, and matching what was inside the poet's self to his changing surrounding. The creativity of images and meanings goes to the earlier poets, and creative poets seek to follow in harmony with early creators. (2014, pp. 107-108).

By contrast, al-Qarṭājannī viewed the parts of the poem as based on the standard of flow; this flow might be between letters, words and verses within and outside of the text, i.e. in the denotation, structure and rhythm (ash-Shīkhāwī, 2014, p. 109). This flow makes the poem an open circle to the world and subject to variation and renewal. Thus, the poem, for al-Qarṭājannī, as discussed by ash-Shīkhāwī (Ibid., p. 110) in agreement with al-ʿAwwādī (2007, pp. 557-558), flows with what al-Qarṭājannī called *jihāt ashshiʿr* (poetry sides). This is the centre of interest that the poetry is based on as its parts are linked together dynamically and interact with each other. Images flow with poetic purpose according to aesthetic and cultural taste and social norms, which were derived from the surrounding socio-cultural contexts until they became regulated and directed by structures of poetic creativity.

Some researchers like al-Wahāybī (1993) opposed al-Qarṭājannī, in spite of his contributions, because of his difficult language and thoughts and his methodology, which is

based on disassembling the poem and its parts. A number of scholars, including the present researcher, believe that this makes it difficult to grasp the ideas that he wants to convey. The divisions and their terms in his book, aside from the opening part, may pose difficulties for the reader, even though this of course doesn't reduce the value of the work.

As mentioned above, the second type of normative study is the impressionistic studies. These studies echo the above studies as their authors did not give significant attention or make contributions to the poetic image and its meanings. They depended instead upon repeating public taste in addressing the imagination and judged the poetic image by what was said previously. Most of these studies sought to further previous studies, such as al-ʿAskarī (d.1005) and Ibn Rashīq (d.1067). Their views of simile, metaphor, judgment, explanation and reasoning of the poetic image were based on the influence of public taste regarding poetic quality.[86] These were conventions about which Ibn Tabāṭabā wrote in detail.

Ancient scholars did not address poetic imagery as a direct term or set limits for its definition; however, they addressed the tools used in its composition – simile, metaphor, metonymy, and allegory – which they deduced from records of Arabic poetry. These scholars studied simile extensively because it is considered to be a passive tool for the poet. What al-Jurjānī and al-Qarṭājannī did can be considered as a critical element in addressing the poetic image. They sought to understand poetic imagery scientifically although they gave no specific attention to the poetic image of water. However, we cannot ignore this consolidation of the poetic image, its function, tools and philosophy in Arabic criticism.

3.2.3 Modern Arabic Studies of Poetic Imagery in Classical Arabic Poetry

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[86] See al-ʿAskarī, Abū Hilāl, *as-Ṣināʿatayn* (1986) – and the book of Ibn Rashīq, al-Qayrawānī, *al-ʿumdah fī Maḥāsin ash-Shiʿr wa ʾādābih wa naqdih* (2001).

More than 1,118 Arabic orientalist studies have been translated into Arabic examining the Jāhilī literature from the first half of the twentieth century until 2005, according to the bibliography of ʾIbrāhīm Mulḥim (2006).

This means that the researcher was confronted by the difficulty of covering an enormous quantity of contemporary Arabic studies examining classical Arabic literature in order to extract useful information about the poetic image and imagination. This extensive body of work indicates how deep awareness of the importance of the Arabic poetic heritage runs, including as it does Jāhilī, Islamic, Umayyad, Abbasside, Andalusian or even Mamlukī literature.

The abundance of research dedicated to the poetic image suggests that contemporary scholars realize the crucial nature of literary semantics in measuring the evolution of human thought, and how it is influenced by the elements of time, place, religion, changes in politics, culture and life. It is not possible to ignore this abundance and jump directly to specific studies of the use of water as a poetic image in the early poetry of the Jāhilī and Andalusian eras. To do so would leave a big gap in understanding the construction of the term on the one hand, and understanding the reasons behind this study on the other. The objective of the study is to examine the ancient poetic image of water.

ʿAṣfūr (1992, p. 13) claims that interest in the poetic image began in ancient times when humans became conscious of the differences between poetic language and ordinary language. This realization compelled ancient commentators to care about the problems and issues that those differences evoked, although the ways they present this issue differ from contemporary theory. Poetic language takes the image as a base: it is the strongest way to detect meaning, and through dismantling and dissecting it, the image becomes immeasurably open and readable. Considering the poetic image as the open text channel to worlds of meaning and a

mutual creation between the contriver and the reader, the cognitive openness of imagery leads to significances we can never judge as ending (Binjīlālī, 2010, p.49).

The poetic image must be addressed in critical theory when defining imagination and its components and functions. One rarely finds a critical treatise that considers poetry or the imagination without going through the poetic image with its ideas and meditations. However, does the way contemporary Arabs commentators address poetic imagery in early Arabic poetry differ from how earlier Arab commentators addressed the poetic imagery of their contemporaries and predecessors? And how is poetic imagery in general and the poetic image of water in early Arabic poetry studied now?

3.2.3.1 Studies of Poetic Imagery in General

Contemporary Arabic studies that deal with the poetic image in early Arabic poetry can be divided into theoretical studies and applied studies.

Theoretical studies devise a theory and outline for the concepts and issues of the poetic image. They depend on the Arabic literary heritage and discuss the most important critical issues relevant to the poetic image, like words, meaning, and theft of poetry (plagiarism). These are traditional studies, as is shown in their shape, or how they make use of concepts from Western critical theory to try to find correspondences between early Eastern thinking and contemporary Western thinking.

For the most part, these studies do not seek to implement these concepts in their discussions of the poetic image, or they are limited in their implementation to a few examples. They are content to simply examine and criticise what the Arab pioneers did with the poetic image in early Arabic poetry. Muṣṭafā Nāṣif (1958) in his book *aṣ-Ṣūrah al-ʾadabiyyah* vacillates between two positions: a traditional position, in which he discusses the issues of the

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image according to early critical writing, or a modern position, in which he tries to be free of early framing in order to come up with a modern theory looking to save the poetic image from the past.

He declares that 'image is a word used to refer to all that is related to a sensory expression, and it is also sometimes used as an equal meaning of the metaphoric use of the words' (p. 3). He then discusses metaphoric meaning and its relation to imagination, repeating that imagination was neglected in Arabic criticism because of the excessive interest in passion, and the dominance of intentionality and causality in early critics' understanding. The issue of 'honesty and lying' occupies a big part of early criticism, which deflected research into the beauty and poetic nature of the image (pp. 10-11).

He reported that his study sought to correct the critical heritage and its view of the image and imagination, though he admitted that Arabic critics were proficient in adapting the idea of poetic inspiration and the psychological ability of the poet (p. 13).

Nāṣif discusses the opinions of Coleridge and the Romantic school, and adopts his meditations on imagination, poetic imagery, and the poet's relation to the world and to the self in order to elevate the position of the poetic-self (p. 21). He continues by discussing metaphor and trope in the Arabic heritage, and then in contemporary critical theory, highlighting al-Jurjānī's distinguished study. He confirms the notable spirit of systems theory and the extensive use of the study of Qurʾānic examples to raise the position of the metaphor and realise its aesthetic role in text (p. 111 and what follows).

In his discussion of metaphor as a deep image tool, Nāṣif describes Aristotle's laws as naïve, discussing the psychological definition of metaphor as a qualitative feature of the poet (p. 131). He confirms the uniqueness of the poet and his act of imagination (p. 132), and outlines and adopts and number of psychological opinions (p. 133 onwards).

However, in his book titled *Study of Arabic Literature* (1983) Nāṣif says,

Thus we can see clearly after reviewing of ideas of Romanticism, and correcting the mistake of naming imaginary images as sensory images, and the review of different usages of the term 'imagination', we can see that the share of imagination in Arabic poetry is more than clinging to the urgency and the fault of generalization, and breaking into the big issues with poor spirits[87] (p. 87).

Here, he widens the concept of image, and frees it from the religious power that he expresses in the term 'Islamic tools' when reading the poetic image (p. 20). He asks readers to renew their tools of reading and understanding poetic images by isolating the text from the poet's historical record, not looking for the poetic motive and object, and replacing the standard of textual authenticity and intensity of poetic image semantically (pp. 103-104).

Nāṣif shows great critical awareness when he demands that we not project the psychological complexes that history attributes to the personality of the poet onto the poetic image. For example, he says,

Suppose that ʾAbū Nuwās says about one of the boys that his eyebrows are drawn like the letter N in Arabic! Here the corruption of the social life which ʾAbū Nuwās is a part of will stop the researchers, and the objective which ʾAbū Nuwās means, but the poetry itself and how he said it, will not, and they are mixed between the motive and art[88] (p. 107).

Nāṣif tries to exempt stereotyping from the text, as he frees it from religious power when interpreting it and considering it directly without a mediator.

It is now clear that Nāṣif establishes a free approach to understanding imagination and poetic imagery in early text, and his ideas swing between the old and the new until he concludes with his own correct method to interpret imagination and poetic imagery. Imagery does not depend on what is in the creator's mind; rather its interpretation directly enriches human

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[87] Translated by the researcher.
[88] Translated by the researcher.

experience, so that the reader's own realization becomes part of the poetic experience, and therefore adds new dimensions to the artistic work (p. 137). This is with the understanding that the relation of the poet to the poetic experience is endless and cannot be completely cancelled (p. 144). In addition, he says again that the artistic work according to its aesthetics frees itself from its writer, to the extent that we see the role of this work in the writer's life erase the inner work, the essential value is the work itself, its imagination and its figuration, though there is a need to understand the personal experiences of the creator (pp. 147-148).

Nāṣif himself appears to hesitate and is unable to be completely free from stereotyping. He presents his idea of freeing the reading of the poet's imagination and his artistic work then returns to insist on the need for knowledge of the poet's individual poetic experiential existence. This is what we see in most Arabic critical works, where the opinion of the critic is not clear towards the poetic image either theoretically or in application. However, intellectual concern appears, and can be removed by discussion and analysis.

On the other hand, Jābir ʿAṣfūr takes modern studies as the starting point for his criticism, through practising the contemporary tools of questioning and analysis of the Arabic literary heritage and its issues related to the artistic image, as he calls it. Some critics take the same approach and appear more consistent in their consideration of the concepts and terms of poetic imagery; this may be because receiving new intellectual ideas from the West about reading poetry, imagination and philosophy is more customary.

For instance, in the context of the concept of early poetic imagery, ʿAṣfūr (1992, pp. 7-9) and Ṣāliḥ (1994, p. 20) insist that considering heritage while searching for the idiomatic origin of an image is not easy, and may not be successful unless it achieves two basic conditions. The first condition is a deep real understanding of the spirit of the term poetic imagery. This helps the critic acknowledge the image's problems, questions and issues as well

as be aware of the proportionality between the development of the concept within the social, historical and civilizational conditions of the era the critic is examining. Second is scientific flexibility in avoiding a full literal exploration of the term according to its contemporary and common understanding in modern criticism; in other words, the critic needs to avoid tumbling the modern concept onto the early conceptual base in order to avoid omitting the authentic heritage aspects that were included in older studies. The issues raised by the modern term of image existed in the past but were represented differently and considered in a way suitable to the historical and social heritage conditions. The poetic image is a fundamental issue in the Arabic rhetorical heritage and in need of deep research and organised effort in order to accommodate the contribution of early Arabic criticism (ʿAṣfūr, 1992, p. 9).

Ṣāliḥ (1994, p. 19) adds that the morbid passion that pushes a researcher to control linguistic heritage in order to extract the term from the lines around it is a passion that should be directed to simplifying the delivery of the heritage-based information regarding the image, and to presenting it to the contemporary reader without prejudicing the meaning carried by the heritage. We should consider the turmoil that was experienced by the term due to the changing nature of poetic creativity, either from the creator or recipient, because it is an interactive process between the two parties (Ibid.). In addition, we should bear in mind the varying characteristics between earlier Arabic poetic eras and critics in expressing these varieties (Ibid.). Tākfrāst (2011, p. 224) supports this idea, arguing that pitfalls in the study of poetic imagery cannot be avoided because they are subject to sentiment and emotion. This results in making the research of poetic imagery multi-disciplinary with various concepts to be considered. She also argues that the critic who examines and analyses the poetic image is a creator: he (the critic) adds his creativity to the text that is being dealt with, since he makes the image subject to his opinion and senses (Ibid.).

Thus, it can be said that the poetic image gives additional meaning through the second creator who is the critic or the reader. Again, that is the core of the study of literature, and the imagination of literature. Or, as ʿĀṭif Naṣr Jawdat (1984, p. 5) says, the poetic image is a suggestive power passed on in the formation of the conceptual and idiomatic apparatus by historical stages, and cannot be ignored.

A number of critics repeat the definition of poetic imagery according to the divisions between critical views or schools, like al-Yāfī (1982) who said that the concept of the poetic image and its study can be confined to five paths:

1. Linguistic – dealing directly with word from the Greek and then in contemporary use.

2. Mental – the human mental building unit and its ability to identify things and orient behaviour. He indicates that it is a philosophical concept that places the image as the opposite of the material.

3. Psychological – He adopts the concept of the conscious memory of a previous sensory perception (either in part or in its entirety) in the absence of the original stimulus.

4. Symbolism – The image, as a symbol, does not carry reality or non-reality; it is one world that points to itself because it is a sign.

5. Rhetorical – This defines the image as a form of rhetorical speech, and that includes a comparison or relation between two components, or a transference of a non-verbal expression into speech (pp. 44 – 46).

These divisions empty the image of aesthetic meaning, or even poetic meaning, so that analysis of the image would fall under dry logic, which is completely wrapped in mystery.

Al-Yāfī admits this himself and sees that the chaotic nature of imagery and metaphor is a problem that is not easily solved. It is a Western term that carries an Arabic origin, but its procedural circulation is mixed between the two. This makes al-Yāfī refuse to adopt the linguistic handling of the term later, in spite of his indication that he would not prefer one term over another. He then decides that he prefers the rhetorical meaning because of its comprehensiveness, including all types of image, such as metaphor, symbol, and simile (p. 49).

Critical theoretical studies show too much repetition in choosing definitions and concepts. Each study revolves around the same area, circulating the same divisions and the same issues when talking about image and the self, or topic and image, or meaning and its role in the image, and other things, especially ideas imported from Western concepts of poetic image.

Applied studies are critical or rhetorical studies that address the poetic image in Arabic poetry through analysis; this is usually done by applying a specific theoretical approach to a chosen sample of early Arabic poetry. These studies handle poetic images in four ways. First is the modern approach, which is used to understand and analyse the poetic image even if there is a projection onto earlier Arabic poetry and a subsequent change in its identity. The focus of this study will not be the poetic image itself as much as it will be an opportunity to adapt the modern approach regarding it. The poetic image in classical poetry is handled by mythical, psychological, structural, symbolic approaches and others.

An example of this specific approach is the study of ash-Shuwayrī (1996), which makes use of the mythical approach in reading Jāhilī poetry, and the imagination and imagery within it. In his introduction to the study, he states that his research aims to prove that this poetry can be truly understood by following its mythical features, and then reading its civilized side and knowing the distance to and awareness of the individual in the Jāhilī era. His study does not care about the aesthetics of the text, or anything other than myth and its significance to the

imagery. For example, he says that for those living during the Jāhilī era, the image of the horse was linked to religious thinking as there were terrestrial horses as well as horses believed to be heavenly. This is why horses were sacred to the extent that it could be sacrificed for them to gain redemption. Then he gives his evidence on that:

مُفداة مُكَرَّمَةٌ علينا   يُجاعُ لها العِيالُ و لا تُجَاعُ[89]

> We would scrify for her [the horse], and she would have our honour; us with our children could be hanger for her, she would not[90].

We notice how the critic does not mention the important mythical event – the redemption – or its theological form; the redemption is to scarify one's self and one's son in honour and respect of the horse. However, taking verse out of their context in this way weakens any such interpretations as the focus of the image becomes the redemption, stripping out any aesthetic value it would have borne as part of the whole work. The critic could also have considered the linguistic structure of the verse, or its temporal form. The poet described the horse with *ʾIftidāʾ* which is a principle from the passive verb *ʾUftudiya* -to have been scarified; the other adjective *Mukarramah* is also from a passive verb *Kurrima* -to have been given hospitality by someone. These verbs made the subject absent for two reasons: the doer's identity is generalised, so the verb can apply to everything or everyone without differentiating. At the same time, it proves the importance of the object and raises it from the position of an object to the position of vice-doer, which is linguistically more important. This is what strengthens the power of the redemption and makes it essential in relation to the horse so that the verb *yujāʿ* -to make them hungry falls into harmony with the previous two verbs. The word *al-ʿIyāl* takes on the meaning of dependency and caring, as if the image entailed sacrificing, and a theological and religious rite was performed for this heavenly sacred creature. We can

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[89] In: Al-Marzūqī, *Dīwān al-Ḥamāsa* (2003, p. 154).
[90] Translated by the researcher.

see that the presence of the mythical interpretation is still possible even when highlighting the verse's aesthetic syntax and keeping its privacy. The mythical approach may be the more obvious of the approaches to this Jāhilī image, and a large number of critics have studied features of early Arabic civilization in this way.

The second path is to study the poetic image as it is used by one specific poet, either by comparing him to other poets or going through his life and psychology in individual detail, such as Ḥamdān az-Zahrānī's (2003) study of the poetic image and its models in the similes of Ibn al-Muʿtaz. Although this is a fairly recent study, it falls into the jaws of traditionalism through exhibition and analysis. For example, we find that he handles the concept of the image from early and modern critics in a traditional manner without questioning any of these images. When he comes to apply his concepts to the poetic verse of Ibn al-Muʿtazz, he first defines the image then lists all of the old and modern sayings without giving any opinions or direct analysis. He appears to only have been gathering and exposing the meanings of images (p. 12 onwards).

Addressing the poetic image may require in-depth analysis that mixes various approaches and branches of study. An example of this is a study of the poetic imagery of Jāhilī poet al-ʿAjjāj (Dukmān, ʿAbdu l-Laṭīf, 2012). Here, the critic talks about the sources of this poet's imagery. He mentions nature and states that the entirety of the poet's work is an effort to represent the natural world. He then suggests the second source of images: the creative imagination (p. 23). This implies that the images described from nature were not part of the poet's imagination, which suggests that the critic only understands imagination as a feature of memory with no independent functions. Somehow the poetic image is formed by imagination and other things, though this division is not acceptable or real. It is commonly known that even if an image describes something from the external world (topic), this description – its

construction and mixture – is imaginary in origin, meaning, it is the product of imaginary power.

The third path of study is following a poetic image during a certain era, assessing where specific characteristics are put, how it is concerned with its historical context, and how it transmits this era by applying a historical approach rather than an aesthetic analysis. Many critics used this method when focusing on the construction of poetry in the Jāhilī era. Some of these studies provided successful profiles of certain features of poetry from the era, such as Bakkār (1982). Other examples are the studies of poetic imagery in Andalusian nature poetry. Such studies describe the geographic environment and the natural life of Andalusia whereby assessment of images or texts becomes a historical or religious exercise, losing the connection to aesthetics. Many studies can be mentioned here such as Khalīf (1981), al-Baṭal (1983), ʾAbū Suwaylim (1991) al-Fīfī (2001) and others.

The last path includes studies of poetic imagery as an aesthetic phenomenon, studies of specific phenomena in poetic imagery, or studies of a poetic phenomenon joined with imagery. This approach joins a number of previous research paths together. This kind of study is more accurate if it takes a clear approach to the image without sanctification of a systematic concept and allows flexibility in applying it to the text according to the space of the text.

An example of this is ʿAwaḍ's (1992) study of the poetic image in the work of ʾImrʾu l-Qays, following a symbolic approach. It provides a theoretical treatment of the concept of image based on modern views, and also looks at the traditional views of Arabs without trying to fabricate roots or connections between the two views. The study then discusses the symbolic approach and its role in forming the poetic image. When applying this analysis to poetry, the study divided the chosen sample of the poetry of ʾImrʾu l-Qays into structural then symbolic perspectives, merging the two approaches in a way that did not affect the imagery, though it was repeated in the interpretation.

For example, the study addressed the image of ruins and it made it a mythical figuration of a wasteland that was left by its owners (p. 341), or an image of the possibility of resurrection from death to life. This interpretation was repeated in Stetkevych's (1993) study but under the interpretation of a rite of transition. We also find the image in al-Ḥarāḫsha (2012) and most contemporary researchers, who interpret the ruins psychologically as an expression of sadness, despair and loss for early poets. However, the analysis is influenced by considerations of time and the poet's psychology, such as his being close to death and his life circumstances (p. 343). However, ʿAwaḍ always repeats Nāṣif's (1983) view about reading Jāhilī poetry with reference to the poetic self, or viewing such poetry as transferring or reflecting events in the poet's own life (p. 17). In spite of this, ʿAwaḍ sometimes fails to set off the poet's life and experience, as she did in the interpretation of the ruins in the poetry of ʾImrʾu l-Qays. She believed that the poet was talking about death because he himself was close to it, wracked with illness at the time of writing (p. 346). She thus slips into overlapping historical and psychological interpretations of the poet's life through the text and its poetic image.

3.2.3.2 Studies of Poetic Imagery of Water in Jāhilī and Andalusian Poetry

The study of the poetic image of water can fall under applied studies directly or indirectly. The direct mode guides the study of the poetic image of water, specifically in Jāhilī or Andalusian poetry. The indirect mode studies the image of water within other phenomena. What is important here is how the image of water was treated in the poetry of these two eras specifically.

The image of water in Jāhilī poetry was greater than in the Andalusian era in terms of both number of appearances and depth of meaning. However, as a subject, it has appeared more frequently in studies dealing with poetic imagery specifically rather than as part of a wider

study of Jāhilī poetry. It has been dealt with in considerations of myth in poetry, as mentioned previously. Lost water as a phenomenon was especially represented by ruins; there is no study of Jāhilī poetry that has not made mention of this.

Studies of nature in Andalusian poetry have discussed the image of water but not to any considerable extent. Imagery was considered as describing life in Andalusia in all aspects, like the study of water and man in Andalusia during the *hijrah* centuries (7th-8th /13th-14th in the Gregorian calendar) (Bin Ḥammādah, 2007). The researcher focused on aspects of social and economic Andalusian life, which does not contradict the poetic image of water.

Among the studies that analyse the image of water directly, that of ʿAbdul-Malik Mirtāḍ (1998), entitled the water rituals in his book '*as-Sabʿ al-Muʿallaqāt*', is considered a seminal work (p.118). He inspects early views of water and its image in pendants, followed by a study of the ritual folklore practised in the Jāhilī era, with rain as the sacred expression of water. He starts with ʾImrʾu l-Qays, linking him to religious beliefs and rain (pp. 119-122). He then considers a second shape of water – rivulets. The rivulet is described as the daughter of rain, and he continues the description linking rivulets and virgins. ʾImrʾu al-Qays writes:

فظلّ العَذارِي يرتَمِينَ بلَحمها   و شحمٍ كهُدّابِ الدِّمَقسِ المُفَتَّلِ [91]

ʿAbdu l-Malik discussed this image, focusing on the story that is described as mythical, which is known as *Juljul* -an accident. The story says that ʾImrʾu l-Qays saw some virgins who were swimming naked in the *Juljul* rivulet; he collected their clothes and forced them to get out of the water naked in front of him. One of them was his cousin, *ʿUnayzah,* who was greatly insulted by what happened[92]. Mirtāḍ discusses the evidence for the validity or invalidity of this story; he searched its origins and details. During his discussion regarding the history of the

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[91] *Dīwān* ʾImrʾu l-Qays (2004, p. 112)
[92] See the full story in: Ibn Qutaybah (1997, p. 69).

story, he points out the poetry, innocence and purity of the image and how that is part of the narrative enjoyment. He sees that it exhibits a high poetic taste in the lover (p. 123).

He continues with images of Labīd and ʿAntara and other pendants. His discussion ignores to some extent the full range of poetic water images, either internal and external, verbally and significantly, or its presence in the narrative structure. Rather, his chief concern was the achievement of myth in the work and the themes presented in the image.

ʾAbū Suwaylim (1987) considered one independent shape of water – rain. His thesis was based on linguistic and semantic analysis and so started with the linguistic significance of rain in the Holy Qurʾān, followed by the cloud-seeding ritual in the Jāhilī era in order to emphasise that these images were just an expression of the psychological needs of a Jāhilī man, who is at the mercy of the heavens and the metaphysical powers that save him from death (p. 20). The writer then links rain, prayer and purity along with the collective religious ritual practiced at that time (p. 39). It has been mentioned that prayers and cries for rain were a trait and phenomenon of Jāhilī poetry, in which rain imagery appears frequently. He gives examples of Jāhilī poems, some of which illustrated his explanation of the image of lightning as inseparable from rain, and which show the poet's prayers asking for rain. He mentioned twelve examples without looking at the aesthetics of the verses or analysing any of the images mentioned (pp. 39-40). He appeared to be satisfied by only mentioning the lightning in the image of rain. It can thus be said that the study did not delve deeply into the water imagery of rain from an aesthetic perspective but was instead satisfied with chiefly linguistic analysis.

The last study – that of ʾUns al-Wujūd (2000) – is the most thorough in terms of applying and analysing what the current researcher has also attempted to do. Her study addresses the symbol of water in Jāhilī poetry through a group of concepts, mixing aesthetic,

social, linguistic, and psychological approaches, and trying to reach an integrated view in its interpretation of the symbolic image of water (p. 9).

In this study, we find that the symbol of water is represented in mythical, linguistic and pluralistic terms in its phenomena, as in the example of ruins. Furthermore, the study links water and flirting, water and praise, and water and description. It can be noticed that ʾUns al-Wujūd did not ignore the aesthetic side in considering the symbolic image of water, though she is concerned primarily with mythical and psychological interpretations, she found an aesthetic side to many parts of the text. For example, she explains the sanctity of the loved woman as an image and the embodiment in integrated imagery of the smallest bodily details, as in the description of saliva. Saliva is dulcet, cool water; the poet describes it as having purity and serenity. She comments on the al-ʾAʿshā verses:

وبارِدٍ رَتِلٍ عذبٍ مذاقُهُ   كأنّما عِلَّ بالكافورِ وَ اغْتَبَقا[93]

> The poets kept emphasising this quality of coolness, and it is a welcome quality for saliva and tears, as hot saliva is evidence of a corrupted mouth and the changing of its smell and taste, as hot tears refer to grief; to have a lover with cool saliva should be combined with the *aṣ-Ṣibā* -a good wind with mild breeze, or *al-Ḥarjaf* -cool wind … (p. 157).

> We notice a wider reading of the image and the critic trying to read what lies behind

the image in spite of the mythical shadow it retains. She also acknowledges flirting, praise and description as being key objectives of water imagery of the period.

Hibah Ṣulṭān completed as master's thesis on the poetic image of water in Andalusian poetry entitled 'The effect of water in Andalusian poems' (2009). It is a study that can be considered a mix of psychological, mythological and semantic analysis. Ṣulṭān indicates that the water image in Andalusian poetry is an image distinguished by simplicity without

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[93] *Dīwān* al-ʾAʿshā (n.d, p. 365).

complexity or affectation (p. 110). She suggests that this may be why it has not been considered remarkable by most researchers.

She examined water imagery in Andalusian poetry, and assumes that the introduction of water can substitute the introduction of ruins, which were a common feature of classical poetry for a long time following the Jāhilī period. She further suggests that the image of water is a symbol of life unlike the symbolic meaning of death that ruins carried (p. 115). Moreover, she discusses the subject of personal praise poetry in relation to water imagery. Often the qualities of the person being praised in such poems are generosity and courage, which can be linked to the image of water flowing copiously, especially the sea (p. 117). This is what ʾUns al-Wujūd mentioned in her consideration of the image of water and its relation to praise in Jāhilī poetry (p. 181). She explains that Andalusian poets' used water imagery for chiefly psychological reasons as it connotes the availability of the substance and its presence in their natural surroundings (p. 119).

In addition, she divided the poetic image of water in Andalusian poetry into realistic holographic images, which suggest water reality or simulate it, and imaginative images (p. 121). It is reasonable to suggest that this division creates some confusion, even if the images contain or transfer aspects of reality. In poetry's configurable terms, the structure of water plays a major role in the imagination.

Ṣulṭān explains the poetic image of water psychologically, especially when she looks at it in opposition of fire. She thinks that the opposing images of the two elements are expressions of the poet's concern and anxiety and his feeling of instability, as in the saying of Ibn Khafājah:

لأجمعُ بينَ الماءِ و النّارِ لوعةً   فمِن مُقلة النار ريّا و مِن كبدٍ حَرّى[94]

Ṣulṭān attempts to create a glossary for water terminology and references found in Andalusian poetry. The effects of water imagery in the Holy Qurʾān and Jāhilī poetry, and the reference to Eastern water sources such as the Nile and Furāt, reflect a willingness to connect East and West – a desire which was always present in the Andalusian poet (p. 134). It can be stated that the domination of the mythical and psychological parts of water imagery in the analysis is very obvious, except when she addresses the music of Andalusian poetry and its involvement with water through the naming of water sounds (p. 147).

We can therefore conclude that a comparative study of the image of water between Jāhilī and Andalusian poetry, according to Bachelard's phenomenological approach, has not yet been done to the best knowledge of the present researcher. However, some studies have considered aspects of water imagery. These studies generally followed the mythic, social and religious symbolism of water with considerable attention to psychological interpretation.

Bachelard's approach, which is the phenomenology of the beauty of the poetic image of water, has not been utilised in Arabic studies. It has been applied to modern and classic European poetry and will form the basis of the present study. This will be looked at in Chapter Four when the phenomenological approach and Bachelard's aesthetic view of the imagination will be discussed, along with the poetic image, and especially the poetic image of water. This is intended to pave the way for the phenomenological approach to be applied to Jāhilī and Andalusian texts in Chapter Five.

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[94] *Diwan* Ibn Khafājah (2006, p. 139).

3.3 Summary

The third chapter of the study included three sections. The first is a discussion of the contemporary concept of poetic imagery and involved issues such as the self, topic, metaphor, symbol and myth. The second section introduced a review of the concept of the poetic image in early Arabic poetry, and how the Arabic heritage was influenced by the Greek heritage in two aspects: philosophical and critical. The third section was a review of the most important contemporary studies about the poetic image in early Arabic poetry in general, either theoretical or in application, followed by a discussion and display of the most important modern Arabic studies to have addressed the poetic image of water in both the Jāhilī and Andalusian eras.

Chapter Four

Phenomenology and Bachelard's Phenomenology of the Poetic Image of Water

4.0 Introduction

Phenomenology was one of the most significant philosophical movements of the twentieth century; its concerns and focus span a wide range and its theory has contributed to many academic fields from science and policy to art and literature (Bubner, 1981, p. 12 and Spiegelberg, 1994, p. 1).

As phenomenology has become more widely used, it has become more complex and its meanings more diverse (Spiegelberg, 1994, p. 2). Thus to facilitate understanding of the phenomenological method in order to analyse the

 poetic image from this perspective, this chapter will present a short review of the subject; however, it is important to say that the central aim of the following pages is not to trace the history of the movement but to outline its main tenets.

The chapter is divided into three parts: the first attempts to define phenomenology; the second presents the literary concepts of phenomenology in the thinking of Husserl, Heidegger and Sartre; and the third part presents phenomenological thought and its application in Bachelard's work on the imagination, and on the poetic image. Some information about Bachelard's studies in modern Arabic are also addressed briefly.

4.1 Definition

It is not an overstatement to say that the emergence of phenomenology was one of the most revolutionary developments in European philosophy (Spiegelberg, 1994, p. xxi), but what is phenomenology? This question formed the opening to Maurice Merleau-Ponty's (d.1961) book *Phenomenology of Perception* (1962).

Martin Heidegger (d.1976) was one of the first to attempt to define phenomenology. He was a student of the phenomenological figure Edmund Husserl (d.1938), who has been called the founder of the phenomenology movement. In constructing his definition, Heidegger (1962) returns to the Greek root of the word, *phainomenon*, which is a participial form of *phaninein* 'to show', and *logos* ('reason' or 'study'). Thus, the original meaning of the word relates to 'uncovering' meaning, or 'letting something be seen' (Ibid., p. 51). Phenomenology is also known as the science of phenomena, literally meaning 'the study of things shown' (Sokolowski, 2008, p. 12).

If we go back to Merleau-Ponty's question 'What is phenomenology?', we will be guided to a strict answer from Spiegelberg, who claims that no sufficient answer has yet been given to this question (1994, p. xxvii). However, given Heidegger's literary definition, it seems that phenomenology is a method that aims to interpret, explore and illuminate a particular phenomenon in order to understand the wider world around it. The appearance of a phenomenon is considerably less important to the phenomenologist than the way in which it appears. Thus, phenomenological analysis looks at the 'style' of this appearance (Heidegger, 1962, p. 51).

For example, imagery in poetry is a phenomenon. To explore its beauty and understand its imaginable task in text in terms of phenomenology, the phenomenologist must discover its elements, how they were produced and how the image has been employed to build up the meaning of the text. A phenomenologist must also be concerned with the roots of this image and the link between the image and the culture in which it exists, such as its myths.

Paul (1993) defined phenomenology as a philosophical method which 'seeks to provide a descriptive analysis of the objective world as it appears to the subject' (p. 139). This means that phenomenology concentrates on 'phenomena' more than searching for answers to

metaphysical questions related to phenomenological concepts (Ibid.). Phenomenology is 'a philosophy of experience', and the core of this philosophy is studying the lived experience of human beings. Also, in phenomenology, the philosopher's mission is to 'describe the structures of experience, in particular, consciousness, the imagination, relations with other persons, and the situatedness of the human subject in society and history.' (Armstrong, 2005, pp. 731-734). Phenomenology in art and literature can be seen as the study of 'mediators' between the consciousness of both the creator and reader in order to reveal the human aspects of existence and the human world (Ibid.). Therefore, phenomenology is a tool for understanding the flow between the cultural system of human beings and the lived world.

Bubner (1981, pp. 12-13) and Spiegelberg (1994, p. 2) argue that phenomenology is happening against inflexible philosophical thought through established 'dynamic' streams of growing 'principles' of things in expanded geography. Furthermore, Bubner (1981, p. 15) points out that phenomenology has often been 'understood in the sense of *method*'. Spiegelberg (1994, p. 2) and Sokolowski (2008, p. 3) assert that phenomenology, through its philosophical restoration, has succeeded in influencing many schools of thought, such as structuralism, literary formalism, deconstruction and reception theory. Lewis and Steahler (2010) adopt the same definition of phenomenology, and add that 'A phenomenon is what appears, together with its appearing, or rather, it designates that which appears in its very appearing'.(p. 7) This is similar to Heidegger's phrase: '[a phenomenon] shows itself in itself' (1962, p. 51). As a result, this study adopts the definition that phenomenology is a philosophical method of enquiry that aims to understand human consciousness of phenomena in the world. This comprehension gives humanity its identity and image of the universe.

4.2 Concepts and Perspectives of Phenomenology

We cannot address all of the concepts of phenomenology because of the rapid growth in the movement and the development of new phenomenological concepts. Also, there are many types of phenomenology, each with its own terms and concepts.[95] As mentioned above, this study will use a selective method that applies the phenomenological perspective of Gaston Bachelard. The concepts to be discussed are limited to the needs of the study, and will be concerned with reporting a complete view of the basic concepts of Bachelard's phenomenology rather than treating the subject as a whole.

However, writing about phenomenological concepts can only be successful through a thorough grounding in the thought of the movement's central figures. This chapter selects the most important and effective phenomenologists who inspired Bachelard in his study of literary imagination and its application to poetic phenomenology.

4.2.1 Edmund Husserl (1859-1938)

The term 'phenomenology' first appeared in a scientific context, used by Kant in 1786 in his description of a physical phenomenon (Spiegelberg, 1994, p. 7); however, phenomenology has always been linked to Husserl specifically. Spiegelberg considers Husserl as the 'central figure in the development of phenomenology' (Ibid., p. 69). Moreover, Sokolowski (2008) asserts that Husserl was the founder of the phenomenological movement through his work *Logical Investigations* in 1900 and 1901 (p. 2). Tawfīq (1992, p. 18) demonstrates that Husserl is the trunk of the phenomenology tree and all other phenomenologists, who present different types of phenomenology, are the branches. The branches, however, are not a copy of the trunk.

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[95] Different types of phenomenology have emerged in various fields of thought, for example: eidetic phenomenology, transcendental phenomenology, genetic phenomenology, hermeneutic phenomenology, existential phenomenology, poetic phenomenology and destruction phenomenology (Kearney, 1998).

In investigating the basics of phenomenology, Husserl revealed the motivation behind this thought. He showed that individuals struggle to prevent their background knowledge from governing their perceptions. Hence, human consciousness is limited, and growth is the result of formal understanding through the experiential sciences of the phenomena in the world. This understanding has been added to regularly by scientific experience. Because of this direction of knowledge-building, the soul of humanity has been ignored (Husserl, 1965, p. 194).

Furthermore, Rancher and Robinson (2003) argue that Husserl is concerned with experience as the fundamental source of knowledge, and that his aim is deeply epistemological (p. 471). Dowling (2007) agrees with Vale (1989) that Husserl presents a crucial study in dealing with things as they appear because he wanted to attach human awareness to the essential understanding of things (p. 132).

As a consequence, Husserl argues that there is a philosophy that can free human thought from the presuppositions of objects in the world – phenomenology. He indicates that phenomenology could succeed by producing a new psychology, which concerns *reflections* (Tawfīq, 1992, p. 20). At its core, a phenomenon includes its meaning, and our exploration comes through the act of reflecting on our experience in relation to that phenomenon (Magliola, 1977, p. 3). In addition, Husserl emphasised that we must focus on the data/object/thing itself, not on the concepts or the assumed idea of the data in consciousness (Bubner, 1981, p. 16, and Penit, 1969, p. 9).

According to Bubner (1981), in 1913 Husserl presented his phenomenological method in his work *Ideas for pure phenomenology and phenomenological philosophy*, in which he discussed the two literary concepts of phenomenology:

a. The '*Epoché*'

Tawfīq (1992) define '*epoché*' as freedom from presuppositions about the existence of the external world. Lewis and Steahler (2010, p. 12) argue that Husserl points out that the *epoché* refers to the idea of knowing the 'world', which signifies more than what he calls the 'natural world'. He sees the natural world as the world in which we find ourselves, and which evokes a natural attitude from us towards the world that we know (before philosophy). However, the *epoché* is the gate through which we can understand other aspects of this 'world' through various human perspectives; this additional perception of the world is deeper and higher than the natural world, and is known as a philosophical perspective (Ibid.).

From Husserl's point of view, the *epoché* is an essential component of the phenomenological method, and entails 'a suspension of judgment regarding the world's being, which is neither affirmed nor denied' (Lewis and Steahler, 2010, p. 14). This suspension can be enacted through 'bracketing' or 'putting out of action' the common hypothesis of 'natural attitude' (Ibid.). Husserl claims that when we liquidate our presuppositions, we can meditate on the same objects of the world as we feel them in our pure consciousness, and as they appear (Tawfīq, 1992, p. 28).

Thus, the *epoché* takes us back to the world but only once preconceived judgments have been cast aside. The *epoché* implies that 'the world in the phenomenological sense is not a totality of entities, but designates the relations or references between them; it is a context of references. We find ourselves in the context; we do not bring it about, but we do give meaning to it' (Lewis and Steahler, 2010, p. 15). Penit (1969) argues that the passage of assumed judgements does not include beliefs; this area seems problematic, and needs wider investigation in the philosophy of Husserl (pp. 113-119).

b. Reduction

Bubner (1981, p. 15) argues that Husserl, through the *epoché* and reduction, aims to consider pure experience. Tawfîq (1992) explains reduction as being when the subject starts to perceive objects through pure feeling (Ibid.). Thus, reduction comes after the *époché*, which is the process of the human return to ego and to intuition. At this point, a human faces the world as a phenomenon, which is an object, and this object has internal and external data (Ibid.).

The phenomenological method here bears features of transcendental phenomenology, which focuses on subjectivity, and the ideal of knowledge can be achieved through transcendental consciousness of objects (Lewis and Steahler, 2010, pp. 15-16). Spiegelberg (1994, p. 81) argues that the idea of 'pure ego and pure consciousness' is the 'wonder of wonders' in Husserl's thought, because according to this idea, humans become aware of themselves, of the object and of part of the world. Through this awareness, the subject will know its own being as it appears in consciousness, which emphasises subjectivity (Ibid.).

Following the ideas of *epoché* and reduction, Husserl based his idea of pure phenomenology on his formulation of three significant concepts of phenomenological method: intentionality, reduction and constitution, and the lifeworld.

c. Intentionality[96]

Husserl indicated that without the idea of intentionality, phenomenology would not exist (2012, p. 242). He emphasises that intentionality has been the ultimate achievement of phenomenology, and the one which could be used to understand our consciousness (Ibid., p.454). Husserl explains intentionality as follows:

> The intention is directed toward its object; it does not want to be a merely empty intending toward it; it wants to go to the object itself – to the object itself, that is, to an

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[96] Sokolowski (2008) emphasises the difference between the word 'intention' as the 'purpose we have in mind when we act', and this 'sense of intend' in the phenomenological realm (pp. 8-9).

intuition that gives the object itself, to an intuition that is in itself the consciousness of having a self. (2012, p. 83)

Husserl mentions here that to simplify the fact of human consciousness, every act of human consciousness must be directed towards 'something' or to an 'object', thus, every experience in human consciousness entails intentionality. Therefore, all consciousness is consciousness of an object. Sokolowski (2008) illustrates that intentionality can be exemplified by 1) the imaginary object, meaning that if we see any 'visual object, like a tree or lake', we will present an imaginary object; and 2) the past object, meaning that when we see a car in the road and remember a case, we will present a past object. Sokolowski also explains that objects belonging to our judgments are related to our experiences.

Lewis and Steahler (2010, p. 22) mention that consciousness 'is never empty'; however, when subjects understand an object, they want to experience all aspects of it, and intend to be conscious of it. Thus, it seems clear that when consciousness is the case, intentionality exists. The procedure of consciousness conditions intentionality in human experience. In addition, Lewis and Steahler argue that it is necessary to take into consideration the type of subject, and the circumstances and motivations of its intentionality. For example, if the subject is a 'natural scientist' or 'artist' or 'phenomenologist, of course, it will produce different experiences because in each case there is a different consciousness of the object' (Ibid.). As a consequence, knowledge, in terms of subject awareness, continues to increase. Through this knowledge, the subject explores its sensibilities and capabilities. The object, which has features and characteristics, will be understood through pure sense. The function of phenomenology is to describe the structure of this pure, harmonic feeling in the relationship between the subject and object in the world, and then present an extraction of the meaning of universal phenomena. This type of knowledge has been described as knowing through the transcendental subject/ego (Bubner, 1981, pp. 16-17, Tawfiq, 1992, p. 29, and Lewis and Steahler, 2010, pp. 22-23).

The importance of intentionality can be seen in Husserl's research of the association between subject and object. Husserl aims to reframe the theory of knowledge through treating the duality of subject and object (Natanson, 1966, p. 14). He investigated our link with the external universe through his treatment of the manner of human consciousness. Husserl implied that the manner of consciousness, which has intentionality towards its object, on the one hand, is the act of consciousness, and belongs to the subject of this consciousness. Thus, consciousness is a mixed texture of acts and the conscious subject (Ibid.).

Schutz (1945, p. 341) shows that Husserl uses the word *'noesis'* to denote the subjective side of intentionality, and *'noema'* to signify the objective side of intentionality – the two acts that are aspects of experience in consciousness. Furthermore, Tawfīq (1992, p. 34) argues that Husserl also considered the following factors in the experience of intentionality: '*hyle*', which is the previous sense of the matter in the object; *noesis*, which is the act of intentionality and the giver of meaning; and *noema*, which is a compound of matter and the act of intentionality – the object that emerges through the intentional act. Tawfīq elaborates on these ideas. Lewis and Steahler (2010) confirm that Husserl divides the factors of experience into *noema* and *noesis*, and mention *hyle* and Husserl's discussion of its contribution to consciousness (p. 23).

d. Reduction and constitution

Lewis and Steahler (2010, p. 15) explain that phenomenological reduction is a reflection of the way objects appear to us once all presupposed opinions of the object have been set aside. However, Husserl moves between reduction and *époché*, mixing the two terms by employing them in very similar ways in his nomenclature. Lewis and Steahler assert that *epoché* is the 'moment of bracketing' of the ready understanding of the phenomenon, and

reduction is the act of redirecting human awareness to the phenomenon's appearance in the consciousness (p. 15). Reduction is therefore the next step in the process after *époché*.

In addition, Tawfīq (1992) points out that reduction is an aspect of genetic phenomenology due to its connection with Cartesian doubt as its first step. It leads to scepticism but not to the extent of total doubt. According to Lewis and Steahler (2010), Husserl does not pass on the meditation of Descartes; he is not concerned with whether or not the world exists, and if it affects consciousness. Rather, he admits that consciousness is 'modified' in all situations of the existent world (pp. 16-17).[97]

Tawfīq (1992) argues that at this stage of phenomenology, the subjective dominates. Power comes from eidetic reduction, which could be described as moving from the reality of the existing eidetic to the individual character of the given phenomenon after refining it from the accidental. Then, the phenomenon will be under our meditation on the parts, which produce an eidetic seeing that activates human imagination. Imagination is therefore one of the manners through which consciousness intends its object, and it can identify the object in consciousness (pp. 36-37).

After e*poché*, reduction filters our attention from our natural understanding of the phenomenon (Schutz, 1945, p. 13) then returns it to the world free from any prejudgments of existence. This presents the subject with the transcendental. Consciousness now founds the subject; it does not intend the object to lie in the consciousness (Spiegelberg, 1994, pp. 147-148). Constitution is established after the act of reduction in the consciousness.

e. Lifeworld

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[97] In my opinion, this makes the phenomenological method very harmonious to the study of religious phenomena because it is spiritual and concerns the soul, and in this way does not contravene belief.

Tawfīq (1992, p. 24) argues that Husserl discussed the idea of the lifeworld because he thought that we need to reinforce the relationship between logical sciences and the lived world. Lewis and Steahler (2010, p. 34) assert that, defining the lifeworld in the narrow sense, Husserl introduced it as the emergence of the pre- and non-scientific world as it is faced in simple sensuous intuition.

It is agreed, however, that the lifeworld is far more than a pre- and non-scientific world; as the all-encompassing, concrete world of our life, or our universal horizon, it also includes science. In its encompassing and genuine sense, the lifeworld can be regarded as the historical world that contains nature and culture (Ibid., p. 40).

At this stage of Husserl's thought, he returns to the phenomenological direction established at the beginning of his philosophy in order to encompass the problematic idea which has been sparked by transcendental phenomenology. The lifeworld is therefore the world that we live in and that is pre-given to us, before any knowledge or the *epoché* (Husserl, 1970, p. 154).

However, Ingarden (1972) claims that the concept of lifeworld is not a great exploration or expansion: it is just the natural world that Husserl presented in the first part of his idea (p. 30).

Pivcevic (1970, p. 34) argues that Husserl believed that passing from the transcendental ego to the lifeworld would fill the gap between the ego and the lived world through the historical background of the lifeworld. Hence, to solve all of the problematic concepts in transcendental phenomenology, Husserl suggested the *epoché* as the means through which the subject returns to itself, and was able to consider the objects around the subject in the lifeworld as changed, while focusing on how it appears in experience (Ibid. and Tawfīq, 1992, p. 40).

Later, Husserl set the norms of the phenomenological method so that they could be applied in different fields; however, he did not practise these applications. He collected all of his ideas and presented the steps of phenomenological reading. These phenomenological norms in Husserlian thought are:

1. *Bilateral exceeding of subject-object*

   In this step, the phenomenologist should start his reading by seeing his object as an independent existence, which has not been created by the subject nor is controlled by its power. Phenomenologists believe that the subject and object exist independently even though there is always concomitance between them, because the subject always intends its object and is in coherence with it. However, both subject and object keep the specifications of their existence in the lifeworld (Tawfīq, 1992, p. 49).

2. *Practise the epoché*

   Husserl thought that this step would offer the phenomenologist the opportunity to find an understanding of the object directly and to be aware of its structure as it is given in the subject's experience (Ibid.).

3. *Describe the 'given'*

   In this step, the phenomenologist faces the real test of his consciousness of the phenomenon, because he will describe the phenomenon using his observation, which depends on intuition and reflection; he then analyses the apparent structure of the phenomenon. Moreover, he needs to see comparable knowledge acts that can reveal the inside of the phenomenon's structure. Husserl also recommended that the phenomenologist pay attention to what partitions the phenomenon, or 'micro', which will give him information about the phenomenon's identity, especially those parts that are unique rather than ephemeral. As a result of this deeper description, a phenomenologist can start to read an explanation (Ibid.).

4. *Perceive the eidetic essence*

   Husserl emphasises that the phenomenological method concerns discretion of the phenomenon itself, which makes it a selective method. It looks to be very specific and to avoid general description; it digs into the deep structure of the phenomenon in order to understand its identity, then moves to analyse it in consideration of the relation between different phenomena. Thus, phenomenologists need two capacities: analysis and coordination (Spiegelberg, pp. 686). For example, understanding the parts in the structure of a poetic image requires understanding of the relations of those parts in the one structure, otherwise understanding the relations between this image and the imagination or memory, for example, requires searching for the relations between different eidetics. This leads to the next step (Ibid.).

5. *Observe the phenomenon*

   In this step, Husserl asks for concentration on how the phenomenon appears; he recommends that phenomenologists ignore the ways in which a phenomenon appears and focus only on its appearance. They must pay attention to the 'side perspective' in the phenomenon, not just the essential appearance; these sides could work as a shadow of the phenomenon (Spiegelberg, p. 684). This idea inspired Sartre in his phenomenological reading of the different ways that an image appears in our consciousness, and inspired Ingarden in his study of the different ways that poetic objects appear in our consciousness (Tawfīq, 1992, p. 53).

6. *Perceive the constitution of the phenomenon*

   Tawfīq (1992) argues that in this step, the phenomenologist will not see the self-constitution of the phenomenon in the consciousness level by level, without any contribution from themselves. This constitution is negative; however, the next stage will be positive because the consciousness starts to build the object through

intentionality of the structure of the phenomenon. Hence, consciousness will draw its effect naturally, filling in the missing parts of the structure through the experience (p. 54).

It could be said that Husserl outlines the main precepts of phenomenology; however, he has not applied his method. Followers of Husserl who have been convinced of his ideas have taken on the task of presenting applications of his thought and improving or changing them.

4.2.2 Heidegger (1989-1976)

Husserl said: 'Phenomenology means me and Heidegger' (cited in Tawfīq, 1992, p. 79); however, Spiegelberg (1994, p. 348) argues that Heidegger was never a phenomenologist because he chose a different concept than Husserl – one which rejected the concepts of transcendentalism and reduction.

On the other hand, Tawfīq (1992) claims that phenomenology is an open philosophy, and that one is not required to follow all of Husserl's thoughts in order to contribute to the movement. He also believes that Heidegger aimed to improve what his teacher had presented, and that through his phenomenological transference from epistemology to ontology he succeeded in presenting deeper studies of the relationship between human existence and consciousness of the world (p. 79). Heidegger focuses on the manner of human existence in the lived world more than looking at human consciousness of the lived world, and this is among phenomenology's chief concerns. Hence, it is possible to say that Heidegger presents a different kind of phenomenology through improving and expanding that found in Husserl's thought. Moreover, Husserl's work is more theoretical than practical but Heidegger's work includes many practical studies in addition to his theories.

The importance of Heidegger's phenomenological thought can be seen in his contribution of a number of key points, presented below.

4.2.2.1. Definition of phenomenology

Heidegger notes that the term phenomenological implies the idea of 'letting-something-be-seen', which is derived from his explanation of the linguistic Greek root of the term (1962, p. 49). He also states that the word 'phenomenon' is linked to the infinitive 'to uncover' (Ibid.). Thus, phenomenology, from his view, is that 'which shows itself in itself' (Ibid., 51).

Tawfīq (1992, p. 80) posits that the central issue of Heidegger's thought is studying the different ways in which an object or phenomenon can appear. When the appearance of a phenomenon manifests in various ways, this implies that the subject is close to the object's true appearance. Hence, the way a phenomenon appears is significant for the object in phenomenology. As a result of this definition, Heidegger indicates that phenomenology is the way in which things have been treated, or the method used to understand an object (Ibid.); this object can be any being in the human/subject's existence.

4.2.2.2. Existence

Heidegger spends a considerable amount of time in his study arguing the concept of existence. At this stage of Heidegger's thought, he uses a form of phenomenological cleansing to investigate existence in his work *Being and Time* – one that is dependent on neutralising the assumptions we have held from our heritage. The subject's perspective or the essence of our consciousness should be cleared of any obstacle standing between the phenomenon and the subject's understanding of it. Hence, Heidegger agrees with Husserl's *époché*. It is clear that the existence of the subject from Heidegger's point of view is linked to freeing human

consciousness from any assumptions in order to first understand the phenomenon and then the universal. This consciousness must be free to exist (Tawfīq, 1992, p. 80).

In addition, Heidegger argues that humankind always tries to understand itself ontologically. When a phenomenon appears in human existence, the understanding of that existence comes through understanding the phenomenon, which means that the phenomenon needs to be interpreted; this interpretation is a type of hermeneutic activity. Thus, a human being is the source of the activity and is the subject who presents the interpretation of the phenomenon (Ibid., 61-70).

Richardson (1967, p. xxii) argues that Heidegger focused on 'being' through the analysis of art and literary text. Practical studies of the phenomenology of existence in Heidegger's thought can be seen clearly in his meditations on art and literary texts. He believes that a 'thing' can be observed by its style and appearance, like art and text, and can be interpreted to reveal the nature of 'things' and the nature of the subject simultaneously (Ibid., p. 22). Thus, artwork can be one of the important keys to understanding human beings.

Kaelin (1967, p. 59) argues that the treatment of art in Heidegger's thought is part of modern philosophical arguments, although Hofstadter (1975, p. ix) claims that Heidegger's treatment of art is outside philosophy and a part of aesthetics. However, Tawfīq (1992, p. 85) claims that Heidegger neglects the aesthetic experience but not the aesthetics of art. Heidegger, however, uses a phenomenological treatment of art and text as the way to find out the truth about existence.

4.2.2.3. The Work of Art and Creative Elements

Searching for the truth of existence engaged Heidegger for a long time, and directed his deep meditation on art as a reflection of human activities, and as a source of aesthetic

phenomena and the source of the explanation of such phenomena themselves. Heidegger argues that works of art are products of the cultural world, and have been changed and affected by time and civilisation. Understanding of beauty in artwork has therefore also changed relatively (1975, p.79 onwards). This precept can be considered part of the phenomenological axiom, although that historical tendency has excluded it as such (Ibid., pp. 79-89). Thus, the historical evaluation of works of art is marginal in Heidegger's thought; rather he is concerned with identifying the work of art itself. He is trying to find out the meaning of eidetic art work, which has been explained in various ways throughout its history. Hence, Heidegger thinks that works of art always have and continue to have hidden meanings, which are waiting to be interpreted (Tawfîq, 1992, p. 67).

Heidegger (1975) mentions the significance of the work of art in his outline of the elements involved in the creative process; the first element of the creative process is the creator, who is the original source of the art work. From this source, the art work will appear and will be a phenomenon. Heidegger asserts that the creator produces his creative work but that the creative work is the source behind the creator's existence: it gives the creator its entity (p. 89). Hence, the relationship between the creator and the creative work is a reciprocal (Ibid., p. 17). Heidegger evaluates the study of the action of the work of art and creativity as more important than digging into subjective factors (Ibid., p. 19).

The second element is the art work, which is the core of the creative process, and its value in Heidegger's concept. The art work, in Heidegger's view, is the way to understand the creator because it includes experiences as they flow from the world to the creator (Ibid., p. 90). He also thinks that through reading art works we can discover the truth and the eidetic image of the human being and of things. This discovering comes through knowing the style of the art work selected by the creator and how it appears in the lived world (Ibid., p. 98). Thus, Heidegger claims that eidetic art work is built by the selected material, or the 'mediator', and

related to the world. He focuses on these two concepts in detail as the means of reading art work.

Furthermore, Heidegger posits that the mediator can be described as the substructure of the art work, which is the chosen material of the work. He believes that the nature of this material will appear in some way in the art work, and that aspects of the material will reveal uncovered meaning for the reader (Barkly, 1969, pp. 387-388).

Heidegger demonstrates his idea by presenting an example of the painting of a pair of peasant shoes by Vincent Van Gogh. He reads features of the material of the shoes and then explains the meanings behind these features. He says that the material and the image of the shoes discover the eidetic meaning, because if the shoes were ballet slippers, the aspects would be different due to the use of the shoes and due to the shoes' factual existence in daily life. The aesthetic experience of the shoes therefore consists of the use of the shoes. Also, the features present the nature of the shoes and the person who uses them as they exist in the reader's consciousness (Ibid, p. 33).

From the above example, Heidegger considers material as the internal structure of the art work with all of the aspects of the material; the material can be music, language, image or any form of art. Each type has its own features, which will be very important in understanding the art work. Aspects of this material will be seen by the reader through his consciousness of the world. Thus, the other part of the work of art will be uncovered by understanding the relationship between the material and the world. The world in the above chart, as explained by Heidegger's understanding, is the 'group of things which exist in human scope; it is lived experience' (Ibid., p. 44). According to Barkly (1969, p. 357), the concept of the world in Heidegger's view is equivalent to Husserl's designation of the lived world. In Heidegger's

view, it is the uncountable and countable things that appear in the existence of human beings and have always existed (1975, p. 44).

Consequently, the art work consists of flowed experiences that have been built from the world. These experiences appear gradually through understanding the relationship between art work and the material because the material is a thing from the world and presents an image of part of the world. Heidegger considers this relationship as a presentation of the 'intimate conflict' between the world and the image of the art work and its artistic form (Barkly, 1969, p. 359). So, to understand the world we have to read this presentation of the art work to find the truth of the thing, and the nature of the material will appear in our reading (Heidegger, 1975, p. 47).

The question now is, who can read this presentation of art work? And how? The answer is the third element of the creative process – the phenomenologist is the receiver (Ibid., p. 33). There is continuous movement between the creator, who always presents new meaning to the receiver, and the receiver, who aims to explore this new meaning in the creative. This exploration is related to the receiver's culture, consciousness, and the improvement of his literary taste.

Heidegger further argues that the creative has its 'eidetic' and entity to find its truth; however, the receiver stamps the given phenomenon and grafts it through his reading. Although the phenomenologist has a historical background of the creative meaning, he has to ignore it when he explains the phenomenon of the creative. This makes the history of the art work a shadow being – the existence of its history is a fact but that history does not control the new consciousness of the receiver. The art work can be received in the phenomenological method through the apparent style of the phenomenon. Thus, the work will be a work that lets the truth happen (Ibid., p. 66).

Therefore, the importance of the creative process guides Heidegger to state that the creative is an explanation that allows truth to happen. It is the act which makes a thing rise into full being. Furthermore, this rising turns the work of art into an 'artwork' through the style of its appearance (Ibid., pp. 60-62).

4.2.2.4. Language, Poetry and Text

As a result of Heidegger's view about the artwork and the creative process, he considers that the language of creative work is the essential gate to understanding the truth of the creative. He then investigates the issues of language and poetic language in particular.

Tawfīq (1992, p. 117) argues that Heidegger claims that language is not just an instrument of communication, or an expression of listening and writing; it brings things to the existence. Through language, things are named, and then brought into appearance. Things cannot appear to human beings without language. Moreover, language is the means that have been used by human beings to say that things have existed, and is also the way to express the meaning of these things in the world. Hence, language is the key to opening the world for human beings and supports a human being's ability to live in the world (Heidegger, 1962, p. 187).

Badawī (1984) discusses how Heidegger claims that language is the founder of existence because language gives expression to existence, just as a judge gives expression to the law. Furthermore, accurate language, in particular, is what poets use. Thus, Heidegger links language's function and poetry; moreover, he admits that poetry is the truth of art, and that every form of poetry is a language, so the 'eidetic' of language can be understood (Heidegger, 1962, p. 72).

From this point, Heidegger argues that poetry is essentially a form of thinking which questions existence; it is the questioning of being (Ibid.). The most dangerous given is language: when there is language, there is world and history. Through language, human beings can reveal the hidden existence; language gives human beings the capability to explore the world (Heidegger, 1964, p. 143). Phenomenology concerns the study of language, especially poetic language and literary language in general. Heidegger is concerned with the style of language as a means to explore existence (Gray, 1967, 94).

Heidegger has said that the relationship between poetry and art is one of identity, but he goes further to say that all art is poetry in its essence (1962, p. 72). This demonstrates Heidegger's high regard for poetry in consciousness, and his awareness of the depth provided by poetry in constituting human consciousness, the concept of existence and the concept of the individual. However, does he mean to relate all art to poetry? Tawfīq believes that Heidegger's sense of poetry is wider than the shape of a poem or poetry, and that it has a wider meaning – what Heidegger called poetic thinking. Hence, poetry is not just about chasing the imagination and its depiction in order to escape from reality into unreality, nor is it only about the aesthetic ability to codify a poem or image. For Heidegger, poetry is about openness to existence and what exists. It is the question that is looking for an answer to the question of existence, and therefore for Heidegger poetry has become a combination of mental and emotional work responding to existence itself (Ibid.).

It is not an exaggeration to say that the philosophy of existentialism was strongly influenced by Heidegger's concept of poetry. This concept may, however, pull the reader partly away from the aesthetic value of poetry, which could be considered a defect of Heidegger's view, which focused on existentialism more than on the poetic or aesthetic value in poetry.

Poetry is a text, which, according to Heidegger, reveals existence. It can be explained and understood not through the process of the subject's self-awareness alone but through a

process that exceeds the frame of subjectivity and objectivity together; this is because language speaks being and, through language and understanding the text, there is an uncovering of the self and an interpretation of existence (Tawfīq, 1992, p. 121).

Heidegger establishes a mutual relationship between the critic and the text, which is under the umbrella of exceeding subjectivity and objectivity. Magliola (1977) sees that Heidegger offers us a phenomenological theory based on mutual implication. He discusses it by looking at the conditional determination of literary or theoretical practice in phenomenological reading by somehow embodying the epistemology of the mutual implication between the text and its critic. Secondly, to see what the existent in the subjective experience through the sight (p. 69). This suggests that Heidegger is in the middle between the text and its critic. He also considered the subjective experience and the objective existent. Therefore, reading is a conclusion of a critical self-awareness, because the text is independent from the teller and the awareness of the subject, through which it gives a conscious view of the universe and existence.

The interaction between the mutual process of the text and the critic can be summarised in the following three steps. First, understanding the text; this understanding unifies the text with its critic. Second, the relationship evolves to become an interpretation of the text by the critic; this phase is more sophisticated than understanding, and is the phenomenological description of the initial understanding that takes place in the first phase. Third, the critic makes an analysis of the description or interpretation of the text; this is a more complex phase and could be called the phenomenology of phenomenology (Schrag, 1984, p. 109). From the researcher's perspective, this is a very advanced phase as the phenomenological critic practices on himself what he practiced on the text. In other words, it is what could be called the reading of the reading, or criticising the criticism. It is possible to believe that the reader cannot reach this phase unless he is in an advanced state of awareness and knowledge that makes him read

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his phenomenological conclusions with another phenomenological eye – one that is aware of awareness. Perhaps this reading, with reference to Heidegger, is what is described by some researchers as the independence of the art work from the experience, or what is called the transvaluation of aesthetics (Ibid.). This is also mentioned by Gadamer (2008) when he discussed hermeneutics, aesthetic and receiving (p. 95 onwards).

It can be said that Heidegger was looking at phenomena according to the scale of the method in which they appear. That is the method that distinguishes an artistic work or creativity from other phenomena. He considered artistic work as a confirmation of a whole image in one place. The method of the apparent artistic work is based on temporality that is free from the denotative condition of spatiality, as Tawfīq discussed (p. 132). For him, the phenomenon becomes a tool to expose existence.

Also, Heidegger rushes to search for an analogy of the artistic work and its resource: he sees the earth as the mediator in which the artistic work appears, and earth is the material sensuous surface in contemporary aesthetics. This material mediator exists with its vivid characteristics to serve aesthetic expression, and its features are not hidden, even if used in the artistic work (Heidegger, 1962, p. 40).

However, Heidegger's persistence to involve subjectivity in many places, as Tawfīq (1992) points out, makes the relationship between the critic and the text negative, as it is between the text and the creator (p. 137). This is a major controversial issue. The critic is the recipient who reads with his consciousness and the creator who passes the artistic work through his experience as well as his perception. How can we therefore depend on the idea of separating the two – the creator and recipient on the one side, and the text on the other – if we consider the text as independent and expressing itself? It is reasonable to state that the excessive involvement in looking for the existential question made Heidegger stray from the artistic work

in reality. The work of art is established by joint participation between essential major parties and minor ones. The first is the creator and the last is the recipient, and between the first and the last are the contributions of the material mediator or the template. How can we ignore all of these fingerprints, which the artistic work carries and are heavily involved in the search for its existence? The present researcher sees the work of art as a reality that is related to other existents and that is intertwined with them, whether we like it or not. It is as if Heidegger returns the reader to the circle where he acquires the essence, and distances him from the aesthetic, the phenomenon of beauty and the direct connection to it through which he can read the universe and the self.

Barkly (1969) agrees with the above as he emphasises that Heidegger's philosophy about art is an 'alloy in a traditional mould'. It is based on two counts that strongly remind us of the philosophers of art among the systematic thinkers of the nineteenth century and the thinkers of the first quarter of the twenty-first century. The first count is that it is concerned with searching for the essence of art, which most aestheticians consider fictitious. The second count is that it emerges from an extension of a very ambitious analogy (p. 363 and 364).

We should not judge what Heidegger presented as phenomenological arbitrarily; however, errors of analogy pursued his phenomenological philosophy until the end. It greatly affected his address of artistic work but did not make it lose aesthetic or phenomenological value at the same time.

Perhaps the difference between the basic concepts of phenomenology from the researcher's point of view was in reading the phenomenon through the question of existence, while phenomenology reads it through the description of the process of connecting consciousness with the world. This is what makes phenomenologists who came after Heidegger see phenomena as a connection between the realising self and the deeds of consciousness itself.

Furthermore, phenomenological studies are oriented towards the style that distinguishes the artistic work, following Heidegger, but phenomenologists, in the experience of this style, made an aesthetic discovery. Realising the world's understanding, either through questioning the phenomenon about itself or existence, is an aim that related Heidegger to other, later phenomenologists, despite the differences in their tools and means. The consciousness of body, mind and the world of subjects continued to be what concerned this philosophy for all who followed it, like Sartre, and others.

4.2.3 Jean-Paul Sartre (1905-1980)

We can consider Sartre as the link that continued the principles of phenomenology through to an established stage, starting with being closer to poetic imagery and imagination than other doctrines and schools of thought that were separate from phenomenology. This is because Sartre tried to improve upon the works of Husserl and Heidegger. Perhaps emphasising Sartre's importance to phenomenology and exposing some of his thoughts in this research because of his direct concern with the poetic image and imagination will be helpful for the reader to understand this philosophy from which a critical vision has emerged and which this study adopts.

Sartre's book *The Psychology of Imagination* (1948) is the most relevant to this research. In this book, he dealt with imagination and poetic imagery in the way a phenomenologist philosopher would, trying to establish the theory and the approach together. The topic of the book is the imagination; it is a traditional philosophical topic that Sartre introduced in an epistemological framework and with phenomenological tools. Sartre (p. 155) considers the problem of imagination to be a cognitive problem because it is involved with the

concept of consciousness and its relations with objects in the external world, when the object of this consciousness is sensory at one time and imagined at another.

Moreover, Sartre decides that in phenomenology, every deed of cognition has two linked irreducible elements that reply to each other: these are the intentional object and vector consciousness (Ibid., p. 155). Both of these two extremes form the action of cognition and are two extremes gathered by intentionality. This intentionality is different from consciousness itself; it seems that he can see another action related to consciousness, and with it intentional consciousness exists and is directed towards the intentional object. Sartre questioned the relation of the unconsciousness to the object when it is imagined, so the imagined image is present in his question and his answer (p. 156). It is possible to say that he limited himself to the imagined image and considered it as a phenomenon, thinking about its essence and what is used to distinguish it, such as sensory awareness. He practised phenomenology on the poetic image through the following steps:

- Cancelling all traditional metaphysical hypotheses.

- Describing the eidetic structure of the imagined image.

- Classifying the image according to an approach that used reflection based on witnessing essences.

Consciousness therefore shifts from a meditation on the object of the image to the meditation of its essence, which means it is directed towards the qualitative in which the object was given (p. 156). This is what drives towards the result that the reflective meditation of the image requires relation to essence, so we put the world between 'brackets' and describe the consciousness itself without indicating the object's world. 'Bracketing' is a systematic procedure that allows beliefs to be hung in the presence of objects (p. 157). This means that consciousness does not mean the world per se but its meanings and significances, i.e. it only

considers essences. This is a phenomenological procedure similar to what Husserl had set out (see p. 124 of this chapter)

The phenomenological practice that Sartre applies to the poetic image as a phenomenon is a partial issue; it is known that phenomenology does not seek to make literary generalisations, so addressing the particles of phenomena, whether small or big, is acceptable. Thus, Sartre says that we present imaginary images and meditate reflexively, and we classify them and try to define them by their distinguishing characteristics (1948, p. 104)

We can summarise Sartre's thinking regarding the poetic image phenomenologically as follows:

a. The imaginary images method

He considered this method and gave the example of a blank sheet of paper. Briefly, the image of a blank sheet of paper in his mind is not the same as a blank sheet of paper in reality. He named this the naïve metaphysics of image because the image is something, even if it is less than what it is taken from. He indicated that the phenomenology of psychology is the science needed to understand this process and the example of the blank sheet of paper (Ibid., p. 127). He also indicated that the imaginary image is an experience different from a perceived sensory image; the two coexist but are different in intention. The intentionality in imagining is not the same as in perceived sensation, and here he sees that an intuition of describing essence is what makes the distinction (Ibid., p. 136). Sartre's separation between imagination and a perceived sensory object was objected to by a number of phenomenologists and has been the subject of much discussion and long arguments.[98]

b. Intentional structure of the imaginary image

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[98] For further information about this controversial issue, see Casey (1971, p. 478) and Dufrenne (1973, p. 200).

Sartre also addressed the intentional structure of the imaginary image. Influenced by Husserl, he set out four qualities for the image:

- Consciousness: image is consciousness about an object, not an object of consciousness, i.e. it is a method by which the consciousness presents some object to itself (Ibid., p. 7).

- The imaginary consciousness situation is a quasi-observational situation, and is a quality of perceived sensory and imagining, where endless details and signs from other objects in the external world are discovered. This evokes, for example, the situation of looking at a cube: there are always some hidden sides, and we cannot see all of the sides at the same time, so the look is 'sideways' (Ibid., p. 11). In other words, our look is negative, and elements of an imaginary image are defined from the very beginning.

- The imitative consciousness posits its object as nothingness; each consciousness of an object intends or posits its object but in its own method. The perceived sensation posits its object as it existed. Yet imaginary consciousness posits its object always as absent or not having actually existed. As an example, Sartre offers his friend Peter who existed to him as a perceived sensory object with flesh and blood, touchable and sensible. He is not the same Peter, however, as the imaginary image of Peter in his mind, which is not a real object (Ibid., p. 17).

c. Sartre's classification of imaginary images

Sartre sees imaginary consciousness as away from the real world, because it is absent and object-unreal, and does not create the absent object with the help of a real object. He sees that the object needs a material mediator, which is an analogue; the imaginary image is an

action that imagines an abstract or non-existent object, which could be a body with a physical or mental content that is only present as an analogical representative of the imaginary object (Ibid., p. 25).

He also posits types of imaginary image, such as portrait, character, signal and portrait, pantomime, diagrams, and self-delusion (vigilance illusions) (Ibid., p. 168).

d. The artistic work

Sartre considers the artistic work as an unreal object (Ibid., p. 171). It does not really exist outside of consciousness unless it is described as a physical structure. But considering it as an aesthetic object would also mean that it does not exist outside consciousness because it is intended to be as an imaginary image, which means that it is present for the consciousness as abstract. He added poetry, sculpture and music to painting. He discussed how words are objects to the poet, and signals, and the sight of the poet is directed to the object of these words (1950, p. 2). Sartre also discussed the aesthetic experience in the artistic work; he considered it the bridge between the creator's experience and the taster's experience (1948, p. 168).

Sartre appears to have been concerned with the quality of efficiency in regard to the audience/taster, when he emphasised the idea of aesthetic communication through the idea of intentionality, which closes the interaction between the creator and the taster through a mediator. This idea is pursued by Kaelin (1967, p. 66).

The artist, to Sartre, cannot be creative without a material mediator; he creates a physical object similar to an imaginary image, which he wanted to evoke through this mediator (1948, p. 275). Kaelin (1967) asserts that Sartre's aesthetic emphasised the effectiveness of the creative rather than cancel it (p. 57). He refers to the imaginary equivalent, which exists through the creator and is evoked by the audience in an interactive way.

It could be said that Sartre developed the phenomenological approach when applying it to imagination and the consideration of image. He admits, as mentioned by Kearny (1998), that Husserl presented not only an approach and concept but also important glimpses of ideas that needed to be deeply researched (p. 14). As mentioned above, Husserl continued to examine reflective meditation and the main steps in phenomenological reading. The idea of an equivalent or mediator to him is opposite to the material idea to Husserl and the 'earth' to Heidegger (see in this chapter p. 124 and p. 136).

Sartre was also close to Heidegger in addressing artistic unfolding as a resolution of the invisibility of the existent and its transition from being hidden to appearing. This is achieved through following the artistic method of the phenomenon until the moment when the presence of the invisible happens; such is the significance of colour in painting, rhythm in music, and imagery and metre in poetry, (Sartre, 1970, p. 164).

Although Heidegger saw that the artistic work reveals itself by itself – without positive action from an audience – because of the phenomenon of subjectivity, Sartre saw that the appearance of the aesthetic object depends on the view of the viewer towards the artistic work, so that the artistic work is a discovery, not an unfolding.

From this, it appears that phenomenology frees the human imagination to read the phenomenon intentionally for itself.

The poetic image is the phenomenon to be read and analysed in this study. The flexibility of this approach and how its branches extend to complete the original with some change in flavour and colour are especially important in the application of phenomenology. This will be discussed with reference to Gaston Bachelard's phenomenology and the poetic image of water.

4.3 Gaston Bachelard's Phenomenology of Imagination and Poetic Image (1884-1962):

We have reached the core of this research: the phenomenology of Gaston Bachelard. It is not easy to discuss Bachelard's phenomenological thoughts given the extent of his contributions to epistemology, science and philosophy. The initial difficulties faced by the present researcher were therefore in clarifying Bachelard's systematic vision, which is known as his imagination and poetic image phenomenology, and adopting a critical analytic approach by making use of his other scientific contributions and according to the research needs.

To start with, we must ask whether we can consider Bachelard as a phenomenologist according to the phenomenological approach shown above in its most important bases and concepts? And to what extent can we do so? The answers to these questions are necessarily the most important preliminary obstacles that the researcher faced concerning Bachelard's thought and how Bachelard's theory about imagination could be applied to the research.

Ehrmann (1966, p. 572) emphasises that Bachelard cannot be considered as a critic without taking into account his beginnings as a scientific philosopher. He spent the first part of his life studying physics and scientific philosophy before switching his focus to literature. This switch resulted in his book *The Psychoanalysis of Fire* in 1938.

According to Lawall (1968, p. 79), in Georges Poulet's classification, Bachelard is one of a group described as pre-philosophers, like Marcel, Sartre, Merleau-Ponty and others. Those men, Lawall says, were originally philosophers, but they moved into a field other than philosophy, the field of literature, so they practiced their philosophy through literature (Ibid., p. 80). Champigny (1972, p. 8) emphasises that the philosophy with which Bachelard was engaged is a philosophy of spirit, either in the field of natural sciences at the beginning of his

research journey, or in the field of literature, and language and imagination after that. Therefore, he is one of the romantics of nature philosophers (Ibid.).

Kaplan (1972, p. 2) states that Bachelard varied his approaches among natural science, epistemology, science philosophy and then imagination phenomenology, which carried his unique fingerprint made from his own analytic technique, which it turn gave his language a richness and luxury (Ibid.). His distinctive language was susceptible to ambiguity, especially when there was a double use of some items in the different transfer stages.

For example, let us look at his usage of the word phenomenon, starting from the various meanings ascribed to the word in his works. Grieder (1989, pp. 28-29) emphasises that Bachelard used the word phenomenon in two ways, which Grieder called alpha-phenomenon and beta-phenomenon. These two meanings led to two uses of phenomenology. The first meaning of phenomenon, the alpha-phenomenon, simply means a materialistic, physical or chemical phenomenon, as it is designated in the special sciences and as both phenomenologists and the scientific theorists understand it (p. 29). The beta-phenomenon is primarily a scientific activity and a behaviour that the phenomenon takes on when adapting its unique value, such that it is an inspiration to the scientific researcher who observes it (Ibid.). This active phenomenon is what engaged Bachelard, and pushed him to practise a phenomenology of materialism, with which he exceeded studying phenomena physically or chemically, and instead was inspired to study phenomena philosophically, psychologically and then phenomenologically (p. 30). As a result, the context in which the word is presented defines the meaning he wants; consequently, the reader needs to understand this context in order to avoid confusion.

Vydra (2014, p. 45) indicates that although Bachelard was one a Kantian philosopher at the beginning of his career, and some of that philosophy remains in his work, he is a

phenomenologist in his reading of phenomena and the human imagination. Kearney (1998) dates Bachelard's phenomenology to his book, *The Poetics of Space* in 1957 (p. 97). He sees Bachelard's efforts before that as a gradual progress through psychological analysis, the philosophy of science and epistemology.

This matter, however, is larger than mixing meanings or moving between knowledge or fields, and it is some distance away from the basic principles of Husserl and other founders of phenomenology and the features of its basic approach. Here, an important issue appears: do we consider a change in approach an excuse to exclude someone from a specific field? Did not Heidegger change his phenomenological concepts until some of his critics considered him a non-phenomenologist? Sartre and others can be tarred with the same brush. I would like to repeat here the opinion that views phenomenology as a tree trunk with individual branches that carry fruits of different flavours – a metaphor for approaches, schools and different modes of phenomenological thought. At the same time, returning to Bachelard, there are differences between him and Husserl and others but also similarities.

Bachelard's concern with imagination was a natural result of his early contact with the natural sciences and his dealing with material things, which led him to try to understand the material and its nature through understanding the materialistic nature of human imagination (Ibid.).

Perhaps the first issue is that of Husserl's phenomenology, as mentioned above, which states that subjects must be free from psychological analysis and the excessive science materialism of rationality in order to free the spirit. Chimisso (2001, p. 187) suggests that Bachelard's view needed aspects of psychology in order to understand the mind that results in science. Phenomenology was not a unique direction that Bachelard took in his research; the practise of psychological analysis aided his understanding of the material and the phenomenon.

This direct connection later made his phenomenology somewhat different from Husserl's constitutive phenomenology.

The active phenomenon, which was the focus of Bachelard's attention and which is called the beta-phenomenon, does not carry the same conditions that Husserl used for examined phenomenon. The phenomenology that Bachelard presents is more expansive and connects his philosophy of science on one side and psychological analysis on the other. Whilst Husserl established phenomenology on the basis of the concept of seen phenomenon, Bachelard's view included the seen and non-existent phenomena, as Vydra emphasises (2014, p. 48). This connects Bachelard to Kant, although as Chimisso points out (2011, p. 187), Bachelard disputed Kant's interpretation of phenomena.

To Bachelard, a phenomenon is not steady in its existence but may be a presentable thing even if it is invisible. As he says in his book, *Philosophy of No* (1940): 'A phenomenon is not a static thing with a certain form, but a transforming object in becoming' (p. 111). This is what Vydra (2014) expresses as 'hold phenomenon' (p. 48). Vydra further clarifies this by stating that the phenomenon is not a steady object apparent in nature but is a dynamic object that can be produced and always recreated (p. 45).

Here, the trial of moving Husserl's established theory to Bachelard's practical application in analysis emerges. Husserl presented theoretical ideas but they were not necessarily final; they are subject to expansion, as we saw with Heidegger and Sartre. Bachelard and others developed what is known as non-classical phenomenology (Vydra, 2014, p. 47).

Poetic phenomenology applied to Bachelard when, as Kearney (1998) says, he realised that science and poetry have the same creative source and creative ability, in which the imagination participates in building reality and reality in building imagination (p. 97). The

study of poetic imagination reveals that there is a unity between the imagination that produces the concept and the image, or science and poetry (Crocenzi, 2009, p. 90-91), although this conclusion contradicts what has long been assumed about poetry and science – that there is a contradiction between the rational method for science and the literal approaches of poetry.

In addressing imagination and poetic image phenomenologically, Bachelard forms an independent vision for himself that does not reject former phenomenologists' principles. Instead, it interprets and explains these principles, and may even contradict many of them. For example, he agrees with Husserl in the necessity to be free from the selfishness of what the creator means, and how being free from stereotyping (Hans, 1977, p. 318) is one of the most important principles of phenomenology. He also agrees with Husserl and with Sartre about the principle of intentionality but contradicts Sartre over the same issue and his interpretation of the intentionality process itself. To Bachelard, the creator is a conscious cogito, thus the image is an activity that comes from an intentional consciousness – the intentionality existent in consciousness (Crocenzi, 2009, p. 98). However, the difference here is in the interpretation of this activity: Bachelard sees it as intertwined with a human conversation with the world whereas Sartre sees it as a self-involvement.

The produced imagination of the image to Bachelard happens in an intentional consciousness; there is an active power which is the creative's will which is the pre-image of human will. This is the same will that allows him to talk and express himself, and thereby to form an existence of himself (Kaplan, 1977, p. 14). Creation to Bachelard signals being in the imagination, through which the world forms an existence to itself that appears in the shape of a human (Kearney, 1998, p. 98). Bachelard sees that the problem of understanding such an image and activity will not happen except through a phenomenological approach. He says in the introduction of his book, *The Poetics of Space* (1994): 'In order to clarify the problem of the poetic image, philosophically, we shall have to recourse to a phenomenology of the

imagination' (p. xiv). He then explains his intention in this approach, saying: 'Study of the phenomenon of the image when it emerges into the consciousness is a direct product of the mind, soul and the being of man' (Ibid., p. xiv).

In spite of Bachelard's uniqueness, he emphasises that the phenomenological approach is the only approach that can measure the strength and fullness of the image in its crossing to the self (Ibid.). In Bachelard's view, consciousness touches the role which the concept of intentionality plays in the creative activity and orientation of his involvement with classic phenomenology.

Thiboutot and Martinez (1999, p. 3) say that Bachelard, in his treatment of the substance of fire, considered the issue of human behaviour towards the object in the world based on the first impression. This impression, from Bachelard's point of view, is a permanent hindrance in feeling materiality, and one from which we must free ourselves (p. 166). Here he meets, to some extent, Husserl's idea of the *epoché* (see p. 123 onwards of this chapter). Nevertheless, Bachelard suggested a solution to the problem of being free from the first impression by what he called de-poetising the world around us – rewriting the lived world in our consciousness in terms of prose (Ibid, p. 167). At the time, Husserl had suggested analysing pure consciousness related to the phenomenon without returning to stereotyping. Vydra (2014, p. 55) sees that Bachelard leads to an end of morality because self-consciousness is formed through valorisation – the effect of imbuing phenomenon with value. This led him to build his views around the imagination through observing four cosmological matters, as will be shown later in this chapter.

Although Bachelard did not cite Husserl's views directly, as indicated by Vydra (2014), he returns to and indicates Husserl's principle of *epoché* by saying: 'Contemporary scientific

thinking begins by *epoché*, by putting reality into brackets' (1940, p. 34)[99]. It is also known that while Bachelard first indicated a phenomenological approach in his book, *The Spirit of New Science* in1934, Husserl's phenomenological ideas were known in France (Vydra, 2014, p. 48).

Bachelard sought to explain the new phenomenology that he wanted to apply in his study of the material imagination, and poetic image by obtaining the conversation that exists between the reader and image through interpretation and clarifying its originality in the human self (Kearney, 1998, p. 98). This phenomenology of matter meant that matter in its existence, without optical and visual limits, is dynamic with generated power, freed from immobility and resistance (Vydra, 2014, p. 50). The phenomenology of the object to Husserl and Sartre, for example, meant the object, and they insisted on its sensory nature and existence. This led Bachelard to criticise Sartre's view of the object's steadiness; Sartre mentioned in his book *The Psychology Of Imagination* (1948) that consciousness consists of synthesised construction meaning, certain or steady objects, and he mentioned the example of the white paper and the cube (See Chapter4, p. 144). Imagination of the existent object is obvious and steady (Ibid.). To Sartre, imagination is influenced by the ambiguity of matter and is the mediator between mind and sense (Grimsley, 1971, p. 45). Thus, Sartre is concerned with the existence of shape in the realised sense to produce the image at the time the realising is absent. On the other hand, Bachelard focuses on the motion or activity in consciousness more than the steadiness of the object in it (Ibid., p. 44).

On the same topic, Husserl calls for relating objects to themselves so the giver always exists with a predicted judgement as having always existed and presupposed (1982, p. 63). Receiving the intended object then exists as an ability of the doer, while Bachelard sees this

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[99] Cited in Vydra (2014, p. 47).

activity, which is the receiving, as not being able to take place without agreement with or acceptance of the delivery 'to accept delivery' (Vydra, 2014, p. 52 onwards).

Vydra (2014) posits that receiving the object, to Bachelard, is either done (as it is) with what we receive, or with what we think it is; either it is a phenomenon or an object (p.53) This is why Bachelard criticised Heidegger's idea of a mediator without expressly referring to him. He says in his book *The Flame of a Candle* (1988): 'who defined the being of familiar things through the notion of *ustensilité* (instrumentation) (p. 92), and he referred to Van Gogh's painting and Heidegger's reading of it, saying that 'we do not perceive landscape, we imagine it' (1940, p. 42 cited in Thiboutot and Martinez,1999, p. 55).

Heidegger sees that the mediator or the colouring and formation of the shoe, for example, is what gives us an awareness of the job a person has and the place where he lives. Our perceptions of the landscape and of the farmer are what Bachelard called reveries in his book *The Poetics of Reverie*: 'The eye which dreams does not see, or at least it sees with another vision, and this vision does not consist of 'leftovers', cosmic reverie makes us live in a state which must be designated as anti-perceptive' (1960, p. 174). So the dream image and imagination are non-realised issues in the body but are generated or re-created.

Bachelard supports the aesthetic value of poetic imagery and the phenomena he analyses. Grimsley (1971, p. 55) states that the aesthetic is the value that Bachelard always seeks to allow to emerge; he sought to connect the existing matter with what it excites in the inner self, while Sartre focused on the value of freedom and supporting it in the existence of the object, self, and independence, relating objects to themselves (pp. 48-49). However, Bachelard, in addressing the mobility of matter and its activeness, was ontological, and needed greater explanation (Ibid., p. 56) regardless of his repeated trials at interpreting the object through dividing imagination and its types.

Here it could be said that Bachelard established freedom in his approach. He does not see Husserl as the thoughtful power to which he should submit because of the establishment of phenomenology that he had achieved. Instead, Bachelard argued with his concepts, contradicting them while trying to prove them through the application of new concepts that would allow more spaciousness and a widening of the examined matter in the approach. Vydra (2014, p. 55) states that Bachelard investigated oneiric consciousness and daydreams, and he mediated the relation of imaginative consciousness with the image and its phenomenon of generating changeable motion. This does not mean that Bachelard was not a phenomenologist; on the contrary, he is recognised as a developer of phenomenology, and one who made extensive contributions to the field through using the poetic image in addressing imagination, as we will see later in his application of analysis.

Vydra (2014, p. 47) discusses Bachelard in his phenomenological analysis of human behaviour and the poetic image. Although Bachelard insisted on calling his approach phenomenology, he did not exempt it from psychoanalysis as well, even though he called his analysis phenomenon-techniques in his book *The Poetics of Reverie* (1960). Although he was influenced by psychoanalysis and used some of its tools, such as Carl Jung's concept of archetypes in reading poetic imagery or some of Freud's ideas regarding the animus and anima, Bachelard did not deny phenomenology. Borrowing approaches within the general construction of the chosen approach is a good thing for the critic – it allows for an enrichment that leads to the birth of a new critical approach that is a product of the researcher's thought. Disagreement does not mean the loss of belonging to the approach, as Osakabe emphasises (1981, p. 118).

Bachelard's poetic phenomenology implements the principles and bases of classic phenomenology but it carries inquiry, and implementing discussion enriches the research more than complicating it, even though it has some gaps that can be treated through applying the

approach to the poetic material. Perhaps Bachelard being affected by psychoanalysis and retaining some of its tools in his phenomenology indicates the flexibility of Bachelard's thought.

To figure out the features, principles and bases of poetic phenomenology for Bachelard along with the psychoanalyses that influenced his phenomenology, we have to understand the poetic and aesthetic objects that he set out in his various works. Thus, we can apprehend his approach in analysing the poetic imagery of water and applying it to European poetry. This methodology independently exists in his books and in a specific historical sequence; as they are concepts and thoughts spread amongst his writings and different readings, systematically revealing his thought can be quite difficult.

4.3.1 Imagination

Bachelard's interest in the poetic imagination is obvious in his book *The Psychoanalysis of Fire* (1964), which Ehrmann (1966, p. 573), Smith (1982, p. 70) and Picart (1997, p. 60) considered to be a turning point in Bachelard's thinking, in which he moves from scientific studies to critical and literary studies. *The Psychoanalysis of Fire* was also an introduction to his imaginative and poetic phenomenology. Ehrmann (1966, p. 573) refers to the start of Bachelard's direct dealings with literature and literary criticism, without an excuse of knowledge and scientific research, in his book *Water and Dreams* in1952; he continued his engagement with literature in all of his following books.

Bachelard did not seek to make an accurate definition of imagination in any of his books, rather he sought to understand the different types of images that imagination produces. Grimsley (1971, p. 54) finds this different from Sartre, who was interested in devising a specific definition and features for imagination.

Bachelard talked directly about the kinds of imagination with recognition of partial existence of non-consciousness in imagination happening. Imagination to Bachelard was the power that pushes the poet to choose a specific image from specific material (Ibid., p. 52). Thus, it is an intentional action that happens in a human's consciousness, though non-consciousness participates in its happening. Between consciousness and non-consciousness, imagination happens in an area that Bachelard called 'limbo'; he describes it as a zone in which the image is generated. This zone takes power and intentionality from consciousness, while non-consciousness chooses the material of the image (Bachelard, 1960, p. 109). The zone moves toward consciousness and is formed from its original materials in non-consciousness (Kaplan, 1972, p. 7 and Serlin, 1992, p. 188). This is how Bachelard addressed oneiric consciousness, surpassing Husserl's area in phenomenology (Vydra, 2014, p. 55).

Bachelard sees that a human realises freedom from a literal perception in his imagination, and this is his way of overcoming his sensory perception of reality based only on the senses, and to have the awareness to enter it in his deepest inner soul, so it is a measure of mental health (Serlin, 1992, p. 188).

Imagination reveals the human's relationship with his surroundings, the world he lives in, and the self in which sensory experience is formed. Each part of this sensory experience realises the beauty that exists somewhere in the world, and expresses it by words and imagination so it is unified with the object. This unity is the image generated by the imagination (Bachelard, 1960). As Serlin says (1992, p. 188), with reference to Bachelard, pleasure occurs in generating the imagination and expressing the unity between the self and the object.

This pleasure creates an effect Bachelard called 'valorisation', which means a kind of knowledge through which matter transfers; it is like the effect that happens because of unity with reality and changes in imagination (1988, p. 40). Hence, the distortion of reality in the

imagination affects an imaginative knowledge that exceeds real knowledge because the image that forms in the imagination is not the same as that which forms in reality. This creates an existence in the dreamer's imagination; ultimately, it achieves a positive effect, as Bachelard says:

> "It is not knowledge of the real which makes us passionately love it. It is rather feeling which is primary and fundamental value (…) one seeks it (object) in details because one loves it on the whole, without knowing why." (1983, p. 155)

Therefore, imagination is a human desire and humans have an intensive need to achieve subjectivity and communicate with the lived world. Imagination is more than a mental activity practised to produce images, as Bachelard says:

> [it] is rather the faculty of deforming images provided by perception; it is above all the faculty of liberating us from first images of changing images. (1988, p. 209)

It seems that Bachelard sees the function of imagination as to be free and loose from the limits of image and first impressions, which stand between realisation and the realised object. It generates a new perception of image from a free mind, so that the healthy mind is the mind that is able to imagine (Kaplan, 1972, p. 3). This takes the mind away from desire, which Freud cited as the explanation for the imagination, meaning that the creator/self is not a captive of repressed feelings of persecution or sexual desire. The imagination is more than a means of self-satisfaction or a vent for the self's complexes.

Because imagination is a will, so it is a power. This power is released from the human spirit (Bachelard, 1988, p. 204) and pushes humanity to be unified with existence through awareness of the external world. This does not mean that its mission is to figure out reality and transfer it as it is to human thought but rather to face the real object and live with it (1994, p. 144). The independence of the imagination is not a reason for separating it from the self, but is, according to Bachelard, a part of the self and connected to it and to all that relates to it. His

rejection of imprisoning the imagination or projecting the self onto it makes him completely separate it. Bachelard tries to stand between the two as, to him, each act of the imagination is related to an image that already exists in the self and was stored in human experience as an archetype, at the same time being connected to one of the four cosmological elements. This perception is what made Bachelard build divisions into the imagination, as we will see in detail below.

Bachelard divides imagination into formal imagination and material imagination, from which a dynamic imagination is formed (1983, p. 1). It is worth mentioning that the imagination intended here is probably the secondary kind, as referred to by Coleridge (See Chapter 3, p. 63) Bachelard's divisions focus on this secondary, or creative, imagination; this may be what made Higonnet (1981) call Bachelard's imagination a 'romantic' imagination. It is possible that Bachelard's (Ibid., p. 149) description that imagination is an ambitious effort not only a traditional vision emphasises this suggestion.

Nevertheless, Bachelard viewed this division of the imagination from a different angle than Coleridge: that of the essence of the imagination itself, or the phenomenology of imagination. The first kind of imagination, to Bachelard, is the formal imagination that is described by Bachelard's image: 'They take pleasure in the picturesque, the varied and the unexpected' (1983, p. 1). Hans (1977, p. 317) comments that the image created by the formal imagination is fascinating; it is connected to the conceptual appearance of the word image in its form. Additionally, it does not go into any depth of the physical feature of the material to which the image is related; for instance, the images of the colour of flowers in the spring. In contrast, the material imagination, as Bachelard says, 'plumb[s] the depths of being. [It] seeks to find there both the primitive and the eternal' (1983, p. 1). It is the image that is related to the value and physical features of the word/image, and with it feelings are brought to the mind

(Hans, 1977, p. 317). This is the kind of imagination that concerned Bachelard in his successive studies.

The formal imagination was a point that he considered a shallow image, which did not touch the depths of the self-reading because it is not related to the material. Here Ehrmann (1966, p. 576) indicates that Bachelard extended the division but did not complete the details of each part. He made the material the advantage that forms the deep imagination, and he even attached what he called the dynamic imagination to the material one that interfered with his subjectivity in reading imagination, and was far from the objectivity that he intended. In Ehrmann's statements, there is a strong sense of rightness; the meaning of formal imagination was still hazy to Bachelard, and the great differences between it and the material did not appear in Bachelard's writing except for the fact that he did not relate it to one of the four elements (water, fire, earth and air). Does this mean that imagination that is not related to these elements is not worthy of examination and does not express the depths of the self? Or is it of a lesser rank than the material imagination? In fact, Bachelard did not answer these questions, though it can be concluded from his work and interest that the material imagination to him is what should be examined and researched for an understanding of the consciousness and visions of the human about the surrounding world; that is a strict judgment towards which the present researcher is not greatly inclined. Rather, believeing that imagination can be differentiated, in rank and strength, but in all ways it is part of a human's expression and activity in the world in which he or she lives and the experiences that he or she has. This is closer to most critics' concept of the imagination and the image.

Because the material cannot be without motion and each material has a specific motion, Bachelard found the imagination to be dynamic; he explains the material imagination as being the motion of the material. As Kaplan says (1972, p. 14), a dynamic activity produces images caused by the mutual will between the self and the object, where the self interacts in its

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imaginative consciousness with the essence of the material, so the self-will moves in front of the will of the material, and as a result there will be dynamic imagination. Bachelard describes this kind of imagination as '[a] primitive, immortal force of psychic becoming, imagination itself as force and creativity' (1988, p. 30).

This happens with dynamic material in its physicality, just like the image of air – the produced imagination of the image of air must be dynamic. This is because the self is inspired by a dynamic element, and therefore it rushes dynamically in the imagination (Smith, 1982, p. 93). However, at the same time it is still a material imagination. Therefore, it could be said that each dynamic imagination is material but not each material imagination is dynamic, and separating the kinds of imagination in the poetic image is not possible (Bachelard, 1983, p. 1).

It can therefore be assumed that formal imagination works with shallow values, such as colour, meaning that it is not changeable. The material imagination deals with the depth of the material – its conditions and physical transformation in the image – and through this it brings its unique features to the creator so that he can depict it and be affiliated with it in his imaginative and psychological states (Kaplan, 1972, pp. 11-12).

4.3.2 Poetic image

Hans (1977, p. 315) acknowledges that tracing Bachelard's approach is not easy, and with this the present researcher agrees. It is difficult to avoid falling into the trap of chaos when following the ideas of Bachelard around the poetic image; it may take the researcher into a maze of ideas, terms and divisions. It is reasonable to say that this is what any reader of Bachelard's phenomenology of the poetic image may suffer from. As Bachelard's views are spread throughout his copious writings, they easily confused. Thus, the researcher sees here the necessity to set fulcrums as landmarks from which to move when approaching the poetic

image. These are the interlocking issues that Bachelard linked with the image and kept returning to in his analyses of the poetic image, and through them his phenomenological approach emerges.

The first of these issues is the origin of the poetic image, which takes us back to the issue of the self and the object in this discussion of the source of poetic imagery (See Chapter 3, p. 65). Bachelard thinks that the poetic image has essence, which appears through understanding the origin to which it is related. This origin is the consciousness in which the experience is formed, and through which communication with the world happens; that is to say, the poetic image is formed in the consciousness of the poet before returning to be in the consciousness of the reader, who receives it via his own experience and consciousness of the world. Through the reader and his consciousness, and the reimagining of the image through the reader, the image revives and renews its existence; this process is described in the phenomenological approach as 'microscopic phenomenology' (1994, p. xviii onwards). Imagination phenomenology is oriented towards the image, or as Bachelard says, it is 'a study of the phenomenon of the poetic image when it emerges into the consciousness as a direct product of the heart, soul and being of man, apprehended in its actuality' (1994, p. xviii).

Bachelard describes what occurs between the image and consciousness and the self as a conversation between the soul and the world through experience. This conversation comes into poetry through the pure image, which comes before thinking as it stems from pure experience. Poetry is therefore a soul phenomenology to Bachelard more than one of the mind (1994, p. xx).

This indicates that Bachelard separates the mind and soul and their imaginative result, though he assures us that studying the phenomenon of the poetic image cannot be done without either, as well as knowing the simple differences between them (Ibid.). Hans (1977, p. 315)

suggests that Bachelard may at this point be affected by psychology in his research and reading of the differences between the soul and mind as a basis from which to establish the differences between metaphor and image.

Bachelard differentiates between metaphor and image[100] because of his understanding of the origin of image, which is the self as it appears in his work here. This is another issue that was widely debated in early and modern times concerning the study of image (See Chapter 3, p. 165). The psyche consists of the soul and the mind; the mind is not connected to the phenomenology of image because "the mind is the objective aspect of the psyche, and the image is the subjective. Bachelard thinks that the image comes before thought, and thought and reason are the aspects of the mind that objectify reality" (Hans, 1977, p.316). So, metaphor relates to the mind and image does not. However, the soul is an imaginative rather than rational faculty, and the world of the image is the same world of the soul, which both come before thought. It is a world through which the soul of the creator and the soul of the reader can revive the image by reimagining it (Ibid., p. 316).

Image is a manifestation that is not related to causality, which is a manifestation of the mind and thinking connected to reality; metaphor is more related to thinking, meaning, concepts, and denotations, which decrease its value in poetry (Bachelard, 1994, p. 77). So, metaphors involve more mental work than spiritual, and do not give a direct advantage to reveries or imagination.

Hans (1977, p. 316) discusses how Bachelard saw in metaphor a real mental causality based on reality and sequence, which gives it stasis and dormancy, which in turn signifies its loss of freedom and mobility away from reality. Metaphor is always connected to reality, and

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[100] Some scholars have stated that Bachelard disagrees with Bergson regarding metaphor; for more details, see Kaplan (1972, pp. 17-18). Regarding the origin of metaphor and its relation with epistemology with reference to Bachelard, see Margolin (1989, p. 101 onwards).

it is tied to the concept of the real object it indicates; this is what makes it solid. Here he is close to the qualities of metaphor mentioned by Murry, Black and Richards when considering it as a mental activity whose role is to generate understanding (See Chapter 3 above, p. 73) Bachelard says: 'a metaphor gives concrete substance to an impression that is difficult to express' (1994, p. 74).

Bachelard's revulsion to metaphor resembles the early Arab critics' view of metaphor, but Bachelard explains his stance by saying that metaphor is rigid and related to reality whereas the early Arabs saw the difficulty of metaphor to be the ambiguity of its meaning – the opposite of Bachelard's point of view. Is this contradiction due to the technical differences between metaphor in Arabic and other languages? Perhaps this is a strong factor, but the reason is more likely to be that metaphor shows the poet far from spontaneity, and that what amazes the recipient is actually poetic simplicity. This is the simplicity that achieves happiness and ecstasy with language when it describes a meaning or a stored concept in the reader's soul which he cannot simplify himself; this spontaneous image comes to release its meaning with simplicity and without thinking. But simplicity and spontaneity are not characteristic of metaphor, in which the mental effort to describe reality is very clear. To this researcher's mind, however, the metaphor is still an imaginative product and a kind of image.

Image is more related to the spirit. Image is also more imaginative than mental; it is subjective, free, comes before thinking, renders an immediacy between self and object, and is dynamically expressive about both (Bachelard, 1994, p. xix). As Bachelard sees it, image dwells in the realm of the soul (Ibid.). The present researcher believes that metaphor cannot be ignored given its value in fiction and poetry. In other words, insisting on avoiding it would be a great disservice to one of the key aspects of the creative imagination. Furthermore, being mental and requiring a larger intentional effort and thinking does not deny the fact that metaphor is a poetic phenomenon and composed of an imaginative image with meaning.

Thus, Bachelard leaves behind whatever can confuse the reader when receiving the image – anything that can separate the self and the object, and anything that can affect reading the phenomenon, even if it is the mind. Hence he insists on receiving image as it is, in the form that carries its initial conception (Hans, 1977, p. 316).

Consequently, each logical trial in considering the image may lead to its destruction, or decrease its beauty, which often happens when comparing one image to another (1969, p. 53). If the critic followed an intellectual scientific approach, he may make the image lose its beauty and originality when the tools he uses to analyse it interfere with and disrupt his objectivity (Ibid.). Each image should be intentional with the motive of admiring itself and its uniqueness without playing with that uniqueness (Ibid.). Bachelard's view here is highly idealistic, and he could not commit to it himself regardless of his desire to do so (Bachelard, 1994, p. xviii). Being free from the self for the critic or even for the normal reader entirely contradicts his or her call to revive the poetic image throughout reimagining it in the reader's consciousness and experience, as mentioned earlier. If the image is free from being imprisoned in reality, as Bachelard described it by calling it 'the most fleeting product of [creative] consciousness' (Bachelard, 1994, p. xix), then it is better to be free between the reader's hands. This freedom occurs through accepting the different ways in which it can be read by a number of readers according to their own consciousness and experiences. Otherwise, this image will die and freeze into rigidity, which does not contradict the 'onset of the image'. This contradiction from Bachelard may sometimes be due to his exaggeration of the assertion of freeing the image from any subjectivity or stereotyping.

As a result of what was addressed earlier, Bachelard showed that the image is more subjectively sourced than linked to reality or an object, and the subject that fulfils the need to expressing its consciousness and experience achieves a response to prove its entity as a subject of humanity. Kaplan (1972, pp. 8-9) mentions that Bachelard sees the need that pushed the

subject to generate an image as being a result of the will to highlight beauty, and express the subject's mood. This is different from the concept of desire that Freud saw as the reason behind the poetic image. Thus, Thiboutot and Martinez (1999, p. 7) posit that Bachelard rejected the psychological search for desire behind the image and the meaning hidden in it; instead, he evoked reading it through subjective experience.

Poetic language is the means that the self uses to express the image, and is the third issue related to the image according to Bachelard. Language to him is a means of understanding the image, it is not just a mediator or a methodology, as, for instance, Heidegger claimed (see above, p. 137) It is an imitation of human existential will. As Caws (1966, p. 54) asserts, in agreement with Breton, 'a human's relation with language defines his relation to the world' (Ibid.). Bachelard adds that the language of literature is a power. Caws discusses Bachelard's ideas about modern literature and there being a number of powerful words that rule over language, like violence in the sentence, and marginalise older terms (Ibid.). Language is mobile.

Kaplan (1972, p. 14) indicated that Bachelard was deeply affected by words, and through them he was oriented towards philosophy and the study of imagination and beauty. Bachelard (1988, p. 8) realised the value of literature as a high language, and applied this concept to other art forms, especially poetry. Poetry represented the relation of language with image and imagination, and throughout the freedom of imagination, poetic language gained the characteristics of beauty because of its being language, which is the spiritual archetype (Ibid.).

Poetic language comes from a strong will; it is the moment of creation that moves a human so that he is directed to the imagination and utters poetry, which is the quality or ability that distinguishes the imagining human (Kaplan, 1972, p. 14). Therefore, intentionality and will make language and poetry, and then the poetic image. Kaplan (1972, p. 15) adds that

Bachelard views the relationship between language and image as one based on mobility and the performance of the soul, because the base of language is comprised of continuous psychological meanings and related to stored images in the soul, and moves with human intentionality to produce poetic images through language (Bachelard, 1988, p. 182).

Kearney (1998, p. 108) emphasises that Bachelard views language as a vivid sign of human existence and intentionality. Through this, a human can feel life, and through the poetic image and reimagining it with language a renewed return to life and existence can always be achieved (Bachelard, 1994, p. xvi). Writing and reading language takes human beings back to their birth and enables them to enter their dreams through poetic imagery, reveries, and return to feelings of childhood (Bachelard, 1969, p. 49). Creative language appears as distinguished and unlike familiar language because of the imagination, as through poetry and creativity a human is open to the real world. Poetic language throws the dreamer, poet, or reader into another world, whether the external world that the poet talks to, or the internal world that the image reveals and the reader talks to, which Bachelard called the universal image (1990, pp. 99 onwards).

All of this happens in the realm of the spirit, away from the mental conditions that rule the aesthetics of poetry. Bachelard does not see a subjective condition for poetic aesthetics (Hans, 1977, p. 315). For Bachelard, a human can experience his existence through language and the world of the spirit; it is in the world of the image where dreams and images unify and become a language of silent human existence, from the time when a human is a prisoner of their own soul until they are released from their silence by an uttered or written language (Kaplan, 1972, p. 17). It could be said that Bachelard practised writing the poetic image in his critical or phenomenological works; in most of his expressions, he uses a rhetorical language, as Kaplan (1972, p. 2) noticed, describing his language as containing a verbal richness that hampered the ability to understand Bachelard's ideas directly.

Image to Bachelard is more than a depiction of reality through poetic language, which helps the human return to his instincts and overcome the hindrances of mental scientific thinking, which took him away from his spirit (Thiboutot and Martinez, 1999, pp. 4-5). Returning to the spirit via the image, a human returns to their inner child (Bachelard, 1994, p. 4). So, human memory appears as a fourth issue related to the poetic image.

Memory, to Bachelard, is the creative experience of the creator or the tasting experience of the recipient. The creator evokes the stored images of his childhood from his memory, and the recipient evokes his own images when he reads those of the creator. They are primitive, vivid and favourable images to us, without which there would be no poetry (Bachelard, 1994, p. xviii).

There is a difference between remembering and sensory realisation, according to Bachelard. He suggests that remembering is more than evoking the image of a thing but includes a presence of the thing itself. In other words, the remembering person evokes the whole thing but in a new frame which becomes the past. It exists in a different moment from the one in which it originally existed. Here, he linked absence and the presence of the absent in memory (Thiboutot and Martinez, 1999, p. 8). Sokolowski (2008, pp. 66-67) also explains that a human cannot see an object similar to what he remembers as real, but he remembers the same object even if it existed in another time. In other words, remembering makes absent or past things present and can integrate with the present moment as an imagined image that the human sees in the present time.

This concept made Bachelard talk about the moment and the present, which participate in returning our memories and their formation. He says that, 'remembering different moments is necessary to form a complete remembrance' (1986, p. 20). However, Bachelard does not link the idea of duration to the memory, saying that, 'we remember that we were, but do not

remember that we lasted' (Ibid., p. 37). Memory is the guard of time, and it guards only the moment; it does not keep anything from our artificially complicated feelings, which is duration (Ibid., p. 38).

Here, Bachelard notifies us of the mobility that poetic imagination plays in the soul when it extracts the hidden in our stored memory in an aesthetic way filled with feelings. When we remember an old thing from childhood, a human realises issues that he may not have realised at the moment of real contact with the same thing, so the present moment becomes a moment of discovery. This is what Hans (1977, p. 315) asserted when he mentioned that Bachelard sees in poetry the poetic of the text as it occurred in a specific moment.

Here Bachelard focuses on the universal memory, which connects us with the material and primitive images linked to childhood memories; these images merge with the material and mix with the poetic imagination at the same time (Bachelard, 1994, pp. 45-46). Thus, what already exists in the memory and is evoked is something that happened to us in some previous experience, as referred to by Lewis (1961, pp. 139-140). Lewis indicated that our ability to imagine is somehow our ability to remember what happened to us as an experience. The childhood memory extant in poetry is a deep poetic image to Bachelard. Memory therefore cannot be linked to a sensory realisation. Bachelard comments:

> 'The remembered past is not simply a past of perception. Since one is remembering, the past is already being designated in a reverie as an image value. From their very origin, the imagination colours the paintings it will want to see again.' (1960, p. 105)

This means that imagination renews the past at the moment we remember as poetic images, so the creative imagination gives it 'colouring', i.e. renewing the childhood memories that result in the new birth of childhood and new life. Thiboutot (2001, p. 165) pointed out that Bachelard was fond of new starts, which led to his concern with reviving childhood images

and new birth. Bachelard saw that childhood memories were extracted as imagined images in reveries: 'memory dreams, and the reverie remembers' (Bachelard, 1960, p. 20).

Reveries are the states that Bachelard linked most to the poetic image; he used the expression 'dreamer' in many of his books, referring to the creator, or poet, or perhaps the reader, i.e. the recipient, when he discussed the imagining of an image. Serlin (1992, p. 187) said that studying daydreams is studying poetic consciousness, which participates in the field of psychology or psychotherapy; he suggests that poetic consciousness is a case of attention that lies between awakened consciousness and sleep, and that it is in this state of attention that imagination occurs (Ibid.).

Reverie, or daydream, includes the previous meaning, in which he finds a connection between imagination and memory. The dreamer remembers the place, for example, then he starts to imagine it, forming its image and reproducing it. Bachelard detailed this in *The Flame of the Candle* (1988), and linked it to childhood memories.

In his book *The Poetics of Reverie*, Bachelard conducted a detailed study about reveries in 1960 when he practised a phenomenological reading that addressed language, childhood, and universal elements; his main purpose was to gather more clues for the analysis of the poetic image. He concentrated on a treatment of daily dreams and their relation to poetic creation and memory. Additionally, he assured us that he is a dreamer of daydreams. He explains the relationship between daydreams and poetry as follows: 'The reverie we intend to study is poetic reverie. This is a reverie which poetry puts on the right track, the track an expanding consciousness follows' (1960, p. 6).

The poetic dreams which are his reason for study are those in which poetic images are gathered through the intimate conversation between the dreamer poet and the world; the poetic imagination it creates carries features of the world which the poet was aware of in his daydream

and that were filled with poetic language. This intimate relationship between the poet and the world is configured by the daydream the poet experiences first, then the reader experiences the poet's dream through its linguistic archetype.

In the case of the daydream, Bachelard refers to the two main poles of the self: anima and animus. He sees that the dreamer in his intimate imaginative conversation with the universe falls under the feminine side in his self (the anima) more than the male side (the animus). Bachelard borrowed these terms from the psychoanalytic school of Carl Jung, which views each person, male or female, as having inside them deep poles of femininity and masculinity, or what Picart (1997, p. 67) describes as the deep-stated duality. Each side is usually responsible for a side of human behaviour. Anima corresponds the soul and animus the mind.

Hans (1977, p. 316) asserts that Bachelard saw in these poles an escape for the image from the frame of a pattern or 'concept' as it discords. The existence of the opposite feminine and masculine sides in the self of the poet gives him balance, through mutual activity, in forming the image from both.

Both Picart (1997, p. 67) and Smith (1982, p. 124) agree that Bachelard's interest was with the anima more than the animus, i.e., the feminine aspect of daydreaming is greater than the masculine. He saw a special power in the anima that feeds the daydreams in both genders, and was more suitable for the phenomenology of dreams: 'reading in anima is clearly phenomenological reading' (1960, pp. 62-63).

Picart (1997, p. 67) and Smith (1982, p. 124) explain Bachelard's concentration on anima as linked to the term 'reverie', which is feminine in French – *la rêverie* – and means daydreams; the term dream – *le rêve* – is masculine in French. The appearance of feminine language in reveries will be more likely than its appearance in dreams. The present researcher does not view this as a strong reason, i.e., whether the term used is feminine or masculine for

ascribing poetic language to the anima. Generally, Bachelard inclined towards feminine terms with all the nuances they carry of imagination, tenderness, and softness.

Bachelard spent much of his writing discussing the dreaming poet in connection with the unreal world, but the poet is also open to another real world. In other words, the eyes in the daydream see an imaginative world merged with the real world, which appears in a new form created by the poetic imagination in a unified sequencing of images that eventually form the dream. It is a dream that is promised to be written or narrated in order to last and be immortalised (1960, p. 9 onwards). It seems that Bachelard put the sensory world in a mutual condition with the imaginative world, internal to the dreamer, and that the imagination is the mediator of both worlds and memory the extension from one to the other.

For example, a home exists in the real external world, which is realised by the senses. However, in the daydream, the home has another existence related to the imaginative features of the home and connected to childhood memories. In the reverie, reimagining these features and memories makes us enter a mode of initial surprise, and makes us live our existence differently; it even makes us look at our childhood from different aspects. Hence the home becomes a place for protection, familiarity, and discovery; it becomes our first world or a miniature pre-image of the world we discover after it (1994, pp. 4-6).

This idea is the basis of what Bachelard put forward in relation to the poetics of place; he considered that place can always become a poetic image – an idea he addressed in his book, *The Poetics of Place*. He exposed the images of the primitive place and analysed them phenomenologically according to the idea that the place is not just something known by geographical aspects but is rather a place that is connected to the dreamer and the poet intimately, and is where he practises his first childhood dream (1994, p. 6 onwards).

Bachelard detailed the features of the primitive image of place starting from home, which he linked to the mother and then to the element of earth, which is the primitive mother for humans. He also talked about the dream home where memories exist, where lost images dwell with grief. This relation between the inhabitant, home and the world, reaches into the body as the place of the soul (1994). The relation of places with their formations and patterns in the dream and poetic imagery and their deep denotations, which made the places primitive images, carry symbols of ideas that involve the spirit through childhood and memory. His statements about tiny places, big places, shells, and spiral stairs give instances of this understanding of place. To Bachelard, each poetic image for these places is related to human existence, and each place's formation as a poetic image occurs through his inner stored experience, whether individual or collective. This experience is deep inside; Bachelard calls them archetypes, and explains that they are rooted in our souls and linked to the elements of the universe in the same time.

4.4 The Archetype and the Poetic Images of Fire, Water, Air and Earth in Bachelard's Theory

Jung came up with the term 'archetype', which freed the image from Freud's prison of repressed sexual desires (See Chapter 3, p. 69) Bachelard borrowed the concept from psychoanalysis in his criticism of the poetic image of the object (1964). However, Christofides (1962) argues that Bachelard "admits that he came to know Jung too late, after most of his own theories had been formulated" (p. 267).

These stored archetypes in the collective non-consciousness, brought to where the poet exists, are the food for his daily dream. When the poet dreams and starts to draw the poetic image that occurs in his imagination, he returns simultaneously to the archetype stored in his

memory regarding the material; this archetype often comes from the collective unconscious. Smith (1982, p. 87 and 88) emphasises that dreaming knowledge is composed of the characteristics of the materials that do not leave, i.e., the physical phenomenon through the self, which chooses the way in which such knowledge occurs in daydreams. The aesthetic expression of this knowledge is a symbolic language representative of its existence; this is the language of poetry and through it the function of the dream is achieved.

In other words, when a poet dreams of fire, he recalls all of its features stored inside him; these are linked to his human collective unconscious, revealing that fire warms but also burns. This image already exists in the poet's memory, and is perhaps linked to a common image among humankind, which is found in the image of Prometheus[101] – the image of the thief of fire in Western culture. This image comes from ancient myth and records the pattern of burning by fire of all who steal or attempt to control it. When this image is mentioned in a poem, Bachelard sees it as representative of the childhood dream of a father punish his son who comes too close to the fire, and who is punished whenever he tries to touch and discover fire in order to know its substance and appearance. Prometheus' complex has become a symbol of disobedience and punishment because of the fire – an archetype to all who challenge the supremacy of the father (Bachelard, 1964, pp. 7-12). Consequently, when a poem includes it, fire takes on this meaning and explains the poetic imagination directly; its vivid poetic image appears for the reader to evoke in his dream before too experiencing Prometheus' pain.

In this context, Bachelard deals with materials, symbols and poetic images, weaving tangled lines between them. The material appears as a realised dreaming stimulant first with its physical characteristics, then appears in its metaphysical forms to the consciousness of the poet.

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[101] The myth says that Prometheus was one of the Greek Titans. Zeus, king of the gods, asked Prometheus to create mankind and he excelled in their creation and loved them; for them he stole fire. This made Zeus furious and he punished Prometheus by subjecting him to an on-going torture. (Waterfield, 2011, pp. 10-12).

It might be found that it has a symbolic stability in his consciousness, and a connection with a collective creativity that extends to ancient myths. All of this serves the same goal, which is to produce the poetic image. Because myth has a similar power to dreams, it finds a path to the poetic image. It is rich with meanings as a result of the imagination and experience of an era or culture. We can consider it a kind of thinking, represented in the collective non-consciousness of a culture with the possibility of a common mythic existence between all communities (Imhasly-Ghandhy, 1992, p. 76).

In spite of the ramifications in Bachelard's ideas, we must refer to Bachelard's broad usage of archetypes compared to Jung, when he linked the term to the cosmological elements. Jung created archetypes to free artistic work from the prison of the self, making it instead a result of the collective unconscious. Bachelard made archetypes a rich material within the self that relate to topics. When the poet aimes a topic, he draws on a material that matches his mood and experience, and has a non-conscious creativity of the archetype, so the dream happens in the light of this flame between the material and other materials from one side and the material and archetype from the other. The phenomenon resulting from this is the guiding poetic image, which has great value in the soul of the reader, and recalls his dream and is proof of the poet's mood and the material that is most effective on him, as Ehrmann discussed (1966, p. 573).

Wright (2006, p. 62) adds that Bachelard agrees with Jung that the recalled image is a primitive image; it is not personal but pure and non-sexual. It is the common desire for knowledge. This is not to deny that some repeated images are primitive and also have sexual elements, or libido. This includes the image of rubbing, which produces fire, which he linked to sexual desire and its warmth in the soul, explaining rubbing as linked to orgasm instead of explaining it scientifically as an action that produces fire (1964, p. 40). Not all images are

limited to the unconscious; some exist in a middle area between consciousness and the unconscious. This is what Bachelard holds in opposition to Jung who made the archetypal image exist only in the unconsciousness. (See Chapter Three, p. 69 onwards)

The value of this repeated image is in its connection to the four elements for Jung and Bachelard; however, for Bachelard the image is immediate and gives the reader the feeling of the material and its features. He feels the earth and recalls well-being, intimacy and familiarly; for example, the image pushes him to imagine home. Without intimacy, this image possesses no real value (Bachelard, 1969, p. 154 and Hans, 1977, pp. 318-319).

For example, Bachelard presents the images of water used by Edgar Alan Poe and how its basic material dominated Poe's poetry. In most of Poe's images and dreams, water does not change at all: it is always heavy, never, for example, clear or light (Ehrmann, 1966, p. 573 and Bachelard, 1983). For Poe the heaviness of water refers to death, and his fear of water.

It could be stated that through an analysis of the artistic work's structure, there is a repeated rich imagination with an undeniable material from deep-rooted primitive experience, which comes out in the shape of poetic language (Bidney, 1988, p. 46) and characterises the artistic work.

Psychological moods and their representation through the four elements (earth, air, fire and water) seems to be an idea from the age of the Greeks (Graf, 1996, p. 100). This has been applied by Bonaparte (1949) in the psychoanalysis pattern (See Chapter 3, p. 69), as Bachelard indicated in the introduction of his book about water (1983, p. 3 and 4). In this idea, poets were divided into four kinds according to which materials most dominated their imagination. These four kinds of materials appeared in their poetic images along with the complexes related to them. However, this division is incomplete from the researcher's point of view; although there is a single material that may be the fundamental stimulant of the poet's imagination, it does not

mean that other materials do not also exist in his imagination. Bachelard called in many places for the rejection of this idea. Bachelard himself did not insist on dividing poets into different groups, even though he alluded to one material dominating others, as in the case of Poe. Giving in to a systematic division according to material is risky and could lead to the removal of aesthetics from the poetic image and its originality by returning it to the restrictions of the purely psychological. Smith (1982, p. 72 and 73) points out that Bachelard's use of complex here is taken from Freud, though this framing will come from Bachelard after his book about fire, as is evident in the remaining books about the four elements. Something appears with reference to Bachelard called 'cultural complex' (1983, p. 3). Smith (1982, p. 83) says that the term refers to a cultural phenomenon that is somehow related to a psychological complex, but it expresses the transforming physical energy that is appended to the image. Cultural complex could be understood through how it produces an imagination of current images. If every writer has a material carved into the inner images in his soul, which appears to dominate other materials, then it appears in his language and imaginative style in the manner in which the material is physically formed. Necessarily, cultural transformations will affect these images, and the consciousness of the material and its dreaming will be symbolic. The image thus becomes a grafted image, inlaid with the human and cultural fingerprint. This is what Thiboutot (1999, p. 13) explained as joining imagination with a causal event in humanity's unique progression; the individual affects the universe and leaves a stamp on it, changing it through his change of the material and his awareness of it.

Bachelard returned to the element of fire in some of his works, and to earth through his discussion of the aesthetic of place. For each material, he delineated its patterns and the primitive images that describe its natural forms, building a standing structure of the poetic image which presented the material and the pattern in which it is presented in and connected,

or not connected, to archetype. By doing this, he analysed through some poetic examples of European poetry and, occasionally, some quotations from novels.

In his book about fire, especially in his consideration of alcohol, the naming of templates appeared under a complex because, as was mentioned previously, Bachelard was more involved with a psychological approach at the beginning of his project. Therefore, the complex of Prometheus as a punishment for stealing fire was discussed, as was the complex of Oedipus, referring to intellect; and the complex of Empedocles[102] for the desire of life, death and resurrection, among others.

His book about water, *Water and Dreams* (1983), concerns this study because its details will be used in analysing Arabic poetry. Bachelard presented different conditions for images of water and linked them to myths like that of pure water – the spring pure water in lakes like a mirror of the universe. He imagines the universe meditating on its beauty in a universal narcissism, linking the image to the poet Shelley with the myth of Narcissus. Deep water, and stagnant water, is found in the dead in Poe's dreams and is an image of death and the fear of drowning. Bachelard also talked about water in relation to other elements like fire, producing wine. More of the templates and primitive patterns of water in the poetic imagination will be detailed later, specifically with regard to Arabic poetry (1983).

In his book about air, *Air and Dreams*, Bachelard presented what he assumed was the fundamental element of the dynamic image in poetry – the free transcendental material – which makes the creator feel the inner transcendental in dreaminess through taking a vertical track up or down. In spite of its motion, air is always connected to the material of ether; it belongs to the material and is always present, and through its power, it reveals the axis of elevation in humankind and his transcendence, as well as the axis of his decline and fall. Thus, there is the

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[102] He was a philosopher in fifth-century Sicily, who claimed to have become a god and entered the volcano, Etna, as proof. The volcano is said to have rejected one of his slippers (Coleman, 2008, p. 332).

desire to fly, and the trial of being free from the Earth's heaviness, representing the soul and its lightness. It is a primitive archetypal image because humans tried to fly and were always bound to fall. Some of the images of air are related to sky, like the blue dome, and height, like the sun, stars, clouds, and the wind, which is a symbol of revolution and anger (1988).

For the element of earth, Bachelard wrote two books: *Earth and Reveries of Repose* is about images related to the earth and the dreams of calmness; *Earth and Reveries of Will* is about the earth and dreams of will. He put images related to familiarity with the earth in the first book, imagining the self in a state of stillness and reconciliation, and identified with hiding, engineering, seeking protection and safety, so the earth is a symbol of a mother in its dreaming appearance. The earth's places are spatial in dreams, images linking to its primitive archetypes, like caves, grottos, and roots that unify plants with earth. The plants are also from the earth, and the snake is distinguished as a land creature (2001).

The second earth book provides meditations of confrontation and resistance which exist between human will and the earth with its hardness, presenting images of rocks, stones, minerals, and precious stones. In this book, Bachelard concentrated on the worker and their tools of digging, carving and smashing all that is related to the earth; their tools are also made of elements from the earth (2002).

All of these readings were of the dynamic and material imagination that Bachelard made the basis of his work, moving from one material to another, and projecting images of the materials when joined, like fire joined with water to form alcohol, and what results from this pattern of primitive images in the daydreams of the recipient.

In presenting his ideas, Bachelard emphasised that the recipient plays a great role in reviving the image through reimagining it. This liberation which he called for through denying stereotyping, and founding a new reaction to the image in its originality, meditation and

interpretation in the inner world of the reader or recipient to present a kind of poetic phenomenology.

4.5 Bachelard in Modern Arabic Studies: Translation or Questioning and Application?

Bachelard is mentioned in critical Arabic studies in the form of notes in critical books detailing Western perspectives. An example is found in the work of Naṣr ʿĀṭif Jawdat (1984, pp. 73-75), who mentioned in passing the material imagination of Bachelard and its relation to the archetype.

Occasionally, individual articles by Bachelard himself have been translated, such as his article his article *On the poetic Reveries* which was translated by ʿAyyashī (1991), and Saʿīd Būkhlīṭ (2005). These translations have usually been taken from Bachelard's works and translated individually without coordination, so there are some repetitions.

Such articles convey Bachelard's views and thoughts as they are, without explanation, interpretation, or analysis. No attempts have been made to apply them to literal texts, old or modern. Clearly, understanding Bachelardian phenomenology in depth is still at an initial stage among Arabic-language speakers. Bachelard's ideas, with all their confusion around poetic methodology and phenomenological philosophy, are still inaccessible for Arabic readers.

Furthermore, Bachelard's books were translated late, and not translated by a respectable foundation, except for *Water and Dreams*, which was translated in 2007 as one of the publications of the Arabic Union Studies Centre, funded by the Muḥammad bin-Rashid ʾāl-Maktūm Foundation. It was translated by Ibrahīm, ʿAlī Najīb, and introduced by Adunis, and remains the best translation available to the Arabic reader.

The best translation, from the researcher's point of view, of *The Psychoanalysis of Fire* was produced in 2005 by Darwīsh al-Ḥallūjī. Bachelard's book *The poetic of space* was issued in its sixth edition in 2006 by Ghālib Halsā. It is a translation with a simple introduction about the phenomenological approach. *The Flame of a Candle* has appeared in two different translations, one by Khalīl Khalīl (1995), and the other by May ʿabdu l-Karīm.

Many translations, except for the book of water and place, are full of ambiguous words that are difficult to understand even by the specialised Arabic reader, much less by the public. Translations are often literal or shallow, which may be the reason for Arab researchers' reluctance to examine and apply Bachelard's thought. The critic who has addressed Bachelard most through translation is Saʿīd Būkhlīṭ .[103] He has translated many of Bachelard's articles from French into Arabic, and some of what has been written about Bachelard in French. He founded a project called The Bachelards, which to date has published nine books.[104] However, despite his best efforts, Būkhlīṭ's use of expressive Arabic language is weak, especially in philosophy. His translated texts are full of confusing French terms, which complicate rather than clarify the meaning. He also focuses on Bachelard's philosophy more than his criticism and analysis, preventing readers from applying Bachelard's ideas to Arabic text. However, he has made readers pay attention to Bachelard, and has tried to convey his thoughts to them.

Before ending this discussion, I would like to refer to two important works about Bachelard in Arabic studies, which might be considered the best of what is presented in terms of imagination and the poetic image. The first work is by ʿImād Shuʿaybī (1999). He addresses Bachelard's theory of imagination by discussing very important issues like the concept of archetypes, and his being affected by the psychological school. In addition, he discusses the

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[103] I met Būkhlīṭ in Morocco in 2012, and he provided me with all of his books and articles.
[104] I wrote the Introduction to the book *Gaston Bachelard; al-mafāhīm an-naẓariyya* (2012) at the request of the author.

different kinds of imagination. He has also written a complete chapter about daydreaming, and the theory of imagination and the four elements, considering each element in detail. Although his voice and personal opinions were weak in the research, Shuʿaybī exposes Bachelard's thoughts more deeply than others who have translated his works, and he has treated the text more deeply.

Another strong study comes from Ghāda al-ʾImām (2010). She discussed the aesthetics of image, starting from Bachelard's scientific philosophy, moving to poetry, and then to the theory of imagination and its issues of language, daydreams, and aesthetic experience. Al-ʾImām has tried to make Bachelard relevant to Arabic culture in some of her considerations but these were small in number. Her theoretical material was based on an explanation of Bachelard's opinion; she presented many of his quotes, sometimes comparing his views to those of other critics and philosophers.

By and large, Bachelard's thought, criticism and phenomenology have not been applied to any significant extent[105] in the Arab world, except for some small references in translated texts or passing comments. Arab culture has missed the opportunity of sailing in phenomenological analysis to many of the imaginative aesthetic destinations that Bachelard charted in his theory of imagination and poetic image. This is mostly due to the language barrier involved in rendering his works into Arabic, as well as the depth of his phenomenological philosophy, which, in its tendency to refute tradition, often confuses traditional communities.

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[105] I presented this paper at a conference at the University of Qatar about the reading of the Arab heritage in the modern approaches in 2015. The focus of the paper was on the conflict between the image of air and earth in ʿAntara bin Shaddād's poetry. It is an application of Bachelard's theory of imagination. It could be considered as the first study that has applied the theory of imagination according to Bachelard, as far as I am aware.

4.6 Summary

This chapter discussed the definition of phenomenology in three successive sections. It then examined its main principles and most important terms through a discussion of its founders, Husserl, Heidegger, and Sartre. In the third section, the thesis looked at the phenomenology philosophy of Gaston Bachelard and applied it to the concepts of imagination and poetic image, referring to his theory of the four elements and their poetic imagery with suitable examples. The chapter closed with a quick overview of Bachelard's ideas in Arabic studies.

Chapter Five

A Phenomenological Analysis of the Poetic Image of Water in Classical Arabic Poetry: the Jāhiliyyah and Andalusian Periods

5.0 Introduction

This chapter investigates, as the hypothesis of the study proposed, Bachelard's phenomenological approach and theory of imagination with regard to poetic imagery of the four elements, specifically water. This chapter is divided into two sections. The first section is an analysis of the chosen materials, and the second section presents a discussion of the most important results that the study obtained.

5.1 The Analysis of the Poetic Image of Water in Classical Arabic Poetry, during the Jāhiliyyah and Andalusian Eras

This chapter aims to present an analysis of the poetic imagery of water during the two chosen periods, Jāhilī and Andalusian, from the phenomenological perspective, drawing on Bachelard's theory of imagination, poetic imagery and the four universal elements, and specifically water. It is inspired by his method of analysing the poetic image of water and connecting it with archetypal and cultural imagery and mythology.

To realise the basic hypothesis of this study, which measures the extent of the effects of religion, culture, and spatial change on the consciousness of man in the world, this thesis examines the poetic image of water between the two selected ages. Moreover, it tries to discover similarities and differences between the Arabic imagination before and after Islam, and between the Arabic and Western imagination, as presented in Bachelard's analysis of Western literature.

The central aims for this chapter are:

1. To explain the meaning of the phenomenon of poetic imagery as Bachelard understood it, which will introduce each section according to his proposed division of poetic images of water, and refer to the most important archetype for each aqueous phenomenon at the beginning of each of these divisions.

2. To specify poetic images for analysis, one from Jāhilī poetry and another Andalusian, for each model from the proposed models of water imagery.

3. To analyse these images through the basic water phenomenon they represent, then to link this phenomenon to other themes that help in the understanding of the image and its significance. This thesis also hopes to relate the image to the myth in which it was rooted, if any, in order to know the depth of the stereotypical associations it carries.

4. To compare the two types of image, Jāhilī and Andalusian, in order to explain stability or change in the archetype of water, and the possibility of transferring it into a non-archetypal image, or a changeable cultural image affected by religion and culture, or to displace it with another image. In addition, the chapter compares particular images to those that Bachelard mentions and searches for similarities and differences between the three viewpoints: the image seen in the Jāhilī imagination, the image in the Andalusian age, and the image that imagination analysis presents in Bachelard's phenomenological study.

5. To explain any distinction or similarity between the two images, Jāhilī and Andalusian, which occurred because of religion, culture, or environmental change, and to open their cultural significance for the contemporary reader as much as possible.

6. The analysis will be divided into seven main models of the poetic image of water; under each model, there will be a group of examples. The total is twenty

four examples, each of which consists two parts; 'A' for Jāhilī and 'B' for Andalusian. Their number will vary according to the significant variation that exists in the imagery. If the same image is repeated with the same significance, one example will be sufficient.

7. Every example is entered into a table divided into two horizontal parts: the first; 'A' will contain a citation from the Jāhilī poetry with a non-poetic, or literal, translation into English. In the second part; 'B' will be a citation from Andalusian poetry with an accompanying non-poetic translation. The example may include more than one poetic verse according to the relationship of the image within verses and its formation over several verses.

8. Short biographies of the poets whose works are included in the analysis will be included in the footnotes in order to provide more information.

9. After the qualitative analysis, there is a statistical analysis that clarifies the percentage of change in the poetic image of water between the two ages to identify the strongest and most effective imaging of the element in the Arabian consciousness, and the extent of the success that the poetic image of water does or does not achieve as an archetype. This evaluation will be carried out by examining the poetic image of water and counting the existence of stable archetypes and displaced ones through another archetype, the generated archetype, and the cancelled archetype; this analysis includes the chosen data. All of this will be mapped in a diagram and table at the end of the chapter.

10. The study will conclude by presenting a table that compares the archetypes and cultural images that Bachelard presented in his analysis of the poetic image of water according to the Western imagination. Thus, some dimensions and

proximity points between Arabic and Western cultures will be shown, and the analysis will try to understand the reasons for this.

5.1.1 Water of Life, Clear Water, Running Water, Rain and Drinking Water

The image of clear water as an aspect of life is, as Bachelard says, easily erased if any other element intervenes (1983, p. 20). The water of life in its simplest form is clear running water for drinking and washing. It is usually represented by images of rain, rivers, springs and wells.

Bachelard analyses clear water by investigating many images in his data. He mentions a number of archetypal images related to what he described as a "condition for Narcissism" (Ibid., p.19), and from this idea he talks in detail about personal narcissism, universal narcissism, mirrors and eyes and the figure of a swan (Ibid., p. 19 onwards).

However, these forms of the water of life had a different appearance and presence in Jāhilī and Andalusian awareness. Some of the differences and similarities between Bachelard's findings presents and my own discoveries are found in the following example:

Example 1

ʾImruʾ l-Qays says:		1A
كُلَّمَعِ اليَدينِ في حبيِّ مُكَــــــلَّلِ ۞ ۱.أصاحِ، ترى برقًا أُريكَ ومــــيضَهُ		Jāhilī
أهانَ السَّليطَ في الذَّبالِ المـــفتَّلِ ۞ ۲.يضيءُ سَناهُ أوْ مَصَـــابيحُ راهِبٍ		
وبينَ العُذَيبِ بعدَ ما مُتـــــأَمَّلي ۞ ۳.قعدتُ وأصحابي لهُ بينَ ضـــارجٍ		
يكبُّ على الأذقانِ دَوْحَ الكَـــنَهْبَلِ ۞ ٤.فأضحى يسحُّ الماءَ حولَ كلّ كُتَيفةٍ		
فأنزلَ منهُ العُصمَ مِن كلّ مُـــنزلِ ۞ ٥.ومرَّ على القَنَانِ مِـــــن نفَيَانِهِ		
ولا أُضُمًا إلا مَشيدا بجَنـــــدَلِ ۞ ٦.وتيماءَ لم يترُكْ بها جِـــذعَ نخلةٍ		
كبيرُ أُناسٍ في بِجـــادٍ مُزَمَّـــــلِ ۞ ٧.كأنَّ ثبيرًا في عرانينَ وَبْـــــلِهِ		
مِنَ السيلِ والإغثاءِ فلكةُ مِـــــغزلِ ۞ ٨.كأنَّ ذرا رأسِ المجَيْمِرِ غَــــدوةً		
نزولَ اليمانيّ ذي العيابِ المحــوَّلِ ۞ ٩.وألقى بصحراءِ الغَبيطِ بَعَـــــاعَهُ		

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10. كَأَنَّ مُكاكي الجِواء غُـــــديةً   صبحن ســــــلافا مِن رحيقٍ مفلفل

11. كَأَنَّ السباع فيه غرقى عشـــيّةً   بأرجائِهِ القــــــصوى أنابيشُ عنصُلٍ [106]

1. My friend, can you see lightning? Let me point out to you its flashes in the distance gleaming like the flash of hands (as it moves swiftly) in a mass of cloud piled up like a crown.
2. Its light giving illumination, or like the lamps of a hermit who has been generous with oil on the twisted wicks.
3. I sat watching it with my companions between *Ḍārij* and *al-ʿUdhayb*, and how far did I (have to) gaze.
4. It began shedding its load of rain around *Kutayfah*, flattening the *kanahbal* trees to the ground.
5. Then some of its spray passed over *al-Qanān* and drove down from there the white-footed ibex from every place where they were resting.
6. At *Taymāʾ* it did not leave (standing) the trunk of a single palm nor any large building except (one) built of stone.
7. In the onslaught of its deluge *Thabīr* was like an elder of the people wrapped up in a striped cloak.
8. In the morning the top of the peaks of *al-Mujaymir* was like the whirl of a spindle from the torrent and the debris (swirling round them).
9. It had cast the water it contained on to the expanse of *al-ghabīṭ*, as a Yemeni merchant bringing bags of cloth for sale dumps them on the ground.
10. In the morning the fiches of the valleys had been given drink of the finest wine – wine fiery as pepper – (so noisy were they).
11. In the evening the beasts of prey were (lying) there drowned in its furthest reaches like bulbous plants uprooted (and twisted into unreal shapes).[107]

Ibn Khafājah says:
 	
1. بِاللَّهِ نَهْرٌ سالَ في بَطـــــحاءِ   أَشهى وُروداً مِن لِمى الحَسناءِ
 	
2. مُنعَطِّفٌ مِثلَ السِـــوارِ كَأَنَّهُ   وَالزَهرُ يَكنُفُهُ مَجرُّ سَمـــــاءِ
 	
3. قَد رَقَّ حَتَّى ظُنَّ قُرصًا مُفرَغًا   مِن فَضّةٍ في بُردَةٍ خَضـــــراءِ
 	
4. وَغَدَت تَحُفُّ بِهِ الغُصونُ كَأَنَّها   هُدبٌ يَحُفُّ بِمُقلَةٍ زَرقـــــاءِ
 	
5. وَلَطالَما عاطَيتُ فيهِ مُـــدامَةً   صَفراءَ تَخضِبُ أَيدِيَ النُّدَمــاءِ
 	
6. وَالرّيحُ تَعبَثُ بِالغُصونِ وَقَد جَرى   ذَهَبُ الأَصيلِ عَلى لُجَينِ الماءِ [108]
 	
  1. God how beautiful it was gliding in its bed, the river to drink from, more delicious than a lovely woman's lips.
  2. The loops, bracelets everywhere flowers ringed it Milky Way.
  3. It is (the river) thinning until has been thought empty silver circle in green cloth.[109]
  4. Margins of boughs curled like eyelashes, clear river iris.
	1B
	
	Andalusian

[106] *Dīwān* ʾImruʾ l-Qays (2004, pp. 121-122).
[107] Translated by Alan Jones (1996, pp. 82-86).
[108] *Dīwān* Ibn Khafājah (2006, pp. 13-14).
[109] Translated by the researcher.

5. And as long as I drunk (around the river) yellow wine, which has suffused the tapster's hands.[110] 6. A breeze, later afternoon teased the boughs Gold of dusk skimming silver water.[111]	

In example 1A, the poet takes the position of someone meditating on the water of life, which is here in the form of rain, while in example 1B the poet uses another form of the water of life – the river. Rain is the most frequent aqueous image in Jāhilī poetry (ʾUns al-Wujūd, Thanāʾ, 2000, p. 48), where it appears as the main source of life in the environment. In contrast, we find the image of rivers is found much in Andalusian poetry (Sulṭān, Hiba, 2009, p.119), where it appears as a central natural aspect that attracted the Andalusian imagination.

Example 1A starts by imagining the rain before it falls, as if the poet sees a great event and fully indulges in describing every single detail. It is an indulgence that demands participation, being the kind of joy that evokes having *ʾaṣāḥ* -a partner; then *Qaʿadtu wa ʾaṣḥābī lahu* the observers sit together to witness this event in the third verse, meditating on what they experience.

This meditation, as Bachelard says, was shown by Schopenhauer to abate people's misery for a moment, freeing them from the tragedy of will (Bachelard, 1983, p.27). Bachelard adds that a human is seen as being in a voluntary situation where he meditates in order to be free from the will of other things inside and around him. His immersion in matter is a freeing of the self from itself and its sadness, and a living with his dream in the movement of matter (Ibid.).

This collective meditation on the event of rain carries a childlike quality: falling rain always gathers children who take joy in playing in it and becoming wet, like primitive neonatal

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[110] Translated by Christopher Middleton and Leticia Garza-Falcón (1993, p. 26).
[111] Translated by the researcher.

water from the sky. As we know, childhood is closer to the moment of birth, thus childhood remains nostalgic to all that is born in the universe. Thus, the self is free from the burdens of maturity, and can indulge in the moment of birth that is lived when the rain falls.

Example 1A reveals moving images that are consolidated with this event – the rain. The movement of lightning in the clouds in verse one and two is initially associated with the hand movement in *ʾIklīl*[112] - a wreath and then a monk's lamp filled with oil (verse one). The hand movement is the embodiment of the first connection between the self and the universal phenomenon. Lightning is envisioned as a hand that moves in the middle of a wreath (of clouds); here it is close to the image of a wreath maker preparing for a wedding or a memorial prayer; the wreath is easily envisioned as the crown of flowers that is put on the head of a bride or king . Alongside the second image of a monk with a lamp full of oil, we can say that the two together complete the image of a heavenly wedding, starting with the falling of rain. The heavenly celebratory ceremony in this image conveys the self's awareness of the birth that comes after a wedding – the birth of life, which is rain. The bolt of rain is a sign of the connection between the fire *al-Barq* – lightning, and *as-saḥāb* - the air clouds producing rain.

This connection also conveys a sign of 'sensuality', which Bachelard referred to in his reading of clear water in the work of Jean-Paul[113] (cited in Bachelard, 1983, p.34). However, the sensuality in the example appears before the water as the fire of the 'lightning' is a sexual symbol referring to heated desire, according to Bachelard (Ibid., p. 99 onwards). This suggests that sensuality is the cause of the water, which then becomes a quality of the water.

Therefore, rain takes on the image of the bodily water that forms an element of the universe (Ibid., 1983, p. 32). This results in the emphatic appearance of water in verse four in the sentence *fa ʾaḍḥā yasuḥḥu al-māʾ*- It began shedding its load of rain, which is the pivotal

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[112] Ibn Manẓūr (1990, vol.11, p.595).
[113] Jean-Paul Richter, Titan. *A Romance*, trans. Charles T. Brooks (Boston, 1864), pp. 1-29

image here, preceded only by the introduction of its occurrence, and succeeded with the result of its occurrence. It is the axis of the poetic portrait here. This introduction of the occurrence of the aqueous event, related in great detail, conveys the receiving of a new-born child, as life is a very strong theme in this particular *tasuḥḥ*[114] passage.

Example 1B, however, is precise, direct and brief, with the first stanza starting with one word – *lillāh*. The poet returned all of the previous causality of the running water on earth to God. This introduces the effect of religion, which shifts the poet's awareness of aqueous phenomenon and its causality into opposition with the self's indulgence shown in example 1A. This works the image of the causality behind the rain and into an image of a fertile universe, full of joy, which is conveyed through the image of 'wedding' created by the symbols of the wreath and the monk's lamp.

The sentence in example 1B 'How beautiful it was gliding in its bed, the river' shows the poet's excitement. It has the dynamic imagination that attracts another dynamic image following it, as it continues the flow of movement that began in the introduction, 'God how beautiful it was gliding in its bed, the river'.

The poet's self appears here in an individual standing in or beside moving, running water. Here we notice the calmness in the meditating soul, which is so close in nature to the soul of the smooth water; even earth appears in a state of calmness and smoothness for the event of the water's flow, as if it is an expected or fated event that cannot be resisted, as is *lillāh*.

In the same verse, we see the metaphor *ʾAshhā wurūdan min lama al-ḥasnāʾi-* the river to drink from, more delicious than a lovely woman's lips and the sensuality realized in

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[114] Ibn Manẓūr (1990, vol.2, pp. 476-477).

them, but it is a direct sensuality manifest in a human shape; the poet likens water in its loveliness to a beautiful woman's lips, making it ravishing for roses or kissing.

Hence, sensuality is a quality of water, which the self shares; water is the cause of the sensuality that happens to the self, evoking the image of sensuality in the action of kissing. The water in example 1A is a result of the universal sensuality between lightning and clouds. The poet does not connect it to sexual sensuality but rather to a childish sensuality, which resulted in meditation and the poet's astonishment when seeing the event of 'rain'. We can therefore say that the sensuality in 1A is shared between the universe's elements and the child within the self, while in 1B it is the sensuality of mutual human attraction that is expressed in the metaphor between water and the self.

If we return to example 1A, we will find the effect followed the appearance of water throughout whole verses, where it is included in successive moving images, showing the movement of the water, which was formed by rain into a running flood passing from the top to the bottom of the mountains, causing great destruction, uprooting trees and drowning animals. In example 1B, we find other images of movement, which show the effects of a smoothly flowing river spreading greenery, with reflecting beautiful natural images on its surface.

Here there is no way to avoid making a comparison between the two examples, asking what makes the celebrated water in example 1A into a kind of wedding party where even the destructive nature of water in its aspects of movement is celebratory, while in example 1B water appears as smooth running water full of life. The poet does not celebrate its existence but rather returns its causality to nature's impartial belief in the worship of God.

To explain these variations in perception, we will return to the existence of primitive universal water – the water that forms *sayl*-the flood in the imagery in example 1A. We see in this flood the archetypal image that Carl Jung (cited in Bachelard, 1983, p.73) interpreted as

the return from death that is given to the mother in the form of a new baby (p. 25). This explanation links the image for Jung with the return of the prophet Moses to his mother after she threw him into the river; she thought he would die (Ibid.), but then he returned to her alive.[115]

If we consider the rain as the baby of the universal wedding of lightning and clouds, with its hard falling and strong movement, when water turns into a flood, it turns away from its image of bringing life to one death. However, this death, which displaces everything on its

way, is a means of generating the new life that will appear after it subsides (Bachelard, 1983, p. 73).

As a result of this, the poet in the verses of example 1A appears engaged with meditating on the stages of birth from its beginnings: a wedding in the heavens, followed by the falling baby (rain), then transformation into a *sayl* with its strong, furious movement that uproots trees and buildings, and drowns animals, to become reborn finally as the water that returns back to its mother, which is here represented by earth.

Earth is the mother, and was thus described in the old Arabic myth (ʿAjīnah, 2005, p. 172). It is the female that receives water to achieve the fertility and birth of plants and life[116]. Eventually, the image achieves a gradual connection between the four main elements of fire, air, water and earth, though it is originally an aqueous image, and this connection makes me

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[115] The full story in the Holy Qurʾān is:

﴿ وَأَوْحَيْنَا إِلَىٰ أُمِّ مُوسَىٰ أَنْ أَرْضِعِيهِ ۖ فَإِذَا خِفْتِ عَلَيْهِ فَأَلْقِيهِ فِي الْيَمِّ وَلَا تَخَافِي وَلَا تَحْزَنِي ۖ إِنَّا رَادُّوهُ إِلَيْكِ وَجَاعِلُوهُ مِنَ الْمُرْسَلِينَ ۝ ﴾

"And so, [when he was born] We inspired [thus] the mother of Moses: "Suckle him [for a time], and then, when thou hast cause to fear for him, cast him into the river, and have no fear and do not grieve – for We shall restore him to thee, and shall make him one of Our message-bearers"." 28:7.

[116] In the Holy Qurʾān :

﴿ نِسَاؤُكُمْ حَرْثٌ لَكُمْ فَأْتُوا حَرْثَكُمْ أَنَّىٰ شِئْتُمْ ۖ وَقَدِّمُوا لِأَنْفُسِكُمْ ﴾

"You wives are your tilth; go, then, unto your tilth as you may desire, but first provide something for your souls." 2:223.

consider it an integrated universal image. From here, it would not be strange to consider the image of the furious movement of the flood, which wreaks death but also brings life.

For example, in verse eight the action of the bird *Mukākī*, which is a kind of singing bird[117], is likened to the action of the drinker of thick wine that intoxicates him. It is an image that resembles the image of singing birds around calm clear water, as if the poet reads what will happen after the drift of change from the condition of death to the condition of life. Birds cannot be in this condition of intoxication except when they feel safe in a place full of life.

Returning to example 1B, which presents a direct image of life in imagery without the existence of death, we find a different archetype from the image in the lines of example 1A. Here the dynamic text shows images full of life and a poet in deep meditation on that life as it is found in the purity of clear water, and focusing on the quality of reflection, as it is found in a mirror.

In the second verse, the river is described by the word *mutaʿaṭṭif* : this word means a movement of leaning with love and tenderness; we can find the opposite of this movement in the verb related to flower, which is *yaknufuhu*[118] meaning embracing and hugging. This presents an image of hugging between the river and the flowers – an intimate embrace and mutual love between the image and itself. The flowers meditate on themselves in their reflection in the river, and embrace that, and the river condescends to them because they are the eyes that inspect beauty in nature and reflect the beauty of the universe to provide a condition of complete self-absorption. This is what the river is likened to in the same verse with words describing a condition of hugging and adhesion as the sky.

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[117] Ibn Manẓūr (1990, vol, pp.289-290).
[118] Ibn Manẓūr (1990, vol.9, p.308).

There is a relation here that resembles a mirror in the shape of water and the reflection in the form of flowers; it is an image similar to what Bachelard mentions in his discussion about flowers in Shelley's poetry, where the poet made flowers see themselves in the water whereby they are allowed to meditate on their beauty (1983, p. 24). Therefore, flowers that live in love with the self are made to lean toward the river and meditate on themselves, as Narcissus did in the ancient Greek myth. The whole universe is in a condition of a kind of narcissism with clear water, which is the mirror that reflects the beauty of the universe, as Bachelard points out (1983, p. 50). Through reflection, the water becomes the place of the sky and vice versa (Ibid., p. 27); this is why the river became *majarru samāʾ*.

This narcissism of the previous image is also a reflection of man's desire to see himself in clear water; man, indulged in meditating on the beauty of nature, is a meditator of the beauty in himself and how nature reflects this beauty. It is possible to accept the idea mentioned by Bachelard that the individual human is beautiful because nature is so, and nature is beautiful because the human is so (1983, p. 24). This unity between humans' awareness of their own beauty and the beauty of nature appears in the warm dew, which depends on describing the pure clear water with the metaphoric qualities of humans.

Like the word clarity in verse three, for example, the clear water here is pure water, close to silver; these are qualities of a mirror that reveals to the meditating self its beauty. It is a narcissistic self that loves its beauty joyfully rather than the killing narcissism of morbid love. It sees the green dress surrounding water as life, and the action of this pure water.

However, in verse four, universal narcissistic strength appears when the river turns into a blue eye with thick eyelashes. This is a fascinating and pretty eye, which inspects and transfers all appearances of beauty in the universe, as Bachelard referred to in his discussion about mirrors in Rodenbach (Ibid., p. 22). This eye gains its colour from the reflection of the

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blue sky but Bachelard inquires as to how a sea blue sky can be seen without blue eyes. (Ibid., p. 28). This sight is achieved through the clear water that takes its image from the blue eye and so is a reflexive mirror. As a result of that, the original archetype appears in this description formed of three components: water, eye and mirror.

This dynamic image reveals a deep connection between the Andalusian awareness of nature and the awareness that Bachelard talked about when describing European poets. Further, it is a connection that does not appear to the same depth in the images from example 1A. Where we saw a Jāhilī man engrossed in the image of rain and joyfully watching the stages of birth linked to the archetype of the flood, death and birth, in example 1B we see a very close meditation on Western perceptions, joined with aqueous archetype apparent in the phenomenon through the images of water, mirror and eye.

1B ends by mentioning a yellowness in verses five and six, which the poet relates to two substances: wine and gold. The yellowness of wine appears in the description of the hands of the man pouring wine for his companions, his hands tinted with the colour of the drink. This colour is like the colour of henna, which continues to be used in decorating the hand of brides.

Also, the gold colour appears on the water in verse six because of the effects of the sunset, which makes the clear water of the river a mixture of gold and silver. Thus, it can be said that the yellow colour refers to the beauty of women by referring to henna, whilst also suggesting a romantic time for meeting one's beloved *al-ʾaṣīl* -sunset.

The image of life is therefore complete with the existence of a desirable and beautiful woman. The image of the ornamentation of her hands with henna, often used for brides, suggests the spirit of a wedding, or at least an anticipated meeting between a man and a woman.

The image ends by mentioning the image of *an-nudamāʾ* -tapsters, whose hands were coloured by henna, and the wind that blows on the water when the river is coloured gold,

without denying the quality of white purity in it. So wine, clear water, and hands coloured with henna are the final images of fertility and life. All of these elements refer to life. In contrast, we saw in example 1A the poet mentioning the details of birth and the occurrence of death signalling the advent of new birth, through the image of a bird likened to a man drunk on wine, despite the appearance of death.

This leads us to conclude that the image of clear water to the Jāhilī poet in example 1A is an archetype for birth after death and is related to the existence of the self between life and death and life, while in example 1B the Andalusian perception of water uses an archetype of the poet indulged in meditation of the self's beauty and reflected by the water's mirror and sensuality. Both images carry meanings of universality but 1A presents the universalism of rebirth and 1B presents the narcissism of the universe in the completeness of beauty.

Example 2

ʿUbayd Ibn al-ʾAbraṣ[119] says: كَأنّ شَأنَهما شعــيبُ 1.عيناكَ دمعُهما سروبُ من هضبةٍ دونَها لُهوبُ 2.واهيةٌ أو معينٌ ممعــنٌ للماء مِن بينه سكوبُ 3.أو فلجٍ ما بطــن وادٍ للماء مِن تحته قَسيبُ[120] 4.أو جدولٌ في ظلال نخلٍ 1. Your eyes, their tears flow copiously, as if their tear-ducts were a water-skin full of holes 2. Worn out, or water flowing (down) the surface, running quickly from a hill on the front of which are run-off gullies 3. Or a torrent in the bed of wādī, whose water rushes along the valley floor, 4. Or a stream that flows beneath the shade of palm-trees, its water murmuring beneath them (as it flows).[121]	2A Jāhilī
Ḥamdah bintu Ziyād[122] says: له في الحسن آثارٌ بَوادي 1.أباحَ الدمعُ أسراري بوادي	2B Andalusian

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[119] ʿUbayd ibn al-ʾAbraṣ is one of the poets of *al-Muʿallaqāt*, and he died in 600 (az- Ziriklī, 1998, vol.4, p. 188).

[120] *Dīwān ʿUbayd Ibn al-ʾabraṣ* (1994, pp. 20-21).

[121] Translated by Alan Jones (1996, pp. 32-34).

[122] Ḥamdah bintu Ziyād, was an Andalusian poet, she died in 1204 (az- Ziriklī, 1998, vol.2, p. 274).

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2.فمِن نَهر يطوفُ بكلّ روضٍ   ومِن روضٍ يطوفُ بكلّ وادِ[123]

1. My tears bare my secrets in a river of apparent charm.
2. Rivers touring gardens and gardens touring rivers.[124]

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Returning to Bachelard, the eye, water and mirror are in an integrated relationship referred to by pure water (1983, p. 19); this is an accepted concept in Arabian culture. From the eye's many meanings had produced as the mechanism of vision and a source of water, the spy, the head of a person, and the eye of a thing identifying it.[125]

It is possible to consider tears as running water as a very acceptable thing in Arabic poetry. Example 2A presents an image of tears as fast running water, which surrounds and is the reason for life on earth. So, the eye of a crying person resembles a spring on earth as Bachelard says (1983, p. 30). Tears come out of the expression of sadness into the images of water flowing.

Tears are water that flows *sarūbu* meaning forceful and fast running[126] and the eye is likened to the *shaʿīb*, which means the leather that is manufactured to store water inside it[127], and it is torn out *wāhiya*[128] meaning weak, which leads to water spilling out of it. The parallel is widened to make the eye *maʿīn* a spring, a source of running water on earth,[129] or *falaj* which means a small river,[130] or *jadwal* a small stream on earth[131] surrounded by palm trees. As we can hear the sound of its flowing, it is *qasīb* [132]

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[123] As-Suyūṭī, Jalāl ad-Dīn, (n.d, p.47).
[124] Translated by Abdullah al-Udhari (1999, p. 236).
[125] Ibn Manẓūr (1990, vol. 13, p. 301).
[126] Ibid. (vol. 1, p. 465).
[127] Ibid. (vol. 1, p. 498).
[128] Ibid. (vol. 15, p. 417).
[129] Ibid. (vol.13, pp. 410-1).
[130] Ibid. (vol.2, p. 347).
[131] Ibid. (vol.11, p. 106).
[132] Ibid. (vol.1, p. 672).

This flowing and dewy quality appears in tears and makes its existence an aspect of nature. The flowing quality of the eye's water infers all of these aqueous types in a succession of dynamic imaginings, and reveals the immersion of the Jāhilī poet and his sadness in pure running water in different shapes. His eye is the eye of earth itself, and he is the earth that wants life from water; tears are a living substance, and he waits for them to treat his sadness in the way that water treats the earth.

He wants this imagined water to eliminate his sadness, so he moves from strong flowing water to a soft, small watery aspect with the joyful sound of his saying *jadwalin qasīb* meaning surrounded by palm trees' shadows. Here is the image of a garden, where the gentle water's songs make the poet happy by their systematic relation inside him with childhood and the joy of life. The sound of a stream and spring, as Bachelard says, is a dewy song carrying childish delight and laughter (1983, p.32). Therefore, the poet rids himself of his sadness at the beginning of the verse. His eye, like a mirror, reflects the earth's relationship with water, and he is aware that what is in the eye has a quality of reflection, or we would not find a verse like that in the Jāhilī poetry describing the horse's eye, for example:

وعينٌ كمرآة الصّناع تُديرها   لمحجَرها مِنَ النصيفِ المنقّبِ [133]

He has an eye like an artisan's mirror, which she turns around to
examine a veil.[134]

Yet in example 2B, the poet presents her running tears in the shape of a spy who reveals her secrets, and she avoids talking about herself and her secrets by talking about running water in the valley and the thick beauty and gardens around it. So the effect of running water in nature engages the Andalusian poet when describing sadness and the secrets behind tears.

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[133] Dīwān ʾImruʾ l-Qays (2004, p. 40).
[134] Translated by Akiko Motoyoshi Sumi (2004, p.36-37).

The poet in the Jāhilī poetry in example 2A goes deep in to the formations of running water in terms of its flow, moisture and gentility. In example 2B, the self is busy watching the effects of the beauty that water leaves in the wake of its flow. This means that the sadness melts away in 2A because of water's existence, and the self feels satisfaction in 2B by simply watching the water's flow with beauty. In the two cases, the eye is a mirror, transferring in 2A the image of sadness in water and then transforming it into gentle delight at the end. In 2B, it transfers the image of beauty to the water in order to hide the tears that might reveal secrets. This is what makes the two images revolve around the same images: eye, water and mirror.

Example 3

ʾImruʾ l-Qays says: كأنّ شأنُهُما أوشالُ 1.عيناكَ دمعُهما سِـجَال للماءِ من تحتِهِ مجالُ 2.أو جدولٍ في ظلال نخلٍ وخيرَ ما رُمتَ يُنالُ[135] 3.مِن ذِكرِ ليلى و أينَ ليلى - The tears from your eyes are continuous, the stream of tears is copious - Or a stream under the shadow of a palm tree, which has a path that can be seen under the pure water - Due to the memory of Laylā, oh where is Laylā?[136]	3A Jāhilī
ʾIbrāhīm ibn Sahl al-ʾIshbīlī [137]says: سيفًا تعلّقَ في نِجادٍ أخضــرا 1.والنَّهرُ ما بينَ الرِّياضِ تخــالُهُ كفًّا ينمّقُ في الصَّـحيفةِ أسطرا 2.وجرى بصفحتِها الرِّبا فحسبتُهُ جعلته كفُّ الشمسِ تبرًا أصفرا 3.وكأنّه إذ لاحَ ناصــــعُ فضّةٍ لم تتّخذ إلا الأراكـــــةَ منبرا[138] 4.والطَّيرُ قد قامت بِهِ خطبــاؤه And the river between the meadows – you would suppose it to be a sword suspended in a green harness;	3B Andalusian

[135] Dīwān ʾImruʾ l-Qays (2004, p. 142).
[136] Translated by the researcher.
[137] He was born in 1208 and died in 1251 (az- Ziriklī, 1998, vol.1, p. 42).
[138] Dīwān Ibn Sahl (2003, pp. 36-37).

> 2. And the slopes ran along their side, so that I supposed them to be a hand tracing lines on the page.
> 3. And it was as thought, when the pure silver (of the river) gleamed, the hand of the sun turned it into yellow gold.
> 4. And the birds – the preachers of them were standing there, having taken for a pulpit naught other than the ʾarāk-tree[139].

In 3A, the eye produces tears, in contrast to the existence of a spring in nature as a source of running water. So at the poem's beginning, it is *sijāl*[140], which means fight, and *ʾawshāl*[141] which means successively drips. Therefore, these tears transmit to the shape of a 'stream' surrounded by the shadow of palm trees, and describe its water by '*min taḥtihi majāl*' which means that it is so pure that we can see what is at the stream's bottom without obstruction. It also means that the purity of the water reflects its surroundings; it will be a new mirror, and again the triple image emerges: eye, water and mirror.

In contrast, we find that the pure running water in 3B comes in a dreamy image full of life and motion, free from the eye and the tear's captivation: the running river among the beautiful gardens is sharp like a sword in green leather. Here again in verse two emerges the image of the mirror: it reflects the hills, which shows the image of writing on the water. The reflection on the water takes the shape of writing on water, which is referred to by Bachelard: 'mirrors a fortune teller' (1983, p. 24)

In verses three and four, what is written on the pure bright white water is said to kiss the sun's hand, which makes the water's surface golden yellow; it is a temporary effect and does not spoil the purity of the clear image. It is in the image of water as a fortune teller from which the mediator poet emerges and recalls the verbal atmosphere through the likening of birds around water with the orator and the arak, which is a perfumed tree used for making

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[139] Translated by A. J. Arberry (2010, p. 134).
[140] Ibn Manẓūr (1990, vol.11, 325).
[141] Ibid. (p.726).

siwāk, which perfumes the mouth of the speaker on a rostrum, implying that what the bird is going to say is a dewy perfumed speech in harmony with the other elements of the image.

It is a quiet portrait of the aqueous fortune teller, and what the poet reads on the water's surface differs from the universe's images and the green stories that its mirroring surface reflects. This shows a total fusion between the dreaming self of the poet and the element of running water, which reflects the beauty of the universe. It is a self soaked in its beauty, which it can see the universe as a part of.

The image in example 3A is trapped in the mirror of eye, and chases its tears in each vital aqueous existence. The poet joins this by chasing the memory of Laylā, so the question (where is Laylā?) shows that he is trapped in the condition of searching for an absent woman in a dream distant from everyday reality. Drowning in the images of running water becomes a kind of searching for her reflection in the water. The poet in example 3B sees the universe represented by water, a beautiful image inspiring the delight of sensuality and a fusion with the elements of life in it. The mirror in 3A is the mirror of searching for the absent object of love who represents the beauty of life, and the mirror in 3B is the mirror of living life with an existing beauty within all of its elements.

Example 4

		4A
ʿAlqamah al-Faḥl[142] says:	١. رغَا فوقَهم سَقبُ السّماء فداحضٌ بشكّته لم يستلبْ وسليبُ	
	٢. كأنّهم صابت عليهم ســـحابةٌ صواعقُها لطــيرهنَّ دبيبُ[143]	Jāhilī

[142] ʿAlqamah bin ʿAbadah al-Faḥl was from the first level of the poets and lived at same time as ʾImruʾ al-Qays. He died in 603 (az- Ziriklī, 1998, vol.4, p. 204).
[143] Aḍ-Ḍabbī, al-Mufaḍḍal (1964, p. 395).

1. The son of a camel in the sky foams at the mouth, so some of them have fallen down, some have not.[144] 2. As if there poured down on them a storm cloud whose thunderbolts left the vultures creeping on the ground.[145]	
Ibn ʿAbdi Rabbih says: حتى بدا الموتُ لهم زُؤاما 1.ثمّ مضُوا في حربهم أياما تمطرهمْ صواعـــــق البليّة[146] 2.لمّا رأوا سحائبَ المــنيّة 1. Then they continued warring against them for a few days until death revealed itself to them suddenly and violently. 2. When they saw the clouds of Fate raining the thunderbolts of misfortune down upon them.[147]	4B Andalusian

Although rain always formed an image of life in the Arabic register, it sometimes carried two contradictory images. It is both the water of life and resurrection and a bringer of death. Water is a flexible and contradictory element, as Bachelard says (1983, p. 5), and the images in these examples indicate this.

Example 4A presents a rain of death, which appears in clouds. In example 4B, the rain from *saḥāʾib al-maniyya* is certain death for the receivers of this water falling from the sky. At the same time, however, the rain signifies life for their enemies, who have waited for their death; so rain in these two images falls from the sky in order to eliminate the enemy, who would eliminate his opponent if he instead had not died.

Consequently, the rain is a killer of the enemy, giving life to the opponent. We notice that *ṣawāʿiq* – thunderbolts appear in both images, emphasizing the death and punishment of the enemy, and referring to a collective heavenly punishment that falls from God onto His enemies[148]. It is as if the poet wants to keep the image of life for the water and so makes the

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[144] Translated by the researcher.
[145] Translated by Suzanne Stetkevych (1993, p.180).
[146] *Dīwān* Ibn ʿAbdi Rabbih (1979, p.190).
[147] Translated by James T Monroe (1974, p.90).
[148] In the Holy Qurʾān : =

image of a thunderbolt the means of punishment, though it occurs in concert with the rain. It is an image that exists in the stories of some prophets that are mentioned in the Holy Qurʾān.[149] So, ṣawāʿiq means the strong sound which comes for punishment like the rain, or with rain.

Example 4A seems to present the deepest connection to this archetype; in verse one, the rain becomes a punishment for the enemy through the poet's evocation of the story of Thamūd slaughtering the camel of the prophet Ṣāleh, which was his miracle[150]. So he made *saqab as-Samā*ʾ[151], which means the baby camel spits foam on the enemy, meaning deadly rain water with the strongest voice angrily coming out of its mouth.

Pure rainwater is the reason for life in this image, and can also be a reason for punishment and death in the Jāhilī and Andalusian examples. This image is related to the myth of heavenly punishment coming from the sky; water or anger's sound. In the Jāhilī example, especially, rainwater is in the image of the source of life to the Jāhilī man, stated in the form of a camel or its offspring.

﴿ وَيُسَبِّحُ ٱلرَّعْدُ بِحَمْدِهِ وَٱلْمَلَٰٓئِكَةُ مِنْ خِيفَتِهِۦ وَيُرْسِلُ ٱلصَّوَٰعِقَ فَيُصِيبُ بِهَا مَن يَشَآءُ وَهُمْ يُجَٰدِلُونَ فِى ٱللَّهِ وَهُوَ شَدِيدُ ٱلْمِحَالِ ۝ ﴾ =

"And the thunder extols His limitless glory and praises Him, and [so do] the angels, in awe of Him; and He [it is who] lets loose the thunderbolts and strikes with them whom He wills. And yet, they stubbornly argue about God, notwithstanding [all evidence] that He alone has the power to contrive whatever His unfathomable wisdom wills!" 13:13.

[149] For example; Noah's people's punishment:

﴿ فَفَتَحْنَآ أَبْوَٰبَ ٱلسَّمَآءِ بِمَآءٍ مُّنْهَمِرٍ ۝ ﴾

"And so We caused the gates of heaven to open with water pouring down in torrents," 54:11.
And Ṣāliḥ's people's punishment:

﴿ وَأَمَّا ثَمُودُ فَهَدَيْنَٰهُمْ فَٱسْتَحَبُّوا ٱلْعَمَىٰ عَلَى ٱلْهُدَىٰ فَأَخَذَتْهُمْ صَٰعِقَةُ ٱلْعَذَابِ ٱلْهُونِ بِمَا كَانُوا يَكْسِبُونَ ۝ ﴾

"And as for [the tribe of] Thamūd, We offered them guidance, but they chose blindness in preference to guidance: and so the thunderbolt of shameful suffering fell upon them as an outcome of all [the evil] that they had wrought;" 41:17

[150] In the Holy Qurʾān:

﴿ فَقَالَ لَهُمْ رَسُولُ ٱللَّهِ نَاقَةَ ٱللَّهِ وَسُقْيَٰهَا ۝ فَكَذَّبُوهُ فَعَقَرُوهَا فَدَمْدَمَ عَلَيْهِمْ رَبُّهُم بِذَنۢبِهِمْ فَسَوَّىٰهَا ۝ ﴾

"Although God's apostle had told them, "It is a she-camel belonging to God, so let her drink [and do her no harm]. But they gave him the lie, and cruelly slaughtered her- whereupon their Sustainer visited them with utter destruction for this their sin, destroying them all alike: " 91:13-14

[151] Ibn Manẓūr (1999, vol.1, p.468).

Example 5

ʿAntarah bin Shaddād says: بَكَّرَتْ تُخوّفُني الحُتوفَ كَأنّني أصبحتُ مِن غَرَضِ الحتوفِ بِمَعْزِلِ .1 فَأجبْتُها إنّ المنيّةَ مَـــــنهلٌ لا بدّ أنْ أُسقى بكأسِ المَنْـــــهَلِ[152] .2 1. (She) woke up early made me afraid of deaths, as if I am separated from death's aim. 2. I answered her that death is a fresh water source, and I have to be drunk with its glass.[153]	5A Jāhilī
Ibn Zaydūn[154] says: شُرْبًا وإنْ كانَ يروينا فيُظمينا أمّا هواكِ فلم نعدِلْ بِمَنْـــــهَلِهِ .1 شِيَما ارتياحٍ ولا الأوتارُ تلهينا[155] لا أكؤسُ الرّاحِ تبدي مِن شمائلِنا .2 1. As for your love, we cannot compare any drink equitably with a drink of it (manhal), for when we have been given to drink of it abundantly, then we are still made to thirst all the more. 2. Neither the glasses of wine cause to appear from our nature any sign of cheerfulness, nor do lute-strings amuse us.[156]	5B Andalusian

Bachelard did not address clear water as a drink essential for the continuance of life when he discussed clear and running water. Yet he mentioned drinking water in connection with the image of stagnant water, which stinks and carries the taste of blood, according to the poetic image he mentioned. He also linked it to the miraculous water that, for Edgar Allen Poe, was the blood of the earth (1983, p. 96 onwards). But the image of drinking water is slightly different here, even if it indicates blood and miraculousness, as we will see now in an analysis of the above images.

In example 5A, the word *manhal* -water source, refers to the source of drinking water and its beginnings. Similarly, the place of drinking while travelling is called a *manhal*, and the

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[152] At-Tabrīzī, *al-Kaṭīb* (1992, p. 128).
[153] Translated by the researcher.
[154] Abu al-Walīd Aḥmad Ibn Zaydūn al-Makhzūmī was a minister, poet and writer from Cordoba (died 1071) (az-Ziriklī, 1998, vol. 1, p. 158).
[155] *Dīwān* Ibn Zaydūn (1994, pp. 302-303).
[156] Translated by Raymond K. Farrin (2003, p. 106).

term *an-nāhil* signifies one who has drunk water as well as someone who is thirsty.[157] Thus, it carries opposite meanings: thirst and the quenching of thirst. This contradictory image of water is shown in the first verse as the news of death, then the poem tells of the necessity to drink from the glass of *manhal*, i.e. the glass of death. In the second verse, the same word that is the source of water can be read as to express love, so *manhal* here also signifies love. The contradiction between quench and thirst that happens in love is assured: love is a water whereby the more you drink of it, the more you thirst for it.

Therefore, the *manhal* mentioned in 5A needs to be drunk in a glass, and the *manhal* in 5B also needs to be drunk. In the first, the liquid needs to be drunk in a glass, which is coupled with death. In the second, however, it will be drunk coupled directly with love, which is a quality of a living person. Love is the water here, while in the first example death is the water; the first is a drink of death and the second a drink of life.

The difference is not apparent except by substituting another word for *manhal*, which explains the meaning of the image more. The word *kaʾs* – glass is in the singular and is added to the word *manhal* in 5A; the plural form of glasses is added to wine in 5B. The word glass[158] signifies a tool for drinking, or a mug filled with a beverage, and is meant to never be empty, i.e. we do not use the word (a glass) if it is empty but instead call it a goblet.[159] It is used especially for one person only to drink from; it cannot be shared by two. Ibn Manẓūr (1990) stated that that the word glass is always coupled with death among Arabs, as the glass of death (vol. 6, p. 189). This is what we see in example 5A, but in 5B – the Andalusian example – the poet abandons this description and states that the glasses are wine glasses, so he has made the

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[157] Ibn Manẓūr (1990, vol.11, pp. 680).
[158] Ibn Manẓūr (1990, vol.6, p. 189).
[159] Al-ʿAskarī (1994, p. 224).

glasses a tool used for amusement and convivial gatherings. There is no special glass among them for the drinker of love, though the source and the drinking are there.

The image begs close questioning: why is the glass full with *manhal* when the water refers to death, but the glass is not filled with *manhal* when the water refers to love? The term is used in the plural, stating that what is inside the glass was wine connected with every appearance of pleasure. The thirsty lover's hand cannot reach the *manhal* of love.

Manhal signifies a place of clear drinking water, which has been used often due to the water's good quality. So, the glass of *manhal* refers to that water that all people drink from – this forms its link to death. In pre-Islamic Arabic culture, people believed that wine was drink of life, however, when talking about death they used this metaphor: death is the *manhal* that everyone will drink from.

The first glass mentioned in 5A is a glass indicating life not death, and the absent glass in 5B is not needed because it has lost its significant role in the image. According to Arab culture, a glass is not filled with anything except wine, however, the Arabs also related wine to death (Birairi, ʾAḥmad, 2003, pp. 76-77). Death is not mentioned without mentioning wine, thus the two are drunk in one glass; this is significant and is an ancient archetype. Wine is related to death in rituals that the Arabs practise when desiring the renewal of life; for example, an Arab waters graves with wine, drinks wine as a sign of life, and if a place is free from wine, that is evidence of death (Ibid., 77-78). The presence of glass infers the presence of wine and of life; it is the source of life that will eliminate the quality of death in the *manhal*, as the poet mentions. So the glass of wine represents both life and death: it is used in rituals for death, but as a symbol of renewal and life.

Therefore, its role is to revive the source of water *manhal* in 5A by making it the water of life rather than the water of death. This was a means by which the primitive human attempted

to solve the problem of death – the big mystery that disturbed humankind and which caused him to produce, among others, the Sumerian tale of Gilgamesh, seeking out the glass of life (Al-Mājidī, Khazʿal, 1998, p. 233 onwards). This is the same glass that the ancient Egyptians recorded in their carvings, using the symbol of the lotus flower as the sign of life and eternity in the tombs of their kings after mummification, believing in resurrection and a return of life in the afterworld (Coleman, 2008, p.236). It is the same glass that Christians hold sacred as the Holy Grail, which is full of Christ's blood, and that became a part of the mass: a cup filled with red wine as a symbol of his return (Bowker, 2006, pp. 156-157). It represents life, resurrection, and return after death. The source of death was drunk from a glass; it replaces the water of death with the water of life.

In the verses of 5B, the Andalusian coupled the glass with wine, which held the source of the water of love. Perhaps this is because the anxiety of death was no longer a mystery or unexplainable: death is known to the Muslim, and it includes the belief in resurrection, judgment and penalties. On the other hand, some replacement occurred in the concept of the glass, and this is an effect of the Qurʾān. The blissful meeting in the heavens is described in the Qurʾān as:[160] ﴿ وَكَأْسٍ مِّن مَّعِينٍ ﴾ and the blessed are described as drinking wine with pleasure; it is the wine that Allah promised Muslims who never drank in this life. Here it can be noticed that the Andalusian glass is full of wine, which neither displaces the water of death nor replaces it with the water of life. The Jāhilī glass is full of wine, which displaces the water of death with the water of life. This takes us back to the effect of religion with its answer to the mystery of death, which weakens the mythical significance of the glass that was for the Jāhilī poet the opposite of the water of death[161].

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[160] " And cups filled with water from unsullied spring" 56:18. Water here means Wine.
[161] Interestingly, the glass, as a symbol of the water of life, has gained various cultural significances: it is now included in the Arabs wedding ritual, where the bride and groom drink to each other from the same glass,

We can say that the source of death, which is drunk from a glass, is in fact held by the glass of life. The image displaced from the water of death to the water of life is an archetype, which religion weakened and changed in its significance for the Andalusian mind. It is known that wine is prohibited to Muslims, and anyone who drinks it is prevented from pleasure in heaven. In this case, the glass would not be filled with the wine of life, which must be drunk to return from death, but rather it becomes a wine of prohibition and punishment. The (*manhal*) in example 5B is displaced from its supposed meaning to a grafted image. However, (*manhal*) in both stanzas means life.

5.1.2 The Lack of Water, the Water of Death and Ruins; al-ʾAṭlāl

Standing on ruins or traces of an abandoned encampment and crying is a phenomenon in Classical Arabic poetry, and most studies associate it with the psychological state of the Arab poet and his awareness of the reality of death and life (Nāṣif, Muṣṭafā, 1992, p. 11 and onwards).

Bachelard in his discussion of the phenomenon of water did not include standing over ruins and crying, but he did discus stagnant water, which he considered the water of death.

In Classical Arabic poetry, we find that the early Arab poet did not stand over stagnant water but instead stood over ruins, which were the result of a lack of water. For example, as ʿUbayd ibn al-ʾAbraṣ says:

١. بل رُبّ ماءٍ ورْدْتُ آجِنٍ   سبيلهُ خـــائفٌ جديـــبُ

٢. ريشُ الحمام على أرجائهِ   لقلبٍ من خـوفهِ وجيبُ

=symbolising the sharing of the water of life together, the water of man and the water of woman. Also, there is the breaking of a glass in the Jewish wedding ritual, which I thing symbloising the sharing of water of life without any obstacle.

3. قطعتهُ غُدوةً مُشيـــــحًا   وصاحبي بادنٌ جـــنوبُ[162]

1. Many are the stretches of (stagnant) water covered with slime that I have come to, the road to which is fearful and barren.
2. Feathers of (dead) pigeons lie in the vicinity – one's heart beats fearfully through terror of (the place).
3. I passed by it in the morning as I pressed on my way, my (only) companion being a big-bodied (mount), able to trot all day[163].

The term *al-māʾ al-ʾājin* in the first verse refers to stagnant water, whose colour and taste have changed,[164] and its image here is the image of death, especially given the pigeons' feathers lying nearby; as the poet said in the second verse, the feathers are also a sign of death. The pigeon, or dove, as it is said in the old myth, is the bird that guided Noah when he released it from the ark to be sure that the land was free of water after the flood. The dove came back to him and in its mouth was an olive branch and on its legs were traces of mud, both of which were signs of land and a place of peace and safety (ʿAjīnah, 2005, p. 299). Showing the absence of the bird through its lost feathers signifies the fear that the poet admits in the first verse, and the poet passes this scene by, not stopping or meditating, but *mushīḥan* which means not looking[165] at the stagnant water. Even the horse, which he called *ṣāḥibī* -my friend, despite its strength, was moving *janūb* -fast south, south here meaning in the direction of fast wind.[166]

The Arab poet therefore does not stop to meditate on death in the heavy, stagnant water but stops at the place where water is absent. This may be because he was afraid of facing an aqueous death, especially as Arabs see water as a lively matter rather than a deadly matter. On the other hand, water is his sacred material, which protects him from dying from thirst, and his entire life is based on its presence.

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[162] *Dīwān* ʿUbayd Ibn al-ʾAbraṣ (1994, pp. 23).
[163] Translated by Alan Jones (1996, p. 41-42).
[164] Ibn Manẓūr (1990, vol. 13, p. 8).
[165] Ibid. (vol.2, p. 501).
[166] Ibid. (vol.1, p. 275).

Nevertheless, there was no meditation on the stagnant water for the Andalusian poet but rather a passion for imagining running water. This is because the Andalusian culture held the image of water as a purifying substance that Muslims cannot live without during the day. Additionally, an abundance of water surrounds the Andalusian poem in the form of running water in the environment; as an Arab he understands the image of the lack of water as part of his Arabian culture, which makes him fond of his aqueous existence. This appears more in the examples of missing water or ruins discussed in the following section.

Bachelard (1983) pointed out that Edgar Allan Poe used the image of standing over deep water many times, and he linked it to blood in its heaviness, and made it a place of death for all the poet's beloved women. It was also a place where ghosts and demons gathered, and Bachelard considered this an archetype that he linked to Heraclitus' concept of water that contains death itself in drowning, as well as being the blood of the earth (p. 46 and onwards). Poe also linked it to night through the concept of sleeping water (Ibid.). This is the opposite of the Arab linking the night to moving water, as we will see in a number of poems below.

As a result of the above, the study considers the image of the Arab poet standing over ruins as a variation on the theme of meditating over absent water, and the resulting death, rather than the image of meditation over stagnant water which Bachelard used. The following examples detail this image.

Example 6

ʾImruʾ l-Qays says: ١. قفا نَبكِ مِن ذكرى حَبيبٍ ومَنزلِ بِسَقْطِ اللِّوَى بَينَ الدَّخُولِ فَحَومَلِ ٢. ترى بعَرَ الآرامِ في عِرصـــــاتِها وقيعانِها كأنّه حـــــــبّ فُلفُـلِ ٣. كأني غداةَ البَيْن يومَ تحمَّـــــلوا لدى سَمُراتِ الحَيّ ناقـــفُ حَنظَلِ	6A Jāhilī

4. وقوفًا بِها صَحبي عليَّ مَـطِيّهم يقولونَ لا تَهلِكْ أسَـــــىً وتجَـــمَّلِ [167]		

1. Stop, let us weep at the memory of a loved one and (her) dwelling at the place where the sands twist to an end between *ad-Dakhūl* and *Ḥawmal*
2. In their hollows and broad spaces you can now see the dung of gazelles looking like peppercorns
3. On the morning of (their) departure, on the day they packed their baggage at their tribe's thorn-trees it was as though I were splitting colocynth
4. When my companions halted their camels (to wait) for me, saying 'Don't perish from (your) grief. Have some patience.'[168]

Ibn Zaydūn says:			6B
	والأُفْقُ طلقٌ ووجهُ الأرضِ قد راقا	١. إني ذكرتُكِ بالزّهراء مشتـــــــاقا	
	كأنّما رقّ لي فاعتلّ إشفـــــــاقا	٢. وللنسيمِ اعتلالٌ في أصـــــائله	Andalusian
	كما حلّلت عن اللبّاتِ أطواقــا	٣. والروضُ عن مائهِ الفضيّ مُبتسمٌ	
	جالَ النّدَى فيهِ، حتى مالَ أعناقًا	٤. نلهُو بما يستميلُ العينَ مِن زهرٍ	
	بكتْ لِما بي، فجالَ الدّمعُ رَقَرَاقًا	٥. كأنّ أعْيُنَهُ، إذْ عايَنَتْ أرَقـي،	
	فازْدادَ منهُ الضّحى في العينِ إشراقًا[169]	٦. ورْدٌ تألّقَ، في ضاحي منـــــابتِهِ	

1. Indeed I remembered you yearningly as you as were in *az-Zahrāʾ*, when the horizon was clear and the face of earth was shining,
2. And the breeze had a languor in its evening hours as if it had pity for me, and so languished out of compassion,
3. And the garden smiled, disclosing its silver water, as if you had loosened collars from the upper breasts.
4. Diverting ourselves with eye-catching flowers, the dew running over them till they bent their necks,
5. As if their eyes, beholding my sleeplessness, wept for my condition, and the tears wandered glistening.
6. A rose shone and its sunburnt bed, and noonday glowed more intensely to the sight on account of it.[170]

The image in example 6A shows, at the beginning, the image of absent water that has caused

the phenomenon of ruins, or what was known for Arabs as *al-wuqūf wa al-bukāʾ ʿalā al-ʾaṭlāl*

[167] *Dīwān ʾImruʾ* al-Qays (2004, pp. 110-111).
[168] Translated by Alan Jones (1996, p.55-57).
[169] *Dīwān* Ibn Zaydūn (1994, pp. 194).
[170] Translated by A.J. Arberry (2010, p. 114).

-standing over ruins in the Jāhilī poem; the motif of standing, weeping, exists as an introduction in the body of the poem. Originally, this image was an aqueous image filled with the above-mentioned water, which transfers the absence of water into a dominant element. The poet's self lives with the image of water as an absent material, and is not present in the primary reading of the image, but his imagination turns the missing water, which has caused death and abandonment to the place, into present water that becomes a reason for life, i.e. a material linked to life.

The word ruins comes from the linguistic root *Ṭalal* meaning light rain, and the remains of homes or people in a place.[171] This indicates that the origin of the word has two aqueous aspects: water falling lightly and beautifully, and an absence of water that has caused a place to be deserted and consequently driven someone's beloved woman to go elsewhere, leaving signs of the life that had happened there. Thus, water is mutually present and absent in the subject, even if it appears to only be absent.

This absence of water is linked with the absence of the beloved woman, who resides in the poet's imagination and thus all parts of the image. These parts of the poetic image refer to aspects of life and are expanded by the poet's thoughts, thereby succeeding in transforming an image of dry desolation into an aqueous image until the water's presence reoccurs. This process is created by the poet in collective practice with another observer, and appears in a pivotal image – that of the poet standing and crying for that which was: *qifā nabki*.

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[171] Ibn Manẓūr (1990, vol.11, p. 405).

In the Andalusian example, 6B, we find that the image differs in its shape and motivation; it lacks the main axis of the image in 6A of standing and crying, though it appears in other some aspects. The poet delays presenting the image of crying in 6B, and it emerges in a completely different form. This makes the image lose its stereotypical and pivotal traits. The axial image in 6B is a composite of successive aqueous aspects related to the subject of water's presence and not to the subject of standing; as a matter of fact, crying is produced by a self other than the poet. There is a difference between the two images of lost water, and some similarity in the following sequence of the image components:

b	a
إنّي	قفا / نبكِ
Indeed I	**Lets stop and cry**
ذكرُئكِ / مُشتاقا	ذِكرى حبيب / منزل
I remembered you/yearningly	**Memory of loved /Her place**
الزّهراء	سقط اللوى/الدَّخول/حَومَل
az-Zahrā'	**Twisted sands/ad-Dakhūl/Ḥawmal**
صورة الماء في المكان/العَبَق/الأصيل/الضحى	صورة الماء في المكان/العَبَق/الغداة
The image of water in the Place/fragrant/evening/sunburnt	**The image of water in the Place /fragrant /morning**
بكَتْ	وقوفا بِها
Cried	**Stop front of the place**

Image between Examples 6a and 6b, (No.6)

As has been mentioned above, the phrase "let's stop and cry" in 6A is an archetype, and is followed by other themes and images that show its archetypal nature. First, the imperative "stop" is directed to two addressees, meaning that the poet's self has also stopped. This is shown in the letter *Nūn* at the beginning of the present tense verb in response to the imperative 'cry', which indicates the plural. The collective practice of stopping happened, and the collective crying, which is the primary source of water, was achieved. This image, which I

consider to be a portrait of ruin, signifies one of the more ancient archetypical images – the image of standing and crying in submission to an invisible god, which is represented in the poem in two different forms: the absent beloved and absent water.

It has been noted that in ancient myths man is always described worshipping his god with the word standing: he stands to pray to Him and cries, regretting his sins, to avoid the moment in which he will stand before the visible God on the judgement day to be punished for his sins. This image of a man standing crying in God's temple appeared in a number of early religions. For example, this judgement was pictured by the Pharaohs and Egyptians who worshipped their kings and were depicted standing before them on judgement day. The practice of mummification was in preparation for the day they would be weighed against the feather of Maat (aṭ-Ṭabbāl, 2014, pp. 3-5 and al-Yūsif, Yūsif, 1983).

Additionally, the Jewish people stand crying in groups at the Wailing Wall, known as the Buraq Wall in Islam, asking the God to forgive their sins (Bowker, 2006, pp. 131). In Christianity, a sinner stands to ask forgiveness from God, and may kneel down crying for forgiveness in the church (Ibid., p.164). In Islam, standing during prayers is one of the main conditions for correct prayer, and Muslims can only pray while they are standing, and for as long as they can stand. They are rewarded more if they perform congregational prayer standing in the mosque than if they pray individually. The greatest ritual for Muslims is standing in Arafat during the Ḥajj; one time, one place, where millions of Muslims gather, crying and practising asceticism and full submission to Allah so that He will forgive their sins in this situation (Ibid., p.186 and p.194).

This archetypical image of collective demonstration and crying together came from ancient religions and has remained consistent. It carries an element of submission, specifying the place that is sacred for the self to practise standing and crying.

However, which sin does the poet ask to be forgiven for in this poem, especially when we know that the self in the poem does not believe in resurrection according to our current religious system? Why does he stand? Why does he cry at the beginning of a text that describes a deserted place where his beloved is remembered and water is evoked? The answer might be that if we return to the highest value that poetry occupied in the Jāhilī era, we find that it had gained an aspect of holiness and was a kind of communication with a higher power for the different civilizations of the time. To Arabs, it was related to ʿAbqar[172] and the devil. To the Greeks, it was related to the god of poetry Apollo; for them the poet is half god (Waterfield, 2011, p.54 onwards). However, to Arabs the poet is inspired by an invisible power. And this belief made poetry a kind of supernatural citation of human power; similarly, it is what made the Greek poet go to his temple before reciting his poetry.

Thus, crying while standing in a sacred place is the ritual that the poet practised while standing in front of the hands of the invisible power; it is the amulet of the poet, the prayer that the self performs while standing in the hands of what it cannot see. As al-Baṭal (1983, p.39 onwards) emphasise, this action inspires the poet to create elegant, grand poetry.

The place of the poem must be uninhabited, ruined, and therefore free to be suitable for that invisible power. Such places belonged to the devil in the Jāhiliyyah. Devils and demons inhabited the deserts and empty places according to the Arabs (ʿAjīnah, 2005, p.399). Bachelard, however, demonstrated that demons inhabited stagnant water, which was also the home of ghosts (1983, p. 63). Therefore, the self who is the poet stands saying his prayers, and weeping, in order to pull the gift of poetry from the invisible power and to make the place alive through the oblation he offers: the oblation of water, of life, through tears and his submission to the hands of this power.

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[172] Arabs believed that a place was inspired by metaphysical forces and especially devils, which had their own sacred place to gather in ʿAbqar valley (al- Baṭal, 1983, p. 41).

At the same time the poet remembers the missing beloved. The beloved who, though invisible physically, appears in another image more sacred than in humanl shape, and thus can be related to the goddess Ishtar, or ʿAmrah as the Arabs called her (ʾAbd al-Wahhāb, Luṭfī, n.d, pp. 263 onwards). She is the goddess of love who judges through deprivation, insanity and murder, and who punishes all those who desert her or refuse her love by taking their fresh water springs and life away. According to early myths, this is what she did to Tammuz, reducing the land into famine after jailing him under the ground to punish Gilgamesh for refusing her (al-Mājedī, 1998, pp. 198-242). This harshness drove people to tears until she released him, pulling him out of the ground again; thus crying became an offering for resurrection and a way to ask for forgiveness for a sin that was not committed by the punished.

This female goddess represents fertility and enjoyment at the same time; she can also turn a place into sacred ruins. Their sacredness is regained through the poet standing in meditation. The poet therefore gains two powers: the power of the missing beloved to whom the poetry is devoted and the power of the fertile absent female. Eventually water becomes the element through which life achieves these two powers: the water of tears generates a poetic godly satisfaction and the water that fertilises the land, and the missing female through its satisfaction brings life to the earthly place of contemplation. Further, the image of water following ritual performance carries the shape of holiness, which will appear again in other themes using the image of standing and crying or related imagery.

In contrast, 6B opens in a completely different way; in these verses the image of crying is delayed until the end of the poem where it becomes a manifestation outside of ritual. It is it not combined with standing. It is not even from the human self but rather appears as a part of nature: the dew on a rose. The image of crying here becomes part of an aesthetic related to a feminine organism, which is the rose. The aqueous evocation of the rose's weakness – the dew – becomes a manifestation of the occurrence of life, and comes after the poet elaborates at

length on the self, which is occupied with water and life more than anything else. Water is present here and the missing is the beloved woman, but not as she is associated with water.

From the beginning of the image, the self of the poet stands out clearly and uniquely in the speaker's voice in the word *ʾInnī* preceded by the confirmation particle *ʾInna*; there is no standing, no group talk, no crying. However, this does not mean that the archetype of ruins has been abandoned in the poet's consciousness; it has simply lost its position, and is no longer the axial pole of the image. The image of water has replaced it, as we will see later. We see this change in the point of *min dhikrā ḥabībin wa manzili* and its opposite *dhakartuki mushtāqā*.

When we look closely at the structure of the two sentences: *qifā nabki min dhikrā ḥabībin wa manzili* and *ʾinnī dhakrtuki fī az-Zahrāʾ mushtaqa* it appears that the first sentence starts with a verb, which carries the meaning of moving and change; the second sentence, however, starts with a letter *ʾInna*, which carries the meaning of stability. The mobility in the first sentence matches the status of a ritual ceremony practised at a specific time in the past, and the memory of this is limited to achieving the goals from this ceremony. The stability in the image of the second sentence signifies a kind of report on the condition of the self: it is a permanent description of it, and the description of a remembrance of a specific moment that happened in the mentioned place *az-Zahrāʾ*.

However, mobility appears in two places here: in the adverbial *mushtaqa* and in the following adverb sentence in the verse. The adverbial *mushtaqa* -missing signifies that the longing is casual and not permanent as the adverb is a description of 'a casual state for the one to whom it happened'[173] rather than a permanent quality of the poet's self.

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[173] *Ḥāl* is the term that describes the situation of the subject or object in a sentence; you can ask about it using 'how?' For more information see Ḥasan, ʿAbbās (1973, vol.2, p. 363).

Furthermore, the sentence starting with *wāw al-Ḥāl* gives the meaning of being temporary, signifying that the memory happened in the place of *az-Zahrāʾ*, especially to the one beloved woman addressed in the sentence that started with a letter, and is placed by the described adverb as happening in *al-ʾufqu ṭalqun wa wajhu al-ʾarḍi qad rāqā*.

This means that it is a casual action that happened from *Ṣāḥib al-Ḥāl* -the adverb's maker in the absence of reason, so if there is no horizontal versatility, nor purity in the land, there will be no memory and no longing. The purity mentioned here is the purity of the water of the land because the word *rāq* is a verb that describes water, not land, here meaning the water of the land. This is later confirmed when the poet mentions the description of the river at verse three.

Therefore, in example 6B, the stability of the sentence starting with a noun, remembrance and missing, is timed and conditioned by the adverb, and after the *wāw* it is stable in the condition of the whole aqueous and spring-like life represented by the image. If these features were missing, the past would be separated from the self: there would be no memory, no love, no longing. However, in 6A what happens in the speaker's memory of place is free and without conditions, and the word *ḥabīb* -lover comes out as a masculine indefinite noun, freely existent and present. Thus, the axis in the image turns from standing and crying in 6A to the conditional status for the love to happen, which is water and the features of life in 6B. The presence of water is therefore a condition of the memory of what has happened in 6B, while in 6A the absence of water evokes a memory and causes the poet to stand and cry.

Water appears between the two images in verse six; *ʿaraṣāt* and *qīʿān*, and both are places of water: *ʿaraṣāt* is the hall of the house[174], and *qīʿān* are low areas where water gathers.[175] But what remains from them is *baʿar al-ʾarām* - the excreta of deer.[176]

This *baʿar* is described as black pepper, not because it is black and round like peppercorns, but because of its effect on the eyes, since like black pepper it can get in one's eyes and cause crying. Also, the excreta of deer has the smell of musk. The deer is the animal that the Arab associates with the beloved, for reasons that will be explained later[177], and its remains are perfumed: it is the source of musk[178]. This is a deeply compounded image.

The tears coming from the poet's self occur because of a memory that is caused by the remains of perfume found in the places of water. They are burning tears, and this is represented by *ḥabbu fulfuli* - black pepper, and then *nāqifu ḥanẓali*. Smelling black pepper makes the eyes burn and water, as does bursting colocynth. The images describe crying coupled with burning and copious tears in the places where water gathers. The poet's self irrigates every deserted place with its hot tears. All this water is the result of strong emotions.

In contrast, the poet that appears in 6B smells the breeze at the sunset, making the morbidity of missing the beloved in the breeze and not in the poet's self. The compassion comes from a self outside the poet, which is the breeze.

This presents the poet as busy drawing water and crying with the present water 'the smiling silver water' and other features of a spring, like gardens and flowers. However, the poet in relating these features 'morbidity, compassion, crying' makes nature share his

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[174] Ibn Manẓūr (1990, vol.7, p. 52).
[175] Ibid. (vol.8, p. 304).
[176] Ibid. (vol.4, p. 71).
[177] See example 11 in this Chapter.
[178] Wizārat al-ʾAwqāf wa ash-Shuʾūn al-ʾIslāmiyyah. (1997, Vol.37, p.288)

sadness and longing, assigning to them all the actions that would be expected to come from him, the self.

This shows two things: first, the poet's self is unified with the aqueous aesthetical universe surrounding him, so that self sees itself represented in its features. Second, the poet was busy with the memory of these features. The place *az-Zahrāʾ*, which is full of life, is the axis of the image, not the missing beloved woman, and the elements of the place delayed crying, as we saw, until the end of the image, suggesting that the tears come from the place rather than from the poet's self. The image in 6B concludes by repeating the image of standing, and by showing being close to death from crying where the partners ask the poet to be patient in verse four.

Here we can conclude that the missing water in 6A was present in the poet's self more than in 6B. In 6A the poet searched for its presence, and when he misses it, he tried to obtain it by crying and discovered the hidden features of the water in the place; he understands that missing water is a hidden punishment, which leads to death. Thus, there was no way to perform the standing and crying ritual or the representation of the archetype of standing and crying, as we saw previously, asking for the resurrection of water and then the resurrection of life in the place.

In 6B, although water is present in the image, the self ascribed all of his surroundings to features of life, which were caused by water. The poet was busy searching for himself in the features of water and the gardens for the water itself. The archetype of the figure standing crying was displaced here; the poet abandoned the image of standing and crying for resurrection, which is a feature of Islamic consciousness: standing is a religious act and rite that Muslims perform for Allah.

Looking at the image in another deeper way, the strong presence of water as a material occupied the poet in his search for himself in the features of water, an act referring to the case of Narcissus when he looked at himself in the water, therefore not noticing the purity of the water itself. Water when it is plentiful can become an affliction that leads to narcissism and the search for the features of the self in everything. This search can turn the aqueous features of the universe into subjective features, so that dew becomes pure tears for the self's sadness; the silver water smiles at the poet, and the fine breeze pities him and becomes sick for him. All of nature falls under the sway of a projection of the ego of the poet. While in 6A the poet is surrounded in a place, he still does not see his image inside but rather searches for the image of the absent – the lack of water.

This is what makes us say that the poet, when missing water, also hides himself. In the presence of the ritual of crying, he finds his self, which then unifies with everything; the water is animated and becomes Narcissus. This is what makes the act of standing crying in 6A seem like the poet's self in search of itself in its search for the missing water, and in 6B unifies the poet's self with the water that is present. The dispensing of the image of the self standing crying that is found in Andalusian poetry, and in Abbasid poetry before it, when water was plentiful, leads us to conclude that the archetype of water in relation to the act of standing and crying is displaced by another archetype, which is that of the image of Narcissus and the immersion of the self in the self that Narcissus represents.

This Narcissus image, which the self lives in its perception of beauty of the self as beauty of the universe, will be clearly presented in the discussion of pure and running water (see p. 196 of this chapter).

Example 7

Al-Muraqqash al-ʾakbar[179] says: ١.أمِن آل أَسماء الطلولُ الدّوارسُ يُخطّطُ فيها الطير قفرٌ بَســـــابِسُ ٢.ومنزِلِ ضنكٍ لا أريدُ مبـــيتَهُ كأني به من شدّة الروع آنـــــسُ ٣.لتبصر عيني إن رأتني مـكانَها وفي النفس إن خلا الطريق الكوادسُ ٤.ودويّةٍ غبراء قد طال عهـدُها تَمالكَ فيها الوردُ والمرؤُ طامـــــسُ ٥.وتسمعُ تزقاءً من البوم حولنا كما ضربَت بعد الهـــــدوء النواقسُ ٦.فيصبحُ ملقى رحلها حيث عرّست من الأرضِ قد دبّت عليه الرّوامـسُ ٧.وتصبحُ كالدّوداةِ نيطَ زمامُهـا إلى شُعَبٍ فيها الجــــواري العوانـسُ[180] 1. Did the barely visible traces of a campsite (once) belong to *ʾAsmāʾ*'s family? (Now) birds trace their marks on them – there is no human there; they are wildernesses. 2. How often do I remember a cramped spot where I had no wish to spend the night – I seem to recall that I made my acquaintance with it through the stress of fear – 3. So that my eyes may see the place where she was, and though the way was clear my heart was full of foreboding of evil. 4. Many a dusty desert, that has long been a wilderness, across which the thirsty camels hasten, with the stones hot (under their feet) – 5. You could hear hooting from owls (all) around us, (sounds that were) like the beating of clappers at the end of the quiet watching of the night. 6. In the morning the place where her saddle had been put down, at the place where she had rested for the latter part of the night – the crawling things of the night had crawled all over it. 7. In the morning she (sways) like a swing whose ropes have been attached to branches (and) on which young girls are (swinging).[181]	7A Jāhilī
Ibn Shuhayd[182] says: ١.ما في الطُلولِ مِن الأحِبّة مخبِرُ فمَنْ الذي عن حالها نستخبِرُ ٢.لا تسألَنّ سوى الفراق فإنّهُ ينبيكَ عنهم آنجدوا أم أغـوروا ٣.جار الزمان عليهم فتفرّقـوا في كل ناحيــــــة وبادَ الأكثرُ ٤.فلمثلِ قُرطبةٍ يقلُّ بكاء مَن يبكي بعينٍ دمـــــــعها متفجّرُ ٥.دارٌ أقالَ الله عثرة أهلـــها فتبربروا وتغرّبوا وتَمصّـــــروا ٦.في كل ناحية فريق مـــنهم متفطّرٍ لفراقهـا متـــــــحيّر	7B Andalusian

[179] His name is ʿAmr ibn Saʿd, died 550 (al-Marzubānī, 2005, p. 20).
[180] Al-Mufaḍḍal (1964, pp. 224-225).
[181] Translated by Alan Jones (1996, p. 105-109).
[182] Ibn Shuhayd ʾAḥmad bin ʿAbd al-Malik, born in 992 and died in 1035, was a minister, poet and writer from Cordoba (az- Ziriklī, 1998, vol. 1, p. 163).

٧.عهدي بَها والشَّملُ فيها جامعٌ مِن أهلها والعيشُ فيها أخضــــرُ

٨.ورياحُ زهرهَا تلوحُ عليهــمُ   بروائحٍ يفترُّ منها العـــــــــنبرُ[183]

1. There is no one in the abandoned encampment to inform us of the beloved ones, so from whom will we seek information about their condition?
2. Ask none but separation for it is what removes you from them whether they go to the lowlands or to the highlands.
3. Time has done them injury so that they have dispersed in all directions while the majority of them have perished.
4. For the weeping of one who weeps with an eye the tears of which flow endlessly is not enough (to lament the loss of) such as Cordoba.
5. (It is) a city such that (we pray) that God may forgive its inhabitants' lapse, for they became Berberized, mingled with Moroccans, and adopted the creed of the Egyptians.
6. In every direction a group of them is scattered, perplexed by separation.
7. I was well acquainted with it when its state of affairs unified its people and life in it was green.
8. And the prevalence of its splendour shone over them (like the breath of a flower) (exuding) fragrance from which ambergris escapes.[184]

The image of absent water that appears here is described with the name *aṭ-Ṭulūl*; if we look at verse one in 7A in the above table, we find that *aṭ-Ṭulūl* is the image with which the poet begins his standing, but this time he is not explicitly standing and crying as it is obscured by his surprised recognition of the place. This is clear through his mentioning the ruins of the abandoned encampment in the plural form *aṭ-Ṭulūl* rather than the singular. The poet's self is surprised into meditating on the place, hanging on to all of its details and thereby emphasising that the ruins are the aspect of the missing water, which he referred to in an earlier example. But there are many remains, meaning that the absence of the water caused considerable destruction.

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[183] *Dīwān* Ibn Shuhayd (n.d. p. 109).
[184] Translated by James T. Monroe (1974, p. 160).

In verse one, the family of the beloved who has left *ʾAsmāʾ* is identified by *al-ʾAsmāʾ*. The name *ʾAsmāʾ* signifies linguistically a large number of people's names – a list that is endless; we can assume that the poet standing here is doing so not only for one beloved person but for a large number of absent people, just as he said several *aṭ-Ṭulūl* and not one *Ṭalal*.

Perhaps being occupied with understanding all of the effects of death caused by the missing water is what led the poet away from calling for the practice of crying then evoking water to bring life in his imagination. Thus, the value of the abandoned place is the motivation for the self's imagination.

The surprise that the submitting poet received has silenced him about everything, and has led him to enter into a state of quietude, which has made him listen and wait for details about the separation. He keeps considering the details of death, which are drawn surprisingly in verses four to seven.

The scene in the image here has two parts: firstly, in verse four *tahālak* -the deterioration of the source of water, and the malformation of the quartz stone by sands, which is shining white stone, used for burning on a fire.[185] Secondly, in verse five the word *tazqāʾ* - the sound of an owl, which clicks in the place; the owl resembles the poet with the bell that is struck in Christian churches to announce the time of prayer or danger, and ends the silent scene with an auditory announcement after the complete silence of death and destruction. This announcement through the bell reminds us that standing must be interspersed with prayer to return life to a place.

The life that does appear is that of an owl: a bird about which Arabs are superstitious (ʿAjīnah, 2005, p. 331). They consider it a harbinger of sorcery and witchcraft, and this links it to the bells' clappers that are mentioned in the same line, which I read as a call or warning of

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[185] Ibn Manẓūr (1990, vol.15, p. 275).

danger more than a safe prayer. Therefore, through this sound the poet's surprise starts to disintegrate slightly; the sound leads him to view a lively feature in the pessimist's warning, the owl.Thus, the poet does not start to cry. He sees in its movement the image of swinging misery and death, embodied in the image of *ad-dawdāh* -a swing which has had its rope cut and nobody uses anymore. The poem is set in a place that was full of females; however, they are females without offspring and without fertility, and therefore disrupters of life's mission – they are -maidens.

A maiden is a woman who remains unmarried for a long time[186] and thus loses her role of representing living in imagery. She has also lost her sacred mission, which is identified with the returning of spring, water and life to the abandoned site; she has become a jinx and a fatality. Hence, there is no prayer that the poet can perform that would draw her close to him, nor will the water he generates in his tears satisfy Ishtar's model in her. Thus the image of crying is totally disrupted: the core of success that is represented by the image of the fertile lively female is also disrupted.

In contrast, we find in example 7B another site that is *aṭ-ṭulūl* also empty of beloved people; we can give no answers to the poet when he asks about them. However, these ruins are also empty for the poet, meaning that the ruins in 7B completely miss the former city's status: they do not sit before the poet but exist in his memory and dreams. When he asks about the abandoned encampment, he must answer that there is no one to tell. Here, he imagines another surprising state – the surprise of separation but not the surprise of seeing death.

The poet means to describe what it means to leave a place, not the place itself after it has been abandoned. The poet is occupied with surprise, which directs him to the event of

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[186] Ibid. (vol.6, p. 149).

leaving and dispersion, which is different than the poet's intent in 7B, in which they are occupied with the effects of separation and abandonment.

The images produced by the poet in 7B are as if he is in a state of hallucination, lamenting the dispersion of the people he loved away from their place, in this case Cordoba. He sorrows over how all of these people have been separated, and the situation is such that it makes crying insufficient, even crying as abundant as that described in verse four 'endless crying'. Therefore, the presence of water in 7B, through crying or remembering the lush life that existed before, does not take on any lively features or take the bereaved self out of sorrow. The sorrowing poet is too occupied with his loss of the people he loved and the place where they lived.

Loss dominates the two selves in the above examples: 7A describes the effect on the poet of the moment when the beloved was lost and her connection to the abandoned site; 7B describes the effects of seeing the place after a loss, which the poet had been unaware of, has happened. The image of standing crying has vanished, and is no longer an archetype in these two examples. The strength of another image has separated the poet's self away from aqueous material, instead preoccupying him with the image of the place as it existed at the moment of loss in 7A and the absence of the remembered place in 7B.

Thus, in spite of openly mentioning *aṭ-ṭulūl* in the two examples (7A and 7B), there is no archetype of standing and crying over ruins yet there is material imagery in the two previous examples.

Example 8

	8A
Labīd bin ʾAbī Rabīʿah[187] says:	Jāhilī

<div dir="rtl">

1.عفت الديارُ محلّها فمقامها   بمِنئً تأبّدَ غَــولُها فرجـــامها

2.دَمِنٌ تجرّمَ بعدَ عهد أنيسها   حججٌ خلونَ حلالها وحرامها

3.رُزِقَتْ مرابيعَ النجوم وَصَابَها   وَدْقُ الرواعد جَودُها فهِمـامُها

4.والعينُ ساكنة على أطلائها   عُوذا تأجّل بالفضاء بِهامـــها

5.وجلا السيول عن الطلول كأنّها   زبر تجـد متونها أقلامــــــها

6.فوقفت أسألها وكيف سؤالنا   صما خوالد ما يبين كلامــــها[188]

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1. There is almost no trace of those abodes, either halting-places or longer encampments, at *Minā*, and *Ghawl* and *Rijām* have become desolate,
2. – Blackened traces. Years have elapsed since someone who knew them well was there; their ordinary seasons and their sacred seasons have elapsed.
3. They have received the sustenance of rains that come with the stars of spring. The steady rain of (followed by an accusative).
4. And the wide-eyed (Oryx) are resting beside their young, to which they have recently given birth, while their earlier offspring wander in groups on ground.
5. The torrent has exposed to view the traces of deserted homes, (making them appear) like pieces of writing whose texts have been revived by their pens,
6. I stood asking them questions. But how can we question the hard rocks that stand forever, but are dumb, with no clear speech?[189]

	8B
	Andalusian

Ibn ʿAbdi Rabbih says:

<div dir="rtl">

1.ديارٌ عفَت تبكي السَّحاب طلولها   وما طللٌ تبكي عليه السَّـــحائبُ

2.وتندبها الأرواحُ حتى حسبتها   صدى حفرةٍ قامت عليها النوادبُ[190]

</div>

1. These are dwellings which have been obliterated, over whose traces clouds weep; while there is no (other) trace upon which the clouds weep.
2. And the winds bewail them, so that I supposed them to be the echoing voices of a grave around which wailing women were standing.[191]

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[187] He was an active warrior and a poet who died in 661 (az- Ziriklī, 1998, vol.2, p. 240).
[188] *Dīwān* Labīd (2004, p.107).
[189] Translated by Alan Jones (1996, p.166-169).
[190] *Dīwān* Ibn ʿAbdi Rabbih (1979, p. 22).
[191] Translated by Dustin Carrell Cowell (1976, p. 174).

In these examples, forms of the missing water appear under the shadow of the aqueous archetype of crying over that which belongs to the ruins in 8A. In 8B, the poet's thoughts appear to hover between the archetype of the missing water embedded in the object of the ruins and an image that replaces it, which is the image of burying and lamenting the dead.

The verses of 8A begin with ʿafat ad-diyār and those of 8B begin with diyārun ʿafat; the two examples share a close image between the two words ʿafat and diyār. The first of them, the word ʿafat, means removed and erased.[192] This means that the remains of the former homes were erased. The word diyār is the plural of dār which signifies the place that links the hall with the building; it also means moving in a circular shape, the successive movements from a starting point to an ending point and then returning back to the starting point again.[193] It is given in its plural form to indicate the abundance and width of the place.

Accordingly, we are in front of two different constructions of the same image: in 8A it comes in a sentence beginning with a verb in the past tense ʿafat with the subject ad-diyār, an identified noun, which includes the meaning that ad- diyār erased themselves in their circular movement, which also means that the elimination of the homes was subjective. It can be returned to again and appear according to the feature of recycling in it – this is one way of looking at this. Another way is that the sentence that starts with a verb indicates mobility and instability (al-Jurjānī, 2004, p.174) and emphasises the meaning of expected change because of the homes that have disappeared; this seems especially true in the second part of the verse that specifies the place as Minā, which visually gives the poet this information.

In example 8B, the image appears in the nominal sentence as a fragment with the implied phrase 'here are' and the word diyār indefinite; the verb and subject in ʿafat is an adjective phrase for the word diyār, so the meaning becomes this is diyār maʿfiyya. The

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[192] Ibn Manẓūr (1990, vol.15, p. 76).
[193] Ibid. (vol. 4, p. 298).

nominal sentence suggests stability, and the adjective also refers to the same meaning; these convey to the listener that the disappearing homes here is a stable condition that cannot be changed or should not be expected to become subject to turning around, including rebirth or resurrection.

The implied perspective of the poet while standing crying in example 8A recalls the features of life that were achieved in the past described in the successive verses. They include a description of how long these homes were at this site, receiving the benefits of seasonal plants and also new-born animals. All of this strongly indicates the resurrection experienced in verses three and four. This new strength appears to be followed by the poet's description of the power of rain *as-suyūl* -torrents that cleared all traces of the place of ruins in verse five – and the inundation that took all the features of aqueous loss away, referring to water and life returned. This is why the word *ad-diyār* is more suitable for this image.

By emphasising his standing before the ruins and the hope of rebirth, the poet questions the site where the abandoned homes stood to be sure of the quality of life, which reveals the depth of the aqueous image in his consciousness as he waits for a human answer from the place as he remembered it in the past. He also describes it with *aṣ-Ṣummu al-khawālid* meaning that the place cannot hear and the words it might speak are not understood, even though it exists. Here the image ends with hard rocks, which stand forever but are dumb, lacking clear speech.

In example 8B, we find the practice of standing crying in the description *hādhihi diyārun*. The loss and obliteration are factual. In verse two, the poet shifts the crying archetype in the sentence *tabkī aṣ-ṣaḥāʾibu ṭulūlahā*, where crying becomes universal, to an act practised by the elements, in the participation of the clouds over the ruins. The clouds, which are the source of life again, cry over the traces of dwellings that have disappeared from the site. Here, the deeply rooted image of standing crying is re-assigned and lifted to the source of water, the

clouds. The poet does not use it as a support for himself; there is a sort of hesitation on the part of the poet, between submitting to the image of standing and crying in order to rebirth the ruined site or submitting to the image of being unified with the universe through crying.

The poet sees the clouds as a feature of the universe that shares the desire for the return of the missing with him. However, he withdraws from this image based on the original archetypical 'standing crying' in order to deny its occurrence *wa mā ṭalalun*; further, he denies describing the homes by the word ruin, and denies crying by using the word crying *as-saḥāb* with a word for the kind of clouds that do not carry rain rather than the *ghaym* -black clouds that always carry rain. The use of clouds that do not always carry rain transforms the image of standing crying to another completely different signification, which appears in verse two.

Verse two in B8 seems to describe a state of death, and the wailing described is free from any aspect of life. The scene of wailing souls appears likened to *Ṣadā* -an echo. This word has many meanings, such as thirst, or the hollow sound of noise in an empty place; it can also be used to describe the sound of an owl.[194] *Ṣadā* is therefore connected to death, an absence of water and the bad luck of the owl, which Arabs see as a sign of death. Death is most clearly mentioned in the image of the grave around which stand the wailing women, crying for the dead.

Here the poet goes from the image of standing crying, which signifies a rite of rebirth and the resurrection of a ruined site through water to the image of a funeral, which signifies the end of all possibilities of resurrection. The significance of the ruins is transferred from the surface of the ground to inside the ground to the grave. Further, this appearance of death has the quality of thirst, represented by an echo, which occurs because it is not achieved through the crying coming from the grave. The implication is that the act of standing and crying to

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[194] Ibn Manẓūr (1990, vol.14, p. 454).

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achieve resurrection did not succeed. This image of the grave is accompanied by the sound of wailing and sadness. The women who wail are described with a plural noun *an-nawādib* – these are the women who cry over the dead, recollecting the dead person's good qualities and bemoaning his loss.[195] This adds to the portrait of loss that continues throughout example 8B.

Therefore, the poet did not keep the archetypal image of standing and crying but displaced it with another image of crying that does not suggest the generation of life but instead transfers the idea of a ruined possibility of resurrection to the image of burying and certain death. The image of absent water has turned to an image of death, because the crying in the first verse did not happen while the poet stood in front of the place and therefore produced no return of life. Rather, the archetypical image of standing and crying was replaced in the second verse with a funereal image. The ruined place or home is lost in the depths of the ground, where there is no water and no life.

Example 9

ʿUbayd ibn al-ʾAbraṣ says: ١. لِمَن الديارُ ببرقة الروحــانِ درسَت وغيّرها صــــروفُ زمانِ ٢. فوقفتُ فيها ناقتي لســـؤالها فصرفْتُ والعينان تبتــــــــدرانِ ٣. سَجَمًا كأنّ شنانة رجــــبيةً سبقت إليّ بمائها العــــــينانِ ٤. فخلدت بعدهم ولست بخالد فالدهر ذو غير وذو ألـــــوان ٥. لله يعلم ما جهلتُ بعقبهم وتذكري ما فـــات أيّ أوان[196] 1. Where are the abodes on the gravelly tract of *Rawḥān*? Their traces have almost vanished – changed by the passing of time. 2. I stopped my camel there so that I might question them. Then I turned (the beast) away, and tears flowed from my eyes. 3. Pouring as if my eyes had surprised me with their tears (like copious rain from) a wintery shower. 4. I have remained after they have gone, though I shall not remain forever – for Fortune is full of changes and multifarious.		9A Jāhilī

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[195] Ibid. (vol.1, p. 754).
[196] *Dīwān* ʿUbayd ibn al-ʾAbraṣ (1994, pp. 120-121).

5. God knows what I do not know about their fate. My memories are of what has gone from me at whatever time (it went).[197]		
Ibn ʿAbdi Rabbih says: ١. ألا إنّما الدنيا غضـــــــــارة أيكة إذا اخضرّ منها جانبٌ جفّ جانبُ ٢. هيَ الدار ما الآمال إلا فجـــائع عليها وما اللذات إلا مـــــصائبُ ٣. فكم سخنت بالأمس عينٌ قـــريرة وقرّت عيونٌ دمعها اليوم ســـاكبُ ٤. فلا تكتحل عيناكَ فيها بـــــعبرة على ذاهب منها فإنك ذاهــــبُ[198] 1. Indeed, the world is but the fresh green life of wood whenever one side of it becomes verdant, the other side dries up. 2. It is the house in which there are no hopes other than misfortunes and no pleasures other than catastrophes. 3. How hot with grief became an eye, yesterday refreshed; and how refreshed eyes today became, their tears having been pouring forth! 4. In this world let not your eyes be anointed with tears for one departing it; for you will be departing.[199]	9b Andalusian

In this example, we find ourselves in front of two different images of missing water; the first image in 9A is of eyes crying over the ruins of the encampment, and the poet likening his tears to abundant rain. In 9B we find an image that refuses and rejects crying over a loss greater than that of a home: *fa lā taktaḥil ʿaynāka fīhā biʿabratin*.

The difference here is that example 9A gives an image for the water of crying over the ruin that is limited by place *Barqah ʾar-Rawhān*: the poet's tears are directed to specific homes where the ritual practice of crying in front of ruins in order to revive them is done. But in example 9B, the image for crying is rejected by the poet because it is connected to another meaning of home, which is *ʾad-dunyā* -the world. This absolute meaning for *ʾad-dunyā* is broader, and includes all of human life; the world is described by the poet to indicate the changing conditions and circulations that characterise it.

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[197] Translated by Alan Jones (1992, vol.1, p. 60-65).
[198] *Dīwān* Ibn ʿAbdi Rabbih (1979, p. 21-22).
[199] Translated by Dustin Carrell Cowell (1976, p. 174).

The poet in 9A continues the practice of sacred crying at an abandoned site, and likens his tears to the rain that falls in the month of Rajab, which is one of the sacred months that holds a significant position among Arabs as a time when battles are forbidden (Ibn Kathīr, 1989, vol.2, pp.335-336). It is, therefore, a time of life, and the poem symbolizes the role of tears falling from the eyes as they look over the site of abandoned homes, willing their revival.

In example 9B, the poet completely dispenses with crying over a specific place, or object, from hanging on to a place, ʾad-dār, which existed in the world of time. The poet's self turns away from its engagement with the place and crying over it in the hope of having a temporary life, and becomes a self that is free from any place and rejects crying because it sees immortal life in the afterlife. This meaning can be observed in the Holy Qurʾān in its many references to what Allah says:

﴿وَمَا هَٰذِهِ ٱلْحَيَوٰةُ ٱلدُّنْيَآ إِلَّا لَهْوٌ وَلَعِبٌ وَإِنَّ ٱلدَّارَ ٱلْأَخِرَةَ لَهِىَ ٱلْحَيَوَانُ لَوْ كَانُوا۟ يَعْلَمُونَ﴾

"For, [if they did, they would know that] the life of this world is nothing but a passing delight and a play –where- as, behold, the life in the hereafter is indeed the only [true] life: if they but knew this!" 29:64.

This vision strongly shows the effect of Islam on the consciousness of the poet's self with ideas of death and life, and the realisation that it brings that there is no use in crying; this includes implementing a rejection of the archetype of standing crying over ruins. Where the desire to revive, which is included in this rite, became lost was with the Islamic religious belief around the temporal world and the mortality achieved in the afterlife in heaven for believers.

This Islamic meaning clearly appears in the poet's self-realization of changing life conditions in the image in the second verse. This line offers the image of eyes crying sadly, have stayed calm with the calmness of eyes that had been crying before.

As a result, we can say that pouring tears in example 9A, activating the image of crying over the traces of abandoned homes, is the axial archetype for the crying rite in which the self

evokes the absent water that led the former inhabitants to leave. Contrary to this, the shunning of crying in 9B is the displacing image of the archetype, and is due to a change in the poet's awareness of different concepts of death and life. He is not so much engaged with the lively place ʾad-dunyā but looking at it as temporary and evanescent; this is why he calls all places 'home' without specification.

In the previous examples, it becomes increasingly clear that standing over the ruins of an abandoned site and practising the ritual of crying in order to ask for the revival of the place and its resurrection was an archetype in Jāhilī poetry. The holiness of the religious rite is involved with the old myth of a reviving place and standing in the face of death through crying. This image evokes the missing water that caused the death of the settlement to occur, as we saw in the previous examples.

However, in the Andalusian poem, crying over ruins has lost its mythical holiness and is no longer an archetype; rather, it has been completely changed into a repulsive image. In line with Islamic beliefs, the Andalusian poet no longer stood over ruins as this suggested worshipping and following the ancient Arab gods rather than the true god of the Muslims.

Moreover, the Arabian poet's dazzling portrayal of nature, rich in water, made images of missing water impossible, even if it implied the image of lost loved ones. Poets were sometimes found laughing at this image, not only in Andalusian poetry but also among Abbasid poets.[200] In this poem, the Andalusian says:

١. لا تبكِ ليلى ولا ميــــة	ولا تندبَنْ راكبًا نيّهْ
٢. ودعْ قولَ باكٍ على أرسِمٍ	فليسَ الرّسومُ بمبكيّةْ[201]

1. Do not cry over Laylā or Mayya, and do not bewail the departure of one who has ridden off!

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[200] ʾAbū Nuwās (n.d, p. 366) says:

قُل لمن يبكي على رَسمٍ دَرَس   واقفا ما ضرّ لوكانَ جَلَسْ

[201] *Dīwān* Ibn ʿAbdi Rabbih (1979, p. 178)

2. Bid farewell to the words of him who weeps over traces, for the traces are not a place for weeping.[202]

Crying in Andalusian poetry was generally over loss, such as losing cities, a beloved woman or a Caliph. As Ibn al-Labbānah [203] said:

١.   تبكي السّماء بمزن رائح وغـاد   على البهاليل من أبناء عبَّــادِ

٢.   على الجبال التي هُدّت قواعدها   وكانت الأرضُ منهم ذات أوتـادِ[204]

1. The heavens weep with their morning and evening rain clouds over those excellent lords, the Banū ʿAbbād,
2. Over those (lofty) mountains whose very foundations have been demolished, though the earth was endowed with wedges thanks to them alone.[205]

Even when referring to the case of losing one's beloved, the poet is engaged with an image of water that is full of life, as we saw on p.223. This is what reveals the narcissism of the Andalusian self, indulging in unity with the universe and making crying the universe's action rather than the self's, followed by the rejection of direct crying.

It can be concluded that the archetype of absent water, which was represented by the abandoned ruins of a former settlement and the poet's crying over those ruins in the Jāhilī poetry is displaced in Andalusian poetry with the materialistic image of water in the case of losing some object with the presence of water. This shift in perspective is due to religious and natural elements.

5.1.3 Water and the Feminine

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[202] Translated by Dustin Carrell Cowell (1976, p. 316).
[203] ʾAbu Bakr Muḥammed, died 1113. (az- Ziriklī, 1998, vol.6, p. 322).
[204] *Dīwān* Ibn al-Labbānah (2008, p. 56)
[205] Translated by James T. Monroe (1974, p.214).

Bachelard considered woman's existence in the image of water as central to the image, especially when we know that the word water is feminine[206] in French, which means that the aqueous image is in somehow a feminine image (Bachelard, 1983, p. 5).

The word water in Arabic is masculine – this makes a difference to how this study looks at woman/water symbolism and what Bachelard presented. Bachelard sees the existence of women in an aqueous image as normal because the element of water is feminine and the origin of creation. In Arabic, however, the word water is masculine, though water is still the origin of creation (ʿAjīnah, 2005, p.152). The reason why women are a necessary component of aqueous images in Arabic writing is not that the word is feminine but rather because the image of women is associated with water, which will be clarified in the following examples.

If the word water is masculine in Arabic, the Arabic word *ʾimraʾah* 'woman' carries aqueous qualities even as an individual word. The word for woman comes from the root *maraʾa* and among its meanings is 'to generate' and 'a large quantity of milk', which indicates goodness.[207]

The image of a woman in water has different connotations for Bachelard: it is associated with clear water, exists in the image of the white swan, and is the symbol of the pure beautiful virgin bathing (1983, p. 33-34). Even in heavy stagnant water the association of a woman exists in the image of the beloved woman that water carries after her death to the far away world of the afterlife (Ibid., 1983, p.76). Bachelard made a detailed study in which he called water motherhood and feminine, and he talked about the milky water that turns running water into the food that sustains life (Ibid., 1983, p. 115)

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[206] *Collins Essential French Dictionary and Grammar* (2006, p.600).
[207] Ibn Manẓūr (1990, vol.1, p. 154).

This study believes that applying the image of women throughout the many different shapes of water in the imagination can be distracting. Instead, the present researcher has collected these images of women and water in their different symbolic forms, whatever the shape and type, and analysed them in detail, presenting a complete set of images of women in relationship to the images of water in Jāhilī and Andalusian poetry. The study also looks at how close or far from the separate archetypes that Bachelard presented this collection of images is, and if the existence of feminine water is possible, even though the Arabic word for water is masculine.

Example 10

An-Nābighah says: ١. أو دُرّة صدفيّة غوّاصـــــــها بِهجّ متى يرها يُهلَّ ويسجد ٢. أو دُمية من مرمر مــــــرفوعةٍ بُنيت بآجُرٍّ يشادُ وقرمَـدِ ٣. سقطَ النصيفُ ولم ترْد إسقاطَهُ فتـــــناولته واتقتنا باليدِ ٤. بمخضّبٍ رَخْصٍ كأنّ بنــــانه عَنَمٌ يكاد من اللطافة يُعقَدِ ٥. كالأقحوانِ غداةَ غبٍّ سمـــائه جفّت أعاليهِ وأسفلهُ ندِي[208] 1. Or the pearl of a seashell, its diver so overcome with joy whenever he sets eyes on it, he cries, "In God's name" and prostrates himself in prayer. 2. Or like a statue carved from marble, erected on a pedestal constructed with baked brick, plastered with gypsum. 3. Her veil dropped – surely by accident! So she grabbed it and veiled herself from us with her hand. 4. With a hand hennaed and smooth as if its fingers were *'anam* boughs so tender and plaint you could tie them in knots. 5. Like chrysanthemum blooms on the morning after a rainfall: the top petals dry, the lower ones still moist.[209]	10A Jāhilī
Ibn ʿAbdi Rabbih says: ١. يا دمية نُصبت لمعتكفٍ بل ظبيةٍ أوفَتْ على شَرَفِ ٢. بل دُرّةٍ زهراءَ ما سكنت بحرا ولا اكتنفت ذرا صَدَفِ ٣. أسرفتِ في قتلي بلا تِرَةٍ وسمعتِ قولَ الله في السَرَفِ	10B Andalusian

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[208] *Dīwān* An-Nābighah (1996, p. 107).
[209] Translated by Suzanne Pinckney Stetkevych (2002, pp. 6-7).

4. إني أتوبُ إليـكَ معترفًا إن كنتَ تقبل توبَ معترفِ[210]	

1. Oh for an (ivory) statue erected for one who has his eyes fixed upon (it) or rather a she-gazelle who looked out from a high ridge
2. Or rather a bright pearl who never dwelled in the sea, never surrounded by the shelter of mother of pearl!
3. You acted immoderately in slaying me, without cause of revenge, and you have heard God's words on immoderation.
4. I am repentant towards you, (my Beloved), confessing my error if you can accept the repentance of one confessing his fault.[211]

The general environment of the previous stanzas is clearly aqueous; we can see that the previous image shows the woman immersed in water. She is the beloved whom the Arab Jāhilī and Andalusian man adores, and he usually sees her in an aquatic setting, or there is no mention of any kind of water except that which the woman is a part of.

In example 10A, we find the water surrounding the woman gains its imaginative value from her presence: she is a pearl that necessarily recalls the 'sea' to be her keeper. In verse one, *Durra*[212] means the large white pearl of the deep sea that only a diver can find; the word *darra* is also a verb that describes milk spilling, and suggests the Arab saying, *lillahi darruka* if you be praised, meaning "God give you all goodness", so the woman is *Durra* that somehow carries the praise that brings goodness to those who find her. And so the diver delights when he finds her.

It is specialized by its existence in 'the shell' that protects it, and the diver in his delight enacts an image of worship *as-sujūd* -kneeling. Kneeling is an action that draws man closer to the god he worships, and this explains kneeling as an archetype in the myth of creating the pearl, which joins *Durra* in verse one and *ad-dumya* -doll in verse two. The large number of

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[210] *Dīwān* Ibn ʿAbdi Rabbih (1979, p. 112).
[211] Translated by Dustin Carrell Cowell (1976, p. 257).
[212] Ibn Manẓūr (1990, vol. 4, p.282).

myths that talk about pearls and their creation joins pearls with the worshipped goddess of the sea.

The northern Syrian myth from antiquity before the third century AD says there was a goddess called Atargatis, which means 'the lady of the pearls', and that her temple was in Hierapolis, which means the Holy City (now in Turkey). This goddess is the people's protector; the water surrounding her represents protection because it embodies the secret of life, just as water surrounds a baby in the womb. She was a goddess of nature (Al-Bāṭinī, 2011, p. 84). Her story tells of a woman who was pregnant and threw herself in the lake; she dived deeper and returned as a half fish after she was saved by mermaids. Her child became the queen of Syria (Ibid.). We notice the resemblance between her and Ishtar, the Babylonian goddess of love, fertility, revenge, and war (al-Mājidī, 2002, p. 52 onwards) and Aphrodite, who was born out of the sea and was related to pearls by the Greeks. The Roman goddess Venus was also related to pearls (al-Bāṭinī, 2011, p. 90). A statue to al-ʿUzza relates her to pre-Islamic Arabs (al-Baṭal, 1983, p. 58).

The pearly female that the diver kneels to is the 'doll' mentioned in line two, built of marble and decorated with tiles and ornaments. She is a goddess – a worshipped statue. *Dumya*[213] means the figuration of a statue from carved ivory. The figure of the old goddess has settled in the man's soul, with the sea that surrounds her and protects and keeps her. She is the pearl itself.

Thus the value of the female appears in this image. A top that is surrounded by holiness, and the water around her gained from this holiness. In the third verse, the poet makes her veiled and covered in order to give her more glory and honour; when her covering slips by mistake, it brings a moment of disclosure between the worshipped in the round shape of the white clear

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[213] Ibn Manẓūr (1990, vol. 14, p.271).

pearl and the worshipping man in the temple of love. He looks at her and gives her a veil to mark her holiness and to draw attention to another aspect of her beauty – her hand painted with henna. By not touching her, he increases the halo of holiness around her.

The value of the image is raised in example 10A, where the woman is taken from her holy protective water. The image presents a godly elusive model, completing beauty and holiness even in her makeup; her painted fingers at the beginning of the following verse are green and red, coloured with henna and saffron, and describe the flowers and leaves they resemble.

The poet sees another symbol, which is the dove: her smile and the beauty of the whiteness of her teeth are as white as the feathers among the black feathers of the tender dove. As a sign of beauty to the Arabs, the whiteness of teeth and the blackness of the lips were what was known as *lamā*. The dove and the female are holy symbols to the people of the island; they said: "safer than the doves and the deer of Makkah" (al-Jāḥiẓ, 1988, vol. 3, p. 192). This means that they revered doves and placed them in their holiest place, Makkah.

Women in early Arab consciousness were connected to doves and water, and through this archetype to the story of Noah (peace be upon him). Arabs held that Noah, the prophet, sent a dove out when the waters of the great flood had receded to be sure of the safety of the earth and to confirm that people could descend to land again. The dove came back with traces of mud on its legs and an olive branch in its mouth, which became known as a symbol of peace. However, the dove lost its baby on the way and therefore is forever crying (al-Fayrūzʾābādī, 1993, p.1382). The dove is the image of safety after the punishment of flooding has gone and therefore an image of life.

The poet ends the poem by opposing it with ʾ*Uqḥwān* -the chrysanthemum when it is wet by rain in verse five. The chrysanthemum is a white flower known to the Arabs[214], and draws a strong connection with water. The poet says: *wa ʾasfalahā nadī* which means "placing the flower under water of dew". The white flower is the symbol of a fertile woman, and it is known that earlier civilization used the lotus and the lily as similar representations (Coleman, 2007, p. 636).

The woman represented in the poem is in a holy context in which she was given submission and worship in the kingdom. The completeness of her beauty is revealed through stating successive images that build an archetype of the ancient worshipped female who was a goddess of love and fertility. She was also the goddess of water, and signified love and care as well as revenge and war. Her symbols – the large pearl, the doll, the dove, and the white flower – are connected together through an aqueous mediator, which completes the image that the poet draws.

In contrast to the imagery found in 10A is the imagery in example 10B. These images deeply resemble those of 10A when the poet describes *dumyatin nuṣibat limuʿtakifin* – a doll made for a retreat in verse one; she is "the worshipped". He follows this image with another symbol related to the archetype of the holiness of women to Arabs the deer. Arabs continued to liken women to deer, which resembles an archetype found in Mesopotamian myth. The deer is the animal that always accompanied Ishtar, and is the symbol of the worshipped sun goddess (ʿAjīanh, 2005, p.305), or ʿAmra as the Arabs call her, who by spinning gold created the deer, which is reminiscent of the gold cow that was worshipped by Israel's sons (Ibid.).

Also, before Islam, when digging the Zamzam Well (a source of holy water to the Arabs and Muslims), two gold deer were found under the *Kaʿaba*, and they were fashioned in

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[214] Ibn Manẓūr (1990, vol.15, p. 171).

antiquity, and this is another strong sign of the relation between the deer and the female with holy water (Ibid., p. 306).

The deer is the animal form of this female goddess, beautiful and slim. She is the image of safety for life because she is related to the Zamzam – the holy water that gave *Hāgar* and her son Ismail life. She is the woman, the life-giver, and the water protects her from death, as the dove was the guide for Noah.

The poet uses for women in verse two: the image of a bright pearl and denies the sea, or a shell surrounding her. She is not a hidden phenomenon; she is taken away from the sea, her protector, and instead inhabits the land as a flower. Here, taking holiness from water begins in the image of a woman found in the verses of Andalusian poetry.

The pearl in 10A is immersed in aqueous depths and therefore hidden, deserved when appearing, and cheered by the kneeling poet in a gesture of welcoming, while in 10B the pearl is not immersed in water but brought to the land where it exists without the protection and holiness of water.

Here, the effects of Islamic culture appear in the image, especially in verse three where the poet presents the female in the position of an accused killer, extravagant in the act of slaying, which he refers to by quoting from the Qurʾān: Allah Almighty says:

﴿ وَمَن قُتِلَ مَظْلُومًا فَقَدْ جَعَلْنَا لِوَلِيِّهِ سُلْطَٰنًا فَلَا يُسْرِف فِّي ٱلْقَتْلِ ﴾

"Hence, if anyone has been slain wrongfully, We have empowered the defender of his rights [to exact a just retribution]; but even so, let him not exceed the bounds of equity in [retributive] killing" 17:33.

The poet asks women here to avoid this attitude due to the Islamic order, and he refers to the Qurʾān when he mentions in the verse: you have heard God's word in the extravagant. Thus, the poet deals with his beloved without that holy image that we have seen in example 10A. He presents this image of a woman with human features as someone who make mistakes.

The archetype thus leaves the worshipped holy being as a cultural image separate from the poetic image derived from its systematic mythical root. The female is, finally, human, despite all of her qualities of beauty and holiness, which were described in the beginning of the verses. The actions of the female are measured by the poet according to a religious ideology, even though her actions are presented as a metaphor or simile.

As a consequence, taking the woman away from her holiness in this image suitably presents her without any holy water around her. The absence of protecting water completes the Islamic image. The poet's repentance in the last verse serves to introduce the idea that the mistake and oppression that followed were in his acts toward her, and were not repentance presented to her in the image of the goddess.

We can say that the normal image of a woman in the two examples comes surrounded by strong evidence of the existence of water, but in example 10A the water is more holy and connected to its archetype rooted in myth. In 10B the image is different in its final construction; it separates the image of the woman from water, and evokes an Islamic concept, which departs from water and ascribing symbolic divinity to her image.

Bachelard did not mention this concern, imagining woman's divinity and water's sacredness in relation to her, as it serves the image in this model, with the same clarity that can be seen in the two examples here. Rather, he assigns it to the symbol of a white swan (1983, p.33-34), which can be found in examples we will see later.

Example 11

ʾImruʾ l-Qays says:	11A
1.وتضحي فتيتُ المسكِ فوق فراشها نؤومُ الضحى لم تنتطقْ عن تفضّلِ	
2.تضيء الظلام بالعـــــــشاءكأنّها منـــــــــــارةُ ممُسَى راهبٍ مُتَبتّلِ	Jāhilī

3.كبِكر المقاناة البياض بصـــــفرة غذاها نميرُ المـــــــــاء غير المحلّلِ [215]	
1. In the morning crumbled musk lies on her bed, as she sleeps into the later morning, not wearing a belt nor having put on her *mutafaḍḍal*,	
2. In the evening she lights up the darkness as though she were the light in the place where the hermit does his eventide devotions.	
3. (She is) like the first egg of an ostrich, its white (shell) mixed with yellow, nourished by pure water that has not been trodden in by animals.[216]	
Ibn Zaydūn says: 1.ربيب مُلكٍ، كأنّ الله أنشأهُ مِسْكا، وقدّر إنشاءَ الورى طِينا 2.أو صاغه ورقا محضًا وتوجّه مِن ناصعِ التّبر إبداعًا وتحسينا 3.إذا تأوّد آدتهُ رفاهيـــــــــــةً، تومُ العقود وأدمته البُرى ليـــنا 4.كانت له الشمس ظئرا في أكلته بل ما تجلّى لها إلا أحــــــاينا[217] 1. One who is fostered in royalty, as if God had created her of musk, whereas He decreed the creation of common men out of clay, 2. Or as if He had fashioned her of silver unalloyed, and had crowned her a crown of gleaming native gold (hair) in uniqueness of creation and embellishment of beauty. 3. When she bends over, the pearls of the necklace weigh her down by reason of her having been brought up in luxury, and the ankle rings make her bleed because of the tenderness of her skin. 4. The sun has been to her like a tender nurse in shading her and yet she has not shown herself in her splendour, to the sun, save for short moments.[218]	11B Andalusian

The Arab poet continues to stand before the images of water, relating them to the woman in the previous stanzas. In the verses of 11A, the poet shows the image of water as an essential substance that has formed the beloved woman while pure water has nourished her. He reveals this fact after the opening verses, where she is described as a different, spoiled creature, but when she moves from her bed, arising late, the scent of musk remains in the bed.

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[215] *Dīwān* ʾImruʾ al-Qays (2004, p. 116).
[216] Translated by Alan Jones (1996, vol. 2, pp.69-70).
[217] *Dīwān* Ibn Zaydūn (1994, p. 300).
[218] Translated by James T. Monroe (1974, pp.182-183).

Musk is a perfume that comes from the gland of a specific kind of deer, so again the image of a deer is evoked, but in the perfume in its blood. Blood is an aqueous image; as Bachelard says, every liquid is a form of water but in a different form (1983, p. 94). The origin of the smell of musk spread on the woman's bed is the deer's blood, so the woman has the same feature of perfumed blood.

Also in verse two, the Arab assures the listener again of the whiteness, lightness and guidance that is an act of the woman, and he raises her to a holy rank by making her the imagistic companion of the monk in the form of a minaret, which is lit to guide and show the way; the woman is the monk's guide, destination and support. This image carries the holiness and divinity mentioned in the previous examples 10A and 10B.

An aqueous image for the woman appears emphatically in verse three, when the poet likens her to an untouched pearl. The word 'virgin' refers to anything that is not used *al-muqānāh* and it symbolises the merging of two things and the meaning of the verse, mixing whiteness and yellowness and being a home for the pearl. The meaning here is that the woman has been kept as a pearl in a shell and never before been touched; as such, the shell and its pearl carry the colour of whiteness and yellowness. The reference to the pure sweet water that fed it *namīrin ghayra muḥallali* means that both were formed by water.

The repetition of the image of a yellowed and whitened pearl emphasizes the quality of 'virginity', which refers to the untouched female too. When in the middle of water, it is close to the image of a white swan, and indicates the pure virginal woman in pure sweet water that Bachelard mentions (1983, p. 34 and onwards).

Purity, virginity and whiteness in pure sweet water all share characteristics with the image of a swan, although the image of a pearl is more related to sacredness. This image of a swan and the gathering of swans symbolise the virgin, naked in the lake and hidden from the

knight who collects the swan-maiden's clothes and forces them to be naked in front of him (Bachelard, 1983, p. 39). It resembles the famous story, which the poet refers to in his verses, known as the story of the house of *Juljul* about the Jāhilī people, which happened to the poet ʾImruʾ l-Qays (See Chapter 3, p. 116). This image is an archetype and tells the same meaning: the woman who is a pearl to the Arab poet and who lies hidden in her shell is the swan-maiden that vanishes from the eyes of the knight, her humanity obscured in her white feathers.

This archetype of the clear-water female, which suggests the existence of pure sensuality along with purity, is also found in example 11B. The woman will be a queen, created from musk, different from the people made of mud. She is like the woman in example 11A, protected in purity. Also in 11B, the poet sings of the two substances of silver and gold in verse two, melding them with the origin of woman's creation, and thus converging them with the image in 11A in the shape of makeup and mixing whiteness with yellowness. In verse three, the woman is the soft female who is influenced by anything she wears because of her delicate skin and apparent whiteness, as if she were water itself. The stanza ends, however, with the image of this female suggesting that she is the daughter of the sun through making the sun as a wreath; the sun is the mother that cares for her baby, and it is known that the wreath is the crown that is put on the head of kings or brides, and is suited to the royal image that appears at the beginning of the poem.

As a result of the previous image, the poet's consciousness joins again the image of a woman in water with the image of the ancient goddess Ishtar, or ʿAmrah who was always accompanied by a deer, and who bears beauty and fertility. The woman in the poem can therefore be read as the descendent of the ancient goddess and the carrier of her holiness.

Example 11B, although it emphasizes that the creator of the woman is the God, presents features of the ancient archetype of the heavenly and holy woman as imaged by the Jāhilī poet.

The woman has almost identical features with the image in 11A: whiteness, yellowness, musk, sun and water. So there exists extensive correlations between the two images in 11A and 11B and what Bachelard wrote about the imagery of the swan, whiteness, virginity and perfumed clear water.

Example 12

Al-Khansāʾ[219] says: ١.وسوفَ أبكيكَ ما ناحتْ مُطَوَّقةٌ وما أضاءتْ نجومُ الليلِ للسّاري[220] 1. And I shall weep for you as long as the dove coos and as long as the stars light up the dark for the night traveller.[221]	12A Jāhilī
Ibn ʿAbdi Rabbih says: ١.وإنّ ارتياحي من بكاء حمامةٍ كذي شجنٍ داويته بشجونِ ٢.كأنّ حمام الأيك حين تجاوبت حزين بكى من رحمة لحزينٍ[222] 1. My repose is from the crying of a dove, like that of the grieving man whom you nursed with grief; 2. It is as if the dove of the wood, when conversing with another, is one sad (man) crying out of pity for another.[223]	12B Andalusian

The image of water appears in the example here as an image of sorrowing motherhood in the female symbol of the dove. The archetype of this bird is associated with the concept of loss; the myth says that the mother who loses her baby will be cried for by all doves until judgement day. The dove, in its exploring mission for the safety of the people and animals in the ark after flood, lost its own cooing baby and returned without it. The mother dove continues

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[219] Al-Khansāʾ Tumāḍur as-Sulamiyyah, from Muḍar; she lived most of her life during the jāhiliyyah, converted when she learned about Islam, and died in 645 (az-Ziriklī, 1998, vol.86, p.2).
[220] *Dīwān* Al-Khansāʾ (2004, p. 54).
[221] Translated by Marlé Hammond (2010, p.77)
[222] *Dīwān* Ibn ʿAbdi Rabbih (1979, P.165).
[223] Translated by Dustin Carrell Cowell (1976, p. 311).

to coo, searching for its lost baby. Thus, Arabs used the same word for a baby dove (cooing) and its sound cooing (ʿAjīnah, 2005, p. 303).

The myth of the old Iraqi goddess says that the Babylonian Queen Semiramis was born from an egg found in water, which when retrieved was taken care of by doves until it hatched and became a complete mature woman. The king then married her, and the doves continued to cry over her because they loved her as a daughter. We can notice in this myth the connections between the ideas of loss, woman, water and doves (Coleman, 2008, p.918).

In the first verse of 12A, the poet announces that he will join the dove in lamenting its loss. This crying is a kind of asking to recover from the pain of loss, and has something in it that recalls water, which gives life and hope, as a way to meet the lost love again. Here it is the water of the eye that works as a cure, washing away pain with its continuous flow. About this, ʾImruʾ l-Qays says:

<div dir="rtl">

فهلْ عندَ رسْمٍ دارسٍ مِن مُعوّل224   وإنّ شفائِيَ عبرةٌ مهراقةٌ

</div>

My cure (lies in) our poured tears. Is there anything to give me support (when I halt)
at traces (almost completely) effaced?[225]

In example 12B, the poet is gradually recovering by taking comfort in the crying of a dove. The two forms of sadness are connected: the sadness of the mother dove that has lost its chick and the sadness of the poet that receives comfort by sharing his own pain with her. Here we can say that crying and tears take the role of a therapist and cure the sufferer of sadness and pain. Whenever the dove is used as an archetype, it signifies the great sadness that is endless – the sadness of a mother for her lost baby. The symbol of the mother dove therefore always evokes crying and sharing pain, as well as the comfort that can be taken in this sharing. Perhaps

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[224] *Dīwān* ʾImruʾ l-Qays (2004, p. 111).
[225] Translated by Alan Jones (1996, vol. 2, p. 58).

this is the kind of peace that the dove carries as its symbol – a peace that has always made

poetry comfortable with its sadness and crying, even across two eras.

Example 13

Ṭarafah ibn al-ʿAbd says: ١.كَأَنَّ حُدوجَ المالِكِيَّةِ غُـــــــدوَةً خَلايا سَفينٍ بالنَواصِفِ مِن دَدِ ٢.عدولِيَّةٌ أو من سَفــــينِ ابن يامِنٍ يَجورُ بِها المَلاَّحِ طوراً ويهــــتدي ٣.يَشقُّ حبابَ الماءِ حيزومــــــها بِها كما قَسَمَ التُّربَ المِفـــايِلُ باليَدِ ٤.وفي الحيِّ أحوى ينفضُ المردَ شادِنٌ مُظاهِرُ سِمْطَيْ لُؤلُوٍ وزَبَرجَـــدِ ٥.خذولٌ تراعي رِبرباً بخمـــــــــيلة تَناوَلُ أطرافَ البَريرِ، وتَرتَـــدي ٦.وتبسِمـــــــــمُ عن ألمى كأنَّ مُنوراً تَخَلَّلَ حُرَّ الرَمْلِ دِعْصٌ له نَدي ٧.سقتهُ إياةُ الشمـــــسِ إلا لِثاتِهُ أُسِفَّ ولم تَكدم عليه بإثمـــــدِ ٨.وإني لأمْضي الهُمَّ عندَ احْتِضَـارِهِ بعَوْجاءَ مِرْقالٍ تَروحُ وتَغتَـدِي ٩.أمونٍ كألْواحِ الإرانِ نَضَـــــــأتُها على لاحِبٍ كأنَّه ظَهْرُ بُرْجُـــدِ ١٠.تَرَبَّعَتِ القُفَّينِ في الشَّوْلِ تَرْتَعِـي حَدائِقَ مَولِيِّ الأسِرَّةِ أغْيَـــــدِ ١١.تَريعُ إلى صَوْتِ المُهيـــبِ وتَتَّقي بذي خُصَلٍ رَوْعاتٍ أكلَفَ مُلبِدِ ١٢.كأنَّ جَناحَي مَضْرَحِيٍّ تَكَنَّفَـــا حِفافيهِ شُكّا في العَسيبِ بِمَسْـرَدِ ١٣.كَقَنْطَرَةِ الرّوميِّ أقْسَمَ رَبُّهـــــا لَتُكْتَنَفَنْ حتى تُشادَ بقَرْمـــــدِ²²⁶	13A Jāhilī

1. Ah, the howdahs that bore off my fair one the morning the *Mālik* tribe left, their camels *Dadī* River passing, like ships did appear
2. As if sailing from *ʿUdūlī*; or merchant Ibn *Yāmin*'s vessels that the captain now turns away, now in a direct course does steer;
3. Ships, that are cutting through foaming waves with their prows, like a boy when playing with his hand piles of earth pushes clear.
4. In that tribe a young gazelle, black-eyed, dark red lips, a neck gracefully raised, two strings of pearls and topazes it does bear.
5. From her young she strays and with roes in the thicket she browses edges of wild fruit and with a mantle of leaves herself does cover.
6. Smiling, she shows bright teeth, rising from dark bases like privet-plants in bloom, piercing a bank of pure sand by dew covered in moisture,
7. The sun giving to her teeth its sparkling rays but not to the gums sprinkled with collyrium, ivory is clean, she gnaws them never!
8. Ah, when my soul is overcome with nostalgia, like this, I ride it off on a lean, fast camel, night and day racing, far and near,
9. Sure of foot, as firm and thin as the planks of a litter, whom I urge along well-known paths, striped like a vest, here and there.

²²⁶ *Dīwān* Ṭarafah ibn al-ʿAbd (2002, pp. 19-20).

10. In spring she grazes with milkless she-camels on far-away hills and pastures, whose finest grass the rains have caused to appear.

11. At call of her rider's voice she turns, immediately repelling advances of a tuft-haired russet stallion, with lash of tail, a bushy spear

12. That appears as if two wings of a large, white eagle were fixed by awl to bone and hung, waving around on both sides of her;

13. Her joints are well-knit, bones solid like a bridge of Greek architecture, they were sworn to be enclosed by tight bricks by its fine builder.[227]

Ar-Raṣāfī[228] says:

	13B Andalusian

١.تسنّمَ الفلك من شطّ المجاز وقد   نودينَ يا خيرَ أفلاكِ العُلى سيري

٢.فسرنَ يحملنَ أمرَ الله مِن مـلِكٍ   بالله منتصر في الله منصـــــــور

٣.تومي له بسجودِ كلٍّ تحــــــــركة   منها ويوليه حمدا كل تصـــــدير

٤.ذو المنشآت الجواري في أجرتها   شكل الغدائر في سُدلٍ وتضـــــفير

٥.أهدى المياه وأنفاس الرياح لها   ما في سجاياه من لين وتعـــــطير

٦.من كل عذراء حبلى في ترائبها   ردعان من عنبر ورد وكافـــــــور

٧.تخالها بين أيد من مجاذفهـــــا   يغرقن في مثل ماء الورد من جـور

٨.وربما خاضت التيار طـــــائرة   بمثل أجنحة الفتح الكواســـــير[229]

1. He embarked upon the ships on the shore of the straits (of Gibraltar) when they had been summoned together (with the call): "O best of the ships of glory, set sail!"

2. So they set sail bearing the command of God, from a king seeking victory in God and made victorious through God.

3. On their part every top offers recognition to him by bowing before him, and every rope confers praise upon him.

4. He possesses full-sailed vessels the ropes of which are like braids of hair in the way they hang and are plaited.

5. The softness and fragrance of his nature charmed the waters and the gusts of the winds on them.

6. You would think that they were submerged, between the arms which were their oars, in rosewater from *Jūrī*.

7. And many a time did they plough through the dashing waves, flying as if with the wings of eagles soaring (in the air).[230]

Bachelard was engaged with his explanation of the feminine water image in the models he showed framing motherhood, and he raised what Mary Bonaparte mentioned in her

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[227] Translated by Paul Smith (2012, pp.44-47)
[228] Ar-Raṣāfī Mohammad bin Ghālib, who died in 1177 (az-Ziriklī, 1998, vol. 6, p. 324).
[229] *Dīwān* ar-Ruṣāfī (1983, pp. 89-91).
[230] Translated by James T. Monroe (1974, p. 294)

psychological explanation about the poet's love of nature in Edgar Allen Poe's poetry. In his memories of childhood, nature provides the image of the first mother to him (1983, p. 116). Through this explanation, Bachelard related Poe's images, which he referred to as being "milky", to the complex of attachment to the mother, which is, firstly, to nature as the primal mother, and then to the child's love of his mother. Bachelard considered the love of nature as a constructive love (Ibid., pp.116 and onwards). The aqueous liquid of milk, however, is related to the image of the relationship of the mother to the poet; it recalls the child's first food and the ancient secret of life and birth. Bachelard thus focused on the affiliated feelings shown in the similes of water and milk used by Poe (Ibid., onwards).

In Arabic poetry, however, we find the aqueous image that is closer to motherhood or feminine water is framed indirectly, unlike the image mentioned by Bachelard when examining the work of his chosen poets. The Arab poet showed the motherly and female characteristics of water through his imagination's associations to a number of tangled images, which involve the symbols of the camel, the deer, and others that we will examine later.

The camel was the most frequently used symbol because it is the first source of milk for the Arab, and it is his companion in his journey across the desert. The image of the camel always comes related to that of water and, simultaneously, to women, as if there were a relationship between these two similar mothers: the breastfeeding woman and the dairy she-camel (al-Baṭal, 1983, p.150 onwards).

By meditating on examples 13A and 13B, we find ourselves in front of a symbolic web that indicates woman and water, which together form the features of the feminine image of water, or what Bachelard called the water of the feminine.

In 13A, the first image, extending from verses one to three, is of the poet standing in mediation of a scene of departure in which the woman who is its heroine has left a place and,

by doing so, turned the site into ruins. The image does not start by immediately describing the woman or water, but rather this movement of departure, which is represented by the howdah. The small house, or howdah, was a special place for women to sit, which was put on the back of the camel. It was covered on all sides to protect the woman from prying eyes, the sun or anything that might affect her during travelling like sunshine and hot air. The word *ḥudūj* is the plural of the word *ḥadaj* which means, howdah[231].

The movement of the camel with the howdah on its back raises in the poet a feeling like that of someone standing on the beach, watching the departure of a ship. Such departures cause deep feelings because of the sadness of departure, the sea's treachery and the fear of death. As Bachelard explains, submitting the living to the sea is similar to submitting them to the inclusiveness of death (1983, pp. 73-74).

The sea is the widest aqueous image in nature, and it stirs up other deep emotions, among them a fear of final separation forever. This fear and this emotion were brought to the poet by the camel's movement and its glory, which makes it appear like the image of a huge ship driven by the sailor, wobbling across tempestuous sea waves; the ship moves continuously and precariously, and inside is the departed woman.

The word *safīnah* -ship in Arabic comes from the verb *safan*, which means peeled, derived from peeling and fixing wood, which describes the boat or the planed wood in the middle of the boat.[232] The camel in Arabic consciousness is therefore the 'ship of the desert' in its great size and movement and in the way it fights to cross the desert, which is as dangerous as the sea and as wide, powerful and fraught with many possible causes of death.

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[231] Ibn Manẓūr (1990, vol.2, p. 230).
[232] Ibn Manẓūr (1990, vol.13, p. 209).

Here, the water that exists around the boat is the water that surrounds the female in her real world existence as the desert, and its symbol is the camel. But this water is in a condition of confrontation with her; it is not motherly water but opposite in strength to the symbol of motherhood. And as a result, the poet is engaged by the event of parting, more than the quality of motherhood that is identifiable with water. The departing woman is the mother that has weaned her baby and is not feeding him from her body, so every aspect of milky water has disappeared from the image. The poet's imagination here is full of the movement of the ship, this feminine boat, a symbol Bachelard found in the mythic symbol of the swan (1983, p. 39): its boat-like shape and wings that look like sails. In this poem, the swan, which is the boat, becomes the camel with its great size and the howdah on its back.

We are standing in front of two boats, however: the boat of the virgin in the symbol of the swan that is found in Bachelard's study of the Western imagination, and the boat of the beloved mother in the shape of a camel found in the Arabic imagination. Both boats are the means by which departing people are carried by the waters of the sea, where the lost one is. Both the image of the missing beloved in the middle of water of the lake, found in Bachelard (1983, p. 40-41), and the sea of the sands as it exists in the poet's image of 13A contain the concept of loss that moves the self's emotions.

It is important to refer here to the symbol of the sailor in verse two of example 13A. He is the one who drives the ship across the sea, and he is the one who negotiates its wobble and movement; consequently, he is here a metaphor for *al-ḥādī* the 'cameleer'; he is the herder who drives the camels by singing, and they wobble with him, listening to his singing. He therefore must have a beautiful and strong voice.[233]

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[233] Ibn Manẓūr (1990, vol.14, p. 168).

With some meditation, we connect the singing that the cameleer performs while driving his desert ship with the lyrics and songs that sailors sing on their boats. They are often sad songs that tell the story of separation and departure from beloved ones, and the ship sways with them as if it too were performing dances of sadness and farewell. As the camel sways to the singing of the cameleer, so too the departing woman in the howdah sways with the song of farewell.[234]

These songs that increase the poet's sadness, and return him to childish images and memories, as Bachelard points out, become a means of comfort and joy in the sea journey; it is the same in the naval desert journey. It is an image of departure into the unknown, which resembles Ophelia's departure, that Bachelard detailed when he talked about the image of the boat that carries the beloved woman to a far unknown place across dark waters (1983, p. 71 onwards).

To complete the concept of the mother woman or departing beloved woman that mentions the water of the feminine, or milk, deleted from, the image in verses four to seven present the departing woman in the image of a playful deer who abandoned her baby and joined the herd again – the herd of joy and fun.

This is what unifies the two symbols: the symbol of the mother and the symbol of the beloved. Here the feelings of motherly love and sensual love are unified, but the former appears much stronger and moves the imagination through the imagery, moving us from the image of the camel and the event of departure to the image of a beautiful deer that has the beloved's

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[234] From here is the indication in the Hadith about the cameleer when he was driving the camel so that the camel swayed too much, and this might harm the rider, so prophet Muḥammad (peace be upon him) said, "Be kind to (al-qawārīr) womenfolk", which means be gentle with women. He likens them to a glass bottle for their fragility and being afraid that they may fall down from the wobble of the camel because of the strong voice of the singing guide. For more details, see al-ʿAsqalānī, 2004, vol. 10, p. 668 onwards.

qualities but also simultaneously carries the connotation of a non-breastfeeding mother who has weaned her baby.

This relates to what Bachelard said about the first image – the image of a mother who always appears in the imagination of the poet in every feeling, because it evokes the child's first feelings, which are based in pure sensuality (1983, p. 116). The image of the mother becomes a repeated archetype that extends into the image of a woman and the symbols of the camel and the deer.

The deer in the poem is decorated with pearls and aquamarine (a semi-precious green stone). This image reminds us of an old belief practised by the coastal people in their sea voyages, when they wore pearls as an amulet to keep them from the bad things that might occur during a voyage (al-Bāṭinī, 2011, p. 83). The poet is emphasizing the connection between the departing woman in the marine image with the departing deer. At the same time, the missing milky feminine water is a necessary issue because weaning is an aspect of the imaged deer.

However, the poet contrasts the image of the mother, or departing beloved, to another image – that of the mother who does not leave but always stays with the poet. It is as if the poet treats the disturbance of separation through the loyal present company, found in the image presented in verses eight to eleven. The protective patient camel will not disappoint or leave but, rather, manifests the qualities of motherhood; the departing self is now the poet, and the companion is the camel.

The image starts by describing many qualities of the camel: it is active, fast, and safe, a creature from which we are not afraid we will fall. So here is another female opposition to the female in the previous image – the camel is not wobbling or disappointing. This replacement created by the two images makes a kind of recovery from loss and disappointment

in the poet's self. The emotion described is the bitter feeling of separation from the mother, and its pain is treated by looking for another mother, which is the camel.

The poet describes the camel as having bones that resemble the boards of the Ark of the Covenant in the middle of the sea. It has led him safely to the new mother who protects him from bad people, and helped him to reach his first mother who threw him in the sea; it is an image from the story of the Prophet Moses (peace be upon him).

This story suggests that this archetype is part of human consciousness from ancient times, and it is the image of the baby Moses who is separated from his mother. It seems to me that the poet now assumes the image of the baby – an image dominated by the suggested marine image in the first verse. It evokes the mother at the moment of travel in the sea

The poet's third companion (from verses ten to thirteen) is a strong female camel who was raised in rain-thick pastures, and is huge with strength, which makes her reject the strong male camel. She will not become pregnant. Her loyalty is towards the rider who leads her; no male will engage her away from him until she finishes her great mission, which is to carry him safely in his journey. She is his protector from all evils. This great dream of the protective strong female, who was raised on heavenly rainwater, takes on the image of a winged camel, and the poet likens the hair on her tail to the wings of the white eagle. Here the images seem to shape into a cluster of related imagery: the camel is the loyal woman and mother, and it is the protecting Ark of the Covenant with the wings of an eagle. The eagle in the pre-Islamic belief system is a symbol of the sun god, and it is the image of the bird that carried the name of *ar-Rakh* or the phoenix. The eagle had the same attributes that the Greek phoenix had in that it was always renewed. The moment the phoenix dies in flames, a new chick is born in its ashes.

From an old Babylonian myth, the phoenix is the bird that carried Etana into the sky to obtain the plant of birth (ʿAjīnah, 2005, p. 320).

When the symbol of the camel is linked to the mythic eagle, the poet is in a high condition of safety, and the poem's last image in verse thirteen suggests that the female is the saviour, and the means by which the poet overcomes the terrifying aspects of water. The emphasis of this conclusion is found in the poet's imagery of the she-camel to *al-qanṭarah*, which means a vast bridge extended over water to let people cross; the she-camel is the poet's safe bridge strung between banks over dangerous water. She is the ferry that will bear him from the beginning of the journey to its end.

However, the image of the camel contains a duality; we can consider it to be the boat that joins life and death, and from the poem's opening images the camel is also a boat by which people will be lost, and death and ruins caused. This duality is close to that of the image of the red swan, which Bachelard talked about in its significance to death and life. The image includes sunlight but is also symbolic of darkness; the red swan is a symbol that moves between water and land (1983, p. 40). This image agrees with what we found in the images of the poem, with its mix of water and sea in the first image, then the appearance of land in these images of the deer and the camel. In all cases, though, it refers to journeys, riding and departure.

In contrast to the previous images of woman and water in 13A come the images in 13B, where the feminine and water are manifest strongly even though the verses are talking about a journey to a war that was fought by a king. From the beginning of the verses, the image appears to be the opposite to that in 13A and its symbolism. The movement of the ship in 13B resembles the camel, not vice versa, which transfers the strong effects of geographic and cultural environments.

The poet in 13B confronts a marine scene that evokes the old archetype of camels as the ship of the desert. It demonstrates the way in which archetypes change: although the camel evokes an image of a ship and water in the consciousness of the Jāhilī poets, we find that for the Andalusian poet, the ship's motion on the sea evokes the image of a camel in its journey in the middle of the desert. There is a mutual communication between the archetypes in human consciousness. The environmental effect is strong and clear, which reveals the flexibility of this image along with its connection and its change in meaning.

In verse one, the poet mentions the word *tasannam*, which means that he rode on the hump, the top, of the camel, but the word *fulk* tells us that the vessel here is a ship not a camel. That word indicates in its meaning every round thing; a big round ship[235] is named after it – one which carries a lot of cargo and which matches the shape of the old warrior ships. Perhaps this is the reason for using the word *fulk* instead of *safīnah*, which indicates the hidden cargo of war tools inside.

The poet is dazzled in the moment of meditation, and surprised by the motion of the ship and its greatness, and we find he returns to the ship's ability to contain heavy cargo and yet run lightly across the water to divine power depending on his religious culture. However, it is not only heavenly power that motivates this ship; according to the image that the poet forms in verses two and three, the ship appears to submit to the power of a human king, set sail by his order and bring him victory.

This introduction of submitting an image of a ship/camel to heavenly might, first, and then to human power, makes the image belong to Islamic culture, taking away from it the original mythic qualities that we saw in example 13A. Here the camel is God's gift.

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[235] Ibn Manẓūr (1990, vol.10, p. 479).

Camels are the great creatures that supported Arabian life before the advent of Islam; they held a position close to deification, to the extent that Arabs sacrificed human oblations with camels. An example of this sacrifice occurs in the story of Abdullah, the father of the Prophet Muḥammad (peace be upon him). In the famous story, Abd al-Muṭṭalib swore to sacrifice his tenth son, so when his son Abdullah grew up he could not slay him in *Makkah*, thus he sacrificed camels. He sacrificed one hundred of them, the number indicative of their great worth in the soul of the Arab (Ibn Hishām, 1990, vol. 1, pp.164-178)

However, the Qurʾān warns the Arab Muslims that camels, because of their abilities, are evidence of the might of Allah, saying:

﴿أَفَلَا يَنظُرُونَ إِلَى ٱلْإِبِلِ كَيْفَ خُلِقَتْ ۝﴾

"Do, THEN, they [who deny resurrection] never gaze at the (Camels or) clouds pregnant with water[236], [and observe] how they are created?" 88:17.

Thus the deification is directed to the camel's creator rather than the animal itself. This changes the path of the poet's feeling towards it; rather than being dazzled by the camel, the poet is led to meditate on the Creator.

It is understandable that the ship is likened to the camel, and appears in the image first as indicative of and under the power of Allah, and second under the power and direction of the king. Its submission will be similar to the submission of the camel to the poet in example 13A, although the submission in example 13A takes the form of kneeling, which is enacted only for Allah and not for the king.

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[236] I disagree with this translation, from the context it is obvious that *al-ʾibil* means camels, however, the pregnant clouds of water as the translator chose is an unlikely meaning, yet it is not wrong. Camels is a sign of Allah's power, which have been mentioned in the Holy Qurʾān several times. For more details: see the translator's justification in (2003, p.88).

Verses five to seven show an image of feminine qualities directly, and move away from the image of the camel that fades as the image begins to increasingly represent the sea. The ship is described with feminine imagery; the poet meditates on it in the shape of a woman, and details her beauty.

The sea surrounding the boat becomes a mixture of perfumes, which makes the image here completely feminine – the opposite of the terrifying sea that we saw in example 13A. The water in 13B becomes the water of all kinds of perfume: roses, amber, camphor.

The poet goes further, meditating on this female/ship, which is based on the quality of roundness. At the same time that he describes her as a virgin and returns us to purity, he also describes her as pregnant – a full-sailed vessel. This duality in the description protects the feminine image from losing its quality of virgin or primal beauty. This quality of virginity is the quality that keeps a woman in a state of purity and innocence but does not deny fertility and life; the pregnancy here refers to the stage of womankind that comes after virginity, as if she always renews her virginity, which is not lost even when she is fertilized.

This quality appeared after the rise of Islamic culture, which describes the women of paradise as always virgins[237], which indicates the mortality of purity and primitivism. So the perfume that surrounds the ship is the water that carries the quality of the perfume coming from *Trāʾib* -the ribs of the pregnant virgin woman.

Furthermore, if the qualities of this water are the qualities of the water surrounding the ship, then the sea carries feminine water and is strongly attached to the spirit of Islamic culture for two reasons: first, it is believed that women have sperm, or sexual fluid, and that this fluid

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[237] In the Holy Qurʾān:

﴿ فَجَعَلْنَٰهُنَّ أَبْكَارًا ۝ ﴾

"Having resurrected them as virgins" 56:36.

comes from the ribs between the woman's breasts[238] (Ibn Kathīr, 1989, vol.4, p. 505), and perfume comes out of the same place, from between the breast's ribs.

Putting perfume between the two breasts is one of the common feminine practices meant to tempt and seduce. This is also a beautiful sign of the place of perfume in the body of the woman, and it continues to be common to perfume the source of sensual water in the woman, which increases the image of the perfumed feminine in human consciousness.

Verse seven increases the sensuality of the image and completely ignores the feminine aspect of motherhood despite the existence of pregnancy; the changing ships with its oars between the rowers' hands swims in perfumed water from the *Jūrī* flower, which is used in perfumes. The image is transferred again to the woman as the ship, unifying them into one thing: the ship is the woman and the woman is the ship on the one hand. On the other hand, the ship is the camel at the beginning of the text.

Taking the water of motherhood away from the image and turning it into a sensual perfumed dream suggests that the water of the sea is perfume, and that a feminine water comes out of the breasts, which matches using the word *fulk* instead of ship.

The last verse leaves the female- *fulk* -camel image and ends with the image of the bird. The motion that engaged the Jāhilī poet and led him to the image of as ship in the sea, which in turn drove him to the wings of the eagle, appears opposite in motion to that of the *fulk* that

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[238] This is one of the explanations of these verses :

﴿ خُلِقَ مِن مَّآءٍ دَافِقٍ ﴿٦﴾ يَخْرُجُ مِنۢ بَيْنِ ٱلصُّلْبِ وَٱلتَّرَآئِبِ ﴿٧﴾ ﴾

"He has been created out of a seminal fluid (6) issuing from between the loins [of man] and the pelvic arch [of woman] ." 86:6-7

led the imagination of the Andalusian poet to the image of the camel in seas of the desert; he also, however, arrives at the image of a bird.

It is as if the poet shows his need for an aqueous image and then flies away with wings into the air. The relationship begins between the bird and the sea. The sea always has birds flying over it, and when formed in the imagination of the poet, this results in a strong dynamic image.

The verse here makes the wings belong to vultures, which are similar to eagles. The two images intersect in the poem. The camel in the Jāhilī example was drawn with two wings, and the people on board the ship in the Andalusian poem are drawn with two wings. The camel, the ship-board rowers and the vulture are all related to the female through their imagery.

Bachelard (1988) emphasizes that the image of the bird and wings in the imagination is an expression of the dream of freedom, separation, and escaping the limitations of earth (p.94-96). Given this concept, we can say that the poet is united in his imagination with the dream of the female to be free from masculine power, even if he is the source of it.

The images of water in the two examples 13A and 13B were employed in a way that presented an integrated feminine shape, representing the woman's existence in the significance of motherhood and fertility, and her moving between the three elements of water, earth and air. Thus the imagery in the Jāhilī and Andalusian poetry is rooted in archetypes, though they also carry cultural features in the Andalusian imagery.

Example 14

		14A
ʾImruʾ l-Qays says:	1.بعَيْنَيَّ ظَعْنُ الحَيّ لِما تَحَـــمَّلُوا لدى جانبِ الأفلاجِ من جنبٍ تيمُرًا	Jāhilī
	2.فشَبَّهتُهُم في الآل لِما تَكَمَشوا حَدائِقَ دَوْمٍ أوْ سفيناً مُقَـــــــيَّرًا	

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٣. أوِ المُكَّرَعاتِ من نَخيلِ ابنِ يامِن دُوَينَ الصَّفَا اللائي يَلينَ المُشـــــقَّرا		
٤. سَوامِقَ جَبّارٍ أَثيثٍ فُروعُــــــه وَعالَينَ قِنْواناً مِنَ البُسْرِ أحَـــــــرا		
٥. حَمَّتْهُ بَنو الرَّبْداءِ مِنْ آلِ يامِنٍ بأسْيافِهِـــــــــمْ حَتى أقَرَّ وَأوْقَرا		
٦. وَأرْضَى بَني الرَّبْداءِ وَاعتَمَّ زَهرُهُ وَأكمامُهُ حَتى إذا ما تَهَـــــــصَّرا		
٧. أَطَافَتْ بهِ جَيْلانُ عِنْدَ قِطاعِهِ تَرَدُّدُ فيهِ العَـــــــــينُ حَتى تَحَيّرا ²³⁹		

1. In my eye the tribe's howdahs as they go by the bank of the *al-ʿaflāj* on *Taymurā*'s side
2. I compared them to folk in a hurry to a palm garden or black tarred boats
3. Or *Mukrʾāt* (full of water) palms of *Yāmin*'s son before terrible *Ṣafā*, bending at *Mushshaqqar*
4. Young and lofty whose fronds were thick high the clusters of red dates
5. The *Banu Rabdāʾ* of *Yāmin* folk defend it with their swords till it cool and bear
6. Its yellow contents the *Banī Rabdāʾ* and its red ripens until they incline
7. The *Jaylān* come round at harvest as the eye watches until confused[240]

ʿAbdu r-Raḥmān ad-Dākhil says:		14B
١. تبدّدتْ لنا وَسطَ الرّصــافةِ نخلةٌ تناءتْ بأرضِ الغَربِ عَن بَلَدِ النّخلِ		
٢. فقلتُ شبيهتي في التغرّبِ والنّوى و طولِ التنائي عن بنيّ و عن أهلي		Andalusian
٣. نشأتِ بأرضٍ أنتِ فيها غريبةٌ فمثلُكِ في الإقصاء و المنــتأى مثلي		
٤. سقتكِ غوادي المزنِ من صَوبِها الذي يسحّ و يستمري السّماكين بالوبلِ²⁴¹		

1. A palm tree I beheld in *ar-Raṣāfah*, far in the West, far from the palm tree land;
2. I said, you, like myself, are far away, in a strange land; the length I have been far away from my people
3. You grew up in a land where you are a stranger, and like myself, are living in the farthest corner of the earth;
4. May the morning clouds refresh you at this distance and may abundant rains comfort you forever and engaging the *Sammākīn* stars with heavy rains![242]

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[239] *Dīwān ʾImruʾ l-Qays* (2004, pp. 59-61)
[240] Translated by Arthur Wormhoudt (1974, pp. 8-9).
[241] Aḏ-Ḏahabī (2004, vol.1, p. 2239)
[242] Translated by Robert Irwin (1999, p. 245).

Bachelard mentions that humankind since birth has been consecrated to vegetation: each of us has his own tree, and placing the deceased in a wooden coffin is a kind of protection from death by life (1983, p.72). This idea made him look at Charon the Greek ferryman, who is used in a funereal poem by Shelley (cited in Bachelard, Ibid., p.74) among others, who carries the dead on a wooden boat across the water. Bachelard ascribes a complex to Charon in which a writer, for instance, may be absorbed with the never-ending journey of death. The concept is further symbolised by burning death boats as well as eternal life, i.e. trees. This symbolism gains its value and authenticity because of its existence in the river, and in a situation of leaving. Water became the tomb of fire and humans (Ibid., pp.79-74). Leaving, as Bachelard says, is like a death, thus to die is to leave.

By the tree's existence in the water, the water of death becomes the water of life; Bachelard points out that life never believes in death (Ibid., p. 73).

The water, which is an attendant to the tree and is necessary to its growth, is not the water of death but the water of life, and cannot be distant from the existence of the tree, the mother or the woman. There are shades of this image in the previous example, which provides the image of the tree and its highly feminine symbolism. But the tree in these two Arabic texts is specifically a palm tree. The palm tree is one of the most important Arabian symbols taken from among the species of trees.

In example 14A, we find that the poem's opening verses provide a composite image of the poet's reflections on leaving – the leaving of the beloved within the tribe. It is a leaving that takes place in the middle of the desert but the image is significantly aqueous.

In verses one and two, the poet's images begin describing a leaving through the actions of people moving and carrying their belongings. The camels' wooden howdahs, carrying women, appear and move people quickly as if travelling to gardens *Dawm* palm trees, or huge

bushy buckthorn trees with overlapping branches. They also resemble ships *muqqayyar* i.e. coated with asphalt – the black material used to cover wood to prevent water leakage into the ship; Arabs also used it on camels to protect them from scabies and insects.[243]

Here the simile that results from the dynamic imagination offers two symbols of the female howdah: the first is the symbol of bushy trees and the second the black tar-coated ship. When trees are bushy and overlap, it creates a darkness that is black, resembling the ship that is painted black. If all liquids pertain to water, then here we are confronted by a black coloured and watery female environment.

The departure of the women is a dark image; the hidden and covered female is surrounded by a halo of blackness. The aqueous conveyance of departure is the wooden boat, which was originally a tree, and the ship, which is built to be in water. The mention of blackness indicates a long dark leaving that implies separation and death.

Hence, it seems to me that the female howdah is like a coffin, despite its being decorated as the Arabs used to do, or a boat of death that resembles Charon's boat, as mentioned by Bachelard. This seems especially true because asphalt becomes a liquid at a high temperature, which means that this watery material contains an element of fire.

The poet presents the image of a quickly held funeral scene that he runs away from while looking for a way out of the impasse of leaving and confronting death. This escape can be seen in verse three and onwards. In verses three to seven, the likening is to the sacred and worshipped palm that is rooted in water. The water that surrounds palms is usually pure and clean water from oases, which facilitates life for the Arab in the desert. In these verses, the palms are perceived as tall and great in the sky and the filled red neck hangs limply from them.

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[243] Ibn Manẓūr (1990, vol.5, p. 124).

Yet there are knights who protect this palm with their swords and roam around it as if in bondage to its holiness. This is worth contemplation.

This image of liveliness, and the image of the sacred palm for the Arab, displaces death in the previous composite image. The palm tree is, in this description, linked with the tree that ancient humans believed to be a symbol of the sky filled with stars. It is the universal tree that is fruitful of jewels, its trunk is the one, and it is the seat of the higher gods and the bolster of the sky (Lethaby, 2011, pp. 100-102).

The concept of this ancient image in myths explains the persistence of the sanctification of palm trees in the early Arab consciousness, and his view of it as an idol and the origin of life. From that, the idea of a candelabra emerged in several different religions; the candelabra is an embodied image of this universal tree. This sacredness is manifest in the last verse, which describes how circling the palm rooted in water is practised; the palm has pleased its protector by producing dates and they in turn please the palm by providing their protection. It is held that pre-Islamic Arabs in the south of the peninsula in the city of *Najrān* worshipped a palm tree. The palm tree is also associated with the god *al-ʿUzza* among the ancient Arabs, and was an extension of the Babylonian Ishtar (ʿAlī, 1993, vol. 1, p. 119, and ʿAjīnah, 2005, p. 272). This suggests that the image takes us back to Ishtar, the goddess of fertility, war and love. So palm trees would be a manifestation of Ishtar's mythical sacredness. The scene of departure will occur in the poem, but the black leaving of the woman would be a life scene and not a death scene, because the sacred is protected and life-giving, and the water around it is the pure water of life.

Alongside this example, which vacillates between life and death-leaving, comes the departure scene in 14B, which also uses the image of the palm but in another way. Here the poet contemplates the palm after his leaving and being in a strange land; the poet identifies the

palm with his own alienation, which is a land that the poet does not connect with water. It is as if his leaving made the water absent, and living in a state of alienation is like a drought. The image here is therefore different in its sense of the sacredness and symbolism of the palm.

The poet sees in the palm the same alienated self, which was taken from the land of holiness – the land of the Arabs – to the land of Andalusia – the land of alienation. Hence, the palm loses its sacred symbolism when uprooted from the Arab land that sanctifies it. This is especially true since the palm, even after the rise of Islam, remained in high esteem as it is linked to the birth of the Prophet Jesus (peace be upon him) in the Holy Qurʾān in the story of the Virgin Mary (peace be upon her). The Qurʾān mentions that the Prophet Jesus (peace be upon him) was born near a palm tree fed by a small water stream. Allah says that:

﴿فَنَادَىٰهَا مِن تَحْتِهَآ أَلَّا تَحْزَنِى قَدْ جَعَلَ رَبُّكِ تَحْتَكِ سَرِيًّا ۝ وَهُزِّىٓ إِلَيْكِ بِجِذْعِ ٱلنَّخْلَةِ تُسَٰقِطْ عَلَيْكِ رُطَبًا جَنِيًّا ۝﴾

"Thereupon [a voice] called out to her from beneath that [palm-tree]: "Grieve not!
Thy Sustainer has provided a rivulet [running] beneath thee; and shake the trunk of the palm-tree towards thee: it will drop fresh, rip dates upon thee" 19:24-25.

Also, it has been said in *ʾAthar*: "Honour our aunts, the palm trees".[244] Despite the palm's high status in Islamic culture, the poet saw it as left untenanted of its sacredness and status because of its alienation and grief. This can be explained as the poet sharing his loneliness with the palm, which is salient in the image as it is equal to his loneliness. Their loneliness is connected with being separated from their water, which is the origin of their existence. This example is what Bachelard referred to when he mentioned that when humans once felt neglected or missed his beloved ones, they fell in love with being alone and the scene of loneliness made up for the pain of absence (1983, p. 116).

It is as though the image of the loneliness of the palm is an image that inserts tranquillity to the poet's self, when he found a strange identical feeling with it after leaving and separating

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[244]Al-Qazwīnī (1983, 304-305).

from their land and water. We are here too confronted with the result of his leaving, which resulted in a deprivation of water, palm trees, and the female presence, which was strong in the stanzas of example 14A. It is a lacklustre painting – no colours, no life, no presence of sanctity – and a painting full of bereavement.

However, the last verse shakes this dead painting by incurring heavenly water from its authentic image while the poet calls for heavy rain with the mention of the *Sammākīn* star -a star that the Arabs used to regard as a good omen because it appears at the beginning of spring and indicates the heavy rain that will soon fall and revive the earth after an arid winter (Ibn Qutaybah, 1988, p. 62).

The rain is falling in the poem and is a means to revive the image of the first palm, which was seen in 14A's verses, and ridding the ghostliness of an image that showed the palm like a pale ghost in an image in the far distance.

The archetype of the palm tree is associated with the female, and symbolised her in the presence of water in example 14A, agreeing with some of what Bachelard wrote regarding the image of poetry. In example 14B, the palm lost its symbolism and its role of sacred, becoming just the image of a sad ghostliness waiting to be revived by the evocation of rain and represent the emotion of alienation for the Andalusian poet.

Example 15

ʿImrʾu l-Qays says: ١.تقولُ وقد مال الغَبــــيطُ بنا معا عقرتَ بعيري يا امرأ القيس فانزلِ ٢.فقلت لها سيري وأرخــــي زمامه ولا تبعديني من جَناكِ المـــعلّلِ ٣.فمثلكِ حبلى قد طرقتُ ومرضــع فألهيتها عن ذي تمائم محـــــوِلِ ٤.إذا ما بكى من خلفها انصرفَت له بشقٍّ وتحتي شقّها لم يحـــــــــوِّلِ ²⁴⁵	15A Jāhilī

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²⁴⁵ *Dīwān* ʿImrʾu al-Qays (2004, p. 113).

1. When her camel-saddle slipped with the two of us on it together, she said, 'You've brought my camel to its knees, ʾImruʾ al-Qays. Get down' 2. I said to her, 'Ride on, but slacken the reins of (your camel). Do not put me at a distance from the fruit that can be plucked time and time again from you. 3. Many is the women like you, both pregnant and suckling, whom I have visited by night and whose attention I have distracted from (her) one-year old (child) with its amulets, 4. When the child cried behind her, she turned to it with half her body – her other half not able to move under me.[246]	
Wallādah[247] says: ١.أنا والله أصلح للمـــــــــــعالي وأمشي مشيتي وأتيـــهُ تيها ٢.وأمكِّنُ عاشقي من صحن خدّي وأعطي قُبلتي مَن يشتهيها[248] 1. By Allah, I am made for higher goals and I walk with grace and style. 2. I blow kisses to anyone but reserve my cheeks for my man.[249]	15B Andalusian

The example here offers a different image of the female and her aqueous connection from the images that have been mentioned in the previous examples. Here we have the flirtatious female who ventures into the water. For Bachelard, venturing into water takes the form of images of hopping or jumping into – an act that could lead to drowning (1983, p. 165). The female in stanza 15A does not jump into water but she is hiding in her special place *al-ghabīṭ* on a camel's back, which is the vessel of the desert and its ship. The word *al-ghabīṭ* is the howdah, which refers in its meanings to a kind of running water that moves between the high grounds, but which also refers to the high sides of a container.

Thus, the poet places the female here in a semantic network that leads us to an aqueous place: the howdah on the back of ship of the desert. The word can also mean a bowl for saving

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[246] Translated by: Alan Jones (1996, vol 2, pp. 61-62).
[247] Wallādah bint al-Mustakfī bi Allah al-ʿumawī, an Andalusian poet from Caliphate house, she died in 1091 (az- Ziriklī, 1998, vol. 8, p. 118).
[248] In as-Suyūṭī (n.d., p. 87).
[249] Translated by: Abdullah, al- Udhari (1999, p.184).

liquid. This is what makes this image similar to the act of playing and having fun in the water shared with the poet, especially since in the first verse the poet describes the inclination that is in *al-ghabīṭ* and says; together. It suggests that the poet and the woman are compatible in this narrow space surrounded by water. The inclination is caused by moving and the amusement that is referred to in the image.

The image here offers a model of the flirtatious woman, in contrast to the image of holiness that was read in the previous examples 14A and 14B. This woman, a nursing mother, appears in an erotic position as well as a matriarchal position. The milky image is a form of maternal eroticism. This is the image that Bachelard referred to in his consideration of the image of milky water (1983, p. 120 onwards) in which milk is a primary material offering of an early erotic image among some poets.

In some verses of 15B, it can be found that the image takes the direction of frankness and that the feigning of abstention is not coquetry from the woman as in 15A; she boasts that her cheek is a plate that she only allows her lover to have. The plate here is the place of eating and drinking, and when it is offered to the lover he can have it, thus presenting a highly erotic image of the woman. This image is surprising because of its overt sexual overtones even though it is in the Andalusian example but is completely outside any religious authority. In spite of the weak presence of water, its sexuality is higher than the symbolic sexuality of the image presented in 15A.

The image of the adventurous flirtatious woman in the midst of water with the attendant presence of maternal sexuality is a primitive image in 15A that cannot be found in 15B, although sexuality remains the common characteristic between both images. Perhaps the pre-Islamic image of women is linked to Ishtar the goddess of love in ancient Babylon, who was a seductress and enticed men to win her and would then kill them, as was described in the myth

(Ash-shawwāf, 1999, pp. 240-293). The image of the woman still has these seductive features in many cultures, yet it is a stereotype that robs women of innocence and instead attaches to them the nature of temptation. When she is present in water within the frame of this image, water will have, according to Bachelard, a sexual role. This will be even clearer when we look at images referring to wine.

5.1.4 Purification, Freshness and Healing Water

Bachelard indicated that water has the quality of mythical and religious purification, but he warned that the images of water he sought to show were not to search for the ritual ceremonies as much as they were for showing the ability of the material imagination to find pure substance in water only – simply the purity of water (Bachelard, 1983, p. 133). Hence he moved away from the idea of purification with its correcting ritual meaning, seeking instead to present the quality of purity through this substance (Ibid.). Moreover, Bachelard considered pure water to be easier to symbolize when in front of material beauty, so polluting clear water would produce metaphors and images of bitter, salty contaminated water. Images of dirty water can be accused of all evils (Ibid., pp. 139-138).

Bachelard, when addressing dirty water, linked it to turbid water and the water of hell, which is somehow related to the devil and evils (Ibid., p. 140), just as pure water is linked to good people like saints, according to the material imagination that Bachelard chose to examine in the images of European prose and poetic texts to which he had access (Ibid., pp. 140-144). He concluded that pure water and dirty water are two powers that attract images. For example, the power of pure water comes from purity, which shines and is absorbable because it carries the quality of power and beneficence (Ibid., p. 143). This quality has pictured pure water as

always being surrounded by fairies; Bachelard in his analyses points to the poetic imagery of the Comte of Gabalis for confirmation (cited in Bachelard, 1983, pp. 143-145).

Purity in water, to Bachelard, is a 'moral' quality because he considers water a malleable material that is able to carry human qualities and share these qualities with people; as such it is possible for him to describe purity and purification as moral qualities (Bachelard, 1983, pp. 133-150). He extended the impact of this moral quality onto aqueous images when he talked about renewing oneself through purification by water: washing leads to renewing and being reborn, and that leads to images of health, strength and youthfulness. Also, purification is the way to recovery in the dynamic imagination; healing by water can come in the form of the poetic image (Ibid.).

He linked once again the idea of maternal power and water, which Jung mentioned when he talked about the daydream of the water of strength, which he considered a normal dream (cited in Bachelard, Ibid., p. 147).

Sweetness is another quality that Bachelard talked about, which is also characteristic of pure water. Sweetness beats saltiness in water, according to Bachelard; in the image he discusses, it is linked to the divinity of plants, and had the quality of healing too. However, it is always a result of masculine action to him (Ibid., p. 152 onwards). Therefore, an archetype has formed for the substance of water that is purification and superiority of sweetness over other aqueous qualities, according to Bachelard.

In the Jāhilī and Andalusian poetry 'the morals of water', purification and sweetness, are found in a united image. In other words, they are represented in compound and double images. The water described as having clarity is the sweet water exceeding all other waters, especially turbid, or dirty water; sweet water has as its source the sky in the form of rain; its source was also human in the form of saliva. At the same time, healing water appears likened

to dirty water in the dynamic imagination, according to the Islamic background in which it is the 'wine'. It always suggests rebirth, renewing and recovery in its images, as we will see in the following examples.

Example 16

Al-Fāriʿah bint Shaddād[250] says:
 	
١. يا من رأى بارقا قد بتُّ أرمقهُ   جودا على الحرَّة السّوداء بالوادي
 	
٢. أسقي به قبرَ مَن أعني وحُبَّ به   قبرا إلي ولو لم يفـــــده فادي[251]
 	
    1. O whoever sees a lighting-flashing cloud that I have gazed for through the night pouring profuse rain upon the riverbed's black basalt track,
    2. With it would I water the grave of him I intend, him whose grave is dear to me though he were unredeemed.[252]
	16A
	
	Jāhilī

Ibn ʿAbdūn[253] says: ١. سقَتْ ثرى الفضلِ والعباسِ هاميةٌ تُعزى إليهم سماحًا لا إلى المطرِ[254] 1. May the fresh graves of *al-Faḍl* and *al-ʿAbbās* (his sons) be watered by a flowing (rain cloud) which, insofar as generosity is concerned, is related to them rather than to rain.[255]	16B Andalusian

Rainwater is the purest form of water in the Arab consciousness because it is from the sky, which is the highest place in the Arab's consciousness and the place of the missing supernatural power, whatever its image was before Islam. It is also the place of the Worshipped – Allah Almighty – in the Islamic system. Thus, the Arab always looked at water falling from

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[250] Al-Fāriʿah bint Shaddād, known as Kabshah, she be a muslime before she passed away in 640 (az-Ziriklī, 1998, vol. 5, p. 218).
[251] In al-Bayrūtī (1934, p. 69).
[252] Translated by Suzanne Pinckney Stetkevych (1993, p.176).
[253] Ibn ʿAbdūn, ʿAbd al-majīd al-Fihrī. He was a poet and minister in Banī al-ʾAftas. Died 1135. (az-Ziriklī, 1998, vol. 4, p. 149).
[254] In Ibn al-Khaṭīb (2003, vol. 4, p. 38).
[255] Translated by James T. Monroe (1974, p. 236).

the sky in a different way than any other clear water: he saw purity in the rain because it did not come out of the earth, which is under his feet and will, but from the sky, which he is under and subject to its will.

The image of water appears in example 16A as falling from the sky, or jumping up to the highest place of moral purification which Bachelard mentioned; the pure water here is water with a lively power, which is not only purifying but also revivaling.

Bachelard saw washing as an image of a dream of renewal through purification inspired by pure water, where every man dives into pure water in order to be born again (1983, p.141). The image in 16A requires drinking from this water to cause an event of rebirth – the event of resurrection of a dead beloved from his grave. This enlivening feature, which the meditating self evokes in examples 16A and 16B, appears as an archetype that comes from the image of the pure water which causes life in everything and which resurrects the dead again.

In example 16A, the poet, drinking in a dream of clouds, lightning in the image, prays that rain falls and waters the grave of his lost friend. This rain will convey the missing beloved dead man who lies in the core of the earth to a new rebirth and to a life again.

The poet is completely aware that the pure water of the rain, which revives everything when it falls, is able to make all that is under the ground alive; it has a generating power, and the ground is the mother who will split to give birth to the dead again, just as it splits open because of the rain to give birth to all kinds of life. This is why praying for rain is the most important rite that the Arab man performs before Islam (ʾAbū Suwaylim, 1987, p.55). Rain is the divine secret of life.

This concept turns into an archetype of the water of rain, which is strongly fixed in Islamic culture, and praying for rain to fulfil its task becomes an Islamic rite similar to a prayer asking for rain if it is late in coming.

The verses in 16B decide that watering here should happen from the clouds over the graves of the dead, bringing rebirth and life for both again. It then repeats the general concept of the archetype of rain – the image of lively pure water.

The concept mentioned in the Holy Qurʾān emphasizes this image: the Qurʾān mentions rain on many occasions and describes it as the purest – Allah Almighty said:

﴿وَأَنزَلْنَا مِنَ ٱلسَّمَآءِ مَآءً طَهُورًا ۝ لِّنُحْـِۧىَ بِهِۦ بَلْدَةً مَّيْتًا وَنُسْقِيَهُۥ مِمَّا خَلَقْنَآ أَنْعَامًا وَأَنَاسِيَّ كَثِيرًا ۝﴾

"We cause pure water to descend from the skies, so that We may bring dead land to life thereby, and give to drink therefore to many [beings] of Our creation, beasts as well as humans." 25: 48-49.

In the previous verse, the Qurʾān assures that rain is the absolute livelihood, which is directed by Allah the Creator. Purity is therefore an original quality of rainwater, as is reviving; both are from the power of the Creator.

Therefore, rain is the clearest water – the purest, reviving water mandated by the Creator. Its qualities are established more after approving the prayer of watering ʾIstisqāʾ that Muslims recite to evoke rain. Also, washing with it and receiving blessings from it as soon as it falls is desirable. It is told in the Hadith that when the rain fell, the Prophet Muḥammad (peace be upon him) raised his clothes until he was hit by the rain; when his companions asked him why, he said to them: "It has newly known its Allah the Almighty"[256]. This means that the rain is blessed because it was near to Allah's throne in the sky. This blessing brings purity and purification from pains and evils that are in humans, according to the social concept of Muslims, especially when the action of washing is one of the daily routines for Muslims (they perform ablutions five times a day before prayer). Ablutions signify washing to purify the self from sin.

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[256] See in: Muslim (2001, vol. 3, p. 461).

A person washes in many conditions with the intention of purification, like washing after sexual intercourse, before ʿumra, after death and before burial, and other cases. Thus, it has a very strong ritual relation to purification (Sābiq, Sayyed, 1990, p. 15 onwards). This weakened the recruitment of purification and washing as an independent image from rituality in the material imagination. The poem's asking for pure rainwater from the sky to water the grave creates an image that exists strongly in the material imagination. It is a request for the generating and reviving quality of washing.

We can therefore conclude that clarity of rain, purity and power that reach such an extent that the dead are revived is an archetype that continued in Andalusian poetry as it was in Jāhilī poetry, framing it with a strong Islamic system, swinging between daily worship and concepts of metaphysical beliefs.

Example 17

An-Nābighah says:
 	
١.زعمَ الهُمامُ بأنّ فاها بارِدٌ   عذبٌ مُقـــــبّلهُ شهيُّ الموردِ
 	
٢.زعمَ الهُمامُ ولم أَذقْهُ أنّهُ   عذبٌ إذا ما ذقتَهُ قـــــلتَ ازدَدِ
 	
٣.زعمَ الهُمامُ ولم أَذقْهُ أنه   يُشفى برِيّ رِيقها العَطِشُ الصّدي [257]
 	
   1. The king[258] claims her mouth is cool, sweet where you kiss it, delightful where you sip.
   2. The king claims – though I have never tasted it – it's so sweet that when you taste it you cry, "give me more"
   3. The king claims – though I have never tasted it – that the (mere) redolence of her saliva quenches him who thirsts.[259]
	17A
	
	Jāhilī

Yūsuf ath-Thālith[260] says: ١. أرْوى ظَما صدري على رغْم أنفِ الرقيبْ	17B

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[257] *Dīwān* An-Nābighah (1996, p. 108).

[258] This word could be translated by brave, but the translator chose king which went better with her analysis of the poem.

[259] Translated by Suzanne Pinckney Stetkevych, (2002, p.7).

[260] Yūsuf ibn Yūsuf an-Naṣirī, called an-Nāṣir, who died 1418 (az-Ziriklī, 1998, vol. p. 259).

	Andalusian
2.فهو شفى مابي من سُقْمٍ ومِن وَجيبْ 3. كم من ليالْ أنالني الأُمْنا 4. وبالوِصالْ أحَلّني عَدْنا 5.أبرى اعتلال فؤاديَ المضنَى 6.بذي لَمَى مُستعذَبِ الظّلمِ عَذْبٍ شنيبْ 7. وكم شفا بالّلثمِ والضّمّ قلبي الكئيبْ²⁶¹	

<div dir="ltr">

1. He quenched all   That is lodged   In spite of the spy
      the thirst   in my breast
2. Moreover he   All the sickness in   And my aching heart.
      healed   me,
3. How many a night   Did he keep faith with me
4. While by our union   He lodged me in Eden!
5. He cured the diseases   Of my languishing heart!
6. With deep red lips   Whose white snow   Pleasantly cool.
            doth taste sweet,
7. Often did he heal   With a peaceful   My broken heart[262]
            Embrace

</div>

Example 17A presents the image of fresh water with excellent healing powers but it is different than rain: it is terrestrial water represented by the beloved woman's saliva. It is gathered between two qualities, healing and freshness, to exceed any other contradicting image. In example 17A the poet adopts an archetypal image of the water of saliva for the beloved. It is cool, fresh, water and tasting good from her kiss. It is an image that carries sensuality but a pure sensuality. The purity here comes from the material of the saliva – the water itself.

It is not sexual sensuality that engages the image here; that is denied in the poet's assurances that there is no communication between the poet and his beloved – his tasting and drinking this water did not happen. Instead, it existed in its originality and virginity. This is clear when the sentence; *zaʿama al-humām wa lam ʾadhuqhu* is repeated three times in verses one to three. This repetition insists on the quality of purity in water and not mixing with any

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[261] *Dīwān* Yūsuf ath-Thālith (1958, pp. 184-185).
[262] Translated by James T. Monroe (1974, p. 374).

other saliva. So we can say that the image is original in keeping the quality of purity for water. On the other hand, the image successively proves, through the qualities of saliva, the power of water and its superiority, using words that are a significantly aqueous group. For example, using the word *humām* has as one of its meanings the liquid gathered from snow,[263] so it is what tells the poet that her saliva has the quality of coolness. Hence, it makes *humām* and saliva two similar types, and there is a dialogue between them that can be imagined in the image even if it is not stated.

As a result, snow is the material thing that tells the self that her saliva has these qualities. In this scene, the image succeeds in letting the natural image of melted snow praise the metaphoric image represented by the coolness of saliva. The meditating poet believes the saliva exceeds in its coolness, rather than transferring this quality from the liquid snow itself. Thus, the image can be likened to a deep daydream.

In verse two freshness is the most attractive quality of water; this gives the water more sweetness and a connection that was not yet complete.

In verse three, the image assures the power of healing for the fresh water of the beloved's saliva. It has the power to heal the thirst of *as-sadī*. *As-sadī* is the one who has been thirsty for long time, and who is now nearly dead.[264] He who is nearly dead of thirst can be healed by her fresh saliva. The self imagined by the poet has not drunk from the water of recovery – her saliva – for a very long time. We are in front of an oral image, with healing fresh water as its base. Bachelard asserts that any values related to the mouth are not repressed, because the mouth and lips are good soil for all accurate and positive satisfaction. The mouth is the available sensual image of the childhood memory (1983, p. 117). Therefore, deprivation of drinking and obtaining saliva is like deprivation from the first water, which is fresh and pure,

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[263] Ibn Manẓūr (1990, vol.12, p. 619).
[264] Ibn Manẓūr (1990, vol.14, p. 454).

and the milky water of the mother. At the same time, saliva can symbolize not realizing inner self-purification – the purification that will heal the self from death or the thirst leading to death.

In contrast to this, we find the healing saliva in example 17B, presenting the healing image of what happened after thirst, and being quenched by fresh water, the pure water of saliva.

In verse one, the verb 'watered' is in the past tense, and indicates that drinking has happened. The poet describes what he is feeling using *ẓamaʾ* -thirst and not *ṣadā* -the dreadful thirst. The thirst is the thirst between two refreshments[265], and different from the dreadful thirst, which is a long thirst leading to death.

Here, fresh water is available, and refreshment achieved. And the self frequently goes to the source of water. Does this mean that it has lost its originality and purity? The answer comes in the poet's persistence in emphasizing the quality of the freshness and its ability to heal in verses two to seven. These are two qualities that do not occur when the water is mixed or has become turbid. The water retains its freshness and healing despite the prolonged drinking from it. However, the quality of purity is set aside a little, as we will see after a while.

The archetype of saliva is a case of rebelling against the Islamic concept, because refreshment and healing from this water was *raghma ʾanf ar-raqīb* and not achieved with the watchman's (the spy's) satisfaction. This indicates that the fresh water, which has the beloved as its source, is under guard, and not available to the poet. It is the image of a rebellion against the forbidden.

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[265] Ibn Manẓūr (1990, vol.15, p. 25).

The image of healing fresh water under the guard brings us to Bachelard's idea about divine fresh water, which is always under guard, and is not exploited except through a masculine act. The healing fresh saliva in 17B is under the guard, and the quenching obtained from it is by a masculine action too.

But this obtaining of water takes something away from the concept of 'the purity and clarity' when the image details the watering and how it moves past the borders of the fresh water source, which is the mouth, to other parts of the body like the chest, through emphasizing actions such as kissing and embracing in the last verse. This moves the reader's consciousness away from the idea of watering through healing, which is a higher stage of purification, to another idea, which is sexual satisfaction.

As a result, the archetype of saliva in the two examples 17A and 17B is in the image of fresh, healing, pure, clear water. But in 17A it was an unachieved dream separate from the poet, which remained childish and innocent, maintaining its purity, purification, and wished-for healing through an inner washing with this water. While in 17B, saliva is the image of fresh water in a surrounding of sexual satisfaction and not in the privacy of the clarification and purification but the quality of healing is retained through sexual desire.

This means that the poet in example 17A did not succeed in breaking into the forbidden source to obtain the saliva that represents healing (the fresh water) while in 17B he does. Poem 17A expresses the poet's submission to the social system more than the poet in 17B, who rebelled from the beginning of poem, as we have seen.

Example 18

Zuhayr ibn ʾAbī Sulmā says:	18A

1.كأنّ ريقَتَها بعد الكرى اغتبقتْ مِن طيِّبِ الرّاحِ لِما يَعْدُ أَنْ عُتِّقا[266] 1. Her mouth after slumber tastes as if she's had a drink at nightfall of a fine sweet wine, aged to perfection.[267]	Jāhilī
Ibn Zumruk[268] says: 1. وليلةٍ باتَ البدرُ فيها مضاجعي وباتت عيون الشهب نحوي روانيا 2. كَرَعْتُ بها بـــين العذيب وبارقٍ بموردِ ثغرٍ بات بالدّر حـــــــاليا 3. رشفْتُ بها شهد الرّضابِ سلافة وقبّلتُ في مـــــــاء النعيم الأقاحيا 4. فيا بردَ ذاكَ الثـــــــغر روَيت غلّتي وياحرّ أنفاسي أذبتَ فـــــــؤاديا[269] 1. (He also reminded me) of a night the full moon spent as my bedfellow while the eyes of the stars spent it gazing at me. 2. That night I sipped from the drinking place of a mouth embellished with pearls, between sweet (lips) and flashing (teeth). 3. I drank from it the honey of lip dew, which seemed as though it were a choice wine, and I kissed camomile blossoms set in a blissful liquor. 4. O for the coolness of that mouth with which you quenched my burning thirst, and O for the heat of my breath with which you caused my heart to melt![270]	18B Andalusian

In this example, we have again the quality of freshness, healing, and purity of the saliva water, but it is linked to another liquid, which is wine. As every liquid is a form of water, saliva here has aspects of wine, which brings the quality of its purity into question.

In the first stanza of 18A, the image is of saliva that was held long in the mouth while the beloved sleeps. The water of the mouth therefore loses its purity, taking away its freshness, and it also loses its originality by changing its smell. A condition of turbidity exists because of the staleness of the smell.

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[266] *Dīwān* Zuhayr (1988, p. 73)
[267] Translated by Suzanne Pinckney Stetkevych (2002, p. 33).
[268] Ibn Zumruk Muḥammad ibn Yūsuf, born 1333, was a famous poet and minister. He died 1390 (az- Ziriklī, 1998, vol. 7, p.154).
[269] *Dīwān* Ibn Zumruk (1997, p. 520).
[270] Translated by James T. Monroe (1974, p. 348).

The saliva water is protected from these issues, however, and the poet's description directly tells that the woman, who is the source of fresh water here, is ʾightabaqat, which means it's as if she had drunk from excellent wine, which was aged and had a good smell. The length that her saliva stayed in her mouth therefore has not affected its clarity and purity; rather it has stayed as it is like a wine valued because of its fragrance and originality despite its age. A strong smell is good, and is a sign of quality and originality. This image of saliva therefore constructs an image of wine.

This image, which combines fresh water with saliva and wine, is especially strong in example 17B. Despite wine being forbidden in Islam, we nonetheless find this image strongly placed in the Andalusian poetry. The verses in 17B reveal a dynamic image that transfers fresh saliva into an image of deep softness and formations. The poem begins at the time of drinking, which is the night, with the poet likening the woman to the full moon and her eyes to meteors. The place of drinking then becomes the bed, which indicates intercourse.

In the second verse, the poet uses the verb *karaʿat*, which means drinking plenty of the sky's water, *al-karʿah*, which means the palm tree in the water is derived from it too.[271] These are all parts that form the frame of the fresh water image of saliva, but they make a frame like a dream with fairies in the heavens.

Imagining the woman as the full moon leads us to an archetype that likens a woman to the full moon or the sun, when she was a goddess worshipped in ancient myths (ʿAjīnah, 2005, p.671). Fresh water is therefore expected to come from her, and her saliva will be that freshness described by heaven's water at the end of verse three. It is as if we are between two heavenly images: an old archetype for the female goddess related to earlier myths, and the Islamic

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[271] Ibn Manẓūr (1990, vol.8, p. 306).

archetype of *ḥūr* – the heavenly women in the sky possessing the same qualities: whiteness, roundness, fullness and then fresh saliva.

The poet goes further when he compares the woman's fresh saliva as both honey and the choicest wine. Her saliva is the drunk saliva – it is the scrap of musk, the pieces of ice, sugar, honey, and what have cut from trees.[272] All of these meanings are summed up by the word *riḍāb*; the qualities of power that were collected in this water have an indelible effect. It is water from a divine array.

As this water has all these qualities, describing it as honey and wine is expected, and similarly completes the image. Honey is a liquid which can purify the body from inside and also has healing qualities, and the Holy Qurʾān emphasizes its healing properties:

﴿يَخْرُجُ مِنْ بُطُونِهَا شَرَابٌ مُخْتَلِفٌ أَلْوَانُهُ، فِيهِ شِفَاءٌ لِلنَّاسِ﴾

"There issues from within these [bees] a fluid of many hues, wherein there is health for man"
16:69

So the saliva gained its healing power from the archetype that connects it to honey. The poem further likens saliva to *as-Sulāfah*, which is a pure kind of old wine that is not mixed.[273] This is an image related to old myths, which saw the goddess drinking wine and thus sees in wine holiness and healing power (Mckenna, 2005, p.138).

Fresh saliva that is described with all of the previous qualities in an atmosphere of divine holiness carries an exalted power of purification and healing from illness. The existence of wine in the middle of this simile puts us in front of two things: imaging saliva as healing honey and imaging it as wine. The first is an image which appears to be part of the poet's Islamic culture because honey is a healing drink, as the Qurʾān says. And the other is an opposite for this culture, which forbids wine and considers it dirty and spoiling purity.

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[272] Ibid. (vol. 1, p. 418).
[273] Ibn Manẓūr (1990, vol.9, p. 158).

This contradiction, gathered in the image of saliva, is resolved in part by the image at the end of third verse in which the poet says *mā ʾ an-na ʿīm* –water of Heaven. Heaven is one of the names for paradise according to Muslims. Therefore if we consider the wine here as the wine of paradise, it is no longer unacceptable to Islamic precepts. The Holy Qurʾān mentions that the wine in paradise is an aspect of happiness for believers but that it has different features from mundane wine, the most important of which is purity and not turbidity of the mind. Allah said:

﴿ بَيْضَآءَ لَذَّةٍ لِّلشَّـٰرِبِينَ ﴿٤٦﴾ لَا فِيهَا غَوْلٌ وَلَا هُمْ عَنْهَا يُنزَفُونَ ﴿٤٧﴾ ﴾

"Clear, delightful to those who drink it: no headiness will be in it, and they will not get drunk thereon" 37:46-47.

Wine in this metaphor keeps the quality of purity, freshness, clarity, and sanctity because it is the wine of Heaven, and saliva carries its features. Without this explanation for his saying *mā ʾ an-na ʾīm* the water of Heaven, the poem gives saliva two different aspects: one has the holy aura of purification and healing in honey and the other is of wine with all that it has according to the Islamic concept of dirtiness and turbidity; neither of these matches the image at the start of the verses. As a result, we can say that the image of the fresh water, which is saliva, in example 17B is a similar archetype to its image in example 17A, likening it to wine, but implemented with the Islamic concept of wine. It is heavenly wine, and is supported by the poet likening it to honey at the same time. Proof of this is the phrase *mā ʾ an-na ʾīm*.

This suggests a displacement of the archetype of wine linked with saliva to the archetype of fresh water, which realizes an inner purification and healing and denies any feature of turbidity or spoiling, especially with the quality of honey and wine together. The archetype of saliva shows a changing cultural image different to the original archetype, and one

submitting to effects of Islam. Bachelard mentioned similar points in his understanding of the features of water of purification, freshness and healing.

5.1.5 Supremacy of Water

The qualities of water are close to human qualities; water is the element that goes with the changeable human personality. It may be filled with tenderness one moment, and another filled with violence at another. It sometimes seems that good water causes life, and that at other times evil water causes ruin and destruction. This is how water appears in human consciousness and in the poetic images we have seen in the previous examples.

Bachelard treated the image of violent water by analysing its relationship to humans. Humans use the image of violent water to stir up emotions and to act as a catalyst for aggressive behaviour. Bachelard sees that the poem that talks about violent water or has images of violent water carries a high amount of tension that does not readily appear to the phenomenological reader because its apparent reasonability can dominate the form of the image (1983, pp. 151-152). It is therefore necessary to look at the material, dynamic imaged intention in order to understand the topic of violent water and its imaginative depths in the poem, and to be able to read the phenomenon of resistance in dealing with this material in its most potent form, which is the image of violence (Ibid.).

In his discussion, Bachelard concentrates on the concept of the will that must arise in a man when fighting an enemy, and which is found in the image of violent water. This image presents this enemy in terms of strength and violence and expressing an indomitable will. The greater the enemy is, the greater the will (Ibid.). Hence, water here becomes the enemy that evokes the man to be angry, brave and assume the role of an avenger until victory, which will

be positive rather than negative, occurs. Thus, the image of anger will be constructive at the time of victory, though defeat is also possible when confronting this stubborn enemy (Ibid., p.152).

Bachelard examined the image of swimming against the current as it appeared to Nietzsche, and he compared its strength to walking against the wind, considering wind as an element that is central to the concept of stirring up anger and violent water (Ibid.). He detailed extensively the pride that the victorious hero sets against violent water, and how this victory is rare and dangerous because of the possibility of drowning (Ibid., p. 153). On the one hand, we have the fighting in the dynamic images between violent water and its dangers and the man to whom these things were enemies. Thus images of sea, ocean and victory against the ocean's anger were the most thought-provoking for Bachelard, according to the prose and poetic images he presented (Ibid.). However, the image of violent water stayed related to other elements, generating compound dynamic images; and this is the kind of image we find in classic Arabic poetry.

Although the image of violent water is metaphoric in the Jāhilī imagination, and bound to other elements, we find it presents a sample of the human struggle to achieve the pride of victory and to survive. This is despite the fact that this classical cultural environment produced images far from the direct swimming that Bachelard talked about. Moreover, the Andalusian images had some closeness to the concept of fighting represented by violent water in reality or in metaphor. This will becomemore clearly detailed in the following two examples.

Example 19

ʾImruʾ l-Qays says: 1. وليلٍ كَمَوجِ البحرِ أرخى سُدُولَهُ عليّ بألـــــــوانِ الهمومِ ليَبْتَلي 2. فقلتُ له لمّا تمطـــــــــّى بصلبِهِ وأردفَ أعجازًا وناءَ بكلــــكلِ	19A Jāhilī

٣. أَلا أَيُّها الليلُ الطويلُ أَلا انْجَلِ   بِصُبْحٍ وما الإصباحُ منكَ بِأمثلِ

٤. فيا لكَ من ليلٍ كَأنّ نجومَــــهُ   بِكلّ مُغارِ الفتلِ شُدّت بِيَذبلِ

٥. كَأنَّ الثُرَيّا عُلِّقت في مَصامِها   بِأمراسِ كَتّانٍ إِلَى صُمّ جَنْــدَلِ

٦. وَقد أَغتَدي وَالطَيرُ في وُكُناتِها   بِمُنجَردٍ قَيدِ الأَوابدِ هَيـــــــــكَلِ

٧. مِكَرٍّ مِفَرٍّ مُقبلٍ مُدبـــــرٍ مَعًا   كَجُلمودِ صَخرٍ حَطَّهُ السَيلُ مِن عَلِ

٨. كُمَيتٍ يَزِلُّ اللِبدُ عَن حالِ مَتنِهِ   كَما زَلَّتِ الصَفــــــــــواءُ بِالمُتَنَزِّلِ

٩. لهُ أَيطلا ظَبيٍ وسَــــــاقا نعامةٍ   وإرخاءُ سِرحانٍ وتقريبُ تنفُــــــــلِ[274]

1. Many, too, the night like the waves of the sea that has let down (on me) its curtains containing all kinds of cares so that it might test me.
2. I said to it when it stretched its loins and then raised its buttocks behind and then removed its chest,
3. 'Come, long night, come, give way to morning, though the arrival of morning is no better if it comes wrapped in you.
4. O what a night you are! It is as though all your stars were anchored to Mount *Yadhbul* by tightly-twisted ropes.
5. It is as though up in their place in the sky the Pleiades were fixed by ropes of flax to slabs of stone.'
6. From time to time I used to journey in the morning, whilst the birds were still in their nests, on a well-built short-haired (horse), able to rein in wild game,
7. Ready to charge, ready to flee, advancing, retreating equally well; (its speed is) like (that of) a massive rock brought down from on high by (a raging) torrent,
8. A dark bay, who causes the saddle-felt to slip from the middle of his back, just as smooth stones cause anything that tries to settle on them to slip off.
9. It has the flanks of gazelle and the legs of an ostrich. It can travel at a wolf's fast speed or at the trot of a young fox.[275]

Ibn Khafājah says:		19B
١. ولِيلٍ إذا ما قلتُ قد بادَ فانقضى، تَكشّفَ عن وعْدٍ مِن الظنّ كاذبِ		Andalusian
٢. سحبتُ الدَّياجي فيهِ سُودَ ذوائبٍ لأعتنقَ الآمــــــــــــالَ بيضَ ترائبِ		
٣. فمزّقتُ جَيبَ الليلِ عن شخصِ أَطلَسٍ تطلَّعَ وضّاحَ المَضاحكِ قاطبِ		
٤. رأيتُ بهِ قطعًا من الفجرِ أغبشًا تأمَّل عن نجمٍ توقَّدَ ثاقــــــــبِ		
٥. وأرعنَ طمّــــــــاحِ الذُّؤابةِ باذخٍ يطاولُ أعنانَ السمـــــاء بغاربِ		
٦. يسدُّ مهبَّ الريحِ عن كلّ وُجهةٍ ويَرحَمُ ليلًا شُهبَهُ بالمنـــــــــــاكبِ		
٧. وقورٍ على ظهرِ الفـــــلاةِ كأنّهُ طِوالَ الليالي مفكِّرٌ في العواقبِ		
٨. يلوثُ عليهِ الغيمُ سودَ عـــمائمٍ لها من وميضِ البرقِ حُمرُ ذوائبِ		
٩. أَصخختُ إلَيهِ وَهوَ أخرَسُ صامتٌ فَحَدَّثَني لَيلُ السُرى بالعَــجائبِ		
١٠. وَقالَ أَلا كَم كُنتُ مَلجــــــــأً قاتلٍ ومَوطِـــــــــــنَ أَوّاهٍ نَبَتَّلَ تائبِ		
١١. وَكَم مَرَّ بي مِن مُدلِـــــجٍ وَمُؤَوِّبٍ وَقالَ بِظِلّي مِن مَــــــــسطِّيّ وَراكبِ		

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[274] *Dīwān* ʾImruʾ l-Qays (2004, pp. 117-119).
[275] Translated by Alan Jones (1996, vol. 2, pp.71-78).

١٢. وَلاطَمَ مِن نُكبِ الرِياح مَعاطِفي   وَزاحَمَ مِن خُضرِ البِــحارِ غَوارِبي

١٣. فَما كانَ إِلّا أَن طَوَتْهُم يَدُ الرَدى   وَطارَت بِهِم ريحُ النَوى وَالنَـــوائِب

١٤. فَرُحماكَ يا مَولايَ دِعوَةَ ضـــارِعٍ   يَمُدُّ إلى نُعمــــــــاكَ راحَةَ راغِبِ

١٥. فسلّى بِما أبكى، وسرّى بِما شجا،

وكان على عهد السّرى خيرَ صاحبِ

١٦. وقلتُ، وقد نكّــــبثُ عنه لِطيّةٍ:   سلامٌ فإنّا من مقـــــيمٍ وذاهبٍ[276]

1. In a night which, whenever I say it has passed away and ended, shows this to be a false supposition.
2. In which I trailed the black locks of darkness, to embrace the white chests of hopes.
3. So I tore the shirt of night to reveal the figure of a wolf, who appeared with a white-teethed mouth, scowling.
4. I saw in him a dark, piece of dawn, which peered with a kindled, piercing star.
5. And the peak of the one with a high forelock (i.e. the mountain) appeared, lofty,
6. Blocking the blowing of the wind from every direction, and crowding the night's stars with its shoulders.
7. Stately on the back of the waterless desert, as if it is throughout the nights bowing its head in silence, thinking of the succession of events.
8. The clouds wrap around it black turbans, which have, from the sparkle of lightning, red tufts.
9. I listened to it, though it was dumb, silent, for it talked to me, during the night of travel, of wondrous things,
10. And said: "How often have I been the refuge of a killer, and the habitation of a sigher, who retired from the world, repenting,
11. And how often have night travellers and returners passed by me, and mounts and riders napped in my shade,
12. And how often have side winds slapped my flanks, and green seas crowded my sides.
13. But in no time at all the hand of death hid them away, and the wind of distance and disasters flew away with (people).
14. So have mercy, oh my Lord, a prayer from an implorer, who extends to your grace the palm of desirer."
15. So it consoled with that which it had caused crying, and dispelled worries with that with which it had saddened,
16. And I said, as I turned from it and went on my way, farewell! For one of us must remain, and the other depart.[277]

[276] *Dīwān* ibn Khafājah (1994, pp. 48-49)
[277] An-Nowaihī, Magda M (1993, pp. 163-164)

The image of violent water in 19A appears in verse one when the poet likens the night to sea waves. It is a primitive image, which links the poet's self between the time of darkness and the violence of the sea. The sea is a primal image of universal anger, manifest in one instance from the old heavenly anger in the story of the first flood, which inundated everything except the ship of salvation with all who sailed on it with the Prophet Noah, as the story says (ʿAjīnah, 2005, p. 78). This story has been carried in human consciousness and exists among many different civilizations and religions. The angry flood is mentioned in Sumerian and Babylonian myths, and it occupied a substantial part of the New Testament (as-Sawāḫ, Firās, 2002).

This image, which strongly links the dark sea with the night, the deluge of water from the sky and the universal flood, surely connects the absence of light to an accumulation of darkness because of the black clouds that carry the storm. Thus, night is the dark time of punishment that recalls a dark violent image of water and of the angry sea. This image belongs to an archetype. The dark sea signifies punishment, or is always the bearer of evils.

Verse one shows the poet meditating on a strong dynamic image, starting from imagining the night as varied sea waves causing sadness, then imaging these sea waves into the shape of a great monster, or a huge mythical animal that is ridden, and moves stretching its body. Bachelard mentions this animal image of water in his reading of Victor Hugo's imagery, which made anger into a sea animal: "the water is full of claws" (1983, p. 171).

Through this imaging, strength and weight appear in the three symbols of night, sea, and the monster. The poet asks for the departure of the night/sea/monster through the continuous, universal victory that is the morning light. Victory against this enemy is no easy task; the poet maximizes his enemy's strength when he relates it to the natural elements that symbolize universal power in verses four and five. Here, the feral night sea is linked to the sky

through the stars, which are bonded to the stable mountains of the earth. We are in front of a magnified image employing the different elements of nature, starting from darkness, sea, big animals, mountains and stars, which suggests that the poet has transformed the whole universe into enemies, and sees the world as a strong reason for stirring into action. The whole world around him is joined with him in sadness. This great sadness from everything around him causes violent movements, despite its great silence, and will not be defeated except through the courage and strength that penetrates all of these elements, and which will also defeat violent water. This victory appears in verses six through nine.

Bachelard says that the fight of the man against the material extracts sadness from him and replaces it with anger, which then becomes expressed in imagery (1983, p. 164). This is what we see now when the self transfers the very dark scene, consisting of violent water and the heavy, seated animal to a scene of fine dawn light, which recalls the nature of victory. When the poet says: *wa qad ʾaghtadī wa aṭ-ṭayru* he declares his first victory, the victory of the arrival of dawn. It is as if the universe has obeyed his will: he said *ʾaghtadī* which means I am the one who moves in the dawn before the birds. It is known that birds are free creatures that compete with the sun in waking up, so this reference to birds is a sign that darkness ends even before the light appears. The poet here precedes even the birds, and therefore precedes the light as well. Thus, light is a responsive follower of the poet's self and of its declaration that darkness has ended and victory has been achieved against the night. This is the will that Bachelard has written about.

The poet completes his dream of will against the enemy when his images turn to the back of the horse to which he has given mythical qualities, so that it can achieve victory against symbols of the enemy, the sea and its monstrous animal. The horse here is the boat that sloshes through the sea waves and then destroys the monstrous animal's existence, mentioned in the

beginning of the verses. It consists of the poet's self, in its dream images, as a horse with the qualities of largeness, strength and speed: *mifarrin mikarrin muqbilin mudbirin ma ʿā*.

Among these successive movements are attacking, escaping, arriving and going away at the same time as representing resistance; the attack and escape of the warrior appears many times; then he returns to express his trials, which directly recalls the quality of courage needed until victory is achieved. Horses are joined to the act of winning more than any other element; according to ancient myth, they are created from the wind (ʾAjīnah, 2005, p. 283). The horse is also the animal most able to escape from sea waves, but like the wind it will also stir the waves, dominating the sea with its aerial prowess. The self's victory against the violent water therefore occurs through this tall creature that violent water cannot control but which instead moves the water.

This means that the phrase *kajulmūdi ṣakhrin ḥaṭṭahu as-saylu min ʿali* means that the flood is the image of violent water and is able to kill and fragment everything; however, the big rock will be carried on it and even its falling from on high will not affect it. If it falls on the water, it will float. This is similar to what Bachelard said about the image of the rock that the boy throws, in the words of Michelet, into the middle of the aggressive sea in order to confront it (1983, p. 197). Confronting violent water with rocks is a common image.

A large rock that is easy to move and fast in facing the violent water represents a victorious horse. This is what makes verses eight and nine assure the quality of softness in the horse and the ease of falling for anybody who rides it. Where the self draws strength and speed from the deer, ostrich, wolf and fox, the dynamic image of the horse enables the self to achieve victory against its enemies.

The leader who owns the horse therefore achieves victory through controlling all of nature's elements in its shape. It gives itself ability and ownership for all victory elements from

the nature. Victory against the symbol of universal anger is therefore achieved through controlling its elements, which somehow proves that confronting the world's will by the self's will occurs through controlling all victorious features in nature. It is the self that reaches the thrill of ecstasy and pride to realize what Bachelard mentioned in his analysis of the image of victory against the violent water found in Swinburne, who is the poet that speaks of the image saying "the world is my will, the world is my stirrer" (cited in Bachelard, 1983, p. 168) and that "I am strongly a part of it".

In opposition to this epic portrait of the heroic self, victorious against violent water and the elements of nature in 19A, we find the poet in 19B also fighting a war against nature, in which violent water appears but in a different way. Confronting violent water and its anger is one of several fights that the poet's self may not clearly win. He searches instead for another self, acting within it, that is victorious; he is defeated, and wants a victor to guide him. His dream then turns to the mountain.

The beginning of 19B shows an image that the poet's first opponent is the night stretched long with darkness, dominating as in 19A. But the poet here is not likened to waves and does not recall the violent water of the storm but rather seeks a symbol that can suggest victory; through its presence, it gives the poet's self hope that it can overcome the terror of the night. This symbol for inspiring another self towards victory against darkness is the image of ʾAṭlas -the wolf in verses three and four, which carries the dawn's penumbra and light. It is that which lives with its light in the middle of darkness. However, the poet in his dream is not content with the wolf and does not continue imagining it as owning the light that can achieve victory over darkness. The poetic self would be engaged with a much bigger symbol – a symbol that does not standing in front of darkness but rather confronts all the enemies in nature; that can confront the face of the storm's wind and violent water. It is ʾarʿan -mad in verse five until the end of the text. This hero is the mountain.

Here the scene will be searching and questioning from the self to the symbol of resistance and victory in the fight, and it is a symbol from nature itself which means that it is supposed to know the key of victory and achieve the full incitement for the self. It is in the position of searching for the incitement to move against the nature and come out of the sadness, and broken defeat.

This search that ends in the image of the mountain focuses on its greatness, ambition, strength, and steadiness despite everything. The poet's choice makes us ask: does the man need these qualities in order to defeat his enemies in his life's battle? Do they come from nature or some other place?

It is the search for the victorious ideal that brings to life the thrill of victory and from which the self is inspired by its strength. This is why the mountain is given qualities of wisdom and adulthood and is described as an old man wearing a turban made of black clouds, and the red lightning emanating from its forehead is its thought and history. It is as if the poet's self, by placing himself in the thoughts of an old wise man, will start to read the experience of victory and the epics of success in life over all difficulties. Thus, the poet's self listens to the mountain, which assumes the role of a narrator in a story of motivation.

The time the poet choses is night time, and his company is the old dark-topped mountain and the narrator. This image carries a deeply primal meaning. The heroic story is best told at night in order to make the fighter stable and give him patience. The best time for narrations is always the night. (Ibrāhīm, 2005, p. 123). Narrations at night are effective at inciting the warrior, and the mountain tells stories of enemies and victory to the poet. The mountain's stories of wind and violent water appear in verse twelve.

Mentioning violent water in passing, verse twelve describes an image of violence and clashes; the sea, full of waves, crowds the mountain, and crowding means competing, pushing,

and narrowing. In this image of the crowding violent sea, the mountain especially describes the water as having a green colour. The greenness represents a deep dark water; Arabs called thick or dark greenness, black; thus, they have described Iraq as having blackness because of its wide thick greenness. This gives the image of the sea the same loneliness and violence that is contained in its original archetype. A dark crowding sea will carry evil and be an enemy. As a consequence, it will necessarily be one of the enemies in the story of the hero's fight. However, all heroes at the end of stories eventually suffer defeat. Their defeat is at the hands of the ultimate enemy, which is the death that appears in verse thirteen. Here the power of incitement is completely hidden and will be replaced by the enemy's surrender, which defeated the wind and violent water of the storm and exceeded all of the enemies in nature. The mountain recalls this death because the length of watching these defeats makes the listener subject to a different kind of defeat: the defeat of waiting for defeat.

The poet clearly imagines watching the many types of partings due to death as he hears the mountain's stories of watching the ends of all heroes. The pain of leaving beloved ones is the same pain that is personalised in the image of the mountain. The ideal self, therefore, as the image of the mountain, appears to seek the power that can control life's most powerful enemy, which is death. It is the power of the Creator that creates death and all creatures, and so the mountain asks mercy from Him to receive salvation from watching.

The poet is a witness, and the Islamic effect on the poem is evident in the poet's surrendering to the abstract issue of death, which is related to Allah the Almighty according to Islamic belief. The surrender at the end of the text is the peace that the poet's self gets for its comfort rather than the victory which the self tried to achieve by any possible means in example 19A.

Violent water is a material for incitement in nature but it does not engage the self in its fight as much as another great thing – the mystery of death and its abstract power. The archetype of violent water loses its potency and even existence in this example, and a metaphysical cultural image controls water by explaining death. We can say that example 19A presents a powerful image of incitement and confronting violent water and its symbols, and achieves a form of victory, which thrills through the experience of natural phenomena in victory against nature. But in 19B the poet presents a form of surrender to the abstract power that is death and asks for support from the power of God to confront the defeat of death, which has engaged the poet's self that realises it cannot achieve its dream of peace through victory except by surrender to destiny.

5.1.6 Water in Company with Other Elements

Water in its nature is the most attractive element for mating or merger with other elements; it is the element most capable of showing harmony in the integrated world of elements (Bachelard, 1983, p. 93). Bachelard asserts that the material imagination presents through water a material that keeps the truth of the universe through merging with other elements to form a unity of the combined powers of the four elements; water is the element most suitable to represent this unity (Ibid.).

Melting is one of the characteristics by which water is distinguished, and to Bachelard it is proof of water's high ability to merge; it is in a continuous condition of attraction to the rest of the elements with their different features, and this is why the phenomenon of melting engaged chemists (Ibid.). Bachelard also discussed the feature of liquidity in water, emphasising the idea that everything that liquefies exists as water in the world of the daydream; liquidity is the preeminent feature of water (Ibid., p. 94). This becomes much broader in the

kind of image produced in and in the form of liquidity in the world, which enables them to join with the mythical worlds of water. Bachelard also talked about the idea of non-miscible and non-melting liquids, such as oil and water (Ibid.), and the possibility of employing them in the material imagination. However, the most important thing here is how Bachelard analysed the poetic images of water – the images that can form archetypes signifying the merging of water with other elements in order to realise a material that carries the features of each of the two elements and thereby exceeds those elements, fulfilling the idea of mating and merger.

Bachelard presents a very attractive idea, which is merging the four elements into unity, but it is most often a double receiving that is achieved, which means that unity occurs between two elements, like water with earth, or water with fire, even though the elements may be thought of as opposites (Ibid., p. 95). This dualistic unity means that by dominating the other, one element will gain the other through its features, which suggests that the material imagination belongs to the strongest element in an image; in alcohol, for example, its material form was produced from unifying the element of water with fire, according to Bachelard's view (Ibid., pp. 95-96).

For Bachelard, this merger takes on a sexual dimension in the material imagination. Mating cannot occur between three elements, according to Bachelard, so duality is needed to achieve mating and the unity it brings between two elements. This leads Bachelard to assert that one of the elements will carry the quality of masculinity and the other the quality of femininity, hence a feminine water presenting herself to fire creates alcohol. She is drunk and loses modesty, he says, in order for the unity to happen and to generate as a consequence the material of alcohol (Ibid.). Through this feminine image between water and fire, Bachelard found the Hoffman Complex, which he detailed when he talked about the image of the hot springs imagining fire water; he also talked about the effectiveness of time as a component in generating alcohol (Ibid., p. 96).

Bachelard reported a number of metaphors that he found among European writers and poets, such as water being a wet fire, the drops made of fire; this metaphor represents the unity of those two elements (Ibid., pp. 96-97). He refers to a powerful recollection of the female in images of this unity, a sexual recalling, which crowds in the image as in the image of the red swan and the russet lake that marries the sun (Ibid., p. 98).

Bachelard in his analysis of poetic material presents another image of unity with another element, which is earth in the shape of dough, and the ability of water to penetrate cruelty in merging with solid materials through melting with the action of heat. To search after that in daydreams, the poet follows the path of the smith and the baker, among others (Ibid., pp. 101-113). Additionally, Bachelard also sees night as an aqueous image where water unifies with night to produce dark images.

In Classical Arabic poetry, there is necessarily a similarity between some images describing the unity of water with other elements but the cultural difference to Bachelard's ideas throws strong shades on the images of this unity, as we will see now. The existence of water in compound images with other materials comes between the Jāhilī and Andalusian poetry, implemented in archetypes where we can see the power of religion and culture in unique mutuality, and which is shown in the following examples.

Example 20

ʿAmr ibn Kulthūm says:	20A
١.أَلاَ هُبِّي بِصَحْنِكِ فَاصْبَحِينَا َ ولاَ تُبْقِي خُمُـــــوْرَ الأَنْدَرِيْنَا	Jāhilī
٢.مُشَعْشَـعَةً كَأَنَّ الحُصَّ فيــهَا إذَا مَا المَاءَ خَالَطَهَا سَخِيْنَا	
٣.تَجُوْرُ بِذِي اللَّبَانَةِ عَـنْ هَـوَاهُ إذَا مَا ذَاقَهَـــا حَتَّى يَلِيْنَا	
٤.تَرى اللَّحِزَ الشَّحِيْحَ إذَا أُمِرَّتْ عَلَيْـــــــهِ لِمَالِهِ فِيْهَا مُهِيْنَا	
٥.صددتِ الكَأْسَ عَنَّا أُمَّ عَمْرٍو وَكَانَ الكَأْسُ مَجْرَاهَا اليَمِيْنَا[278]	

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[278] *Dīwān* ʿAmr ibn Kulthūm (1991, pp. 64-65).

1. Wake up sweet woman, bring our morning cup right away, don't let the rich wines of ʾ*Andarīn* be hoarded another day! 2. Bring the fine-tasting wine that displays a saffron colour when it's mingled with water and out from cup does spray. 3. This is wine that diverts the anxious lover from his desire, a taste and his heart is perfectly contented, straight away. 4. You will see that when the circling bowl the miser receives, he will lose all thought of wealth, and from misery go astray. 5. O woman of Aru, you are turning the bowl away from us for the true place for the cup is to the right hand, not away.[279]	
Ibn al-Khayyāṭ[280] says: ١.سَقاني بعينِهِ شــــــــبةَ التي بكفِّهِ هذا الأَغَنُّ الرّشـــــيقُ ٢.فلمْ أدرِ أَيّهما المســـــــــكري وأيَّ الشّرابينِ منهُ الرحـــيقُ ٣.بدا في قبـــــــــاءٍ لهُ أخضر كما ضمّنَ النّورَ روضٌ أنيقُ ٤.وقد أسِــــــــيَ الدُّرُ مِن ثغرِه وأخجلَ مِن وجـــنته الشقيقُ ٥.فما كدتُ مِن سُكري أن أفيقَ وكــيف يفيقُ المحبُّ المـشوقُ ٦.على كبدي منه بَرْدُ الرّضـــــى وإن كانَ في القلبِ منهُ الحريقُ [281] 1. The pretty, twanging boy poured out for me with his eyes the likeness of (the wine) which was in his hands, 2. And I did not know which of the two it was that intoxicated me, and which of his two potions was the wine. 3. He appeared in a green gown of his, just like a graceful garden comprising blossoms, 4. And the pearl grieved because of his (glittering) teeth, and the anemone was put to shame by his cheeks. 5. Scarcely could I recover from my intoxication; and how should the passionate lover (ever) recover? 6. On my liver is the coolness of complaisance proceeding from him, even though in my heart is a fire proceeding from him.[282]	20B Andalusian

Here we have the image of wine – the alcoholic substance that Bachelard presented as a unique image of the unity of water and fire, which are opposite elements in nature, as the object of these verses.

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[279] Translated by Paul Smith (2012, p. 67).

[280] Ibn al-Khayyāṭ, ʾAḥmad bin Muḥammad at-Taghlibī, was born 1058, and died 1123 (az-Ziriklī, 1998, vol. 1, p. 214).

[281] *Dīwān* Ibn al-Khayyāṭ (1958, p.220).

[282] Translated by A.J. Arberry (2010, p.116).

Before we discuss further the image of wine that appears in these verses, we have to pay attention to the concept of masculinity and femininity that materialises in the substance of wine according to the Arabic linguistic system. Water in Arabic is like the masculine element that receives the evolution of fire, which is the feminine element, and together they present the character of an intimate moment: the female is the fire of desire who leaves modesty, and water is the substance that absorbs this intimate element and transforms it into alcohol, keeping the heat inside with the help of time. Thus, wine gains its wetness and liquidity from the water's features, and alcohol becomes the material of fire combined with water, with the heat of fire and liquidity of water; its relation to the female is still a necessary matter in the Arabic imagination.

We find this aqueous masculine power early in the first verse in example 20A, as if it were an echo of the power of the water element dominating fire, and then generating alcohol. Example 20A starts with a loud masculine voice calling to the waitress, asking her to serve him the unified substance of water and fire, or male and female in nature. The calling and the strong imperative tone in verse one in his saying: ʾalā hubbī suggests some noise and a loud voice which comes out of the self; the word hubbī means wake up or get up, and his raised voice is meant to wake the sleeping woman. Here it seems to me that the desire for intimacy that the caller feels towards wine reveals his motivation, and though what is wanted is wine, the poet presents the woman as foremost in the drinking event in biṣaḥniki/faṣbiḥīnā. Therefore, the dish or where the wine is served relates to the female, and the poet defining the time as morning emphasizes that it is the time for action and strength. The sound made the poet feel its power and splendour; these all tend to represent the effects of masculine power on two females: the waitress and the wine. The male here is the loud voice and the dominant material in the image; it is a scene of absolute power, of the masculine on the feminine, the more powerful being the masculine.

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In the middle of this image appears the full movement of the male's power, the wine's substance, gathered in his saying: *khumūra al-ʾandarīnā* which asks for more of this substance related to *ʾAndarīn* city, which is an old Syrian city to the south of Aleppo. *ʾAndarīn* is famous for its good grapes, which produce the best wines, according to al-Ḥamawī (1995, vol.1, p. 261). The desired wine one of the best, matching the speech of splendour and power in verse one.

However, the poet's powerful voice starts to become lower, and this when he got to the depth of the alcoholic substance, at the moment of starting meditating a wine, as if the wine became in the hands of the self and it started to look at it, and started to describe it; it is the female who surrendered to him from the hands of the female waitress.

The poet starts verse two with the word *mushaʿshaʿah*, here being the first connection between the archetype of wine to the Jāhilī and the image of alcohol that Bachelard mentioned, the image of fire or the sun immersed in water, and the red swan with sexual significance. The word *mushaʿshaʿah* comes from the verb *shaʿshaʿa* which means the sparkling of dim light; it is an adjective related to the sun, from which comes the word sunbeams, which means its lights; wine mixed with water especially was named after it. The kind of alcohol found here thus emphasizes the qualities of water and fire. The quality of heat and yellow brightness used the adjective *mushaʿshaʿah*, on the one hand, and the aqueous liquidity of mixing alcohol with water on the other.

Bright wine is generated by mating a solar quality with water; the quality is intensified by mixing the wine with water. What emphasizes mating and unity here is the poet mentioning the melting of *al-ḥuṣṣ*, which is saffron, in the wine. This means that the fiery presence of red gives the wine an aspect of sexuality; the red strings of saffron fall into the wine's water and become *sakhīn*, meaning hot fire mixed with water. Consequently, the bright wine seems to

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flame up when saffron and water are mixed into it; it represents the mating and unity that will produce a responsive and wet masculine image, weak in front of this intimacy that is transferred by alcohol to the male, carrying all the significances of liquidity, wetness and heat together. With its features of the opposite element incorporated, this compound material is capable of dominating the male and keeping him distant from any other need he may have in verse three. It makes the miser spend his money, as the poet tells us in verse four.

The power now moves to the liquid that is wine, giving it power, strength, which drives the poet to shout out, blaming the waitress ʾumma ʿAmr -the female that submitted when he woke up at the beginning of the poem. But he repulses a glass and the right hand of the poet is occupied with another glass, as if the image here tells of the domination of the male by two submitting females: wine and woman. Now, the male, submitted to the wine, is under its influence, and the woman can practise the power of repulsion that he mentions in the last verse: ṣadadti al-kaʾs.

The double feminine power of wine and woman gathers to defeat the domineering masculine power in the text. In the last verse, the male's voice is low and accusatory as he calls the woman ʾumma ʿAmr and chastises her for turning away the wine bowl. The glass, or bowl, she repulses is the symbol of a woman, and the other cup that he holds in his right hand is the wine glass, so the full glass led to the realisation of repulsion from the female or the glass that symbolises her.

It is the seduction of the feminine that scents the wine; it is what made the masculine submit, recalling its own similarity in nature – its symbolic origin which is found in women. This relates to what Bachelard referred to in his Hoffman Complex, linking the image with the myth of Prometheus, who stole fire from the gods and descended to earth to give it to humans. As a consequence, he was forever cursed (Coleman, 2007, p. 846). It is fire's temptation, its

warmth and the temptation for heat that catches the wine and stays under its control, recalling desire's domination and strong drive towards intimacy with a woman. An archetype of alcohol forms when we consider the materiality of fire that combines with a woman when imagined in the daydreams of the Jāhilī poet. This archetype appears in the alcohol in example 20B when the poet starts to daydream while drinking in verse one. The poet finds two sources of alcohol here – the eyes of the waiter and the hands of the waiter. The eyes drink from the wine of beauty and the hand drinks with the wine of alcohol.

We notice that the waiter is referred to as masculine, and such uses are common in Andalusian poetry. The waiter is masculine in the text, but he may or may not be feminine in reality. His ambiguous gender confronts us with the possibility of a hermaphrodite's image as well as the possibility of the server's non-existence. If we consider the flirtatious waiter to be a male, the poet's self is in the midst of a hermaphroditic daydream; the male poet flirts with the hermaphroditic male. One of the two parties needs to be feminine, at least in description, in order for there to be coalescence and coupling, so there is a hidden opposition with the concept of coalescence between the two opposites, which is represented by the strength of the alcohol they share.

If we considered the waiter to be a female, however, then the masculinity represented here was according to the habit of the Andalusians who made their beloved women masculine in poetry as a form of honour. The dream of the poet is subsequently harmonized with the image of mating and unity between the two opposites that the alcohol carries, and masculinity is an unconscious response to what seems like the power of masculinity from the wine, by trying to evoke it in the image of the waiter – the bearer of the wine's power.

Subsequently, masculine will be feminine and feminine will be masculine, which means that the female waiter will be masculine in her power of seduction, and the poet will be

feminine in his submission and response to the feminine power carried by the wine – both the metaphoric eye's wine and the real hand holding the cup of wine. The description of the wine server gradually leads us to the holiness of the female in Arabian consciousness and in her original archetype; the proof of the waiter's femininity at the beginning of the poem is in the poet's saying ʾaghann which continues in verses three and four.

The word *al-ghunnah* is a quality in the sound of a deer[283] that refers to a metaphor and makes the waiter similar to a deer – one of the original symbols for femininity, as we saw above (see the example). In addition, mentioning pearls, white flowers and anemones – all feminine symbols – strengthens the possibility of the server being a woman.

The green dome that describes the head cover associated with the waiter gives him a quality of holiness. The dome, as claimed by Lethaby (2011), is the form most related to divinity. It gives special holiness to those who sit under it, and it was associated with the ancient worshipped female who partook of its holiness, according to the ancient myths. This gives the alcohol in the hand of the server an aura of holiness too.

The masculine poet carries the whole passing into a condition of delirium in verse five when he admits to being drunk from the two wines manifest in the server: the wine of beauty and the wine of reality. He declares in verse six the opposition in the two wines: cold and fire, which resonates with the nature of alcohol.

The poet in example 20B does not try to show power or dominate the wine or the female, who is the opposite of the poet's self in example 20A, where we heard the noisy call of masculinity at the beginning of the image, and then its submission to wine, its femininity and that of the woman server. But the poet in 20A was not engaged by the waitress against

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[283] Ibn Manẓūr (1993, vol.13, p.315).

wine, but engaged by wine against the waitress; his dream was about the substance, in contrast to 20B, when the poet is more engaged in the waitress than the wine. This makes us ask, is the presence of wine in the consciousness of the poet in 20A deeper than its presence in 20B?

Perhaps the answer is that the poet in 20A practises his right to drink wine, and has no reason to stop drinking whereas the poet in 20B is faced with a religiously forbidden substance[284] in his dream. He breaks from his religious culture by declaring to drink wine.

As a result, facing this sinful alcoholic substance is a direct confrontation with religious power, and requires a strong act of rebellion from the poet, which the image could not provide. This may also be the reason that made the image go away from the waiter and his image, giving him an aura of holiness by mentioning the green dome and thereby freeing the image of drinking wine from that of an evil sin and associating it instead with an acceptable sanctification of beauty. Mentioning wine as a metaphor for the beauty of the waiter's eye gives a kind of acceptability to mentioning the alcoholic substance because it makes it a part of natural beauty.

Beauty is what makes the archetype of wine more related to the female, and as a consequence the image of the waiter protects the image of alcohol, including it in an acceptable aesthetic context, and perhaps reminding the listener that the waiter complements the harmony in the image. The male is the female's protector, and we can consider the image of the waiter as performing an inner function in the meaning, which is that of the masculine protection of the feminine wine. This brings the image out from the circle of the forbidden and evil profanity and provides it with an aura of canonization and aesthetic acceptance.

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[284] In the Holy Qurʾān :

﴿يَٰٓأَيُّهَا ٱلَّذِينَ ءَامَنُوٓا۟ إِنَّمَا ٱلْخَمْرُ وَٱلْمَيْسِرُ وَٱلْأَنصَابُ وَٱلْأَزْلَٰمُ رِجْسٌ مِّنْ عَمَلِ ٱلشَّيْطَٰنِ فَٱجْتَنِبُوهُ لَعَلَّكُمْ تُفْلِحُونَ ﴿٩٠﴾﴾

"O YOU who have attained to faith! Intoxicants (*khamr*), and games of chance, and idolatrous practices, and the divining of the future are but a loathsome evil of Satan's doing: shun it, then, so that you might attain to happy state!" 5:90.

We can see that the archetype of wine is an original image in both examples, 20A and 20B. Wine is the material representing the union of two opposites. It is the substance that represents the material power of the female combined with the opposing element of fire, despite the nominal dominance of the masculine material over water. The image continues to carry the meaning of opposition in the Andalusian example through transforming wine from the religiously forbidden into the sanctified and acceptable. In both examples, wine is full of liquidity and heat.

Example 21

Ṭarafah says: ١. فإنْ تبغِني في حَلْقةِ القومِ تَلْقني وإنْ تقتنصْني في الحوانيت تصطَدِ ٢. متى تأتِني أُصبحكَ كأسا رويّةً وإنْ كنتَ عنها غانيًا فاغنِ وازدَدِ ٣. وإنْ يلتقِ الحيُّ الجميعُ تلاقِني إلى ذروةِ البيـــتِ الرفيعِ المصَمَّدِ ٤. وما زالَ تشرابي الخمور، ولذّتي ويَبعي، وإنفاقي طريفي ومُـتلدي ٥. إلى أنْ تحامَتني العشـــيرةُ كلُّها وأُفرِدتُّ إفرادَ البعـــــــــير المعَبَّدِ[285] 1. If you look for me in the circle of assembled tribes you will find me, and if in bowers of the vintner, there your game, you will discover. 2. Come, visit me in the morning and I will pour you a flowing cup, and if you make excuses, I will make you drink another and another! 3. When all of the clan meet to state their pretensions to any nobility, you will see me on top of high house, refuge of the upset, unclear. 4. And so I drink old wine without ceasing and enjoy life's delights, selling properties those acquired, those with inheritance unclear. 5. Until all of the clan rejected me and finally left me alone, like some camel with some disease, that with pitch one does smear.[286]	21A Jāhilī
Ibn ʿAbdi Rabbih says: ١. ومدامةٍ صــــلّى الملوكُ لوجهها مِن كثرةِ التبـــجيلِ والتعظيمِ ٢. رقّت حشـــــــاشتها ورقّ أديمُها فكأنّها شِيبَت مِن التسنيمِ ٣. وكأنّ عينَ السَّلــــسبيل تفجّرت لكَ عن رحيقِ الجنة المختّومِ ٤. راحٌ إذا اقتنرت عليـــكَ كؤوسها خلت النجوم تقارنت بنجومِ ٥. تجري بأكنـــــافِ الرياضِ وما لها فلك سوى كفّي وكفّ نديمي	21B Andalusian

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[285] *Dīwān* Ṭarafah (2002, pp. 24-25)
[286] Translated by Paul Smith (2012, pp. 52-53).

6. حتى تخالَ الشمس يكسف نورها والأرضُ ترعدُ رعـــــدة المحموم[287]	

1. I remember a wine to whose face the kings (almost) prayed, so much honour and respect have they bestowed upon it!
2. It's last remaining life spirit was delicate, as was its skin; and it was as though it were mixed with Paradise's *Tasnīm.*
3. It is as if the spring of *Salsabīl* gushed forth towards you from the sealed wine of Paradise.
4. (It is) a wine, such that whenever its cups are brought together over you, you imagine them to be stars in conjunction.
5. Moving within the confines of the luxuriant gardens, having no orbiting sphere other than that of my palm and that of my boon companion,
6. Until you would imagine the sun to be eclipsed by their light, and the earth trembling as the feverish one trembles.[288]

This use of wine in an image presents another model of the element of water combined with the element of fire to produce the image of alcohol, and is closer to the collective behaviour towards the sacred and the sinful in the Arabian consciousness.

In the beginning of example 21A, the poet speaks proudly of his relation to wine and excessive drinking. His pride in his honourable tribal descent is overlooked in the last verse in the poem due to the fact that it has been replaced by the tribal decision to cast out the poet because of his excessive drinking. This is in contrast to 21B where we witness the sanctification of wine, taking it completely out of the circle of the sinful and forbidden in Islam and converting it to the sacred drink related to glory and royal confidentiality.

Looking more closely at the two images, we find in verse one of example 21A that the poet emphasises that wine has the quality of wisdom when drunk sitting with the elite; at the same time, the poet reveals that he is one of those who visits bars, and the evidence is that he drinks wine in the morning, which means that he does not leave off drinking wine during the day, which is supposed to be the time when a man needs his consciousness to take the part of

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[287] *Dīwān* Ibn ʿAbdi Rabbih (1979, pp. 156-157).
[288] Translated by Dustin Carrell Cowell (1976, p. 303)

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wisdom and equestrian. However, the poet here drinks in the morning, and calls his wine mate to have a cup; *rawiyyah* means to drink until he is full. The poet is proud and emphasizes that he leads the life of the elite, implies in verses three and four that he is a wealthy wise man leading the leisurely life of wealth and drinking a great deal of wine. Later he admits that he has been punished because of this behaviour. In the fifth verse, the poet declares the power of social customs in the Jāhilī Arabian tribe, where exceeding the acceptable limit of drinking wine can lead to exclusion from the social system.

Wine, according to the original image in the Jāhilī consciousness, extended back to ancient civilizations where, according to myths, it was the drink of the gods (Mckenna, 2005, p. 136). In rituals, it also signified the sweet liquid that covered the holy land that the gods created at the time of the Romans (Ibid.); worshipping it was very acceptable to Jāhilī men, which raises questions here as to why the poet is socially excluded for his drunkenness until he became like a camel sick with scabies in verse five. His description of himself as the excluded camel strongly and violently describes the situation in which he was living. The sick camel with scabies is painted with black tar, which means that the poet has entered into two conditions: the condition of exclusion from the group to which he belongs and his loss of the tribe's collective protection. He has lost his honourable features in the tribe's opinion, which is indicated by the black tar. The Arabs had related this colour to slavery, thus one who is described as a slave is someone who is not only excluded from the group to which he belongs but has also lost his freedom. If the poet likens his case to that of a sick camel painted black, it is because he feels humiliation because of the wine.

We are therefore in a moment of change when the high value of wine in the collective consciousness is transferred from an acceptable drink, even one with an aura of holiness, into a source of humiliation and the basis for the poet's complete exclusion from the group, as if he were diseased. This means that this drink loses its value if it is drunk beyond the limits of

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custom. What is important here is that the poet's value is changeable and unstable, as is the value of the holy drink, wine. This is an implicit recognition that the supreme power for the tribe is custom; it is a power that exceeds even the divine; it is what defines the divine and its dimensions, and whenever some other thing wants to take over this power, it fights to maintain its potency. The wine in this poem wanted to control the poet, so it turned from a sacred drink to a competent usurper and an enemy to the power of the tribe. He who submits to its power deserves to be excluded according to the customs of the tribe's system. As a result, the poet's self engaged in its verses in order to show its position before exclusion, as if it formerly lived in a daydream, transferred to the place of the wine and the tribe. The poem therefore ends by showing the exclusion caused by wine.

Subsequently, we are shown the changeable value of the wine according to the limits of custom; so the archetype of wine carries with it the aspect of limitations. Wine is not absolute, which reminds us that in Greek civilization, for example, although the Greeks were fond of wine and held it so sacred that it was an attribute of the god Bacchus, they mixed it with water. Thus they did not exceed a specific limit of drink and the drinking person remained conscious, as specified by the amount of they drank (Mckenna, 2005, p. 138). It is widespread in communities that accept drinking wine that there are special regulations for the amount of drinking that is acceptable while practising daily routines, such as driving cars for example. Even the acceptable places and times for drinking, as well as the amount to be consumed and the age of the drinker are designated. This limitation acknowledges the contradictory position that alcohol holds in society, which somehow represents the collective opposition towards alcohol. While the group admits the position and value of the substance, it also sees the need to regulate, control and even warn others about its potential harm, punishing the abuser when limits are exceeded. This is even though the sacred usually bears the controlling absolute power, and not vice versa.

Verses in example 21B show us another scene of the poet's self with wine. The Andalusian was under the influence of religion, which forbids wine and states that the one who drinks wine must be punished according to specific conditions.

The scene in 21B is a truth that keeps the recipient in a kind of crashing with the reality of wine. The poet portrays the wine as a holy substance deserving of prayer. His image of making kings worshippers of wine aims to show that it is the wine destined for kings that takes the poet to a completely rebellious dream against religion and forbiddances. The image here plays with language; it decreases the holiness in some similes and metaphors that come from the source of prohibition, which is the Holy Qurʾān (see p.125 in this Chapter). Here the poet is in open rebellion, making its images as delirious as the drunkard's delirium. The limitations of the sanctification the wine do not exist here – the wine's absolute holiness is in opposition to custom and religious limits.

Verse one shows a kind of wine called *al-mudām*; it is an aged wine that has increased in its value and effect (Ibin Sīdah, 1969, vol.3, p. 193). It strongly influences the poet's daydreams and increases his ease in reaching excess. Verses two and three liken the wine to *tasnīm*, *salsabīl* –nectar, and *ar-raḥīq al-makhtūm* -exquisite wine. These liquids are all part of heaven's privileges as described in the Holy Qurʾān. *Tasnīm*[289] is a spring in paradise, located between the palaces and chambers described for believers, which suits the poet's reference to kings in the poem's initial image. The *salsabīl*[290] is a running stream with fresh water also in paradise, and *ar-raḥīq al-makhtūm*[291] is a good-smelling wine that is sealed in paradise with

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[289] In the Holy Qurʾān :

﴿ وَمِزَاجُهُۥ مِن تَسۡنِيمٍ ۝ ﴾

"For it is composed of all that is most exalting" 83:27

[290] In the Holy Qurʾān:

﴿ عَيۡنٗا فِيهَا تُسَمَّىٰ سَلۡسَبِيلًا ۝ ﴾

[derived from] a source [to be found] there in, whose name is (Salabīlā) "seek the way" 76:18.

[291] In the Holy Qurʾān:

musk. So the poet in his dream turns wine from a bad sin for a Muslim into sacred water from Heaven. The image is complete in raising the wine's position to express divine symbolism, which is the symbolism of sky and stars in verses four through six.

In the poet's dream, the wine cups become bright stars, which takes us back to the fiery nature of wine. But the stars are moving stars, which connects them to the feature of liquidity. These stars run between the poet's and his drinking companion's hands. The dynamic image thus turns from a human image into a heavenly image with the changing wine cups reflecting the image of orbiting stars. The recipient becomes like the imagination of the old mythic gods, who changed wine into running water in the sky like a sacred river (Mckenna, Terence, 2005)

The dream goes forward to reach the brightness and light that is in the stars so that they hide the sun, and the earth trembles signifying rain. This rain, however, comes from the water of fire, and the image of earth is the image of a feverish man who trembles while the heat is in his body. The dream evokes a ritual where the poet's self was worshipped until it rose into the sky, and exceeded the kings mentioned in the beginning of the poem. The sky is where the gods reside in the human imagination of different civilizations.

We can conclude that the rebellion practised by the poet over the value of sinful wine according to the religious power completely changed the wine's value and made it sacred through the realization that it is the drink of gods as it was in the old myths (Ibid.).

The image of wine in 21B is an original archetype from the old myths, and carries a supernatural power. Its image exceeded the power of the tribe in 21A. This means that the

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﴿ يُسْقَوْنَ مِن رَّحِيقٍ مَّخْتُومٍ ۝ خِتَٰمُهُۥ مِسْكٌ ﴾=

"They will be given a drink of pure wine whereon the seal [of God] will have been set, pouring forth with a fragrance of musk," 83:25-26.

dream of the Andalusian wine is an unlimited dream while in the Jāhilī poem, the poet's dream was limited and changeable.

Example 22

Taʾbbaṭa sharrā[292] says: ١. حلّتِ الخمرُ وكانت حراما وبِلأي ما ألمت تحـــــــلُّ ٢. فاسقنيها يا سوادَ بن عمروٍ إنّ جسمي بعد خالي لخِل[293] 1. Wine, once forbidden, is now lawful again; (it was) with some difficulty (that) it approach as something lawful; 2. So give me a drink of it O *Sawād ibn ʿAmr*; my body is drained (after my efforts to avenge) my uncle.[294]	22A Jāhilī
Ibn Khafājah says: ١. قد أسكرت خمرُ الصّبا عِطفَهُ فماذَ في برديه محـــــــمورا ٢. مُعربِدًا يجرحـــــــــني طرفُهُ وكانَ ذنبُ السُّكر مغفورا ٣. وأرسلَ اللحـــــــظةَ مكسورة فرقّ روضُ الحسن ممطورا[295] 1. The wine of passion had intoxicated his flank, so that he quivered intoxicated in his two cloaks 2. Behaving obstreperously, his gaze wounding me; yet the sin of drunkenness was pardonable. 3. Once he took that broken glance; his tears felt like rain on a beautiful meadow[296].	22B Andalusian

The examples present the image of the sacred wine in the Jāhiliyyah, as it is a drink that can be forbidden, while in Andalusia the drinking of wine can be forgiven.

In example 22A, the poet declares the end of the time of prohibition; it was also the time of revenge. Here the concept of time defines the value of the sacred and forbidden to Jāhilī

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[292] His name is Thābit ibn jābir, he was a poet of aṣ-Ṣaʿālīk and died 540 (az-Ziriklī, 1998, vol. 2, p. 97).
[293] In al-Baghdādī (e-book, vol.3, p. 215).
[294] Translated by Alan Jones (1992, Vol 1, p. 241).
[295] *Dīwān* Ibn Khafājah (n.d. p. 127).
[296] Translated by A.J. Arberry (2010, p. 118).

poet. Forbidding wine took place during the time of taking revenge, and wine becomes ḥalāl after time passes. Forbidding the drinking of wine at the time of revenge does not mean denying the holiness of wine. Rather, it emphasizes it. Wine in the Jāhiliyyah was often the water of life (See example. 5, p. 208), but why does the poet forbid wine to himself until he has managed his revenge? The answer lies in the myth of the head, which says that Arabs believed that every killed person's soul leaves the body in the shape of a head or a bird, and it continues to chase his family until they kill the one who killed him. Once they complete their revenge, the soul can rest in peace and return to the body in the grave (ʿAjīnah, 2005, p. 331).

As wine is the water of life, it will be forbidden until life for the dead man is realised by killing the one who killed him. Revenge needs full vigilance to catch the enemy, and this vigilance will not be sustained when drinking wine. Subsequently, wine will be forbidden by the poet and his group's choice; by being forbidden, the wine does not lose its holiness but rather is assured it.

Example 22B shows another image of prohibition and analysis. The wine here is in a context where it is forbidden; the poet admits this, and enters drinking into the circle of sins that Islam holds. However, the verses present the drunk as the image of one who misses his beloved passionately, which is the passion of ṣabā. In this figurative usage, the wine is a wine of love. The poet emphasizes this by presenting the lover in an aesthetic image, which avoids the ugliness that might otherwise catch him because of his sin which is wine drinking. So beauty and love are two reasons for forgiving the sin of drinking wine and not placing it within the circle of heinous sin that must be punished.

Even if the poet accepted and admitted the prohibition of wine, he tries to relieve the sinfulness in drinking through making it a forgivable sin by equating it to love. In 22A, the

poet transferred the wine from the temporarily forbidden to the unforbidden because of its holiness rather than lessening the sinfulness in it.

We can say that the duplication that the compound of water and fire carries became represented in the crowded images of both the Jāhilī and Andalusian poet's dream. We find that the oppositeness that the two substances bear is very clear and creates conflict that is then found in the images. Opposition between holiness and sinfulness is central in the dreams of the meditating poet for the images of wine.

Example 23

ʿAntarah Ibn Shaddād says: فَوَدَدتُ تقبيلَ السيوفِ لأنَّها　　لمعَت كبارقِ ثغرِكِ المتبَسِّمِ[297] [When I was in the war,] I liked to kiss the sword, because it was shining as your smiling lightning mouth [298]	23A Jāhilī
Ibn Zumruk says: وجرّدَ مِن غَمدِ الغمامةِ صارمًا　　مِن البرقِ مصقولَ الصفيحةِ صافيا[299] He unsheathed from the scabbard of the clouds a keen sword consisting of a ray of lightning, polished on its flat surface, pure (white).[300]	23B Andalusian

This example shows one of the images of unity with the element of water and the element of earth, which is represented by melted and formed metal. It thereby gains the qualities and images of water. As metals are from the earth, they form part of that element in Bachelard (1983, p. 112 onwards). Further, the image of the sword is from the sword as a melted and then forged iron; it is an image that transfers the combination that occurred in the

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[297] *Dīwān* ʿAntarah Ibn Shaddād (1992, p. 191)
[298] Translated by the researcher.
[299] *Dīwān* Ibn Zumruk (1997, p. 525).
[300] Monroe (1974, p. 348).

coalescence of water with the element of earth, or iron, in an intimate moment, which is the moment of melting by heat. To Bachelard, it is a moment that carries sexual overtones (Ibid.), which we can be seen in the verses of example 23A.

The poet here is in the middle of a war, surrounded by death on all sides, but he is also in a dream that surprises him when the sudden bolt of a sword shines in front of him. It is the sparkle of the metal that transfers the poet's self into a sexually vivid dream away from the smell of death around him – a dream of a kiss.

The sparkle and shine of the sword occurs only after a hard process of melting, grabbing and pounding, until the metal takes on the shining form of a sword. When the metal passes through heat, it gives the forged steel the quality of shine and sparkling; this is also a kind of clarity reminiscent of water. Metal does not have this sparkle unless it has been transformed into a soft liquid, and returned to hardness again after being plunged in water. The aqueous splendour that hard metal takes on after the moment of unifying with water through heat is what is transferred to the dream here, sparked by the image of hardness and cruelty into an image of sexual contact with the beloved – to the beloved's mouth, which is her most tender part and the first place of intimate contact with her.

Thus, the poem's image of the kiss with its quick bright glance is extracted from the aqueous sparkle of the sword in the essence of hard metal. The unity between water and metallic earth in this way becomes the reason behind the occurrence of fertility in the image, and its suggestion of sex, but it is, as Bachelard says, a producer of fertility through its gathering of opposites, which is necessary for life to continue (1983, p. 110).

The power of forging, to which the metal is subject by the action of pounding and exposure to heat to gain liquidity and malleability, is the power of water, which solidifies the metal and gives it its sparkle and shine (Ibid., p. 112).

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In example 22B, we see the inverse. The poet extracts a clear hard sword from the strongest sign of water, which is lightning in the clouds. This metaphor transfers the idea of the union of the two elements together – the element of water and the element of earth represented by the iron metal. Lightning is bolts of electricity signalling rain; it is the lightning bolt that Bachelard sees as a mythical extension of the god that carries the staff with three heads and sends a bolt out of it, which is followed by water (Ibid., p. 99). Therefore the material action that is the reason of water is lightning.

This spark is now in the image of the sword, so the mythical weapon of the god becomes a phenomenon in an Arabian shape instead of his three-headed weapon. The sword was known as the strongest weapon of the Arab man, with which he always gained honour and victory. It was valued highly by knights and also had such a vivid value that Arabs named their swords, using specific words related to the bearer's personality and his role in the tribe (Ibn Sīdah, 1996, vol. 2, p. 13 onwards).

The lightning, which takes the part of fire in the poet's portrait of rain, is conveyed by the sword; it is here an imagining of the total union of water with the earth, or metal, merged through the action of fire. The sword's clarity identifies it with water, assuring that there will be a common quality between water and earth intrinsic in the shape of the sword.

The image appears in a kind of intimacy and expected liquidity despite its hardness, and this hard cruel material will be the source of joy later through the action of the imaged rain and the domination of water in the scene generally. This is what Bachelard referred to when he said that water is a victorious substance that is always stuck to life and is good at attracting all materials to it (1983, pp. 111-112)

Therefore, the image of water here, combined with earth in the element of iron, is an original image, similar in its features to what Bachelard referred to. Likening the brightness of

a sword to water and then lightning to a sword is an archetypal image. In the explanation offered in the Arabic dictionary for the word water, we find the sentence: "the water of sword: its splendour"[301], which confirms that water and sword are similar in their qualities of clarity and sparkling.

5.1.7 Water's Voice

Bachelard states at the end of his study of the materiality of water that he wants to collect all of the lessons (songs) given to us by the river, by which he means the songs people used to sing on the riverbanks (1983, p. 265). Bachelard repeats that water is the master of liquid fluency in an ongoing rhythmic language (Ibid., p. 188). He also comments that there are voices to be found in the simplicity of the water's flow, and that the possibility of the existence of new words is characterized by the old, simple recipe of the flow of water (Ibid.).

 Bachelard's approach here seems to be more linguistic than critical. It is as if he had fallen under the influence of a sonic reading of the words of water and forms in the French language. This aural power could be the beginning of a linguistic study of the sonic qualities of words for water. The word water in Arabic would facilitate such a study, and all the words pertaining to water in Arabic are also acceptable for such analysis. For example, al-Ghānimī (2010) sees that the nature of water's function is deceptive and misleading, "because it is more obvious in the elements of nature, and most subtle in language (p. 82)". He then gives an example, pointing out that this natural element in the Arabic language, water, has as its linguistic root the word *mawaha* camouflages, and from *mawaha* the camouflage comes the concept of causing the loss of the true meaning of the word's natural significance (p.82).

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[301] Ibn Manẓūr (1990, vol. 10, p. 128).

This vision is similar to what Bachelard mentions about the linguistic interpretation of the voice of water and the rhythm of the word. An acoustic image of water can be found in the sight of Bachelard's strolling image between the river and the waterwheel, which rotates making the sound of water and the fall of the rotation in some poets' poems (1983, p. 189). The voice of the storyteller, which echoes in the imagination that makes the ear freer to pursue its flow (Ibid.), offers a vocal colouring that appears in the form of rain, and the leaves that tremble from the rain make up a chorus of fictional voices that combine hearing and vision (Ibid.).

Thus, Bachelard offers a variety of images in correspondence between the senses and water sounds, watching it is trying to provide access to water pattern tones in tune with the sound image and the word in the poetry. Then sounds associated with water emerge, sounds of laughter and singing birds and what he called the music of nature (Ibid., p. 193 onwards).

Arabic classical poetry is not far from what Bachelard presents here. Indeed, the internal and external sounds of water make up the image in the Jāhilī and Andalusian poems, which are crowded with material worthy of independent study. But the uniqueness offered by the acoustic image of the water stands out more in the form of sounds associated with water. The study provides two examples of this acoustic feature of water imagery in Classical Arabic poetry.

Example 24

Al-ʾAʿshā says:	24A
١. وقَدْ أَقُودُ الصِّبَى يَوْماً فيَنْبَعُني وَقَدْ يُصَـــاجِبُني ذُو الشِّرَّةِ الغَزِلُ	Jāhilī
٢. وقَدْ غَدَوْتُ إلى الحَانُوتِ يَتْبَعُني شَاوٍ مِشَـــلٌّ شَلُولٌ شُلْشُلٌ شَوِلُ	
٣. في فِتيَةٍ كَسُيُوفِ الهِندِ قَدْ عَلِمُوا أنْ لَيسَ يَدفَعُ عَنْ ذِي الحِيلةِ الحِيَلُ	
٤. نازَعتُهُمْ قُضُبَ الرَّيْحانِ مُتَّكِــئا وَقَــــهْوَةً مُزَّةً راوُوقُـــها خَضِلُ	
٥. لَا يَستَفِيقُونَ مِنها ، وَهيَ راهِنَةٌ إلاَّ بِحَاتٍ ! وَإنْ عَلَّوا وَإنْ نَهِــــلُوا	
٦. يسعَى بِها ذُو زُجَاجَاتٍ لَهُ نُطَفٌ مُقَلِّصٌ أَسفَلَ السِّرْبَـــالِ مُعتَمِلُ	

٧. وَمُسْتَجِيبٍ تَخَالُ الصَّنجَ يَسمَعُهُ إِذَا تُرَجِّعُ فِيـهِ القَيْنَةُ الفُضُــلُ	
٨. مِنْ كُلّ ذَلِكَ يَوْمٌ قَدْ لَهَــوْتُ بِهِ وَفِي التَّجَارِبِ طُولُ اللَّهوِ وَالغَــزَلُ[302]	

1. One day I would be a master leading a servant; or maybe I would be accompanied by such a flirtatious guy.
2. Or went [in the morning] to the pub followed by a grill chef and a group of energetic boys.
3. A group of boys like Indian swords, wasting their time drinking and laughing and living for pleasure.
4. While I was inclined, we exchanged basil branches and alcoholic coffee such that our cups were never empty.
5. They are always drunk and always calling for more; even if they drink it slowly or in shots.
6. The tapster serving it to them wears an earning and very tight clothes.
7. And (how many) an oud player is imagining that even the cymbals could hear him; and the oud even responds to the partly naked singer.
8. That is an example of rejoicing and flirting, which is the lifestyle (and) long experiences I am living.[303]

Ibn Zumruk says:	24B
١. وراقصةٍ في البحر طوعَ عِناها تراجِعُ ألحانَ القـــــــيان الأغانيا	
٢. إذا ما علت في الجوّ ثمّ تحدرت تُخَلّي بِمرُفَضّ الجــــمان النواحيا	Andalusian
٣. يذوبُ لجَين سال بين جـــواهرَ غدا مثلها في الحسنِ أبيض صافيا	
٤. تشابه جار للعـــــــيون بجامدٍ فلم أدر أيا منهـــــماكان جاريا	
٥. فقل أرَقَصَتْ منها البحيرة متنها كما يرقصُ المولــودَ من كان لاهيا	
٦. كأنْ قد رأت نهر المجرّة ناضبا فقامت بأن تجـــري إليه السواقيا	
٧. وقامت بنات الدّوح فـيه موائلا فرَادى ويتلو بعضــــهنّ مُثانيا	
٨. تعوّد في أفنائها الطير كلّــــما تحسُّ به أيدي القــــيان الملاهيا	
٩. تراجعها سجعا فتحسـب أنّها بأصواتها تملي عليها الأغـــــانيا	
١٠. فلم ندرِ روضا منه أنعمَ نضــرةً وأعطرَ أرجاء وأحلى مُـــجانيا	
١١. ولم ندر قصـرا منه أعلى مظاهرا وأرفع آفاقا وأفـــــسح ناديا[304]	

1. Prancing/ dancing in the fountain, obedient to her rein, she responds to melodies of the singing girls.
2. When she rises in the air and skins again, scattering loose pearls in all directions,
3. Silver melts that has flowed among jewels and has become/appeared like her in beauty, pure white.
4. A liquid appeared to the eyes like a solid so that I cannot discern which of them is flowing.

[302] *Dīwān* al-ʾAʿshā (n.d, p.59).
[303] Translated by the researcher.
[304] *Dīwān* Ibn Zumruk (1997, p.523).

> 5. Then say that the pool (lake) made her back dance as someone playing with a baby makes it dance.
> 6. As if she had seen the river of the Milky Way flowing and had undertaken to make the streams flow into it.
> 7. The daughters of the lofty trees pose gracefully, some singly, others following in pairs.
> 8. The birds visit its branches frequently whenever the hands of the singing girls play their instruments there.
> 9. The birds respond to the singing girls in rhyme, so that you would think the birds by their vices were dictating their songs to them.
> 10. We did not know of any other garden more delightful in freshness, more fragrant in all its directions, or more pleasant in the picking of its fruits.
> 11. Nor have we seen a palace loftier in its lookouts, more distant in its views, or more capacious in its assembly halls.[305]

The images presented here rise materially in the imagination as thronged movement, full of details of sound related to water. In 24A, we are faced with a festive scene with alcoholic water and its sounds, starting from the image of verse one, where the poet's soul is accompanied by two others: the servant boy and a flirtatious man.

This companionship cannot be quiet, the boy is by nature recklessness in speech, and so is the flirtatious man. For example, the beep sound is the first thing that comes to the mind of the recipient, whistling, which he uses to attract women, or maybe he delivers some speeches aloud.

What increases the sound of the image in verse two is the introduction of the sound of *sha*. This sound occurs five consecutive times, after the poet mentions his destination (the place of the alcoholic water); here the poet is heading to the pub where people met to drink wine in the Jāhiliyyah. He is accompanied by a group of individuals who are responsible for barbecuing and serving meat. Although the five words in a sequence give repeatable meaning is responsible for meat barbeque, however, the repetition of *sha* gives a musical tone similar to that of rustling

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[305] Translated by; Sumi (2004, pp. 170-173).

ash-shanshanah which is a prelude to the loud music following it at the start of the singer's show.

These series of rustlings remind the listener of the sound of metal discs in a tambourine, which make the sound of *sha* in sequence. At the same time, it can give the meaning of repeatable *sha* just because of silent any disturbing voice come with the soul on its way to the bar to be ready to receive the sound accompany with the alcoholic water voice. This will be explained further in verses three through six.

The poet moves us inside the bar; it is a pub full of youths who continue drinking wine, yelling and giving drinks to each other. The bartender gives them bottles. Such an image summons up the noise of the pub, such as the sounds of drinking and the knocking together of their glasses. In verse four, one poet sitting in their midst has leaned forward, relaxed and drinking a *Muzza* coffee.

Coffee was the name for wine in the Islamic period. The name was borrowed after the rise of Islam, when alcohol became prohibited, in order to name the drink now known as coffee, allowing it to be a permissible alternative for wine in places of amusement (Ibin Sīdah, 1969, vol.3, p. 193). *Muzza* is a wine whose flavour rests between acidity and sweetness (Ibid.)[306].

Thus, the poet sits in comfort and emphasises drinking alcohol rather than other drinks and food in the midst of a noisy crowd where various connections to water and alcohol are found. The picture is completed by a singer, with the poet moving to the sound of the singer and oud player mentioned in verse seven. The voice of the lute refers to a dulcimer – a stringed instrument known to the Arabs in the pre-Islamic period. The singer is a woman and her voice between tendons voice. Songs of joy and exhilaration accompany the wine in a streamlined

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[306] Local Egyptians today use this word to signify flirting with a beautiful fat woman; they say, *muzza*, which again demonstrates the link between woman, wine and desire.

image of water images, mixing the water of fun and entertainment for the Jāhilī poet. These songs and sounds in the noisy pub do not consist only of water, which is present in alcohol, but mirror the music of nature and the universe, according to Bachelard (1983, p. 193). A human playing music emulates the outside music of the universe.

On the other hand, the image appears here with the Arabs in the Jāhiliyyah linked to singing in the presence of alcohol and performing musical shows, celebrating drinking and drunkenness, with a strong female presence. This forms a stereotype of the poet sitting in the presence of wine, a gathering of people around the water of alcohol. These gatherings are characterised by music, singing and women. As a result, the vocal image surrounding wine and its drinkers inside a liquor shop is a compound image of the sound of the singer, the singing instrument, and the movement of women.

It is not only the mobility of this image that gives the vocal feature power in this poem but also the music and tunes that are raised in the poem where the verses use the *Basīṭ* metre[307]. This emphasizes the vowels in the successive words, and gives the verses a lightness that eases their singing and makes them like running water on people's tongues. The sounds gather in the image in its imaginative voice and the music of prosody.

Also, *lu*, which is the rhyme of the verses, gives the verses a soft musical lilt. The letter *lām* is produced from the tip and middle of the tongue. Adding the *u* sound at the end of the verses gives it an intimate image through the shaping of the lips in the sound of *Ḍammah*. The outer appearance of the mouth when uttering *al-lām al-maḍmūmah* has a slightly absurd look, like whistling or kissing, and the shape of the lips matches this playful atmosphere that crowds the image.

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[307] The meter of *al-Basīṭ* is: *Mustafʿilun fāʿilun mutafʿilun*. See ʾAbū al-ʿAadūs (1999, p. 111).

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The vocal image could record an archetypical existence in the consciousness of the listener, for the voices in the presence of woman as considered the watery form existed in the text – the image of tune and fun.

The image in 24B is another watery image, with clear water the central image. If water was missing in the vocal Jāhilī image in 24A, it strongly exists in the Andalusian image in 24B though it was presented as a playful scene. The gathering described in 24B takes place around a water fountain, not in a bar. It is a gathering for playing, singing and women around a fountain in the prince's palace. The dreaming self appears meditating on this fountain in dazzled admiration of the high place where flooding water issues, creating a rhyming voice from the shape of the aqueous substance to the shape of the dancer who moves to the music of this voice. The poet raises his dream of water from a productive material creating voice to another things that sing and dance on its voice at the same time. Thus, the voice of the water is not only speech, as Bachelard said, but also tunes and dancing and singing.

The water is the dancer. It is a deeply feminine image that transfers water into the circle of fascinating seductive femininity in a dynamic imagination that starts from the first verse and the poet saying: 'a dancer'. In verse one, the aqueous dancer shares in the voices of the singers and the slaves, and repeats them; it is an image where water and humans exchange moments of joy and pleasure. Verses two through five present the movement and flow of the imagined aqueous body in its clarity, whiteness, and smooth motions, juxtaposing it with the image of an innocent playful childhood by describing a woman raising a new-born baby high and throwing him into the air. The poet's dream turns into a tender childish dream, reminiscent of the tenderness and clarity of the water. The image is highly harmonious, especially in verse six when all of the voices begin to turn to what is like a band or singing chorus. The water is singing and dancing, the slaves are repeating songs, the waitress becomes excited and animated, and the birds join in the singing. Here Bachelard's idea of the universe's poem is

realized, and the united voices of the universe are heard in the voice of water (1983, pp. 193-195).

The similarity between the images that Bachelard mentioned and the images that are gathered in example 24B is evident, but the aqueous dancing is perhaps unique in Arabic poetry. Bachelard does not mention the aqueous dancing; it is an image that goes beyond the image of the aqueous voice alone. Dancing only occurs in response to a highly musical tune and needs the expansive imagined existence of the poet to transform the fountain into a dancer comprised of water.

Fountains were found in the most distinguished homes and palaces of Andalusia. They reflect the architectural civilization of the Andalusians, shaped through unique designs, which still exist in Spain today. Transforming the fountain into an aqueous dancer that sings and with whom the elements of nature join in singing and dancing is an original image constructed in the Andalusian imagination and presented as an original cultural image in the Arabian consciousness. It is completely different from the image in 24A, which presents an image of the voices that accompanied the drinking of wine, considered an aqueous substance. The image in 24B, however, portrays a unique occurrence of singing and dancing, with water in the model of a fountain functioning for the surrounding elements as an image of universal singing and dancing.

Perhaps the rhyme at the end of the verses with the letter *y* with an open *ā* fixed the concept of sharing and calling in singing. *Ya* is an article for calling the near and the far, as if at the end of each verse the poem calls everyone who hears to participate in the unity of this universal music led by the image of water. This emphasizes the strong role of the aqueous environment in the Andalusian poet's imagination, moving towards the voice of water, in

contrast to the Jāhilī poet's imagination, which found in the voices of the bar an imaginative way for an image of voices to accompany water.

5.2 Findings

From the previous analysis, we can draw the following points:

1. The image of water in classical Arabic poetry in the two ages of the Jāhilī and Andalusia formed a phenomenon through which the Arab's consciousness can be examined, and it provides a model of the extent of the changes in that consciousness from one era to another through analysing water-based imagery in the poetic imagination.

2. The poetic image of water in the Jāhilī era was part of the archetypal template rooted in the myths of the time but this image was sometimes affected by the Islamic culture and the geographic environment in the Andalusian age, which produced a cultural image different from the original archetype.

3. Through the analysis of the image of clear running water, we can conclude that the people during the Jāhiliyyah were interested in and searching for an explanation for a universal phenomenon, and trying to find out the secret of the extra-human supreme power behind the material facts of the world suggested by the transfer of water between life and death, and death and life. This search enwrapped them in meditation and increasing their awareness of the old mythical water phenomenon, in which the image of the flood was an archetype of death followed by life and the image of rain was an integrated universal image (see p. 188, 239, 249 and 288).

4. In contrast, the Andalusian man seems engrossed in facing the self and its beauty; the abstract anxiety previously felt towards the meaning of existence was weaker for him because of his religious beliefs that answered all questions about natural phenomena that disturbed the pre-Islamic Jāhilī man. As a result of the Andalusian's meditation on the

phenomenon of clear water, the poet was drawn to the narcissistic archetype of the image of the river, the eye, and the mirror (see p. 188, 239 and 288).

5. The absence of water underlines the image of the poet standing over the traces of an abandoned encampment in the Jāhilī poetry, and represents the relationship of the Arab man to water as a ritual one. Standing crying or praying was originally a model of a rite of worship, which later developed into a poetic topic. It appeared to extend into an archetype in Jāhilī poetry but was displaced in Andalusian poetry with a form of mourning, in which the standing cry over the dead. This displacement was a result of two events: the first was the environmental change of the community, where lost or absent water, which was the reason for crying over ruins in the Jāhilī age, became almost irrelevant during the Andalusian age. The second reason was the fading of the culture's relationship with archetypes from myths that were almost all based on idolatry, which the monotheistic Islamic concept of worship was opposed to. Therefore denying these myths and the images related to them was affected in the mind of the Arab poet by the rise of Islam (see p. 213 onwards).

6. It appears in the analysis that water in its images is related mostly to the feminine, even though it is a masculine word in Arabic. The image of the woman is always surrounded by water, which formed an archetype for her that is found often in both the Jāhilī and Andalusian eras. In the Jāhilī poetry, the image has a sacred and symbolic aura, indicated by the symbols which were always identified with women, such as protecting water, dolls, pearls, deer, doves, flowers, the sun, birds, and palm trees. These pre-Islamic symbols are found in Andalusian imagery having entered general Islamic culture. The links between these symbols and Islamic concepts are found in *Ḥūr al-ʿayn*, the Virgin Maryam's palm tree, and the Zamzam of Hājar, peace be upon her (see p. 237 onwards).

7. The images of motherhood and milky water were not strong archetypes in al-Jāhilī and Andalusian poetry; however, the image of motherhood and feminine water was linked to

the camel, as a symbol of the source of milk, and as a ship to traverse the desert sea transporting the beloved virgin. An archetype of the mother camel was specifically formed in the Jāhilī era for the Arabian culture and continued in the Andalusian era, ingrained with the Islamic culture and returning the concept to the might of Allah (see ibid.).

8. In the analysis, purifying and fresh water appears to be an archetype of reviving rain. It also appears in the image of saliva, which represents an inner purification and the victory of freshness in the image of the childlike sensual mouth in the Jāhilī poetry. In contrast, this same image appears in Andalusian poetry but with a quality of sexual sensuality (see p. 273 onwards).

9. The image of violent water was related in the Jāhilī imagination tow the image of the fight that man lives, realizing incitement then victory. However, in Andalusian poetry, violent water took on a religious sense, entering with the poet into the arena of belief and submission to fate and destiny, which includes, finally, death (see p.287 onwards). This changed the idea of the struggle between man and matter in the image, while realizing the pleasure of victory.

10. The image of wine forms an archetype composed of the element of water with another element, fire. During the Jāhilī age, wine had changeable values in that it was both sacred and forbidden, which reveals the influence of the community upon this image. Wine maintained this changeable value in the Andalusian age, being related to the afterlife, the sacred, and the forbidden, and used as a form of rebellion against religious authority in forbidding it. This made the archetype of wine a changeable image, wavering between the holy, the sinful and the forbidden in both ages (see p. 297 onwards).

11. The image of water also appears compounded with the element of earth, and thus takes the form of metal in the shape of a sword. It is a primitive image that is not related to any

specific myth, and is repeated in both the Jāhilī and Andalusian ages. It is related to the Arabian social concept of the value of water and the sword.

12. The poetic image did not celebrate the voice of water in the two ages as unique but rather with accompanying voices. Poetry links the water of wine with the voice of singing and joy in both the Jāhilī and Andalusian ages but it is distinguished in the latter by presenting the image of the water dancing. Its voice is represented by the fountain, which indicates the effect of architectural civilization on the image of the aqueous voice, or the voice accompanying water as higher than the idea of singing and form the voice of dancing (see p. 318 onwards).

13. The percentage of identical features of the archetypes between the images found in the Jāhilī and Andalusian eras was 25%, compared to 12.5% for the displaced archetype and 62.5% for cultural images inlaid with Islamic or cultural effects, as shown in the pie chart below:
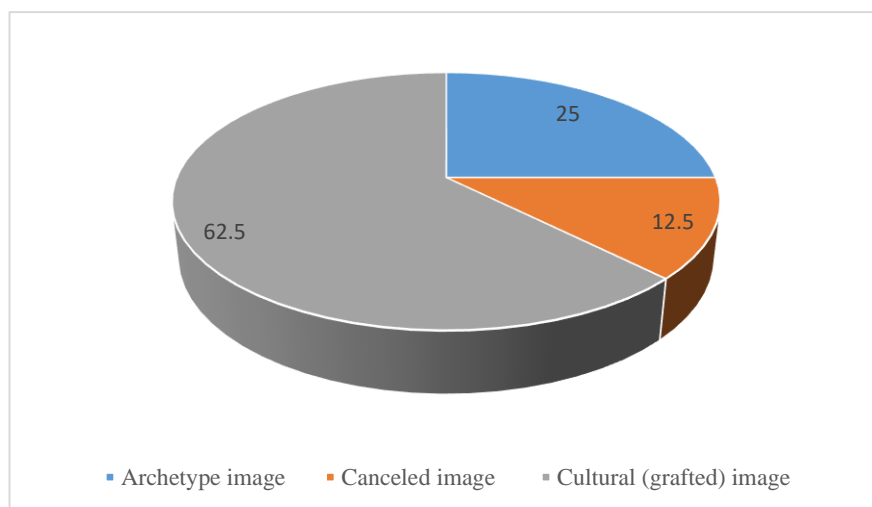
The poetic image of water between Jāhilī and Andalousian (No.7)

14. Similarities and matching characteristics were found between most of the archetypes used by Arab poets during the Jāhilī and Andalusian eras, as well as between the Arabic poets and the images that Bachelard presented in his analysis of Western imagination. This suggests that human consciousness is the same in its origin but that the grafting of

other cultures and internal cultural effects through religion and the natural environment creates distinctions between people, and then differences.

Similarities between the classical poetic imagery of water in both eras, the Jāhilī and Andalusian, and the poetic imagery of water in European poetry, according to Bachelard, can be seen in the following table:

Bachelard's categories of the poetic image of water	Poetic image of water in the Jāhilī poetry	Poetic image of water in Andalusian poetry
The image of universal narcissism found in clear water	X	√
The archetype of the flood	√	X
The image of eyes and mirrors	√	√
The image of feminine protecting water around the woman's symbol	√	√
The image of a boat carrying a virgin (white swan)	√ (camel/ship)	√ (camel/ship)
The image of sailors singing on a sea voyage	√ (cameleer singing)	X
The milky image of motherly water	X	X
The image of the tree which is a coffin for the beloved woman	√ (howdah)	X
The image of lively purifying water	√	√
The image of fresh water in its wetness and healing	√	√
The image of violent water and the stages of fight and incitement till the pleasure of victory is reached over the occurrence of universal anger	√	X
The image of fire mixed with water; wine	√	√
The image of the mixing of water with the earth to create metal	√	√

The poetic image of water between Jāhilī and Andalousian (No. 8)

We can see from the table above that similarities between the images in the analysis of Bachelard and the images in the Jāhilī era, according to the selected material, occur more frequently; similarities shared with the Andalusian era occur in fewer images – the image of

the flood, the image of cameleer singing, the image of the wooden coffin (howdah), and the image of victory over universal anger. The Jāhilī poet lacked the image of universal narcissism and the milky image. This means that an understanding exists more between the pre-Islamic Arabian imagination of Jāhilī and the Western imagination as presented by Bachelard. Perhaps this could be because both of these awarenesses were not influenced by Islam, with the survival of symmetry and approach between the Andalusian and Western imagination.

15. The convergence that has been found in the study in the Eastern imagination of the Jāhilī and Andalusian eras and the Western imagination, as represented by the material provided by Bachelard, establishes a positive outlook towards the possibility of co-existence between the two cultures, while maintaining the privacy and integrity of both cultures. It is this privacy that carries a variable value according to societal changes over time. This leads us to the question of why there is this convergence and such similarities. Was it the cultural connection between the Andalusian and the Western cultures, which co-existed for more than eight hundred years, that allowed us to claim a deep vulnerability left by the Andalusians in European consciousness in general? I tend to place this cause. In the same word, the cultural bridge between West and East through the Islamic Andalousian period has succeed to give people in both sides an opportunity to exchange some of there life's aspects and knowledge. This type of connection has built up gradually through learning the Arabic language, scinces and tradditions. Of course all these aspects are full of people thought and consciousness. So, it is expected to affect the imagination as much as the real life.

16. The shared aspects of nature between the Andalusian environment and the rest of Europe led to the apparent convergence related to the image of water in the imagination of both cultures. At the same time, European consciousness was affected in some way by the period of al-Andalus, which was the cultural mode in most of Spain and Portugal and a large complex of different cultures between East and West. The communication between European and

Andalusian cultures over long periods of time cannot be ignored, and produced a profound convergence. Andalusian poetry as it is known here came into existence earlier than most of the European poetry chosen by Bachelard, and it is present in extensions of cultural and inter-generational aspects, even if many of them have been erased; the proof for this claim is in reading the poetic image, as we have seen. Hence it can be said that human consciousness in this region was in a state of constant cross-fertilization, and that this cross-fertilization and communication appear in the products of human imagination as realised in human consciousness, including, as discussed here, the imagery of the phenomenon of water.

17. It can be assured that there is no complete discontinuity among the human imaginations, no matter how different the effects of religion and environment have been; this is proven by the similarity of human consciousness among fellow humans and how that similarity is manifest through cosmic materials and human perceptions of those materials through the imagination.

18. Water forms an archetype considered as a phenomenon that is transfered by mythical extension among diverse civilizations, even if opposed by religion or environmental change; one archetypal image may be displaced by new cultural images or images that rebel against this authority.

Through all of the above, it can be said that this proves the hypothesis of the study, which states that cross-fertilization between the Arabian and Western imagination did indeed occur. The Islamic religion is also seen to have had a deep and lasting impact on Arab consciousness, particularly that of Arab poets, as did the nature of their geographical environment. Both of these elements clearly changed the phenomenon of the poetic imagery of water in Jāhilī and Andalusian poetry.

Chapter 6

Conclusion

6.0 Introduction

In this thesis, the researcher focused on the image of water in classical Arabic poetry. The Jāhilī and Andalusian periods were chosen for a comparative study of the topic. She adopted Gaston Bachelard's phenomenological approach for the analysis.

This last chapter includes four sections: the first section is to clarify the validity of the hypothesis' value as suggested by the researcher in the first chapter of the study (See Chapter 1, p. 6). The second section further clarifies the results of the study. In the third section, some guidance is shown then the fourth section offers suggestions for future studies.

6.1 Review of Proposal Hypotheses

The researcher will here try to provide a review of the hypothesis presented at the beginning of the study.

The hypothesis of this thesis is based on the application of Gaston Bachelard's phenomenological method to the analysis of the poetic image of water between the Jāhilī and Andalusian eras; it is hoped that this has provided common ground between the East and West. She shows how religion, culture and the natural environment have affected human imagination and consciousness. Evidence of this hypothesis has been shown in Chapter Five through analysis.

She also attests that the absence of studies of the poetic image of water in contemporary studies represent a missed opportunity to understand the poetic image of water. This is a deep,

highly abstract subject, which requires good knowledge of the concept of the Arabic poetic image and the environment in which the examples are located.

The study hypothesised that the movement of the archetype of the image of water in classical Arabic poetry from the Jāhilī to the Andalusian era was affected by Islam, culture and the natural environment. This suggests that archetypical images are influenced by religion and vary by culture. It also predicted that some archetypes could be displaced or completely cancelled.

Furthermore, the study took into consideration that the analysis presented by Bachelard on the poetic image of water, in accordance with the European Literature, will find similarity with some poetic images of water that the study will analyses; this is what was also explained in Chapter Five.

The researcher expected to face some problems in applying Bachelard's phenomenological approach to the selected data; this is because no previous study has applied this approach to such data, as far as the researcher knows.

The study also predicted that the archetypical image of water, as one element out of the four elements of nature, is a frequent and rich image in the Jāhilī and Andalusian eras. It differs across these periods in some aspects due to the impact of Islam on some of the archetypes, as we saw in Chapter Five.

Additionally, it turned out in the hypothesis that there are archetypes that retained their strength in the Andalusian period and remained in their Jāhilī form despite the religious authority exerted on them.

In general, addressing the poetic image of water according to the phenomenological approach to Bachelard succeeded in freeing the poetic image of water from the traditional

interpretation, which previously dominated most studies of poetic imagery in old Arabic poetry, as we saw in Chapter Three.

Moreover, this study claims to have presented a model to apply phenomenology – a recently developed Western approach – to classical Arabic data. This broadened the boundaries of the study, freeing it from traditional readings of Arab heritage and revisiting the subject matter from the perspective of contemporary consciousness. This study hopes to encourage future researchers to adopt the same approach in textual analysis.

6.2 Conclusion

In general, the poetic image of water can be one of the most exciting and stimulating topics for study in literature in general, as well as in classical Arabic literature in particular. The researcher has found during her work teaching ancient and modern literary criticism of Arabic and Jāhilī and Andalusian literature at King Abdul Aziz University in Jeddah that there is a need to reconsider the understanding of the poetic image in Arabic heritage in general, especially the image of water. Very few studies have focused on the image of water in classical poetry, as we saw in the third chapter.

The researcher was also convinced that sticking to the usual critical approaches in this analysis and ignoring the phenomenological approach would bypass a great opportunity to get close to the heritage of classical Arabic texts. Phenomenology is one of the approaches that encourages thinking and liberation from the influence of the usual and the traditional[308], as we have seen in Chapter Four. In addition, it can be claimed that choosing the phenomenological

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[308] Phenomenology is not acceptable in some Islamic traditional philosophies because it contradicts the traditional rules. It liberates the reader's imagination in order to interpret heritage texts. For example, Al-Qurashī, Fahd (2012) from Saudi Arabia strongly criticises Ḥasan Ḥanafī because the latter used of the phenomenological method of Fiqh and Taṣwwuf's studies.

approach of Gaston Bachelard specifically introduced a new level of awareness to the researcher, not limited and restricted to traditional narrow methodology; it was a flexible approach and can range take advantage of other approaches such as the psychological approach.

In conclusion, the analysis of the poetic image of water between the Jāhilī and Andalusian eras presented a model of the evolution and change of human consciousness as influenced by religion, culture and geographic change. This was achieved by demonstrating the similarities, differences and communication between the poetic image of water in al-Jāhilī and Andalusian texts on one side, and between the poetic images of water as provided by Bachelard, as patterns for it from the other.

6.3 Recommendations

Following the analysis of the selected samples, the researcher makes the following recommendations:

1. The study of the poetic image of water in classical Arabic poetry should be given greater attention, which will contribute dramatically to the enrichment of literary criticism and the study of Arabic literature.

2. The study of poetry and the poetic image in general requires deep knowledge from the student of the nature of the emergence of the term (poetic image) and all of the concepts related to it such as metaphors, symbols and myths, and its impact on the understanding of it.

3. All students of classical Arabic literature must be aware of the nature of Arab culture pre-Islam and post-Islam periods.

4. Students of Arabic literature must try to abandon the trace analysis that has stuck to the old poetic image of water in classical Arabic poetry, and prevent themselves from repeating the usual approaches in its study, such as the psychological and structural approach. Instead they must develop new insights in the understanding of ancient Arabic poetry.

5. Typical judgments on the Arabian character, as propagated by the media and politics, fosters the notion of intellectual estrangement between Arabs and Westerners. This study, however, demonstrates that this idea is wrong and that humans remain human regardless of their circumstances. There are always commonalities and communication between humans.

7. Finally, this study hopes to have provided a good model for understanding the poetic image in the Arabic heritage, and hopes that other studies will continue on the same path and examine the Arabic heritage more liberally.

6.4 Suggestions for Further Research

Other studies related to this study might include:

1. Expanding the idea of the present study through the application of Bachelard's phenomenological approach to the study of the poetic image of water at other periods of Arab literary history, such as the era of Islam, the Abbasid era, and the Mamlūkī era.

2. Examining the phenomenon of the poetic image with regard to the other cosmic elements earth, air and fire.

3. Studying the image of water in modern Arabic poetry and examining the extent to which this has been influenced by stereotypical water images in classical Arabic poetry.

4. Finally, other studies might offer a comparison of the poetic image of the four elements between Western poets and contemporary Arabian poets to measure cultural and intellectual exchanges in contemporary human consciousness.

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Appendix

The Qurʾānic Verses in the Study

The Verse	No.	Page
2- Sūratu l-Baqarah		
﴿نِسَآؤُكُمْ حَرْثٌ لَّكُمْ فَأْتُوا۟ حَرْثَكُمْ أَنَّىٰ شِئْتُمْ ۖ وَقَدِّمُوا۟ لِأَنفُسِكُمْ﴾	223	198
5- Sūratu l-l-Māʾidah		
﴿يَـٰٓأَيُّهَا ٱلَّذِينَ ءَامَنُوٓا۟ إِنَّمَا ٱلْخَمْرُ وَٱلْمَيْسِرُ وَٱلْأَنصَابُ وَٱلْأَزْلَـٰمُ رِجْسٌ مِّنْ عَمَلِ ٱلشَّيْطَـٰنِ فَٱجْتَنِبُوهُ لَعَلَّكُمْ تُفْلِحُونَ ۝﴾	90	310
13- Sūratu r-Raʿd		
﴿وَيُسَبِّحُ ٱلرَّعْدُ بِحَمْدِهِۦ وَٱلْمَلَـٰٓئِكَةُ مِنْ خِيفَتِهِۦ وَيُرْسِلُ ٱلصَّوَٰعِقَ فَيُصِيبُ بِهَا مَن يَشَآءُ وَهُمْ يُجَـٰدِلُونَ فِى ٱللَّهِ وَهُوَ شَدِيدُ ٱلْمِحَالِ ۝﴾	13	209
16- Sūratu n-Naḥl		
﴿يَخْرُجُ مِنۢ بُطُونِهَا شَرَابٌ مُّخْتَلِفٌ أَلْوَٰنُهُۥ فِيهِ شِفَآءٌ لِّلنَّاسِ﴾	69	289
17- Sūratu l-ʾIsrāʾ		
﴿وَمَن قُتِلَ مَظْلُومًا فَقَدْ جَعَلْنَا لِوَلِيِّهِۦ سُلْطَـٰنًا فَلَا يُسْرِف فِّى ٱلْقَتْلِ ۖ إِنَّهُۥ كَانَ مَنصُورًا ۝﴾	33	248
19- Sūratu Maryam		
﴿فَنَادَىٰهَا مِن تَحْتِهَآ أَلَّا تَحْزَنِى قَدْ جَعَلَ رَبُّكِ تَحْتَكِ سَرِيًّا ۝ وَهُزِّىٓ إِلَيْكِ بِجِذْعِ ٱلنَّخْلَةِ تُسَـٰقِطْ عَلَيْكِ رُطَبًا جَنِيًّا ۝﴾	24-25	273
25- Sūratu l-Furqān		
﴿وَأَنزَلْنَا مِنَ ٱلسَّمَآءِ مَآءً طَهُورًا ۝ لِّنُحْۦِىَ بِهِۦ بَلْدَةً مَّيْتًا وَنُسْقِيَهُۥ مِمَّا خَلَقْنَآ أَنْعَـٰمًا وَأَنَاسِىَّ كَثِيرًا ۝﴾	48-49	281
28- Sūratu l-Qaṣaṣ		
﴿وَأَوْحَيْنَآ إِلَىٰٓ أُمِّ مُوسَىٰٓ أَنْ أَرْضِعِيهِ ۖ فَإِذَا خِفْتِ عَلَيْهِ فَأَلْقِيهِ فِى ٱلْيَمِّ وَلَا تَخَافِى وَلَا تَحْزَنِىٓ ۖ إِنَّا رَآدُّوهُ إِلَيْكِ وَجَاعِلُوهُ مِنَ ٱلْمُرْسَلِينَ ۝﴾	7	198
29- Sūratu l-ʿAnkabūt		

﴿وَمَا هَٰذِهِ ٱلْحَيَوٰةُ ٱلدُّنْيَآ إِلَّا لَهْوٌ وَلَعِبٌ ۚ وَإِنَّ ٱلدَّارَ ٱلْءَاخِرَةَ لَهِىَ ٱلْحَيَوَانُ ۚ لَوْ كَانُوا۟ يَعْلَمُونَ ٦٤﴾	64	239

<div align="center">37- Sūratu ṣ-Ṣāffāt</div>

﴿بَيْضَآءَ لَذَّةٍ لِّلشَّٰرِبِينَ ٤٦ لَا فِيهَا غَوْلٌ وَلَا هُمْ عَنْهَا يُنزَفُونَ ٤٧﴾	46-47	290

<div align="center">41- Sūratu Fuṣṣilat</div>

﴿وَأَمَّا ثَمُودُ فَهَدَيْنَٰهُمْ فَٱسْتَحَبُّوا۟ ٱلْعَمَىٰ عَلَى ٱلْهُدَىٰ فَأَخَذَتْهُمْ صَٰعِقَةُ ٱلْعَذَابِ ٱلْهُونِ بِمَا كَانُوا۟ يَكْسِبُونَ ١٧﴾	17	209

<div align="center">54- Sūratu l-Qamar</div>

﴿فَفَتَحْنَآ أَبْوَٰبَ ٱلسَّمَآءِ بِمَآءٍ مُّنْهَمِرٍ ١١﴾	11	209

<div align="center">56- Sūratu l-Wāqiʿah</div>

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﴿فَجَعَلْنَٰهُنَّ أَبْكَارًا ٣٦﴾	36	266

<div align="center">76- Sūratu l-ʾInsān</div>

﴿عَيْنًا فِيهَا تُسَمَّىٰ سَلْسَبِيلًا ١٨﴾	18	315

<div align="center">83- Sūratu l-Muṭaffifīn</div>

﴿يُسْقَوْنَ مِن رَّحِيقٍ مَّخْتُومٍ ٢٥ خِتَٰمُهُ مِسْكٌ ۚ وَفِى ذَٰلِكَ فَلْيَتَنَافَسِ ٱلْمُتَنَٰفِسُونَ ٢٦ وَمِزَاجُهُ مِن تَسْنِيمٍ ٢٧﴾	25-27	316 315

<div align="center">86- Sūratu ṭ-Ṭāriq</div>

﴿خُلِقَ مِن مَّآءٍ دَافِقٍ ٦ يَخْرُجُ مِنۢ بَيْنِ ٱلصُّلْبِ وَٱلتَّرَآئِبِ ٧﴾	6-7	267

<div align="center">88- Sūratu l-Ghāshiyah</div>

﴿أَفَلَا يَنظُرُونَ إِلَى ٱلْإِبِلِ كَيْفَ خُلِقَتْ ١٧﴾	17	265

<div align="center">91- Sūratu Sh-shams</div>

﴿فَقَالَ لَهُمْ رَسُولُ ٱللَّهِ نَاقَةَ ٱللَّهِ وَسُقْيَٰهَا ١٣ فَكَذَّبُوهُ فَعَقَرُوهَا فَدَمْدَمَ عَلَيْهِمْ رَبُّهُم بِذَنۢبِهِمْ فَسَوَّىٰهَا ١٤﴾	13-14	209

The Selected Arabic Verses in the Study

The Verses	The poet	Al-Baḥr - meter	Page
ʾAlif			
لِلَّهِ نَهْرٌ سالَ في بَطـــــــحاءِ أَشهى وُروداً مِن لِمى الحَسناءِ مُتَعَطِّفٌ مِثلَ السِّــــوارِ كَأَنَّهُ وَالزَهرُ يَكنُفُهُ مَجَرُّ سَمـــــــاءِ قَد رَقَّ حَتّى ظُنَّ قُرصاً مُفرَغاً مِن فِضَّةٍ في بُردَةٍ خَضـــــــراءِ وَغَدَت تَحُفُّ بِهِ الغُصونُ كَأَنَّها هُدبٌ يَحُفُّ بِمُقلَةٍ زَرقـــــــاءِ وَلَطالَما عاطَيتُ فيهِ مُـــــدامَةً صَفراءَ تَخضِبُ أَيدِيَ النُدَمـــاءِ وَالريحُ تَعبَثُ بِالغُصونِ وَقَد جَرى ذَهَبُ الأَصيلِ عَلى لُجَينِ الماءِ	Ibn Khafājah	Al-Kāmil	193
Bāʾ			
وليل إذا ما قلتُ قد باد فانقضى، تكشّفَ عن وعد من الظنّ كاذب سحبت الدياجي فيه سود ذوائبٍ لأعتنق الآمـال بيـض ترائـب فمزقت جيب الليل عن شخص أطلس تطلع وضاح المضاحك قاطب رأيت به قطعاً من الفجر أغبشاً تأمـل عن نـجم توقِّدَ ثاقـب وأرعنَ طمّـاح الذؤابـة بـــاذخ يطاول أعنان السمـــاء بغارب يسدّ مهبّ الريح عن كل وجهةٍ ويزحَمُ ليلا شُهبَهُ بالمنـــاكب وقور على ظهر الفـــلاة كأنّه طوال الليالي مفكّر في العواقب يلوثُ عليه الغيم سود عمـائم لها من وميض البرق حُمرُ ذوائب أَصَخْتُ إِلَيهِ وَهوَ أخرَسُ صامِتٌ فَحَدَّثَني لَيلُ السُرى بِالعَجائِبِ وَقالَ أَلا كَم كُنتُ مَلجَأَ قاتِلٍ وَمَوطِـنَ أَوّاهٍ تَبَتَّـلَ تائِـــبِ وَكَم مَرَّ بي مِن مُدلِجٍ وَمُـؤَوِّبٍ وَقالَ بِظِلّي مِن مَطيٍّ وَراكِـبِ وَلاطَمَ مِن نُكبِ الرياحِ مَعاطِفي وَزاحَمَ مِن خُضرِ البِحارِ غَوارِبي فَماكانَ إِلّا أَن طَوَتْهُم يَدُ الرَدى وَطارَت بِهِم ريحُ النَوى وَالنَوائِبِ فَرُحماكَ يا مَولايَ دِعوَةَ ضارِعٍ يَمُدُّ إِلى نُعماكَ راحَـــةَ راغِبِ فسلّى بما أبكى، وسرّى بما شجا، وكان على عهد السّرى خير صاحب وقلتُ، وقد نكِبتُ عنه لطيّةٍ: سلامٌ فإنّا من مقيمٍ وذاهِـــبِ	Ibn Khafājah	Aṭ-Ṭawīl	293
وعينٌ كمرآة الصّناع تديرها لمحجرها من النصيف المنقَّبِ	ʾImruʾu l-Qays	Aṭ-Ṭawīl	204
ألا إنما الدنيا غضــــــارة أيكة إذا اخضرّ منها جانب جف جانب هي الدار ما الآمال إلا فجـــائع عليها وما اللذات إلا مـــصائب فكم سخنت بالأمس عينٌ قـريرة وقرّت عيونٌ دمعها اليوم ســاكبُ فلا تكتحل عيناكَ فيها بـــــعبرة على ذاهب منها فإنك ذاهِـــبُ	Ibn ʿAbdi Rabbih	Aṭ-Ṭawīl	238

عيناكَ دمعهما سَروبُ كأنَّ شأنَهما شَعيبُ	ʿUbayd ibn al-ʾAbraṣ	Al-Basīṭ	202
واهية أو معينٌ مُعـــــنٌّ من هضبةٍ دونَها لَهوبُ			
أو فلـج ما ببطـن وادٍ للماء من بينه سكوبُ			
أو جدوِلٌ في ظلال نَخلٍ للماء من تحته قَسيبُ			
رَغَا فوقَهم سَقبُ السّماءِ فداحضٌ بشكّته لم يستلبْ وسليبُ	ʿAlqamah al-Faḥl	Aṭ-Ṭawīl	207
كأنَّهم صـابت عليهم سحـــــابـــــة صواعقُـها لطيرهن دبيبُ			
بل رُبّ ماءٍ وردْتُ آجنٍ سبيلهُ خائفٌ جديبُ	ʿUbayd ibn al-ʾAbraṣ	al-Basīṭ	214
ريشُ الحمام على أرجائهِ لقلبٍ من خوفهِ وجيبُ			
قطعتهُ غُدوةً مُشيحًا وصاحبي بادنٌ جنوبُ			
ديار عفت تبكي السحاب طلولها وما طلل تبكي عليه الســـحائبُ	Ibn ʿAbdi Rabbih	Aṭ-Ṭawīl	233
وتندبها الأرواحُ حتى حســـــبتها صدى حفرةٍ قامت عليها النوادبُ			
أروى ظما صدري على رغم أنف الرقيبْ	Yūsuf ath-Thālith	Mixed between: Al-Munsariḥ, Al-Kāmil and As-Sarīʿ	282
فهو شفا ما بي من سقمٍ ومن وجيبْ			
كم من ليالٍ أنالني الأُمنا			
وبالوصالْ أحَلّني عَدْنا			
أبرى اعتلال فؤاديَ المضنَى			
بذي لَمَا مُستعذَبِ الظّلمِ عذْبٍ شنيبْ			
وكم شفا بالِّلئمِ والضّمِّ قلبي الكئيبْ			
Dāl			
أباحَ الدمع أسراري بوادي له في الحسـن آثار بوادي	Ḥamdah bintu Ziyād	Al-Wāfir	202
فمن نَهر يطوفُ بكل روض ومن روض يطوف بكل وادِ			
تبكي السّماء بمزن رائح وغـــاد على البهاليــل من أبناء عباد	Ibnu l-Labbānah	Al-Basīṭ	241
على الجبال التي هُدّت قواعدها كانت الأرض منهم ذات أوتاد			
3.			
أو دُرّة صدفيّــة غوّاصـــــها بَحٌّ متى يرها يُهلَّ ويسجد	An-Nābighah	Al-Kāmil	243
أو دُميــة من مرمر مرفوعــةٍ بُنيت بآجُرٍّ يشادُ وقرمَـدِ			
سقطَ النصيفُ ولم ترذ إسقاطَهُ فتناولته واتقتنــا باليــدِ			
بمخضّبٍ رَخْــصٍ كأنَّ بنانــه عنَمٌ يكاد من اللطافة يُعقّدِ			
كالأقحوانِ غداةَ غبِّ سمائــه جفّت أعاليهِ وأسفلهُ ندِي			

	Ṭarafah ibnu l-ʿAbd	Aṭ-Ṭawīl	255
خَلايا سَفينٍ بِالنَواصِفِ مِن دَدِ كَأَنَّ حُدوجَ المالِكِيَّــةِ غُـــدوَةً			
يَجورُ بِها المِلاح طَوراً ويَهتَـدي عَدَوليَّةٌ أَو مِن سَفينِ ابن يامِنِ			
كما قَسَمَ التُّربَ المُفايِلُ بِاليَـدِ يَشُقُّ حبابَ الماءِ حيزومُـها بِها			
مُظاهِرُ سِمْطَيْ لُؤلُؤٍ وَزَبَرجَـدِ وفي الحَيِّ أَحوى يَنفُضُ المَردَ شادِنٌ			
تَناوُلُ أَطرافَ البَريرِ، وتَرتَـدي خَـذولٌ تُراعي رِبرَباً بِخَميلـة			
تَخَـلَّلَ حُـرَّ دِغصٍ له نَـدِي وتبسِـمُ عن أَلمى كَأَنَّ مُنـــوراً			
أَسَف ولم تَكدم عليه بإِثمـدِ سَقتهُ إياةُ الشمسِ إلا لِثاتـهُ			
بِعَوجاءَ مِرقالٍ تَروحُ وَتَغتَـدِي وإني لأُمضي الهَمَّ عندَ احتِضارِه			
على لاحِبٍ كَأَنَّهُ ظَهرُ بُرجُـدِ أمـونٍ كَأَلواحِ الإرانِ نَضَـأتُها			
حَدائِقَ مَولِيّ الأَسِـرَّةِ أَغْيَـدِ تَرَبَّعَتِ القُفّينِ في الشَّولِ تَرتَعي			
بذي خُصَلٍ رَوعاتِ أَكلَفَ مُلبِدِ تَريعُ إلى صَوتِ المُهيبِ وَتَتَّقي			
جِفافِيهِ شُكّاً في العَسيبِ بِمَسرَدِ كَأَنَّ جَناحَي مَضرَحِيٍّ تَكَنَّفَا			
لَتُكتَنَفَنْ حتى تُشادَ بِقَرمَـدِ كَقَنطَـرَةِ الرّوميِّ أَقسَمَ رَبُّها			
	Al-Fāriʿah bintu Shaddād	Al-Basīṭ	279
جودا على الحَرة السوداء بالوادي يا من رأى بارقا قد بت أَرمقه			
قبرا إلى ما أعني وحب به أسقي به قبر من أعني وحب به			
	An-Nābighah	Al-Kāmil	282
عَـــذبٌ مُقبّـلهُ شهـيُّ المـوردِ زعَم الهُمّـامُ بأَنّ فاها باردٌ			
عَـــذبٌ أَنّـهُ أَذقـهُ قلتَ ازدَدِ زعم الهُمّـامُ ولم أَذقـهُ إذا ما ذقتَـهُ			
يُشفى بَريِّ رِيقها العَطِشُ الصّدي زعّم الهُمّـام ولم أَذُقْـهُ أنه			
وإنْ تقتنصْني في الحوانيت تصطَدِ فإنْ تبغِني في حَلْقةِ القومِ تَلْقني	Ṭarafah ibnu l-ʿAbd	Aṭ-Ṭawīl	311
وإن كنتَ عنها غانِيًا فاغنِ وازدَدِ متى تأتِني أُصبحكَ كأسًا رويّةً			
إلى ذروةِ البيتِ الرفيعِ المصَمَّـدِ وإنْ يلتقِ الحيُّ الجميعُ تلاقني			
ويَبعي، وإنفاقي طَريفي ومُتلَدي وما زالَ تشرابي الخمورِ، ولَذَّتي			
وأُفردتُ إفـرادَ البعـيرِ المعَبَّـدِ إلى أنْ تَحامَتني العشيرةُ كُلُّـها			
ويَبعي، وإنفاقي طَريفي ومُتلَدي وما زالَ تشرابي الخمورِ، ولَذَّتي	Ṭarafah ibnu l-ʿAbd	Aṭ-Ṭawīl	33
وأُفردتُ إفـرادَ البعـيرِ المعَبَّـدِ إلى أنْ تَحامَتني العشيرةُ كُلُّـها			
	Durayd ibnu ṣ-Ṣummah	Aṭ-Ṭawīl	24
غَوَيْتُ، وإنْ تَرشُدْ غَزِيّةُ أَرشُدِ وَما أَنا إِلّا مِنْ غَزِيّةٍ، إِنْ غَوَت			
Rāʾ			

وسوف أبكيك ما ناحت مطوقة وما أضاءت نجوم الليل للساري	Al-khansāʾ	Al-Basīṭ	253
تسنّم الفلك من شط المجاز وقد نودين يا خير أفلاك العلى سيري فسرن يحملن أمـر الله من ملك بالله منتصـر في الله منصـــور تومي له بسجـــود كل تحركـة منـها ويوليـه حمداكل تصديـر ذو المنشآت الجواري في أجرتها شكل الغدائر في سدل وتضفير أهدى المياه وأنفاس الرياح لها ما في سجايـاه من لين وتعطير من كل عذراء حبلى في ترائبها ردعـان من عنـبر ورد وكافــور تخالها بين أيـد من مجاذفـها يغرقن في مثل ماء الورد من جور وربما خاضت التيـــار طائرة بمثل أجنحـة الفتـح الكواسير	Ar-Raṣāfī	Al-Basīṭ	256
يُريحُ عليّ الليلُ أضيافَ ماجدٍ كريمٍ، ومالي سارحا، مال مُقترٍ	ʿUrwah ibn al-Ward	Aṭ-Ṭawīl	26
قليلَ التماسِ الزّادِ إلا لنفسِهِ إذا هُوَ أمسَى كالعَريشِ المجوَّرِ	ʿUrwah ibn al-Ward	Aṭ-Ṭawīl	26
سقت ثرى الفضل والعباس هامية تُعزى إليهم سماحا لا إلى المطرِ	Ibn ʿAbdūn	Al-Basīṭ	279
ما في الطلول مِن الأحبّة مخبرُ فمَنْ الذي عن حالها نستخبرُ لا تسألَنّ سوى الفراق فإنّـهُ ينبيكَ عنهم آنجدوا أم أغوروا جار الزمــان عليهم فتفرّقـوا في كل ناحيـــة وباد الأكثر فلمثل قُرطبـةٍ يقلُ بكاء من يبكي بعينٍ دمـــعها متفجّرُ دار أقال الله عثـرة أهلـها فتبربروا وتغرّبوا وتقصّـــروا في كل ناحية فريـق مـنهم متفطّرٍ لفراقهـا متـــــحيّر عهدي بها والشّملُ فيها جامعٌ مِن أهلها والعيشُ فيها أخضرُ ورياحُ زهرتها تلـوحُ عليهـمُ بروائح يفترُّ منها العـــنبرُ	Ibn Shuhayd	Al-Kāmil	228
حفّ القَطينُ فراحوا منكَ، أو بَكَروا وأزعجتهُم نوىً، في صَرْفها غِيَرُ كأنّني شاربٌ يومَ استُبِــدَّ بهم من قَرْقَفٍ، ضُمِّنَتها حمصُ، أو جَدَرُ	al-ʾAkhṭal	Al-Basīṭ	9
والنهر ما بين الرياض تخــــاله سيفا تعلق في نجادٍ أخـــضرا وجرى بصفحتها الرّبا فحسبتهُ كمّا ينمّقُ في الصحيفةِ أسطرا وكأنّه إذ لاحَ ناصــــعُ فضّةٍ جعلته كفّ الشمس تبرا أصفرا	ʾIbrāhīm ibn Sahl al-ʾIshbīlī	ʾAr-Rajz	205

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والطير قد قامت به خطباؤه لم تتخذ إلا الأراكة منبرا			
بعَيْنيَّ ظَعْـــنُ الحَيّ لِما تَحَمَّلُوا لدى جانب الأفلاج من جنب تيمُرَا فشَبَّهتُهُم في الآل لِما تَكَمَّشُوا حَـــدَائِقَ دَوْمٍ أوْ سفينًـــا مُقَيَّرَا أوِ المُكْرَعاتِ من نَخيل ابنِ يامِن دُوَينَ الصَّفَـــا اللائي يَلِينَ المِشقَّــرَا سَوَامِـقَ جَبّـارٍ أثِيثٍ فُرُوعُهُ وَعالَــينَ قِنْوانًـا مِنَ البُسْرِ أحمَرَا حَمَتْهُ بَنو الرَّيْدَاء مِنْ آل يامِنٍ بأسْيَافِهِمْ حَـــــــتَّى أقَرَّ وَأوْقَرَا وَأرْضَى بَني الرَّيْدَاء وَاعتَمَّ زَهرُهُ وَأكمَامُهُ حَتى إذا ما تَعَــــــصَّرَا أطَافَتْ بِه جَيْلانُ عِنْدَ قِطَاعِهِ تَرَدّدَ فيــــــــهِ العَينُ حَتى تَحَيّرَا	ʾImruʾu l-Qays	Aṭ-Ṭawīl	268
قد أسكرت خمرُ الصّبا عِطفَهُ فمــادَ في برديه مخمـــورا معرِبـــدًا يجرحــــني طرفُـــــهُ وكانَ ذنبُ السُّكر مغفورا وأرســلَ اللحظةَ مكســـورة فرفّ روضُ الحسن ممطورا	Ibn Khafājah	ʾAs-Sarīʿ	317
لأجمعُ بينَ الماءِ و النّارِ لوعةً فمِن مُقلة النار ريّا و مِن كبدٍ حَرَى	Ibn Khafājah	Aṭ-Ṭawīl	120
Sīn			
أمِن آل أسماء الطلولُ الدّوارسُ يخطّطُ فيها الطير قفرٌ بَســـابِسُ ومنزل ضنكٍ لا أريدُ مبـــيتَهُ كأني به من شدّة الروع آنـــــسُ لتبصر عيني إن رأتني مـكانَها وفي النفس إن خلا الطريق الكوادسُ ودويّةٍ غبراء قد طال عهـدُها تَهالكَ فيها الوردُ والمروُ طامــــسُ وتسمعُ تزقاءً من البوم حولنا كما ضربَت بعد الهـــــدوء النواقسُ فيصبحُ ملقى رحلها حيث عرّست من الأرضِ قد دبّت عليه الرّوامسُ وتصبحُ كالدّوداةِ نيطَ زمامُهـا إلى شُعَبٍ فيها الجـــواري العوانسُ	al-Muraqqash al-ʾAkbar	Aṭ-Ṭawīl	228
قُل لمن يبكي على رَسمٍ درَس واقفا ما ضرّ لو كانَ جَلَس	ʾAbū Nuwās	ʾAr-Raml	240
ʿAyn			
وإذا المنيّة أنشبت أظفارها ألفيت كلَّ تميمة لا تنفعُ	ʾAbū Dhuʾayb al-Hilālī	Al-Kāmil	94

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مُفداة مُكرَّمةٌ علينا يُجاعُ لها العيالُ و لا نُجاعُ	ʿUbayd bin Rabīʿah	Al-Wāfir	112
قد دعوناك وإن لم تسمع أيّها الساقي إليك المشتكى ونديمٍ همتُ في غُرّته وشربتُ الرَّاح من راحته كلّما استيقظَ من غَفْوَتِه وسقاني أربعاً في أربعٍ جذبَ الزّق إليه واتكا غُصن بان مال من حيثُ استوى بات من يهواه من فرّط الجوى خافقَ الأحشاءِ موهونَ القوى ويحَه يبكي لِمَا لم يقَع كلّما فكر في البَيْنِ بكى ما لعيني عَشِيَتْ بالنَّظرِ أنكرَتْ بعدَك ضَوْءَ القمر وإذا ما شِئتَ فاسمَعْ خبَري وبكى بعضي على بعضي معي عشيَتْ عيناي من طول البُكاء ليسَ لي صبْرٌ ولا لي جَلَدٌ يا لقومي عَذَلوا واجتهدوا أنكروا شكوايَ ممّا أجدُ كمَدَ اليأسِ وذُلَّ الطمعِ مثلُ حالي حقُّه أن يُشْتَكي كبِدي حرّى ودمعي يكِفُ يعرفُ الذنبَ ولا يعترفُ أيّها المعرضُ عمَّا أصفُ لا تقُلْ في الحبِّ إتي مدَّعي قد نما حبُّك عندي وزكا	Ibn Zuhr al-ʾIshbīlī	ʾAr-Raml	55

Fāʾ			

يا دمية نُصبت لمعتكفٍ بل ظبيةٍ أوفَتْ على شَرَفِ بل دُرَّةٌ زهراءَ ما سكنت بحرا ولا اكتنفت ذرا صَدَفِ أسرفتِ في قتلي بلا تِرَةٍ وسمعتِ قولَ الله في السّرَفِ إني أتوبُ إليكَ معترفًا إن كنتَ تقبل توبَ معترفِ	Ibn ʿAbdi Rabbih	Al-Kāmil	243

Qāf			

سَقـــاني بعينـهِ شبـــةَ التي بكفِّهِ هذا الأغَـــنُّ الرَّشيـقُ فلــمْ أدرِ أيّهـما المسكـــري وأيَّ الشّـــرابَينِ منهُ الرحيـقُ بدا في قبـــاءٍ لـــهُ أخضــر كما ضمّنَ النّـورَ روضٌ أنيقُ وقـد أسِـيَ الدُّرُّ مِن ثغـره وأخجلَ مِن وجنته الشقيـقُ فمـاكدتُ من سُكري أن أفيقَ وكيف يفيـقُ المحبُّ المشـوقُ	Ibn al-Khayyāṭ	Al-Mutqārib	304

على كبدي منه بَرْدُ الرّضى وإن كانَ في القلبِ منهُ الحريقُ			
إني ذكرتُكِ بالزّهراء مشــــــتاقا والأفقُ طلقٌ ووجهُ الأرضِ قد راقا وللنسيمِ اعتلالٌ في أصــــائلهِ كأنّما رقّ لي فاعتلَّ إشفــــــاقا والروضُ عن مائهِ الفضيّ مبتسمٌ كما حللت عن اللّباتِ أطـــواقا نلهُو بما يستميلُ العينَ من زهرٍ جالَ النّدَى فيه، حتى مالَ أعناقا كأنّ أعْيُنَهُ، إذ عاينَتْ أرَقي ، بَكَتْ لما بي، فجالَ الدّمعُ رَقَراقا وردٌ تألّقَ، في ضاحي منابتهِ فازْدادَ منهُ الضّحى، إشراقا	Ibn Zaydūn	Al-Basīṭ	217
كأنّ ريقتها بعد الكرى اغتبقتْ مِن طيّبِ الرّاحِ لما يَعْدُ أنْ عُتّقا	Zuhayr bin ʾAbī Sulmā	Al-Basīṭ	287
وباردٍ رَتلٍ عذبٌ مذاقُــــهُ كأنّما عِلَّ بالكافورِ وَاغْتَبَقا	Al-ʾAʿshā	Al-Basīṭ	118
Lām			
أصاح، ترى برقاً أريكَ وميضـــه كلُمعِ اليدينِ في حبيِّ مُكَـــــلَّلِ يضيءُ سَناهُ أوْ مَصَابيحُ راهـبٍ أهان السَّليط في الذُّبال المـــفتَّل قعدت وأصحابي لهُ بين ضــارجٍ وبين العُذَيب بعد ما متـــــأمَّلي فأضحى يسحُّ الماء حولَ كلّ كُتَيفةٍ يكبُّ على الأذقان دوحَ الكَنَهْبَل ومرَّ على القَنانِ مـــــــن نفَيَانِهِ فأنزلَ منهُ العُصمَ من كلّ مُـــنزلِ وتيماء لم يترك بها جـــذعَ نخلة ولا أطُما إلا مشيدا بجنـــــــدل كأن ثبــيرا في عرانين وبـــــله كبير أناس في بجاد مزمـــــــل كأن ذرا رأس المجَيْمِرِ غـــــدوة من السيل والإغثاء فلكة مـغزل وألقى بصحراء الغبيطِ بعـــــاعه نزول اليمانيّ ذي العيابِ المحوّل كأن مكاكيَ الجواء غـــــدية صبحن سلافا من رحيق مفلفل كأنّ السباع فيه غرقى عشـــــيّةً بأرجائهِ القصوى أنابيشُ عنصُلِ	ʾImruʾu l-Qays	Aṭ-Ṭawīl	192
بكَرتْ تُخوّفُني الحتوفَ كأنّني أصبحتُ مِن غَرَض الحتوفِ بمَعْزلِ فأجبتُها إنّ المنيّةَ مـــــــنهلٌ لا بدّ أنْ أُسقى بكأْسِ المنْهَلِ	ʿAntarah ibn Shaddād	Al-Kāmil	210
قفا نبكِ من ذكرى حبيب ومنزل بسقط اللوى بين الدخول فحومل ترى بعَرَ الآرامِ في عرصـــــاتها وقيعانها كأنّه حـــــــبّ فُلْفُلِ كأني غداةَ البين يوم تحمـــــلوا لدى سمرات الحي ناقـف حنظل وقوفا بها صحبي عليَّ مـطيهم يقولون لا تَهلك أسًـــــى وتجمّلِ	ʾImruʾu l-Qays	Aṭ-Ṭawīl	216
فظلّ العذاري يرتمينَ بلَحمها وشحمٍ كهُدّابِ الدِّمَقسِ المُفَتَّلِ	ʾImruʾu l-Qays	Aṭ-Ṭawīl	116

وتضحي فتيثُ المسكِ فوق فراشها نؤوم الضحى لم تنتطق عن تفضّلِ تضيء الظلام بالعشـــاء كأنّها منـارة ممسـي راهبٍ متبتّـلِ كبِكر المقاناة البياض بصفـرة غذاهـا نميرُ المـــاء غير المحلّلِ	ʾImruʾu l-Qays	Aṭ-Ṭawīl	249
وإنّ شفائي عبرة مهراقــة فهل عند رسم دارس من معوّلِ	ʾImruʾu l-Qays	Aṭ-Ṭawīl	254
تبدّت لنا وَسْطَ الرّصافةِ نخلةٌ تناءتْ بأرضِ الغَرب عَن بَلَدِ النّخلِ فقلتُ شبيهتي في التغرّبِ و النّوى وطول التنائي عن بنيّ و عن أهلي نشأتِ بأرضٍ أنتِ فيها غريبةٌ فمثلُكِ في الإقصاء و المنتأى مثلي سقتكِ غوادي المزْن من صَوْبها الذي يسحّ و يستمري السّماكين بالوبلِ	ʿAbdu r-Raḥmān ad-Dākhil	Aṭ-Ṭawīl	269
تقولُ وقد مال الغَبيطُ بنا معا عقرتَ بعيري يا امرأ القيس فانزلِ فقلت لها سيري وأرخي زمامه ولا تبعديني من جَنـــاكِ المعلّلِ فمثلكِ حُبلى قد طرقتُ ومرضع فألهيتها عن ذي تمــائم محـولِ إذا ما بكى من خلفها انصرفَت له بشقٍّ وتحتي شقّـــها لم يحـوّلِ	ʾImruʾu l-Qays	Aṭ-Ṭawīl	274
وليل كموج البحر أرخى سدوله عليّ بألـــوان الهمـــوم ليبتـــلي فقلـت له لمّــا تمطّى بصلبــهِ وأعجز إردافـا ونـاء بكلكـلِ ألا أيّـها الليل الطويل ألا انجلِ بصبح وما الإصباح منكَ بأمثـلِ فيا لك من ليــــلٍ كأنّ نجومـه بكل مُغار الفتل شُدّت بيذبلِ كَأنّ الثُّريّا عُلِّقت في مَصامِها بأمراس كتّانٍ إلى صُمّ جَنـدَلِ وَقَد أغتَدي والطَيرُ في وُكُنـاتِها بمُنجَــرِدٍ قَيـدِ الأوابـدِ هَيكَـلِ مِكَرٍّ مِفَـرٍّ مُقبِلٍ مُدبِـرٍ مَعاً كَجُلمودِ صَخرٍ حَطّهُ السَيلُ مِن عَلِ كُمَيتٍ يَزِلُّ اللِبدُ عَن حالِ مَتنِهِ كَما زَلَّـتِ الصَفـواءُ بالمُـتَنَزَّلِ لَهُ أيطَـلا ظبيٍ وساقـا نعامة وإرخاء سرحانٍ وتقريبُ تنفلِ	ʾImruʾu l-Qays	Aṭ-Ṭawīl	292
وَقَد أقـودُ الصِبّى يَوْمـاً فَيَتْبَعُني وَقَد يُصاحِبُني ذُو الشِـرَّةِ الغَزِلُ وَقَد غَدَوْتُ إلى الحَانـوتِ يَتْبَعُني شَـاوٍ مِشَلٌّ شَلُـــولٌ شُلشُلٌ شَوِلُ في فِتْيَةٍ كَسُيُوفِ الهِندِ قَد عَلِمُوا أنْ لَيسَ يَدفَعُ عَن ذِي الحيلةِ الحِيَلُ نازَعتُهُمْ قُضُبَ الرَّيحَانِ مُتَّكِئا وَفَهْمـوةً مُـرَّةً رَاوُوقُـها خَضِلُ لا يَستَفِيقُونَ مِنها ، وَهيَ رَاهِنَةٌ إلاّ بِهَـاتِ ! وَإنْ عَلّوا وَإنْ نَهِلُوا يسعَى بِها ذُو زُجَاجاتٍ لَهُ نُطَفٌ مُقَلِّـصٌ أسفَلَ السِّرْبَالِ مُعتَمِـلُ ومُستَجِيبٍ تَخَالُ الصَّنجَ يَسمَعُهُ إذا تُرَجِّـعُ فِيهِ القَيْنَـةُ الفُضُـلُ مِنْ كُلِّ ذَلِكَ يَوْمٌ قَدْ لَهَـوْتُ بِهِ وَفِي التَّجَارِبِ طُـولُ اللَّهوِ وَالغَزَلُ	Al-ʾAʿshā	Al-Basīṭ	323
قفا نبكِ من ذكرى حبيبٍ ومنزلِ بسقط اللوى بينَ الدّخول فحومَلِ إذا قلتُ هاتي نوليـــــني تمايلت عليّ هضيم الكشح ريّا المخلخلِ وليلٍ كموج البحر أرخى سدوله عليّ بأنواع الهمـــــــوم ليبتلي	ʾImruʾu l-Qays	Aṭ-Ṭawīl	37
عيناكِ دمعُهما سِجَـالٌ كأنّ شأنُهما أوشالُ	ʾImruʾu l-Qays	Al-Basīṭ	205

للماءِ من تحتهِ مجالُ	أو جدوِلٍ في ظلال نخلٍ			
و خيرَ ما رُمتَ يُنالُ	مِن ذِكر ليلى و أينَ ليلى			
وبِلأيٍ مـــا ألمَّــت تحـلُّ	حلّتِ الخمرُ وكانت حراما	Taʾbbaṭa sharrā	Al-Madīd	317
إنّ جسمي بعد خالي لخَلُ	فاسقِنيها يا سوادَ بن عمروٍ			

Mīm

بِمنئٍ تأبّدَ غَـــولُها فرجـامها	عفت الديارُ محلَّها فمقامها	Labīd ibn Abī Rabīʿah	Al-Kāmil	233
حججٌ خلونَ حـــلالها وحرامها	دَمنٌ تجرّمَ بعدَ عهد أنيسها			
وذُقّ الرواعد جَودُها فرِهامها	رُزقَتْ مرابيعَ النجوم وَصابَها			
عُوذا تأجّل بالفضــاء بِهامـها	والعينُ ساكنة على أطلائها			
زبر تجد متونُها أقلامـــــها	وجلا السيول عن الطلول كأنَّها			
صما خوالـد ما يبين كلامُها	فوقفت أسألُها وكيف سؤالنا			
مِن كثرةِ التبجيل والتعظيمِ	ومدامةٍ صلّى الملوكُ لوجـــهها	Ibn ʿAbdi Rabbih	Al-Kāmil	311
فكأنّها شِيبَت مِن التسنيمِ	رقّت حشاشتُـها ورقّ أديمُـها			
لكَ عن رحيقِ الجنة المختومِ	وكأنّ عينَ السَّلسبيل تفجّـرت			
خلت النجوم تقارنت بنجومٍ	راحٌ إذا اقتنرتت عليك كؤوسها			
فلك سوى كفّي وكفّ نديمي	تجري بأكنافِ الرِّيـاض وما لها			
والأرضُ ترعدُ رعدة المحمومِ	حتى تخالَ الشمس يكسف نورها			
فَوَددتُ تقبيلَ السيوفِ لأنّها لمعَت كبارقِ ثغرِك المتبَسِّمِ		ʿAntarah ibn Shaddād	Al-Kāmil	319

Nūn

درست وغيرها صـــروف زمان	لمن الديــار ببرقـــة الروحـان	ʿUbayd ibn al-ʾAbraṣ	Al-Kāmil	237
فصرفْتُ والعينان تبتـــــدران	فوقفتُ فيها ناقـــتي لِسـؤالها			
سبقت إليّ بمائها العـــــينان	سَجمَاكأنّ شننـانة رجـــبية			
فالدهر ذو غير وذو ألــــوان	فخلدت بعدهم ولست بخالد			
وتذكري ما فـــات أي أوان	لله يعلم ما جهلت بعقبهم			
عن صُنّج لكما مسَّ أرِنِ	وطنــابَرَ حِســـان صوتُّها	al-ʾA ʿshā	ʾAr-Raml	57
		Ibn ʿAbdi Rabbih	Aṭ-Ṭawīl	**253**
كذي شجنٍ داويته بشجونٍ	وإنّ ارتياحي من بكاء حمامـةٍ			
حزين بكى من رحمة لحزيـنِ	كأنّ حمام الأيك حين تجاوبت			

شُرْبًا وإنْ كانَ يروينا فيُظمينا شيَما ارتياحٍ ولا الأوتار تلهينا	أمّا هــواكِ فلم نعــدِلْ بمَهَلِهِ لا أكؤسُ الرّاح تبدي من شمائلنا	Ibn Zaydūn	Al-Basīṭ	210
مِسْكا، وقدّر إنشاءَ الورى طينا مِن ناصع التّبر إبداعًا وتحسينا توم العقـود وأدمته البُرى لينا بل مـا تجلّى لها إلا أحاييـنا	ريبِ مُلكٍ، كــأنّ الله أنشــأهُ أو صاغــه ورقــا محضًا وتوجّــه إذا تـــأوّد آدتـــهُ رفـــاهيـــةً، كانت له الشمس ظئرا في أكلّته	Ibn Zaydūn	Al-Basīṭ	250
ولاَ تُبْقِي خُمُورَ الأَنْدَرِيْنَـا إِذَا مَا المِاءَ خَالَطَهَا سَخِيْنَا عَلَيْهِ لِمَـالِهِ فِيْهَا مُهِيْـنَا وَكَانَ الكَأْسُ مَجْرَاهَا اليَمِيْنَا	ألاَ هُبّي بِصَحْنِــكِ فَاصْبَحِيْنَا مُشَعْشَعَةً كَأَنَّ الحُــصَّ فِيْهَا تَجُوْرُ بِذِي اللَّبَــانَةِ عَنْ هَوَاهُ تَرى اللَّحزَ الشَّحِيْحَ إِذَا أُمِرَّتْ صددتِ الكأْسَ عَنَّا أُمَّ عَمْرِو	ʿAmr ibn Kulthūm	Al-Wāfir	303
Hāʾ				
حتى بدا الموتُ لهم زؤاما تمطرهم صـواعق البليّـة	ثمّ مضوا في حربهم أياما لما رأوا سحائب المنيّــة	Ibn ʿAbdi Rabbih	ʾAr-Rajz	208
وأمشي مشيتي وأتيهُ تيها وأعطي قبلتي من يشتهيها	أنــا والله أصلــح للمعـــالي وأمكِنُ عاشقي من صحن خدّي	Wallādah	Al-Wāfir	275
Yāʾ				
وباتت عيون الشهب نحوي روانيا بمورِدِ ثغرٍ بــات بالدّر حالــيا وقبّلتُ في ماء النعيم الأقاحــيا وياحــرّ أنفاسي أذبتَ فؤاديــا	وليلةٍ باتَ البدرُ فيها مضاجعي كَرَعْتُ بها بين العذيب وبــارقٍ رشفْتُ بها شهد الرّضابِ سلافة فيا بَرْدَ ذاكَ الثغر روّيْت غلّــتي	Ibn Zumruk	Aṭ-Ṭawīl	287
مِن البرقِ مصقولَ الصفيحةِ صافيا	وجرّدَ مِن غَمدِ الغمامةِ صارمًا	Ibn Zumruk	Aṭ-Ṭawīl	319
تراجــعُ ألحانَ القيانِ الأغانيــا تُجَلّي بمُرْفَضِّ الجمـان النواحيـا غدا مثلها في الحسنِ أبيض صافيا فلم أدر أيـا منهماكان جاريــا كما يرقصُ المولـودَ من كان لاهيا فقامـت بأن تجـري إليه السواقيا فَرَادى ويتلـو بعضهنّ مُثانيــا تحــسُ به أيدي القيان الملاهيا بأصواتِها تملي عليـها الأغـانيا	وراقصةٍ في البحر طوعَ عِنـاها إذا ما علت في الجوّ ثمّ تحـدرت يذوبُ لجَين سـال بين جواهـرَ تشابـه جار للعيـون بجامـدٍ فقل أرَقَصَتْ منها البحيرة متنها كأنْ قد رأت نهر المجرّة ناضبا وقامت بنات الدّوح فيه موائلا تعوّد في أفنائـها الطير كلمـا تراجعها سجعا فتحسب أنّها	Ibn Zumruk	Aṭ-Ṭawīl	324

وأعطـرَ أرجــاء وأحـلى مُجانيــا فلم ندرِ روضا منه أنعمَ نضـرةً				
وأرفــع آفاقــا وأفســح ناديــا ولم ندر قصرا منه أعلى مظاهرا				
ولا تندبَنْ راكبًا نيّةْ لا تبــكِ ليلى ولا ميّــة	Ibn ʿAbdi Rabbih	Al-Mutqārib	240
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وأعطـرَ أرجــاء وأحـلى مُجانيــا فلم ندرِ روضا منه أنعمَ نضـرةً	
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