

The Levels of Employment of Symbols of Nature in Andalusia Poetry-The Era of the Red-Brown as a Model

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Abstract

This research monitors the levels of employment of nature symbols among the poets of the Banu al-Ahmar era in Andalusia. It is the level of intensification in which one or more symbols of nature are employed. The level of elusiveness is the last level of the symbol, and it is a level that carries great humor because it is an attempt by the poet to hide the symbol from the recipient.

Keywords: levels of nature symbols, in Andalusian poetry, the era of Bani al-Ahmar.

Introduction

This research deals with the levels of employment of nature symbols among the poets of Bani al-Ahmar in Andalusia. The research material was divided into four topics: the first topic dealt with the surface level of the symbol, the second topic stopped at the deep level of the symbol, and the third topic highlighted the level of intensification of the symbol, and the fourth topic

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monitored The level of elusiveness of the symbol, and the research came out with a number of important results that we have proven in the list of sources and references.

The First Topic - Surface Level:

At this level, the poet embodies the symbol in a simple framework of expression that does not require an interpretive effort. This type of symbol is considered one of the general symbols whose meaning is clear from the context of the text depending on the general indications stored in the memory of the recipient, including the words of the poet Ibn Khatimah al-Ansari: (1)

Any good on the backs of skills has taken over and what light has been hidden

The poet used two natural symbols, namely, (light), a symbol of the radiance of the beloved's face, her whiteness, and the brightness of her face, and the symbol of (skills), as it is a general symbol of departure, emigration, and departure.

At the same level of simplicity of symbolic expression, the poet Lisan al-Din ibn al-Khatib praised: (2)

What a kindergarten, the gaps of her puppies laughed with joy, and life greeted her, so she wept

...

That he who knows your praise whiffs no matter how much we bend the word towards you

The poet personifies (Al-Aqahi), which is a silent natural symbol, so he makes a loophole for him to smile, applauding the arrival of the praised one. Colors, including those whose significance was indirect, which indicates the spread of colors and their reflections in

the linguistic significance (3) and that the word al-Rawd was added to the poetic text ((The euphoria of the tender blooming spring)).(4)

Among the evidence of the superficial level of the symbol is also the saying of the poet Lisan al-Din ibn al-Khatib: (5)

The blessings of the sky will come to the earth (M) if the seeds of forgiveness are deposited

The poet did not explicitly mention water, but rather the traces left by the water on the surface of the earth (the blessings of the sky).

Among the superficial symbols employed by the poet Ibn Zumrak is his congratulatory saying: (6)

He is truly the star that rose from Badr to the heirs of the Ansar of the Prophethood in Badr

The poet Ibn Zumrak used the symbols (the star and the full moon) to express the lofty position enjoyed by al-Mamdouh, and the house came on the occasion of congratulating al-Mamdouh on the arrival of his newborn.

It seems to us that the simple symbolic expression fits the meanings of praise, based on the poet's desire to prove what he sees as fixed in the praiseworthy of the praiseworthy qualities, such as what the poet Ibn Farkoun said praising: (7)

A mirror that waves to the eyes in the morning, its two folds like the flowers of Riyadh in bloom

The poet Ibn Farkoun employs (the morning) as a symbol for the sake of praise. The first part of the poetic verse reveals the vision of the praised one who is prepared for the onlookers as if it were the morning, and the morning is the source of light, and it is the

symbol of the beginning, optimism, and hope, and accordingly the praised one becomes the symbol of goodness and sustenance, and the poet continues his praise. In the second part, he used the natural symbols (flowers, Riyadh, and aroma).

As nature, with its flowers and gardens, has become ((a theater for him in which he revolves whenever he calls for poetry, and breathes through it the breezes of inspiration)) (8) Here, the sensory images mix: visual and olfactory, to express that the praised is good in sight and in remembrance as well, so the scent is linked to good, and the smell of money means a lot of giving.

The Second Topic -The Deep Level:

This level needs an interpretation and that the intended meaning is hidden behind the apparent meanings. Realizing this type of symbol reveals the meaning or idea intended by the poet behind the uttered words that need a deep and accurate reading to reveal the secrets of the poetic text and symbol. ((One of the important means of expressing those obscure corners of the soul that language, which is the language of inanimate objects, cannot express.)). (9)

Among those deep symbols is what we find in the words of the poet Lisan al-Din ibn al-Khatib in his description of the basil plant, in the middle of which is a white flower: (10)

And a pearl of light in a casing of aquamarines, as it appeared in the green, by Alaa Farqad

It was as if a girl had received a letter from her boyfriend complaining of love without an appointment

So she wrapped her fingertips with greenish coldness
out of respect and reverence for touching with the
hand.

In this poetic text, humor comes from the deep
symbol's indication of concealment and concealment,
and the text's indication in general of the desire to
cover something and keep it in a safe place, away from
the looks of the eyes and the touches of the fingertips,
for the preciousness of this thing, as indicated by the
word (Dora) on the precious thing. ((The poet's sense of
beauty and love of vibrant life, hope and luster, are
renewed with the radiance of the star))(11) Perhaps the
flower encased in aquamarine is a symbol of the
beloved woman who is shielded and concealed, so we
notice that the poet in these verses tends to the utmost
degree of concealment for the beloved that resembles
a pearl covered with aquamarine, and a pearl due to its
high price. He mentioned her and concealed her affairs
so that no one would know her, hence the symbol of
the flower in the form of light encapsulated in
aquamarine, perhaps referring to the beloved woman
who is hidden and concealed.

Also among the deep symbols is what we find in the
words of the poet Abi Al-Baqaa Al-Randi, describing
Zahrat Al-Khairi: (12)

In addition, the blue color is like the color of the sky,
and for those who look, it is a strange secret

He groaned with his breath in the morning, as if the
morning was watching over him

Moreover, he revealed his secrets at night when he saw
the night as the day of the Arabs

The poet's description of Zahrat al-Khairi carries a deep
symbolic meaning, as it is a symbolic description that

perhaps refers to the beloved woman whom the poet fears to reveal her name directly, so she used to meet him at night when people calmed down and settled in their beds. Saying that she cannot meet him in the morning, for the morning is a watcher, and the morning here is a symbol of the sergeant and the informer, so she repels him and reveals, and if the night comes, she appears and comes, then it is day and night because of his joy and pleasure in meeting her. This blue color is the color of the charitable flower, which is characterized by the beauty of its eye-catching color, and its pleasant scent that spreads with the night breezes. And discover its secrets.

And we stop at another deep symbolic employment in the saying of the poet Abi Al-Baqaa Al-Randi flirting: (13)

Pistachio-green in color, juicy, pleasing to the eyes with its good looks

I am jealous of Al-Taranj and he told it so he added to his name Alfa and Nuna

The poet Abu al-Baqa employs the flower of the turnjan, with its bright, bright color, which gives hope and life, to make it a symbol of flirting with the beauty of the beloved's eyes, which were pistachio in color, as in the turnjan plant. ((An image of the beauties of nature and sees nature as a woman in her form and beauty))(14) The poet is jealous of his beloved because of her beauty, beauty, and splendor. Her beauty made her attractive to everyone who saw her or talked about her.

This deep symbolic image is repeated in the words of the poet Ibn Khatimah Al-Ansari flirting: (15)

Ask the whiff of goodness in the twilight of darkness,
what is wrong with him wearing a robe of darkness

Is it true of your life that he is suspicious or not, so why
does he warn the censors?

Like a boy who hides his grief, even when it gets dark,
he breathes a sigh of relief.

In these verses, the poet employed Zahrat al-Khairi as a symbol denoting the image of the lover who fears that his affairs will be exposed and discovered among the people, so he folds his ribs over his love, waiting for the nightfall until the people leave, because he fears the censors to open up and blossom with his love and his adoration at night. The poet resorted to this balance between Zahrat al-Khairi and the beloved. ((Achieving the very aesthetic and deepening the meaning of the text))(16) The charitable flower conceals its fragrance at night and exudes it during the day, so it came in the poet's verses as a symbolic image of the lover who fears censors during the day, so she chooses the night as a time for communication and meeting with his beloved.

Among the deep symbols we find in another text of the poet Ibn Khatimah Al-Ansari, in which he says: (17)

Were it not for my shyness from the eyes of daffodils, I
would have kissed the cheek of a rose among the fine
branches

I sipped its saliva from the mouth of the sap, and
clutched the tips of the flabby twigs.

The poet uses the symbols of flowers to depict a sensory scene, and he combined the apparent images that reveal the beauty of roses, daffodils, and chrysanthemums, and the distant sensual image that the poet hides, which is what is meant in these two verses. A woman, with her sensual qualities, is the best

way for the lover poet to express his groans.((And an explanation of his condition and what he suffers from her beauty and distance, so her image remains fixed in front of him so that he pours out all his longing, love and suffering.))(18) The poet continues the lyrical description in his second verse, using the senses, employing the symbol (the opalescence), which is a snow-white rose, to express the hidden meaning, which is kissing the mouth of the beloved, then attaching it to another symbolic image (the embrace of the branches of the branches) to embody with it the image of (the embrace of the body of the lover).

Among the interesting evidences of the deep symbolism are the words of the poet Ibn Hudhail, describing a deer of copper throwing water: (19)

It meant to us from a beast and a jar of a gazelle that
came to the water roses full of its reins

And I think that when she fixed her ears, she was
terrified of us, so she stopped in her place

She saluted with the horns of her head, for on the day
of the meeting she did not find a salutation with her
fingertipsIt is symbols

She yearned for the remorse of their bankruptcy, and
for her tenderness she chopped the rod of her cheeks

God has a beautiful gazelle, she showed us the pearls
of love, which she molds with her tongue

Although the verses describe a statue made of copper
of a deer throwing water in a pond, and the poet was
asked to describe this statue, a deep reading of the
verses can come with a deep symbolic meaning, which
is concentrated in the fourth verse, when he says: .) In
which he refers to the bankruptcy of the remorse, and
he is one of them, and perhaps this reference is a

symbolic focus in the verses that makes it express the poet's desire to have a party that represents salvation and help for him from what he suffers in his life, and thus it is possible that the doe here is a symbol of salvation from something that weighed the poet's psyche, as He says: (She chopped the penis of her genitals for her tenderness) and what followed the salvation of a feeling of warmth due to the delicacy and tenderness of the deer. Thus, this poetic stanza expressed a deep symbolism that revealed a state of want and need for the poet, so he employed the living natural symbol represented by the doe.

The Third Topic- The Level Of Intensification:

Here the poet uses more than one symbol inspired by the natural environment, whether silent or moving, to express the meanings to be conveyed to the recipient, as the poet expresses the meaning in a manner similar to a poetic scene, and thus this scene extends to more than one verse to include several verses in relationships and symbols. And collaborative parts to perform the general meaning of the poetic text.

Examples of this are the words of the poet Lisan al-Din ibn al-Khatib, employing the symbols of the silent and moving nature, when he says: (20)

And you came back with the dear victory accompanying
you and the honorable angels before you

In the army of Jub, as if its crowds were on top of the
ravine, when torrents advanced

Like the sea, but they are battalions, and the wind, but
they are horses

And lightning, but they are teeth, and thunder, but they
are drums.

The poet used more than one natural symbol to express one idea and one vision towards the praised, as these became natural symbols((The joyful dream that fills the hearts of poets in the throes of imagination, and it is the beloved song that they sing in their beautiful, dreamy evenings and their sweet, charming nights.))(21) Therefore, for this purpose, he collected several symbols that he formulated in the form of partial images that harmonize with each other, to be a comprehensive composite symbolic image that expresses the courage of the praiseworthy and his valiant army, as the poet derived his symbols from nature.((He strips them of his emotions and dyes them from himself, which makes them emit radiations and ripples full of revelations, so that transparent words become close in meaning, intense and loaded with connotations.))(22)

It is noted that the natural symbols that he used supported his idea of expressing the strength of this army, hence his employment of symbols of silent nature: torrents, sea, wind, lightning, thunder and moving nature: horses, all of which serve to denote the strength, solidity and challenge of the praiseworthy and his soldiers. In addition, movement The poet focused on presenting a moving image of the symbolic particles to dominate the overall scene in the text: the movement of lightning and wind, the movement of torrents, and the movement of the sea, which in turn corresponds to the movement of a strong army.

This natural painting is repeated by the poet Lisan al-Din ibn al-Khatib in his praise of Sultan Abi Hamo Musa II, when he says: (23)

If a rampage lion steps forward, the scurrying lion will leave the prey

The full moon of guidance refuses to go astray, its light
will never go astray.

The mountain of dignity rose upright, shone, rose high,
and rose to the top of the mountains.

Ghaith al-Nawal, if the clouds are sweet, represented
by the hands of the milkers in Sousa

In this poetic painting, the poet Ibn al-Khatib used a group of natural symbols (silent and moving), through which he was able to draw a laudatory image that is close to mind through his employment of the living symbol represented by (the lion), and the silent symbols represented by (the full moon, the mountain, and rain). The poet (the lion) employed the living natural symbol to embody through him the qualities of his praises, which were represented by strength, courage, and exclusivity over his peers, especially in leading battles, so he would defeat the enemy and pounce on him as a lion pounces on his prey. To revive the world after its darkness, and it is (the mountain) that symbolizes his strength, courage and loftiness, (Mountain of Dignity rose, shone, and rose) and it is (the rain) that carries goodness, blessings, and growth, and that filled the earth with goodness, and with this, the poet Ibn Al-Khatib combined the manifestations of living and silent nature. To draw for us a praising symbolic image caressing the feelings, close to the soul, liking it and becoming familiar with it.

Among the intense symbols is the saying of the poet Ibn Khatimah Al-Ansari in a symbolic ghazal scene that combines the beauty of nature and the beauty of women, as he says: (24)

A garden in which we tread on beds of its winds, and
we are sheltered from the shade in quilts.

She has laid down upon us veils of her veils, She has
knocked with fangs from the side

And the branches are embraced under the tail of the
youthful breeze, like the embrace of the lam and the
alif

The bird has cooed with the regurgitation of the pair,
and the penis is the dance of sympathy with kindness.

And for the sinners* in their bosoms are semen, as if
they were poured out of the semen dissolved.

I took off my dignity in it with the pleasure of a moon
that was exalted in beauty for its shortcomings and
costs.

The poet mixes spinning with the symbols of the silent
and moving nature to formulate a poetic stanza,
consisting of several partial images poured into the
connotations of beauty, sedition, and love. In these
verses, the poet documents a scene of dancing and
singing in the bosom of nature. The strength of the
branches moved by the wind of youth and the wind((It
carries within it life, goodness and many blessings))(25)
One of the symbols of silent nature (boughs, the
breeze, comets, and the moon) and the symbol of
moving nature (birds).((It is the perfect analogy in
describing the beauties of the beloved, the wide chest
in which they air their grievances, and the loyal vinegar
in the nights of loneliness and sleeplessness.))(26), who
has become absolved of any deficiency so that her
beauty becomes superior to the beauty of nature itself.

The poet Ibn Farqun describes al-Sabikah, which is a
horse stadium in Granada, as it was a field for
equestrians on holidays and occasions, as he says: (27)

And God has from the horizon of the ingot a
commercial playground He has a wind sender his
inventory

The horses of victory rejoice in it, and when they fall
upon toys in it, they find it on the march.

It wanders as the quantity wants, and it is manifested
by its turnout, the opposite of seduction and its
expulsion

And you remain amazed at every man of turmoil, when
it raids and the war is absent, its lion roars.

You see the morning following the redness of the dawn,
whenever the whites play with its color and its rose

So I congratulated him on a fine job, for which both
China and India longed for him.

The natural symbols coalesced to form single poetic
images that intertwine with each other, to take us to a
magical scene in the description of the ingot. In these
verses, the poet employed symbols of silent nature (the
wind, forest, morning, and dawn), and symbols of
moving nature (horses and lions) to draw a symbolic
scene that expressed his admiration for the alloy and
the spaciousness of the place where horses race and
run at their maximum speed as if they were the wind,
describing The beauty of its color, and the description
of the heroic men when war breaks out, as the soldiers
become like fierce lions, and this scene bears fear and
dread, which drives the onlookers to silence from the
horror of the sounds they hear on the battlefield. A
symbol of the place where only the strong and the
brave live, and (morning and dawn) are two color
symbols for horses, while the lion represented the
symbol of courage enjoyed by the fighters, and so these
symbols of nature (silent and moving) together

constituted a symbolic poetic painting that represented the alloy field for us.

In another text, the poet Ibn Farqun mobilizes various natural symbols to express the beauty of nature in Andalusia, saying: (28)

And the sun appears in the clouds and then disappears,
and the horizon is between sunset and cloudiness.

And the birds sing, and the gardens bend, so the
swaying is between swaying and chanting

And the rain drags its tail over the hills, for the clouds
are between gathering and frowning.

And the flower has opened its pockets with the breeze,
so the garden is between a smile and a breeze

In this poetic text, the poet collected a group of partial symbols that together form a general symbolic painting that expressed the integrated beauty of Andalusian nature, according to the poet's vision of it. The metaphorical picture in the last verse is a symbol of the blooming of flowers and the emission of their fragrance. This natural scene was embodied by the poet Ibn Farkoun, through which he brought the elements of nature, which in turn created the calm and sweet atmosphere. Symbolic images employed by the poet to praise and congratulate Sultan Abi al-Hajjaj.

The elements of nature may participate in drawing a scene that pulsates with spirit and life, according to the saying of the poet Abi Al-Baqaa Al-Randi: (29)

So that the river drags the garment of a galaxy whose
blossoms flutter like flowers

...

Saba Najd blew forth the veils that dried the tears of
the dew from the cheeks of the blossom

...

The eyes of chrysanthemums are silver rings with lobes
of dust in them

It was as if the juicy narcissus had eyes with drops of
tears in their eyelids

As if Shaza al-Khairi is the wife of a lover who sees that
the misdemeanor of the night keeps a secret

These verses, which contain many symbols among their
verses, embody for us an enchanting scene in which
letters and words harmonize. We breathe in the
fragrance of the Andalusian scent between its
movements and colors, as the poet painted a scene of
natural beauty that corresponds to the emotions and
thoughts of the soul based on a symbolic formation of
similes, metaphors and metaphors (the river, the
flower, And chrysanthemums, daffodils, al-Khairi, and
the night) presented a symbolic scene in which the view
of the river surrounded by flowers alternated, the eyes
of roses, chrysanthemums and daffodils, and the magic
of the night, to transport us to the world of charming
nature in Andalusia, and nature has a great influence
on the hearts of Andalusians, as it is a source of
inspiration and ecstasy (2) and so on Through his
employment of these symbolic images together, the
poet was able to present a vibrant poetic painting to
reach the feelings and feelings of the recipients.

The fourth topic / the level of evasiveness:

This level of the symbol bears wit and beauty. The poet
aims to hide the symbol by trying to delude the
recipient that the apparent meaning is what is

intended. However, the poet surprises the recipient by combining what is real with what is symbolic in an attempt to hide the symbol through the method of deceit and illusion.

Evidence for this is what the poet Ibn Khatimah Al-Ansari said, flirting: (30)

sister of the sun of the horizon, except that it exceeded
the beauty of sideburns and eyelids

And the sister of the enlightening full moon, and
whoever has our size, is sweetened in the dark nights.

What is the matter with your anklets, they have
become silent, and what is with your scarf in longing?

The poet employs the symbols of the silent nature represented by (the sun, the moon, the full moon, and the night).((He turns his gaze contemplating the woman in whom he loved radiance, whiteness, and beauty))(31) But the sun does not have the beauty of sideburns and eyelids, and the moon does not have a sweet tooth in front of the beauty and beauty of the beloved.

Among the evidence of the elusiveness of the symbol of nature is the saying of the poet Abi al-Baqa' al-Randi, flirting: (32)

She emerged from the bathroom, wiping her face like
rose water with jujube

And water drips from the part of her hair, like dew
falling from a raven's wing

As if it were the bright sun in the forenoon, it came
upon us through a cloud

This piece of poetry contained three images, Hassan depicting a girl coming out of the bathroom, and the poet intended to describe her beauty, her beauty, and

her pleasant smell, using the senses in which several images mixed together to form a symbolic image. The girl with clear drops of dew that the crow shakes from its wing when it is flying is an elusive indication of the symbol of living nature (the crow) in its indication of the blackness of her hair, as well as in the third verse the analogy came to give the impression of the beauty of the girl's face only while the poet wanted to emphasize once again the blackness of her hair through Employing the symbol of nature (clouds).

And Ibn Farqun flirts with a beautiful doe to put us before a new witness of the elusiveness of the symbol, saying: (33)

The gazelle of a human being is not hoped for for eternity except through delusion and thought.

I have been entrusted with it like a flower, and the flower is in the interest of what is pleasing to mankind and what is pleasing to publication

The poet Ibn Farkoun portrays the doe as a beautiful woman, as he endows her with feminine characteristics by giving her characteristics that indicate that he is addressing a specific real woman.

The poet Ibn Farkoun marries in his poem between directness of expression and symbolic employment.

The first / the human, i.e. the human being, the second / the human being is from sociability. (34)

The poet employs the method of dialogue with the doe, i.e. (the woman) that the poet intends, in a way that achieves the overlap between direct expression and symbolic expression, and this method achieves excitement and pleasure for the recipient because the addressee does not outweigh whether he is of the human race or of the animal race?

The evasive style is also repeated in the words of the poet Ibn Farkoun, praising King Yusuf: (35)

Support the men of your soldiers, whenever they are removed from the rampage, they will not budge.

And in his saying also: (36)

And the lion of men with firmness, who did not cease to fight the enemy, taking his gifts.

In these two verses, the poet Ibn Farkoun evades between direct expression (explicit) and symbolic employment. The poet has mixed and evaded truth and metaphor, and this is evident through the word (the lion of men). Strong and distinguished by courage, ferocity, and strength that made them identify with lions in terms of physical capabilities and standards of strength and courage. This method that the poet resorted to in evasiveness and concealment makes the recipient perplexed. Is the addressee of the black race or are they of the human race heroes? .

Conclusion

The research came out with a set of results, the most important of which are:

The superficial level of the symbol carried general connotations stored in the memory of the recipient

The deep level of the symbol expressed connotations that require a special ability to comprehend

The level of symbol intensification revealed the importance of the presence of nature symbols among the poets of Bani al-Ahmar

The level of elusiveness of the symbol carried a novelty that was represented by the poet's desire to hide the

symbol after deluding the recipient with the true meaning corresponding to the symbol.

The diversity of levels of symbol employment among Bani al-Ahmar poets indicates that these poets are aware of the role of nature symbols in expressing their various experiences.

Margins

(1) Diwan Ibn Khatimah Al-Ansari: 90

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(5) Diwan Lisan Al-Din Bin Al-Khatib Al-Salmani: 1/257

(6) Diwan Ibn Zumrak Al-Andalusi: 193

(7) Divan Ibn Farkoun: 233

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- (21) The Poetic Imagination of the Arabs, Abu Al-Qasim Al-Shabi: 43
- (22) The poetic symbol of Mahmoud Darwish, Rashida Aghbal, Alamat Magazine, p. 26:149
- (23) Diwan Lisan al-Din ibn al-Khatib al-Salmani: 2/724
- (24) Diwan Ibn Khatimah Al-Ansari: 63
- * Al-Mathanab: the plural of a sinner, which is the flow of water to the ground.
- (25) The semantic employment of natural symbols in the poetry of Adnan Al-Sayegh, Sakina Hosseini, Journal of Arts, p. 126, 2018: 141
- (26) The poetic symbol of Mahmoud Darwish, Rashida Aghbal: 156
- (27) Diwan Ibn Farqun: 136
- (28) The same source: 329
- (29) Diwan Abi al-Tayyib Salih bin Sharif al-Randi: 151, 152
- (30) See: Description of Nature in Andalusian Poetry (reading and presentation), d. Sattar Jabbar Rezej, Basra Research Journal for Human Sciences, Vol. 26, Part 2, 2011: 7
- (31) Diwan Ibn Khatimah Al-Ansari: 68

- (32) Image levels in the poetry of Ibn Khatimah Al-Ansari Al-Andalusi, d. Khaled Lafta Baqer: 89
- (33) The Diwan of Abu al-Tayyib Salih bin Sharif al-Randi: 118
- (34) Divan Ibn Farkoun: 248
- (35) See Lisan Al-Arab: Anas article
- (36) Divan Ibn Farkoun: 214

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