

## Memory in the poetry of Imru' al-Qais

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### *Abstract*

*Memory has been a major aspect in many fields of cognitive, psychological, philosophical, social, cultural and medical studies. It has greatly helped in understanding the human personality and knowing its tendencies and motivations by translating what it stores in its depths of ideas, visions, activities and functions. It then continued on its way to enter literary studies and poetry, especially because it played a big role in providing the poets with a huge stock of accumulations of events, situations and experiences that they choose as appropriate according to the poet's poetry talent and according to the impact of these events so that they are rooted in memory and become difficult to forget in transforming these attitudes and experiences entrenched in mind. They affected personality and remained stuck in his memory and dominated the centers of thinking and sensation into mature literary works and deep creative images.*

*There is a close link between poetry and memory. Poetry has the ability to absorb the manifestations of memory because it is closely related to human emotions and feelings, which is a feature of memory. The basis of emotions and feelings is the ability to retain it and the poet can conjure it at any time he wants.*

*The study found poetic cases that have long passed, but the memory is able to revive it. It can recover the past to maintain its permanence no matter how long it has passed, and here lies the importance of memory.*

*Memory does not mean mere memories of a past and end time and can be retrieved in certain psychological and emotional conditions that include all the experiences of human consciousness. It also includes all the hypotheses that determine the treatment of the present. It reflects the past and the present and influences the future.*

*The study consists of two topics, the first is the concept of memory and its mechanism of action and the reflection of its effectiveness on the poetry of the poet, while the second topic is large sum of the memory of the poet, such as (time, place, woman and tribe).*

*Keywords: memory, imagination, feeling, past, place, time, tribal women.*

## Introduction

The remembrance is the memorization of the thing to remember, and the name of whoever is remembered is (the remembrance). It has two meanings. It is in the sense of remembrance in the saying of the Almighty “Therefore give admonition, In case the admonition Profits (the hearer)”. THE HOLYQUR’AN (87:9).

Remembering and oblivion are the opposite of forgetting(Manzur, 1997).

Memory, on the other hand, is “a mental force capable of retaining and, when necessary, bringing to bear events of the past”(Nour, 1984).

The memory has many meanings. The first pronouncing the thing, and the second bringing it into the mind so that it is not lost and is against forgetting (Tahanui, 1996).

The concept of memory comes from a set of psychological, philosophical, cultural and social references that converge in establishing a specific concept of memory. Each reference tries to formulate a special concept of memory that corresponds to the orientations of his work and the starting points of the approach.

Perhaps psychology is one of the most important sciences and knowledge in defining the concept of memory because it constitutes an essential structure in its cognitive structure. Memory is seen as storing or retaining information in a way that makes it available for retrieval or remembering it with the same image that it was stored in(Shehata & Al-Najjar, 2003). Memory is retaining information of the past with the ability to remember it(Salami, 2001).

The philosophical lexicon defines memory as the ability to revive a state of consciousness that has passed and is verified as part of our past lives. The term memory is applied to the force that perceives the survival of the past of the organism in its present(Saliba, 1994).

At the level of the individual human being, memory in its cultural dimensions an intrinsic aspect of personality. It does not mean just memories of the past with its sweet and bitter sides, but basically means the collection of experiences that constitute the human consciousness and determine the ability to deal with the present. Yet, rather the conditions for dealing with this present, those objective conditions that make people live and deal with the present and not group memory which is the sum of experiences we call culture(Zeid, 1996).

Memory can go beyond this cultural role to a more extensive role if it is seen as a real history of the individual and the group. If the components of culture are seen as civilized, they can be a memory.

Here, culture with its components is a summary and intensification of a historical experience, and intensification is part of the struggle between social forces on who shapes the memory of the present in order to be able to form the memory of the future, or how the memory is shaped in the present(Khoury, 1982).

Aristotle did not differ in his conception of memory from his teacher Plato except by referring to the element of time. He believes that memory originates from time and that the image is the image of something previously perceived, acquired or learned(Ricoeur, 2009). The memory is based on imagination, but the imagination is limited to the perception of images, while memory realizes that these images are an image of something that has already been realized. Man cannot remember both the present and the future, but only the past)(Mohamed). In this sense, prophet Muhammad (PBUH)says:

For the image to become a memory, it must be accompanied by two perceptions. The first is a sense of familiarity, and the second is a sense of its extinction. The difference between imagination and memory is that the two deal with the absent or unreal, but they differ in one thing only. Memory presupposes a past time, while imagination does not(Warnock, 2007). On this basis, memory is one of the finest internal sensory psychic forces, and it follows the imagined, and it memorizes the imagined images that lead to it after stripping it of the material(Al-Doubi, 1983).

Here, in the process of artistic and literary production, it is confirmed that there is a close link among three central forces that are combined: sense first, imagination second, and memory third. This is because the work of this force overlaps with each other and continues within a mental framework in which memory exploits the widest and most present and active space by instigating the mechanisms of sense and imagination and pushing them to respond to them(Jawad, 2012).

The linguist (Konrad Eliesh ) defined the text as news is already existing, but it is resumed again within the framework of a prolonged position. The text is not in fact the result of the moment in which it arises, but rather it is a reformulation of civilized ideas that have existed since eternity. The basic origin of the text is the center of its first transmission(Asman, 2013).

Aristotle tried to solve the paradox of the mysterious survival of our past, which makes it visible and senseable as if it is present. He was obsolete at the same time process of remembering. He stated that everything goes according to the repercussions, and each memory calls for the other. Also, the image of something attracts another image, when the two parties have a relationship of similarity, contradiction and juxtaposition)(Pottie).

Man can only remember his past for a reason or not for a certain strategy, and in no case is the past remembered purely for itself(Asman, 2013).

#### Background

In the life of the poet Imru' al-Qais, memory was clear because it fell into a force majeure represented in the killing of his father the king and the loss of his kingdom. He is the last king of the Kingdom of Canada. The great impact in the formation of his memory, and activate its work in a way commensurate with this big event that was living before him in a state of amusement, absurdity and indulgence in pleasures until the news of the killing of his father came to him. He must take revenge as a habit of the Arabs in the Pre-Islamic Period. It generated feelings of injustice and oppression and prompted him to pay attention to his memory, as it is the only refuge he can resort to for retrieving from its stocks his beautiful past, which he cherishes because it is the model and example for him.

Therefore, he sought to return with all his strength and exerted great efforts in order to do so, as his troubled present forced him to return again to the embrace of his tribe ( Kind of ), which he left, and the impact of mobility and travel. Third, it was about adventure, fun and pleasure to help him recover his property and return things to their former state. Therefore, he resorted to singing to the glories of his tribe and recalling the heroics of his people and their victories and defeats they inflicted on the enemies in order to reach his goal. Injustice and oppression are stimulants of memory, and memory is considered against oppression and repression by depicting the extreme situation of oppression and tyranny of social systems that shows the ability of memory)(Asman, 2013).

The effectiveness of memory is not limited to the mere ability to automatically retrieve sensory perceptions related to a particular place and time, but extends at its highest level beyond that(Richard). When we recall, we do not recall the past in the present with a kind of psychological mechanism , but we restore it in addition and deletion in the context of the current moment of poetry(Khader, 1984). This means that the past during its remembrance is reconstructed and reformulated again, that is, it is reconstructed in memory(Asman, 2013).

Thus, the structure of memory is described as a transformed image and an altered structure, writing about memory is only a new formulation of distant events, between them and reality as much as between their time and historical time. The memory of the thing cannot be the thing because it stems from a force that made time and resisted its coercion and cruelty. It is connected to it, it does not cease

to be, and from this connection / separation the literature of memory derives its characteristics »(Samoud, 1999)

There are two memories: a memory of the mind and a memory of the body. The first is far, deep and difficult, and the second is close, instant and easy. The former is its center and mind-directed while the second has an emotional center because it is emotional)(Hamid, 2004).

According to this division, the memory of a person is classified as a memory of a body because it was characterized by many of the qualities that this type of memory had. The poet's memory reflected a deep yearning and nostalgia for his past and showed his great attachment to certain places that had a psychological and emotional impact on his senses and feelings. It also expressed the poet's recollection of self-experiences, many of which ended in failure, leaving in himself a sad memory and repeated disappointments. Also, the memory text is stated from the power of tribal affiliation through his pride in his tribe and praised him for the heroism of his people. This was the memory evocation that shows a longing and longing to the past from the truest of this poet and the most wonderful of the ignorant poetry that reached us.

Imru' al-Qais is the first Arab poet who stood on the ruins for the crying of its people who thought about it, and this was mentioned by Ibn Salam in his talk about him by saying: The Arabs have already created things, and the Arabs have approved them. Also, the poets followed him: stopping him for company, crying at home(Al-Hajmi).

If he believes that another poet was the race to this literary tradition, and he is the son of a mother, he is inferred from that in a house for a woman who said in it(Al-Hajmi)

We cry at home as the son of a mother cried (Al-Diwan: 162)

Ibn Qutaybah heard some people of literature mention that the purpose of the poem began in it to mention the home and the Daman and antiquities. So he cried and complained, and addressed the quarter, and stopped the friend to make it a reason to mention her people who are thinking about her)(Qutaybah)

Thus, Imru' al-Qais has adopted this artistic phenomenon and maintained the traditions and elements of the poem, He was involved in describing the places of houses, crying over them and retrieving the beautiful memories that he lived in those homes.

The past tense is one of the main pillars in the memorial text, in the poet's commentary, which he opened by saying:

Stop to moan upon my lover's dwelling remnants.

Which its trail remains between some of Mecca places (Al-Diwan :29)

Expressing the past with a direct explicit word (memory), the inner request began to (in fact the request (waqf), which means in terms of significance to ask to stand to control the movement of time and subject its continuation to the field of space) (al-Abdi, 2011), It shows stillness and freedom from intimacy, movement and life .

The visionary does not promise to be memories and from nostalgia and poets often look back, to the most precious part of their lives. It is a part full of memories (Atwan). It is clear from the inner that the past is alive in the conscience of the poet and he is always in contact with him and tries to preserve him from loss and extinction and seeks to immortalize him through memory.

In other verses, he says:

There my lover dwelling its remnants still witness.

However, north or south wind had swept them continuously.

Yet, you can see the dung of white deer still there.

And the dwelling ground likes the seed of red-pepper

(Diwan : 30)

These evidence and effects remain in the poet's memory rooted in it no matter how long ago, which confirms the poet's continued attachment to this past and the retention of his memory and refusal to forget that these evidence. These effects have differed greatly from what they were yesterday. Yet, the poet remained clinging to what was left of them.

He remembers an adventure he expressed by saying:

**If only I have favor even** Especially the day on which, I  
**though one day of those** practiced love near the  
**days.** (Gungle) brook

On the day when the virgins , they rode in wonder of their  
were hanged enduring curiosity

(Diwan: 32-33)

The poet summoned certain events that occurred to him using his memory and then narrated them in the form of a tale, as the remembrance activities receive the events in the form of a preliminary article that needs to be modified and changed. Then the poet manipulates them to turn them into a creative poetic text, and here



Despite the close relationship between memory and time, memory shows a degree of freedom and independence from the power and influence of time. It can store a lot of events away from the power and dominance of time. Time has no power over memory, and the things that inhabit our memory remain the same, so the dead do not grow in our memory and do not age (Al-Busufi, 1985).

The time was not one in the pre-Islamic poem. It was the mirror that reflects the poet's concerns, environment and creative energy, and time may be bliss or hell, and may be slow or fast (al-Sayegh, 1982). This is confirmed by the poet's statement in *The Night Plate*:

And the night as the wave of burden on me with all kinds  
the sea loosened its of worries to afflict me

(Diwan: 48)

The poet's memory was filled with feelings of awe and fear of the night which made the poet an endless time. It is a long night that refuses to end as the poet's memory reveals these worries and sorrows that accompanied him that night, which made him wait for his demise strongly. Even after the advent of the morning the other time, his worries continue to assure us that his worries do not end over two times (night and morning).

When man remembers his past, this past should not have been completely erased, that is, there must be evidence and evidence for it. This explains why the poet stands on the look and retrieve the past from him and cry on it. Lutman (1989) stated that the man is always trying to bring himself closer to the existences through their embodiment in the tangibles and the closest of these tangibles are the spatial coordinates.

The relationship between man and space is a close relationship characterized by adhesion and cohesion more than time, because space is directly aware of it, making it subject to arrest and constipation. As for time, it is an abstract and mental thing that can only be realized through its relationship with space and its impact on things.

If the past means recollection, the ruins - as a symbol of remembrance - cling to the past time and bounce back to it. The recollection makes it a rhyming feature with past characteristics that is deeply embedded in the central vision to become one of the basic values in pre-Islamic poetry (Hamid, 2004).

It says:

Do you not know in the morning, O worn-out ruins, and do you know who was in the empty age (Diwan: 139)?



The ruins of Salma and calls to her bliss recall the past in his memories and in the end collides with reality. It is the loss and emptiness of these homes of its people.

At another beginning, he says:

I fainted the neighborhood with large balls  
house before the caliber of the  
calibers

is crooked to a sane so let him be the one with  
man the women

Shadow over my head, I count pebbles as my passages  
the elapse

(Diwan : 81)

The poet stood on the homeland and found it a desolate variable, which was manipulated by time. So the worries and sorrows descended upon him and became a long night of heartbreak in the past. He began to recall his memories and break the time barrier by going back to the past and recalling the events, which is a psychological discharge of the pain charges that overflow with his feeling until these places became through memory. The memory was difficult to disappear and forget, and the love of the departed were absent in the realistic framework. Yet, they moved in the poetic space that guarded them from death and preserved their memories forever(Belful).

In another part, he says:

To whomsoever his sight grows he strives like a Zabur line in  
long Asib-Yaman

(Diwan : 170)

The poet described the ruins with extreme accuracy and extensive detail, relying on his sensory memory. Most of the images he drew were removed from his sensory world. The truth must be represented in a sensory image of an event, or in the form of a person or a place to prove in the memory of glory(Asman, 2013).This feature prompted the poet to check and detail the sensory image, especially the visual ones, and to evoke images of reality and then mix them with his feelings to give them the character of honesty and realism .

The poet remembers the homes after she was abandoned by her family just a trace and a memory of what remained of him a shook his

feelings. He moved his grievance, despite what happened to her of change, but she is still present in his conscience.

It appears here that the past controls the present and plays a contradictory role, so the present wants the past to lead it, because the past has a symbolic power that the poet cannot escape because it is linked to the origins and holiness(Jabr, 2013).

Thus, the place in the poet's memory has become a sacred neighborhood. Because of the severity of his attachment to it, he unites with him poetically. So it represents the fertility of his poetic memory and the spaces of its formations, and thus the place has represented itself with its being and its levels(Zagharit, 1993).

The poet's attachment to the past and his desire to return made his present always linked to his past, as he lived in a zombie represented in cutting the present time to go in the past. This quickly takes its way in the present and is part of its fabric and this summoning only comes. What the present calls for is commensurate with his emotions(Liftah & Liftah, 2011).

The nature of desert life and its harsh climate forced the Arab to move from one place to another in search of ways of life, and this cast a shadow on his emotions and feelings, as they also do not know settlement. So he was always shifting between a sad present (look/memory) and a happy past (settlement/characteristic B).

Thus, the poet remained loyal to the places he left, as he is spiritually associated with them because they refer him to the past. Through them, he retrieves his beautiful memories, as it is the bridge that connects his painful present with his happy past.

Even when he remembers the woman, it is a material to embody his nostalgia and his sense of the tragic movement of life that does not prove at all. In addition, it does not keep anything, and then his nostalgia for the woman (memory ) becomes an indirect reference to his wounded feeling of the bereavement of time and the tragedy of demise and change(Mahdawi)

The life of the aristocratic poet gave him the opportunity to play, tamper and adventure and allowed him to be the king of his fathers (he was a prince. He is from a ruling family that imposed its sovereignty on many tribes to pursue luxurious ways of life and was fond of hunting, drinking and flirting with women.

So he ridiculed most of his poetry, especially in the first half of his life (before the death of his father) to spin and follow the female beauty in all its details that were common in his society at the time. He conjured him in his hair using his sensory memory and all its styles (visual, auditory, olfactory, taste and tactile).

We find this clear in saying:

unexplained white scrub that as polished as a carpenter  
is

The white mushroom with a yellow color fed to the  
unanalyzed water

(Diwan 42-43)

When he reviews the beauty of the woman, it is as if he is trying to recall the qualities of a sculpture he had seen. His features remained prominent in his memory, so he goes on to narrate the minute details of this woman, in a manner identical to this statue or model that his memory used to evoke in all his flirtatious poems until it was said:

Imru' al-Qais is bound with his sense and taste so that they did not come out on the formal framework that he drew for his beloved. He did not tamper with his colors and lines, and almost did not add a new line on his lines (Atwan).

As for saying:

It is as good as a sinner; it is **if he listens to it , nor is it idle**  
not obscene

And as a gentle scarf like a and a leg like a humiliated  
crooked braid watering tube

(Diwan: 44)

The poet has abbreviated the image of the woman as a sculpture, which means that he depicts the woman according to a model in his imagination inscribed in the memory (Musa, 2000). So the image of one woman has many names, but the model is one is the typical woman or example, and she penetrates the real to the unreal, and moves from the spatial and temporal space to the non-spatial and necessary space, and from the unconscious to the poetic(Musa, 2000):

And an unseen drugged egg hiding places I enjoyed from an  
whose unhurried amusement

(Diwan: 38)

He recounts an immersive experience in which he remembers the difficulties he faced while trying to penetrate the place where the

woman tried to prove that he was able to reach her despite all these difficulties.

As for saying:

The darkness shines with it were a beacon for a celibate  
dinner as if monk

(Al-Diwan: 46)

It embodied these flirtatious scenes trying to get rid of the present and his suffocating philosophy to return to the glowing past on the banks of the slides of the place through the emotional harmony between the poet and the woman. The place is in the hanging, He included happy memories, especially lustful ones, express their special place in the ending past without forgetting the hope they carry in repeating it(Ricoeur, 2009).

The poet did not describe the body of the woman, but conjured it with touches suggestive of the form. Also, the imagination evokes the rest and meets the standard with the highest example, in this world in which women suffer servitude and distortion of motherhood. The horrors of hunger and thirst, the female ideal in the form of a beautiful being are also tackled(PlaCher, 1986).

The sense of sight has been distinguished by its two memory acts on the rest of the other senses in spinning. The visual sensations are the most important source of perception, and they are the sensations that are correct to describe them with beauty. So beauty is what pleases the eye) ((Guyot, 1965). Also remembering something means seeing it (Dermet, 1988), and thus become things that are alive by virtue of visual memory, unlike mental memory (Bonwell, 1976). So the poet was keen to scrutinize and turn in the charms of the external woman and remember everything that the sense of sight is located on. Also, the visuals include shapes of all kinds, as well as dimensions and colors, and other things that fall within the scope of the visual sensation(Al-Hadid, 2006).

The poet may find it difficult to remember previous experiences and then needs a spark that launches the process of remembering. This spark can be a melody or smell or a natural view(al-Assari, 2021)

The poet said:

If the musk is lost, it is not breeze of the clove that came  
the upon the carnation

(Diwan: 32)

This novelist managed to dominate the place and its constructive presence in the text. There is no place without the smells, sounds and emotions that support the natural geometric and geographical dimensions. (It remains the outcome of the combined sympathies of the senses of sight, smell, touch and perception of the world in which we live(Hussein, 2000).

The situation in which the poet deteriorated, because of the death of his father and the loss of his property, as we have already said, is obligatory to return again to the concepts of the tribe that came out of it ( Kinda ) tribe ( This statelet or tribal union emerged in a number of attempts to go beyond the concept of tribe and thus tribal life)(Sarkas). Most of his poetry before this incident was revolving around the subjective experience and the individual outlook expressing a special vision of life. This means that the poet's subjective experiences were mixed with the experiences of the tribal group to which he belongs. So he saw himself through the same tribe, provided that the concept of subjectivity or simplification does not come out with poetry or migrate it to the pure self-expression or general collective. Yet, what is reliable is the combination of the individual's experience with the group's experience)(Rahman, 1981).

The tribe is the basic unit in the pre-Islamic society. Also, the self-derives its entity and existence from its tribe, within the dictates of the tribe of the foundations, customs and traditions that the individual is subject to. Poets have stuck to this tribal link and attached to it until it became prominent in their poetry and became a fundamental reference on which the value structure in the pre-Islamic society is based)(Maamari, 2018)

Therefore, we see him returning to the embrace of his tribe at night touching the safety that he lost away from it, and he went to the past to derive from the stock of his memory the legacy of his ancestors and what they have achieved of heroics worthy of pride and pride. He remembered their days and victories over their enemies, as the war is the most important characteristic of life in the pre-Islamic era. The basis of it is a war life based on bloodshed even as it became a year of their age. They always fight not empty of blood to another blood(Daif, 1996):

If you bury the disease, we do not hide it and if you raise wars, we do not sit

If you kill us, we will kill you, and if you intend to kill us, we will kill you

(Diwan: 85)

He remembers the wars of his tribe and says:

We were people before the We inherited riches and  
invasion of the crabs greater glory.

My horse did not cower, but I remembered.

(Diwan : 97)

The poet remembers the invasions launched by his tribe to deter enemies and opponents, as it is the safety valve that guarantees his existence and preserves his survival.

And in saying:

The ego of Pant and in the affection for the neighborhood  
chest is her of Ghassan and the  
neighborhood of Yamra

(Diwan : 91)

The poet recalls his tribe, which has a longing and friendliness despite being a distant dowry. However, he remains faithful to it even if he goes away and evokes its glories and values, which he is proud of and cherishes. His personality does not appear in isolation from his group. He cannot isolate his personal memory from his collective memory and thus fuses the two memories in some emotional experiences to become a single memory. The collective feeling is the source of creativity, and it is the storehouse of the effects of the latent memories that man inherited from his ancestors' past(Jassim, 1986)

It may become the summoning of past memories. It is one of the necessities of the poet for the pain of the present, because the past lifts him from the depression of reality and exceeds his pressures, and rid him of his isolation and ugliness. This happens, when he comes out of the circle of his sadness to a more spacious and human world)(Khalif, 1996)

This is confirmed by the following statement:

Is not the Lord of a good I have witnessed from above  
day that Tartara?

There is nothing like the day as if I and my companions  
when I saw it were on the horn of Afra

(Diwan: 97)

Here, Tadaf is village and tartar refers to locality Afra is The white antelope mixes with its red white.

The poet remembers his strength and courage when he trapped his enemy in two places, and here the remembrance of the past is distinguished by a kind of psychological compensation. The poet finds himself through only in the arms of the past, which reminds him of his heroism and the heroism of his people.

The poet's having to move away from the place where he grew up and lived made him feel lonely and isolated from the internal and external world. So, he resorted to his collective memory to retrieve from it the pictures of the bright tribe and the pictures of his people and remember the family and loved ones who lived with him.

I remembered my righteous and they came to me as  
family passengers and wages

When Houran looked at her she did not look  
without her with your eyes

(Diwan: 93).

The fathers carry the nature of longing and nostalgia. The poet remembers his family, but he is unable to reach them. It will bring the past and re-employ it in the present as an important factor and a basis for the cohesion of the group and the unification of its identity. The self then feels danger or is threatened targeting its being as an identity. She resorts to her memory of the association and summons the narrative in order to evoke and tell stories about its existence and continuity, about its past to strengthen its unity and cohesion and stand in the face of the challenges it is exposed to.

The poet remembers certain personalities and gives them an aura of holiness, and this is the custom of the ancient Arabs

They wanted to see their masters, knights and rather their predecessors with common characteristics, which enhances their collective identity and sharpens their imagination and memory with stereotypes of these characters) (Ong, 1994)

### **Conclusion**

Through the study of memory in poetry of Imru' al-Qais we have come to a set of results:

1- The poet's memory is characterized by being a sense memory, because it has many emotional characteristics. This type of memory

has these features in addition to the poet's longing and nostalgia for the past and its various manifestations (the time, the place, or the woman and the tribe).

2- The compelling circumstance in which the poet was in has created a special memory and prompted him to focus on the past time because it is the only recourse that he can trust. The present is painful and the future is unknown and he has nothing but to pay attention to the memory to evoke from its stocks the bright images that he lost.

3- The poet's sense of injustice made him preoccupied with his past and try to employ him in poetic experiments, that is, his memory was triggered by influences associated with certain incidents that had an impact on the process of remembering.

4- The place was one of the most ways that helped the memory to remember and evoke the past if the poet was able, by linking the memory to the place, to transform it from a mere geographical surroundings to a symbolic function related to his identity and the state of psychological and radiance and vision.

5- The poet had a vigilant and fertile memory that helped him to retrieve events and images and describe them with great accuracy. He was the inspiration and motivator for him to draw the most beautiful situations.

6-The poet's ingenuity in selecting the appropriate stock of his memory and employing him in his artistic and literary works appeared, and this gave him the character of uniqueness and distinction from other poets of his era .

7- The poet based the spinning on his sensory memory, which touched all its patterns (visual, auditory, olfactory, taste and touch), through which he remembered many emotional experiences and spinning adventures.

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