

The Poetic Image in the Poetry of Abd Al-Hussain Al-Janabi Book of (Min Sifr Al-La'at) as a Model

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Abstract

The contemplator sees clearly in the history of ancient Arab criticism the importance that our ancient critics attached to the poetic image. For them, the image was of great importance and gained a distinct appearance, as the poetry of the great ancient poets included multiple images. If we move to the modern era, we find there is a great interest in studying the poetic image. The reason for choosing this topic was the importance of the image in modern poetry, especially for the poet Abd Al-Hussain al-Janabi in his poetic achievement (Min Sifr Al-La'at). In this research, we dealt with the definition of the poet Abdul-Hussein Al-Janabi and the concept of the image. Then there was a discussion of the poet's image types, sources and elements that were the basis for the formation of his images in his book of the Book of No's.

Keywords: Poetic image, Abdul-Hussein al-Janabi, no's, travel

1. Introduction

The contemplator sees clearly in the history of ancient Arab criticism the importance that our ancient critics attached to the poetic image. For them, the image was of great importance and gained a distinct appearance, as the poetry of the great ancient poets included multiple images. If we move to the modern era, we find there is a great interest in studying the poetic image. The reason for choosing this topic was the importance of the image in modern poetry, especially for the poet Abd Al-Hussain al-Janabi in his poetic achievement (Min Sifr Al-La'at). The poet Janabi and the concept of the image were introduced. Then there was a talk about the poet's types of images, the most important sources of the image and its most important elements.

The Poet in Brief ⁽¹⁾

The poet Abd al-Hussein al-Hajj Kazem al-Janabi was born in a quiet village that covered the immortal arm of the Euphrates. Then he enrolled as an educator in the Dolab Elementary School for Boys, and this school shores his village from the left side of the Shatt al-Hilla, and he graduated in 1956 AD, and was the first among his peers. Then he completed his studies in secondary schools in the city of Hilla. Then he completed his academic career, graduating from the University of Baghdad, College of Sharia for the academic year 1964-1965, and was the second in his class, holding a bachelor's degree in Islamic Sharia and Arabic language literature. He has taught in secondary schools affiliated to the Hilla Brigade. He was a fortified and empowered educator, and his colleagues and educational supervisors testify to

¹ Personal interview with the poet on 4/4/2014, seen *Min Sifr Al-Laa'r*: cover page.

him. In the field of work and culture, he has many of his students who obtained postgraduate degrees and in various aspects of life.

He has organized poetry in its two forms, both classical vertical and tafeila poetry, since the sixties of the last century. Perhaps the poem "Kawthari" is the first of his poetic output. From what the poet remembers, he recited this poem on the stage of the College of Law, located at the Sarafiya Bridge in Baghdad, and at a party held by the student youth at the time. Then the poems followed, but they did not appear to the light except for a few of them, and the reason for this is due to the muzzling of mouths and the ferocity of the unjust sultan. After the change in 2003, some of the poetic productions were published, and then the opportunity was created to print these imprisoned poems, so the first diwan entitled "From the Book of No's" was a huge diwan with more than three hundred pages and a large ministerial size. This book was printed in Dar Tammuz Press in Damascus. Then followed by the second diwan, which bears the title "Men Hajar Rhymes" and is also printed in Damascus. Then followed by the third book, entitled "Iraqi women", which was also printed in Damascus presses. Then followed by five other books.

The poet, in most of his poetry, is an Iraqi humanist whose heart is filled with faith and love for all, and whoever browses his four books of poetry will find these epithets and features clear.

The Image in the Linguistic Perspective

The image is given in the words of the Arabs on its appearance, on the meaning of the reality of a thing and its form, and on the meaning of its attribute. It is said that the verb form is such-and-such, which is its form, and in the form of the command is such-and-such, that is, its adjective (Ibn Mandhoor, 2003). And He formed it: He made for him a holographic image (He is the one who shapes you in the wombs as He wills) (The Holy Quran, Al Imran: 6). Photography: engraving the image of things or people on a board or wall or the like with a pen, a faucet, or a camera. And the image: the figure and the anthropomorphic statue (Mustafa, 1989). And in the Book of Allah (He who created you, proportioned you, and justified you * in whatever form He willed, He installed you) (The Holy Quran, Al-Infitar: 7-8). And the image of the issue or command: its character. Whoever becomes an image is a good image (Mustafa, 1989).

The Image in the Idiomatic Perspective: -

The image of the thing: "what is taken from it when the diagnoses are removed, and it is said: the image of the thing is that by which the thing actually happens" (Tunisian, 2007, p. 223).

And the image: with the diacritic damma and the sukoon of the waw in the tradition of the wise and others, it has several meanings, including (Labaj, 2007, p. 223):

- A modality that occurs in the mind, it is a machine and a mirror for viewing the one with the image, and it is the ghost and the like-like imaginary example in the mirror.

What is absolutely distinguished by a thing, whether it is external, and it is called an external image, or in the mind, which is called a mental image.

What can be perceived by one of the visible senses is also called the eye.

- Including arranging the shapes and placing them together, which is the image specific to each shape.

And from it, it is called the arrangement of meanings that are not perceptible, so it is said: the image of the issue and the image of the question and the answer.

The image is a visual representation of a subject, and the opposition between “the image and the concept” according to “Bachelard” is essential because it allows understanding the organization of the reflection, through two sides. As for the real (image), it is the original and produced, and is not representative in any way (Alloosh, 1985, p. 139).

The Image in the Rhetorical and Critical Perspectives

The artistic image occupies an important place in literary, critical and rhetorical studies, ancient and modern, in terms of the beauty of research, and attention to determining its nature and function in the literary work.

The ancient critical and rhetorical sources were full of bright flashes, through which the creative Arab effort became clear, which did not neglect this topic with a deep awareness and awareness of the nature of the image, its nature and its sources, such as simile and metaphor of all kinds.

The first to mention the image and some of its derivatives from the ancient critics is Abu Othman Al-Jahidh (d. 255 AH), who used the material of the image in a different form and said, while talking about poetry: “Poetry is an industry, a type of weaving, and a type of photography” (Khafajy, pp. 65-66).

This definition is a step towards the semantic definition of the term image. Al-Jahidh compared the poem in this text with the image. It seems that he intended by imagery to formulate words in a clever formulation aimed at presenting the meaning in a sensuous way and forming it in a formal way.

However, Qudamah bin Jaafar (died 337 AH) said, speaking about the meanings of poetry: “The meanings of poetry are in the same position as the material placed, and poetry in it is like a image, as it is found in every industry, that there must be something placed in it that accepts the effect of the image” (Haroon, 1969, p. 132).

For him, the image is the means or the way to form and formulate matter, and like other industries, it is a literal transfer of the material placed.

While Al-Qadi Al-Jurjani (d. 471 AH) sees in the image sensory qualities and aesthetic characteristics that are easy for thought to perceive, as in his saying: “And know that our saying: (the image) is a representation and analogy of what we know with our minds over what we see with our eyes. The side of the image, as if discerning a human from a human and a horse from a mare, with a specificity that is in the form of this and not in the form of that. The same was the case with artifacts, as if discerning a ring from a ring and a bracelet from a bracelet with this. Then we found between the meaning in one of the two houses and between it in the other In our minds and as a difference, we expressed that difference and that difference by saying: This meaning has an image other than its image in that, and the expression about that in a image is not something we started with, and it is denied by an evil person, rather it is a well-known usage in the speech of scholars. It suffices for you to say Al-Jahidh: “Poetry is a formulation and a form of imagery.” (Shaker, 2004, p. 58).

Many Arab critics and orientalists tried to study the artistic image. It is still a subject of disagreement between them, as (van) defined it by saying: "An image is a strongly charged speech." It usually consists of tangible elements: lines, colors, movement, shadows, carrying in its double an idea and an emotion. That is, it suggests more than the apparent meaning and more than a reflection of the external reality and constitutes a harmonious whole" (Ghareeb, 1971, p. 192). This means that he limits the image to the sensory elements contained in speech.

Some define the image as: "a scene or a drawing of words" (Al-Janabi, 119). Or it is: "The means by which the writer tries to convey his idea and his sentiments together to his readers and listeners" (Al-Shayeb, 1973, p. 342).

Dr. Dawood Salloom says that the poetic image "is what the poet wants to convey to the listener for the purpose of expressing a meaning that circulates in his mind. When studying the image, he does not look at the particles that make up it, but rather looks at it as an expressive unit. Behind it is a defect in the meaning, a deficiency in it, or a prominent figurative defect" (Salloom, 1981, p. 91). The scale of the image according to Dr. Dawood Salloom is the embodiment of the general idea of partial relations in the literary text.

On the other hand, Dr. Jaber Ahmed Asfoor believes that the image is: "A special method of expression or an aspect of significance. Someone who is important in what it conveys in a sense of privacy and impact.

But whatever this specificity, or that effect, the image will not change the nature of the meaning in itself, it only changes the way it is presented and how it is presented" (Asfoor, 1974, p. 392). The image has a style that preserves the integrity of the text and presents the meaning in a sound expression.

The First Topic

Types of Images in the Poetry Of Abd Al-Hussinn Al-Janabi

The image in poetry is a field for meaning and not an element of embellishment. Whoever reads modern poetry finds that the artistic image in it is either partial based on the traditional concept of the ancient poetic image of similes and metaphor, or an image through which he draws a composite image in which all the partial elements are intertwined. The poet Abd Al-Hussain Al-Janabi used many images in his collection of the Book (Min Sifr Al-Laa't), including:

Simulation Image

The effectiveness of the analogy in the modern rhetorical depiction maintains its first nature by its connection to the modern poetic vision and its structural components, which are based on the fact that the analogy is a poetic image with the structure of the poem, so it cannot be seen as an approach or a natural, sensory relationship between two parties that takes place by carefully considering the extent to which the two sides of the analogy are close (Atmeesh, 1986, p. 265). It seems that "the simile represents the simplest artistic methods in photography, especially if the poet relies on the search for similar sensory qualities between things that are not visible, so he depends on direct sensory relationships (Al-Janabi, 2011, p. 109) ".

Emotional poets are fond of similes. As we find some of them leaning on a crowd of simile images (Jaafar, p. 291). Al-Janabi in his poem "From Ghazal Al-Shabab (Kawtharism)" assembles a group of images in which he draws a beautiful girl, and says:

My Lord made you, with that which is as dazzling
as the full moon in splendor, but rather more
The honey will taste you, and
the sweetest kisses will be in it
The cheek is made of pearls, and
the high mole is made of amber
And the length is taut in her waist,
an indication and an indomitable majesty (Al-Janabi, 2011, p. 120).

The poet likened the girl's face to the moon, so he borrowed cosmic qualities to draw the face of his beloved. These attributes are: honey tasted you, cheek is made of pearls, high mole and length is taut in her waist.

The figurative images are formed by taking advantage of various elements in their formation to make the "sound" in them a positive and effective element in achieving the uniqueness of the image (Al-Bazzaz, 1998, p. 84). Al-Janabi formed for us an image of the sounds of a group of animals forming suggestive elements, in his saying:

Donkeys pass by braying...!!
The donkey's son "Saadan" was gone
Finds in the braying.
It increased by kicking and squawking.
So Cows and sheep went crazy...
And a goat started bleating.
Even the chicken started chirps.
It panicked, "Saadan" is jogging...
And it thought the trumpet had blown...!! (Al-Janabi, 2011, p. 116)

So our poet created from the sum of these sounds (donkey braying, goats bleating, chickens squawking) and movements (kicking, squawking, and Saadan's trotting) made by the animals, and the state of Saadan is an image indicative of the clutches of the system, as if the hour had come!

Symbol Image

The issue of symbol and legend is one of the important achievements of the modern Iraqi poem. Poets have increased interest in employing myths and symbols in their poetic works (Abu Ghali, 1995, p. 347). And our poet al-Janabi did not overlook this, as he employed many of the basic symbols that spread in his poems to enhance the meaning by camouflaging or

exaggerating it. The poets, in their revolution against the city of Baghdad, used symbols and legends with the burden of their poems, and this crowd helps them to exaggerate and amplify visions, and this is what Al-Janabi was known for. He says in his poem:

"Baghdad, my lady":

O sister of the Tigris, did her stars quarrel with you?

The night is night and the paths are gloomy

Their black dreams landed on the bottoms,

so their rings became tight and controlled (Al-Janabi, 2011, p. 154).

The poet in this poem symbolized Baghdad as (the sister of the Tigris), and the image that the poet formed of this city has the ability to evoke a sense of strangeness and horror, and suggests to the reader that this city belongs to the world of myths, so many images are associated with its imagination, as the night is dark and its streets are frightening. Tyrants, with their black dreams, encircled it with the weight of tight rings. And such symbolism is a summary of a subjective vision of things, and from this vision the symbolic significance is invented (Jaafar, p. 254). In his poem "The Wolf and the City," there are two main symbols: the wolf and the snake, and these two symbols are full of interconnections (Al-Jayoosi, 2001, p. 387), and Al-Janabi added them in his saying:

The wolf entered swallows its saliva...

Pinned between the walls hides

Meow tired him,

and the crossing deceive it,

And the mirage of wandering and night,

In the head is terrible what resulted.

A snake looking for more hunting. (Al-Janabi, 2011, p. 138)

These two symbols (the wolf and the snake) are two images that refer to the authoritarian forces represented by feudalism that plundered all the fertile land of Iraq without leaving anything to the toilers who contributed to the making and development of life. He described the fraudsters as (the wolf) and the thieves of life as (the snake).

Allegorical images: The metaphor is a very important method for the poet, and a means by which he can identify what his talent, imagination and abilities want him to know, and his freedom will be to create fantasies and visions that allow him to use the metaphor.

The new poet has allowed his culture to see the achievements of the great world poets, and he saw how the poetic image in their hands turns into visions that are not directly perceived, and he knew that the poetic image whose mainstay is metaphor often sinks away from the perceived or clear and easy, and selects the rational connection in it. It leads to the creation of

rhetorical relationships that suggest the general atmosphere of the poem or the emotional state that the poet wants to present (Atmeesh, 1986, p. 246).

Thus the metaphorical image performs its effectiveness in the modern poem, because it is a stylistic aspect that the poetic situation calls for in moments when the poet seeks his way to others to be next to him and feel what is going on in himself (Al Dayeh, 2003, p. 165). This is evident in our poet al-Janabi in his poem entitled "A poem of lamentation" in which he says:

pure from within, their status is high, and
they are original without accustoming
Purity is their resource, and glory is their goal
Generous in the ego and in the origin of their breastfeeding
They have no defilement nor do they condemn with
what is desired by a follower nor tracker (Al-Janabi, 2011, p. 108)

The poet here depicts the dead using metaphorical methods to form that image, for he is from a people whose pure from within, their high esteem, their lives are glorious, their weaves are pure, and glory is their goal. In the poetry of the sixty's generation, the size of the employment of this type of poetic metaphor expands, which creates the new image, and attention to it has always become from one poem to another and from one group to another. The dumping in successive metaphors led to some poetic images being very strange and ambiguous, and perhaps the poems of Abd al-Husayn al-Janabi are the best example in drawing this direction, as he says:

Baghdad, my lady, and this wound in
my chest is a blaze of hell burning

Any wound intended by the poet? It is not a well-known wound, but rather the occupation and the domination of terrorist groups over the rule of Baghdad, so he paints a image of him as a lover of it, and this image is of a wounded man and his wound in his chest is blazing with fire similar to the fire of hell. Contemporary sadness surrounds the poet, so he searches for him and tries to manage his features, but mystery surrounds him and seeps into the details of life (Al Dayeh, 2003, p. 12), so he says:

And prose my songs humming over the valleys,
I see that people have prostrated to the scoundrels (Al-Janabi, 2011, p. 111)

The poet depicts the condition of people who live under humiliation and demean, describing their condition by prostrating to the scoundrel's humiliation and demean. Until he says:

How many chaste women, her clothes cover
her up, tremble at the canines of wolves

This is a metaphorical image of a chaste woman whose clothes are covering her, and he says: She has become the prey of rulers and princes whom he portrayed with wolves baring her fangs, and this woman trembles in fear and pain, after she was chaste and modest. Al-Janabi created images that refer to real things, indicating a kind of spaciousness and freedom through which the poet can move. In his poem "Hymns of Joy" he says:

Humiliation has engulfed their eyes as turmoil, and
the humiliation has spawned until the knots became clear
Pieces of livestock that a lion grazes,
and group after group the lion eats

We find that the poet calls for freedom and resistance to humiliation and humiliation under the rule of the occupation, who painted for him the image of the lion who grazes the cattle, in whose gardens humiliation-built houses and nests in them. Rather, he destroys them as groups and groups, and this is a image drawn by the poet for the people who are succumbing under the oppression of a tyrannical occupier.

The second topic

Image sources and elements in poetry of

Abdul Hussein Al Janabi

The poetic image is one of the most important components of poetry, as it is what makes the recipient go into the poet's worlds and imagination, and it is what draws the alternative aesthetic state of the poet's artistic, social, historical and other components, in addition to being the most present foundations and ingredients in the modern poem. The image in Arabic poetry has various sources, and each source has its own elements. This is what the researcher will try to reveal in the poetry of Abdul-Hussein Al-Janabi in this research.

2. Nature

The follower of modern Iraqi poetry will see that the poetic image whose source is reality is, in its most common patterns, has two axes, the first one is the countryside which is rich in customs, traditions and social and natural life, and the second is the city with its contradictions, its new image and its problems. These two axes seem to contradict each other, pointing to two worlds that contradict each other. The image of the countryside, nature and life, refers to the beautiful and innocent past, and it is the lost paradise that the poet lost or was forced to lose. As for the city, it is the bleak and polluted alternative, which refers to loss, poverty, homelessness and crisis, and because the expression of these two worlds is not without the product of a single Iraqi poet (Atmeesh, 1986, p. 260), we will be satisfied with a few examples that show us the view of our al-Janabi poet on his reality and the impact of this reality in creating the image for its connection to its poetic content. Al-Janabi was able to employ the environmental elements in creating the poetic image. Where we will notice in a poetic example of him how he employed the vocabulary of nature in forming his poetic image stemming from his true feeling in poetry and life, so he says:

In the arms of willows
palm heads,
The river echoes her purring and hissing
Hilla River...!!
that loving river,
Harut Hilla
Abbas lights discotheque.
Friday Candles (Al-Janabi, 2011, p. 204)

The elements of the image for him, "willow, palm, river, light and candles" are all derived and taken from nature, so he combined them all to create a wonderful poetic image, so that nature mixes with love, or love mixes with nature in an eye-catching blend. In the poems of some poets, nature does not appear for itself, but rather becomes part of a large canvas that indicates a great spiritual reality that takes the life of the poet (Jaafar, p. 75) . Al-Janabi in his poem (For the Eyes of Bahia) is full of sentiments and pays attention only to nature, and paying attention to it is not descriptive. Rather, he tends to disregard the natural manifestations in an attempt to elevate his beloved. He says:

Bahia was 'bright'...
Sweet brunette... delicate
In her mouth is an story from Babylon...
In her voice, the song of the nightingales...
And the eye is a captivating black...
And the cheek is a wild flower (Al-Janabi, 2011, p. 75) ..

So the Janabi poet created for us the image of a girl, whose beauty and descriptions are derived from the elements of nature, namely "the nightingale and the wild flower". The poet deals sincerely with the environment around him, especially nature, and the interaction with the things around him is more important to him to employ the smallest creatures and take them as a source of his poetic image (Al-Kinani, 2011, p. 84), and this is what Al-Janabi says:

This is how you remain, O Euphrates.!!
dense trees...tangled
Palms sleep in your arms
"The Silhouette" is fascinated by watering
"The Sandpiper"

And the "Mulahi Ariyaan" in the paths (Al-Janabi, 2011, p. 318)

The poet presented us with an image fascinated by green, trees and birds, as it is an image of the Euphrates River whose elements overlapped: birds (the sandpiper, Mulahi Ariyaan) and plants (the palms, the palms, and the palms). The poet may delight to describe the affairs of nature in his country, seen by the eye and noticeable by the mind (Shalaq, 1998, p. 489).

3. Senses

The term (sensory image) is used to denote everything that has a relationship or connection with sensory expression, and it is the poet's and writer's way of conveying his idea and emotion to his readers or listeners (Al-dhahir, 2002, p.238). The sensory image is a means of influencing the soul, and the poet, if he wants to awaken an emotion, is not satisfied with the image, but goes beyond it to the auditory, visual and olfactory senses.

The sensory image has been used in modern poetry by combining various sensory perceptions: audio, visual, olfactory, and others in one field, which helps the growth of that image vertically, and this is clearly evident in the poetry of Abd Al-Hussein Al-Janabi, as in his saying:

Then their calf howled.

But their calf. says.

Saadan, hear what we say.

Our no's don't accept excuses

Violations are not accepted.

And here it is.

no women howling

Don't raise your hands to the sky.

Don't remind the prince of gossip.

Do not read the 'Om Al-Kettab'.

Do not carry your boys to a funeral (Al-Janabi, 2011, p. 118) ⁽²⁾

The poet depicts a scene for us to receive the relatives of a martyr who came to his companions' funeral, so the poet used many sensory perceptions in creating his image: the howling of a calf, the wailing of women, raising hands, gossiping, reading the Qur'an, and carrying the funeral, and thus a group of sensory perceptions combine to create the image of al-Janabi. The image may tend to report an excessive sensuality based on a group of homogeneous declarative metaphors that build a representative scene complete with the

principle of condensation and reduction in order to crystallize the meaning to be communicated.

4. Heritage

The creativity of the poets is manifested by being influenced by the Holy Qur'an, when their readings settle and the spirit of faith and the sense of security that arises from the verses of the wise Quran resides in their conscience. You will find poets drawing inspiration from this goodness in what suits their experiences and make them influential in others (Al-Obaidi, p. 23), and each poet has his own way of quoting from the Qur'an and employing it in his poetry. Some poets who use one Quranic verse or several Quranic characters. Some of them use Qur'anic words or grammatical structures, etc. (Abu Kamal, 2002, p. 11). Within this context, the poet Abdul-Hussein Al-Janabi employed verses from the Holy Qur'an in his poetry to confirm or clarify a specific idea.

Do not shake the palm tree "Oh Mary"!!

The palm tree in my country has become solid, not dates

It rains rocks and bullets. (Al-Janabi, 2011, p. 73)

The poet employed the saying of the Highest: ("And shake the trunk of date-palm towards you, it will let fall fresh ripe-dates upon you.") (The Holy Quran, Mary: 25). and the Almighty's saying: ((And He sent against them Flights of Birds, Striking them with stones of baked clay.)) (The Holy Quran, Al-Feel: 4). In the first noble verse, Allah Almighty commanded Mary to shake the palm tree so that it would fall dates, but the poet employed the commander in a different manner, for he warns that Mary shaking the palm tree because stones from shale and lead fall instead of dates, a sign of treachery and betrayal that people and society have become. At the same time, he referred to the Iraqi women who bore the rigors of society and power, with Maryam. Thus, Al-Janabi made the religious heritage in these two noble verses a source of image formation for him.

As for the myth, opinions differed about its concept. Some say: "It is a heritage content, and it represents religion, history and philosophy - all - in Arabic poetry. Their views on myths were based on a reliable basis that they believe in and believe in to some extent, and the poet's inspiration for these myths is as much as it is constructive Symbolic of the poet's consciousness and his attitude to the world and things, it is a image of a new creative system that focuses on a deep sense of history and visions that unite between times, places and civilizations (Al-Juboori, 2021, p. 244).

The modern poet, as a result of living in a state of contradiction, needs to express his feelings towards reality, so reality has been mixed with imagination (Hussein, 1984, p. 77). Where he aimed, by including the myth in his poetry, in order to achieve many goals in which he aspires to achieve his repressed self-first and then declare the most dangerous issues and present the alternative to the contradictory world (Belhaj, 2004, p. 77), and from the same idea, the poet Abdul Hussein Al-Janabi launched in his poem "Tigris and Euphrates" as he employed a myth July in saying:

And you were, Euphrates

Discotheques of light.. and splendor..

Portrait of the sun and the day

trapeze of candle and moon...

And you are loyal July

Fruit and blossom lineage (Al-Janabi, 2011, p. 317)

Al-Janabi continues in his saying, employing the legend of Ishtar at the same time, because of its connection with the legend of Tammuz in some aspects.

And Astarte is waiting

Dreaming of pearls and glasses.

Read to me, Mudar papers.

What is the plan of the nail from the news

Al-Janabi describes the condition of Iraq in the past, how the situation was, and what it has become in the present time of dispersal and destruction. Through the July and Ishtar conflict, he symbolizes life and the attempt of each party to sacrifice the other for his life, even if this person is linked to his soul.

5. Conclusion

The research resulted in a set of results, the most important of which are: -

- 1- The sad or tragic character prevailed in his images, especially in the poems in which the poet spoke about the tragedy of Iraq under the former regime and the American occupation.
- 2- Al-Janabi's images were filled with impressive and beautiful analogies, some of which were sensual and others were spiritual.
- 3- Al-Janabi conferred holiness on a large part of his images by employing the Holy Qur'an, the Prophet's hadith and religious figures.
- 4- As for nature, it had the greatest presence in Tyre Al-Janabi, because of his upbringing and upbringing in a rural village.
- 5- The sources of the image and its elements varied according to Al-Janabi, some of them are natural, sensory or heritage.

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