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## The Poetic Image in (The Wounded Oyster) Book by the Poet Lina Abu Bakr

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### Abstract

*The poetic image is an important component of the building of the poem, especially the modern one. Its importance stems from the aesthetics it adds to the Poetic Composition, what it possesses of suggestive and exciting energy, and the impact it leaves on the recipient. This research dealt with the poetic image presented by the poet Lina Abu Bakr, it started with an introduction that talked about the definition of the image and its importance, and followed it with two axes: the sources of the poetic image and included the inheritance of all kinds: religious, historical and literary, then the environment with its living types, which included (human, plant, and animal) and non-living, which included (light, water, and soil). The second axis dealt with the types of poetic image: (singular, compound, and holistic), the research ended with a conclusion stating the most prominent results that he reached. In the research, the descriptive-analytical method was used with the help of other methods as required by the research.*

**Keywords:** Poetry, poetic image, Lina Abu Bakr

### Introduction

The picture has attracted the attention of scholars because of its importance in literature, as it is a way to study the spirit of poetry and to know the distinctive features of the poet's style, his uniqueness, and the richness of his poetic experience.

C.D. Lewis believes that the main source of pure poetry is the image. And (Susan Langer) believes that art is nothing but a creation of images that symbolize cohesive human feelings, it is the union of the inner human soul with the manifestations of the universe and external nature.

The poetic image has different forms that come according to the soul from which it arises. Some are simple, some are complex, some are single image, composite image, or macro image. The image consists of two basic terms: one is present and presents in front of the poet wanting to describe it, and the second is stored in the interior that corresponds to it or contradicts it.

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## The Concept of Poetic Image and its Importance

The image is a language as it appeared in Ibn Manzur's "Lisan Al-Arab" Dictionary: "form and plural are images, and he depicted it and visualized it, and I imagined a thing that its image imagined, so it was imagined for me, and images are statues."(1)

The ancient Arab critics drew attention to the importance of the image in constructing the poem. Al-Jahiz (255 AH) sees poetry as a type of pictorial, "Poetry is an industry, a type of textile and a type of pictorial"(2) and Al-Jarjani (471 AH) sees "the path of these meanings is the path of dyes from which images and inscriptions work." (3)

Al-Qirtagani (684 AH) linked the image and imagination, and researched the psychological impact of the image on the recipient, and continued the relationship of the word to the meaning." (4("Poetry is not a strange language, but it is a stereoscopic figurative language." (5)

Among the Arabs who were interested in their opinions and study of the image is (CD Lewis) in his book *The Poetic Image*, and he sees it as "a drawing based on words charged with a feeling of emotion"(6) , and it is according to the definition of Ezra Pound,(7) Those that present a mental and emotional structure at a moment in time", (9) and Richards defines them as "a feeling no less than the sensation it would generate if it were of the highest degree of sensuality and clarity."

The imagination according to Coleridge "is the force by which a specific image or one feeling is able to be dominated by several images or sensations (in the poem), thus achieving unity among them is like a fusion." (10).

Freud defines it as "a symbol whose source is unconscious, and the symbol is fuller and more influential than the actual reality."(11) Croce sees that "ideas before entering and cohesioneing within the artwork are abstract and have a special meaning and taste, but when they are united with the tools of the artwork, they are of a character." New and no longer self". (12)

Among the Arab critics who paid attention to the poetic image is Jaber Asfour, who says: "Poetry is in essence an expression of images." Abdul Qadir al-Rubai believes that the image: "a form that poetic words evoke in the mind provided that this form is expressive and suggestive at the same time." (14) It is "a form that poetic words evoke in the mind, provided that this form is expressive and suggestive at the same time." (15)

Al-Rubai confirms that "the poetic image is the daughter of the creative imagination." (16) As for Muhammad Ghunaimi Hilal, he stresses that the poetic image is the means for conveying the experience, "The whole emotional experience is nothing but a big picture."(17)

The importance of the poetic image, according to Sassan Assaf, is that it "contains various signs that create for us a figurative, imaginative, suggestive world,"(18) and "embodies the artist's experience, crystallizes his visions and deepens his sense of things."(19)

As for Ihsan Abbas, he finds it "the greatest aid to the critic in appreciating poetic unity, or in revealing the deep meanings symbolized by the poem."(20) For him, it is "a new creation of new relationships." (21)The successful image is the one that achieves "integration, angle, suggestion or shadow, coherence and frame."(22)

Hence, we see that the image is a means of creativity for the poet in conveying his poetic experience, and delivering it to the recipient, relying on his sources from which he is inspired by his images.

## **Sources of the Poetic Image**

If we examine the themes of the image in Lina's poetry, we will note that they stem from several sources, namely: the inheritance and the environment.

### **The Poetic Image Sources are from the Inheritance**

The cultural heritage is an important source of poetic experience for the poet, and it is a wide field that is supported by various tributaries, the most important of which are: religious, historical, and literary.

### **The Religious Heritage**

is one of the first tributaries and poetic sources for the poet Lina, as it is “a generous source of poetic inspiration, from which poets derive literary models, themes and images,” and she used it in several ways in her poems, such as Quranic storytelling, a Quranic verse, or a name A character mentioned in the Holy Qur’an, and the influence of the poet Lina is evident in the Holy Qur’an, as evidenced by her pictures that she quoted from it, as they are many, and a single poem may contain several quotes. Here are many examples of this (23) , but we stand at some of them.

The poet Lina resorted to the story of the Prophet Jesus, peace be upon him, which was mentioned in the Holy Qur’an, and employed it in a poem entitled (Wa Tadoor Al Aard) (The Earth Spins) (24). The poet says:

Who gave birth to Jesus?!

A woman and a virgin!

Oh Mary, shake the trunk of the palm tree, so that you can

It will drop upon you ripe, fresh dates.

Never fear anyone... Never...

You Virgin...

And Jesus will speak to them

A boy in the cradle

He will become a prophet.

One day he will proselytize a messenger named Ahmad

Here, Lina employed the religious heritage and benefited from it in building her image, the story of Mary (the Virgin), the story of the prophet Jesus, peace be upon him, as well as the story of our master the prophet Muhammad, peace, and blessings be upon him. At this position the poet recalls these stories and situations that have very great importance in the heart of every Muslim to stir the feelings of the recipient to change the bitter reality, “because of the doctrinal facts they contain that combine the invoked religious text and the present text in one semantic context.”(25)

In the same poem, we find the story of our master Solomon, peace be upon him, with Belqis, which was mentioned in the Holy Qur’an, and was employed by Lina Abu Bakr to reflect the sad psychological state rejecting what happened to her Arab nation:

Oh, if Solomon were here!!

The earth rotates, and the desert casts its cloak...

And Belqis with the desert has a date...

And Saba... spread its wings over the forehead of history

We note that the poet Lina has reconciled the image with the general meaning of the context, and she has maintained the personal character and the Qur'anic content together, Our Master Solomon is not tempted by life and its adornments, Rather, it aims to bring people back to unite to God Almighty so that they can return to their glory and loftiness. The Qur'anic story is the lesson, the sermon, and the excitement. The number of images inspired by the religious heritage reached (60) images.

### **The Historical Legacy**

The poet Lina relied on employing the historical heritage in her poetry, "History is not just a set of outdated and obsolete incidents, history is the past, and heritage is the face of the past that is filled with the colors of renewed life." (26) for Lina Abu Bakr, Historical events were one of the sources of the picture that reflects the state of the past nation and the state of the present nation in the context of comparison, or in the context of pride in the ancient past and hope to change reality, for the better. The poet was inspired by some news of previous nations, Like the tribe of Taghlib and the war of the Bassus, the Romans, the Persians, the Ghassanids, the Manazirs, the Pharaohs, the history of Mecca, Yathrib, al-Aqsa, Andalus, and Hadramawt as depicted by history. (27)

The poet says in a poem entitled (Bone will be resurrected from their graves): (28)

It is seen that the Al-Aqsa Mosque is occupied by the Tatars,

And Hulagu is driven by either sheer power or misplaced pride.

And the King of Andalusia breaks down crying and regretting losing the dominion.

In the same poem, we find another image derived from the historical heritage, where she says:

How long will the Roman horses keeping throw dirt on your foreheads?

And you still claim that the Romans are your supporters

That Khosrau is Roistering in your desert insolently

And the Roman Caesar is in control of your lands and your people

The Adnan's swords had rusted in their sheaths

And the sword of the Jews of Khaybar is still severing your necks

Another example is (prophet Adam's story, peace be upon him), in which the poet recreates the story of creation poetically by asking questions about Adam's exit from Paradise, where the poet says:

I wish heaven remained our abode..

I wish our father had not picked the apples of heaven

Who brought Adam out of his first paradise? Who?!

We see that Lina has succeeded in employing the historical heritage in her poetic texts, as this employment constitutes an important relationship between the poet and the recipient, as it is related to the nation's past and all the civilizations that have been associated with it are the civilization of this nation. The number of images inspired by the historical heritage reached (57).

Literary heritage: The literary heritage is one of the important legacies for poets, as it “touches their interests and conscience, and is considered a rich source that provides the recipients with living experiences of human heritage over the ages and crises.” (29) Aims to play a specific role to produce the poeticity of the poet and to clarify the poetic image to be displayed.(30)

We note that the elements of the literary heritage overlap with some other sources of heritage, so that it is sometimes difficult to distinguish between one element and another. There are many models in the literary heritage ;( 31) we will suffice to mention some of them. What we find with Lina is calling the literary figures such as (Al-Mutanabbi). Lina chose a preface under the title of a poem (You are not my heart), in which she says: “When Al-Mutanabbi admired and adored with “Saif Al Dawlah”, but his dignity refuses except to leave (32) ...”, she says:

In the my heart bowl I will give you plenty of pure rainwater

And you are the one I have always entrusted with the loyal lover, whose love still resides in my heart

Even though I am far from you, my heart still grieves for your separation

And I don't blame my heart; I blame your love that still resides in my heart

Here, the poet was inspired by the condition of Al-Mutanabbi, his pride in himself and his rejection of the other (the beloved) if he touched his dignity and this is her condition with the one she loves.

Among the literary models that Lina employs is what we find in the poem (Do not extinguish the flame of life), where the poem came as an intervention on the poetic debates that took place in Al-Shira' magazine between poets “Sadiq Abdel Rahim and Habiba Al-Sufi.”(33)

Oh dear, even if my tongue repents from love

But he did not leave the depths of my heart

And for a lover, the heart of the beloved was wounded by blocking him

Like the one who drinks bitterness from abandonment

Wait, how could you leave?

Until you left a paramour and lover

And created a barrier between the poems

And you made a veil between our hearts

In this passage, the poet expresses a personal experience of a dispute between her friends of poets, so the poet organized this poem to express her sadness and anxiety, and to invite them to put aside differences and return to harmony. The number of images inspired by the literary heritage reached (17).

It can be said that the poetic images in the cultural heritage came spontaneously and sincerely and were provoked in the poet's imagination by the power of emotion and then reflected in her poetry to move the recipient's feelings and emotions.

When we compare the images of the heritage, we find that the image of the religious heritage came to the fore, as it reached (60) images, followed by the images of the historical heritage (57) images, and the images of the literary heritage came (17) images.

The environment, with all its contents and phenomena, is the main source for supplying the poet with the components of the image, It is known that the poet is the son of his environment, as they say, and that the human relationship with his environment or the place in which he lives "embodies in its simplest form a unique model of belonging to the nature familiar to us." (34) Poetic culture differs from one poet to another according to the environment in which he lived. And she lived in Jordan, and she is of Palestinian origin, her family left their original country (Palestine) and came to Jordan, then the poet moved to live in Britain, This movement and migration reflected the impact of the environment in her poetic works through two main elements: the living environment, which includes (man, plants, and animals), and the non-living environment, which includes (light, water, and earth), and if we want to follow the picture here, to search for the nature of all the subjects on which these pictures were drawn, it may take us a long time, especially since on one page we may find many pictures, so we are restricted to some topics to see the effect of the environment (living and non-living) in Picture it as we did in the poetic image sources.

### **First - The Living Environment**

**A - The Human Image:** The poems of the collection of poetry "Diwan" are not devoid of mentioning man in his different forms (man, woman). The poet paid attention to him as a lover, fighter, father, friend, and mother.

The man image: The image of the man appears in Lina's poetry in different forms, (35) including the image of our father Adam, peace be upon him, as we find it in the poet's saying: (36)

I wish heaven remained our abode..

I wish our father had not picked the apples of heaven

Who brought Adam out of his first paradise? Who?!

The poet here in this passage narrates the story of our father Adam, since the beginning of creation, and the fate of man upon his descent to the earth, and she employs him to take a lesson from man and be taught, for man's susceptibility to sin; Every son of Adam sins and the best of the sinners are the repentant, so it is necessary to hasten to repentance and seek forgiveness, so that we may enjoy a happy life in this world and the next life.

We find another image of the man, which is the image of (the father) in the poem (Lamentation to my Father), as follows:

The one who flooded the earth with giving, and the flowers grew in his gardens is gone

The one who put the stars on her throne, And the lights danced in his light is gone

The poet came with a picture of her father, who left this world, and he was the one who flooded the place with his kindness and care for all, and he was an example of light and brightness.

Among the pictures of the man that the poetess brought is the picture of (the Beloved), where she says: (38)

Darling, do you now know my plight?

To come to me and knock on my door

Your love is hovering like Gemini in the dusk

And we're picking the wishful from the candles glow

Do you see if I suffer because I love you?

I wish I had known about the disease that afflicted me, to prepare the medicine for it

I did not know before today what love is

And I was never proud of love

The image of the beloved appears in this clip, as she addresses him by saying that he knows that she is in the ordeal of love, and depicts their condition as Gemini in the twilight of dusk, picking up wishes, and wondering if she will suffer from this love. She would have prepared the medicine in advance, as she did not know a way to love

**The Woman Image:** The image of a woman abounds in the poetry of poets, so we find her in the form of: mother, lover, friend, and the image of the woman in Lina Abu Bakr's poetry came with the image of (the mother), where she says: (39)

I spread wishes around your cradle

And the poems watered from my abundant tears

You do not turn away from the side of your mother, while she is asleep,

Even if your eyes are awake your soul will stay wandering

In these verses, the woman appears in the image of the grieving mother who is sad over the death of her child, who spreads wishes around his cradle and recites poems from these sad expressions.

In the poem (we met (, the image of the woman appears as a lover, as the poet says: (40)

The man in love is a child

The woman becomes his doll

A doll is the most precious thing in the universe

The image of the beloved woman here came as a doll that is the most precious thing in the universe for a man; To him it is worth life

There are many pictures of women in the Divan, arranged according to their appearance.(41) And if we compare the images of women (13) and images of men (84), we find more images of men, and perhaps the reason is due to the woman's interest in men, as he is the father, lover, brother and friend, and this leads to the fact that the images derived from human images are about (97) images.

**B- The Animal Image:** One of the poet's interests is her interest in the animal in her poetry,(42) as a source of image, whether with pets such as (horse, mare, deer, bird, sparrow, swan, seagull), or predatory animals such as (lion, wolf, and from snake reptiles).(

**The Wolf:** The image of the wolf in the poet's poetry is as follows: (43)

Did you forsake Youssef to shed his blood?

And you claimed that the wolf did the treachery

The poet used the image of the wolf, which is characterized by deception, cunning, treachery, and malice, and symbolizes it to the enemies who robbed the Arab world and plundered its resources.

**The Seagull:** The image of the seagull "which is one of the birds" came to symbolize travel, longing and loneliness, as we find it in a poem entitled (The Traveling Seagull), where she says: (44)

And my heart...

Seagull of Love...

Flaying in the horizons of the soul...

The poet likens her heart to this strong white bird that has a great ability to learn, as it roams freely in the spacious space, to find warmth and freedom; It is a symbol for everyone who seeks the space of freedom (45)

The snake: It is one of the reptiles, and it symbolizes transformation, change and evil. She says:

Who brings your magic wand, Moses?!

To swallow up all the serpents of the human universe

The snake spews its venom everywhere, and Lina Abu Bakr seeks the help of someone who brings the stick of Moses to swallow all these snakes and rid the Arab world of their evil.

These animals mentioned by the poet were able to employ them in poetry as the context calls for, as they formed fictitious situations commensurate with a sense of strength and pride or cunning and malice or hatred, and the number of these images reached (15) images.

**C- The Plant Image:** it is one of the elements of the living natural environment, which we found in the poet's poetry, and we can categorize it into (trees, flowers, twigs, blossom, fruits,...ect) (46) and all of them symbolize goodness, giving and rooting in the earth.

**Trees:** We find that the poet has extracted the image of trees from the nature around her, as she employed them as follows: (47)

when is our winter season coming?!

To wash the dusty trees with rain

The poet has used the word (trees) derived from the living nature, rooted in the earth to build her poem, so the poet wonders here, when the rain will come to wash the trees and return to their freshness and giving, and the trees here symbolize our Arab nation to return as we used to be a great leader nation.

The words branches, blossoms, and flowers come together in the poem (And, the blossoms sigh) (48), as follows:

And the blossoms sighed in the lungs of fire

She is like twigs



Embraces if the wind blows

She bowed her gentle face

Or like flowers if dew breathes in their features

The poet succeeded in choosing these words derived from the living environment (plant: blossoms, branches, flowers) to convey her idea to the recipient. She likened her mother to a branch that comes in the wind and embraces its tree, as if the branch is equivalent to kinship, and the number of these images extracted from the plant (22) image.

The presence of human, plant and animal images is present in Lina's poetry, and these are the means that the poet took inspiration from her environment, employed in her poetry, and made them suitable subjects for images of different impact. We note that human images came in the first place, followed by images of plants and then images of animals. This reflects the poet's interest in the human being, his concerns and issues, and the total of these images combined reached about (124).

### **Non-Living Environment**

A- The substance of light (light) and from the shining elements: (star, fire, light, sun, moon, planet, lightning, planet, ray, candle, lamp,...) which is characterized by the characteristic of radiance and glow, Which is the common denominator between all of these elements. The total number of images that the poet drew from this source reached (73) images with their synonyms, (49) coming in the forefront: the star, followed by fire, then the light, the sun and the moon...

The (star) had the most use, as the poet employed it in her saying: (50)

#### **Let Me Marry the Sand to the Morning Star**

The shining star symbolized by the poet for her deceased father, who is taking him to the ground, and the article (moon) comes in its saying: (51)

O moon that floats in the space of my eyes

And finds in my eyes

Fascinated meteor

The wick of the night lights up like a shining lamp

As the poet used the word (moon) and employed it in this poetic passage, to raise the status of her lover, as he is like the high, luminous moon that dwells in the space of the beloved's eyes, and we notice the condensation of the bright elements (the meteor, the lamp), which increased the aesthetics of the picture.

Here, we can say that the poet has succeeded in expressing her thoughts and feelings, as she returns to the images in her imagination of the inanimate environment, to choose from them a topic that matches these thoughts and feelings.

**b- Water:** This article came as an important source of the aquatic environment on which the poet relied in the formation of her images, as there were about (48) images, And if this article includes various elements, the most prominent of them are in the form of (the sea, the river, the waterfall, the torrent, the beach, the banks, the waves, the rain, the water, the clouds, the fog, the rain, the winter season, and a hurricane). (52)

Lina's poems are hardly devoid of mentioning water or one of its synonyms, in her poem (Whenever the sound of the sea waves whisper), she says:

Where do the seas come from?!!  
She is in my tears like warmth and snow  
Gravel and fire!!  
Who rushed to my eyelashes.....  
clouds Parades?!  
The wind neighing wildly in the veins of the sea.  
And the dream of my sails turns into a mirage...  
On the edge of the waves...I look forward to the return  
Whenever the sound of the sea wave whispered...  
I go back to the water and ask her...  
The answer is dying

We notice in this section a dense presence of water (seas, snow, hurricanes, clouds, ocean, waves, rain, and water), all these words that the poet derives from the aquatic nature, she was able to employ in building her images to the best use.

There are many models that fall under the aquatic environment, which we cannot investigate, but we mentioned the previous model that contains many of these sources.

C- **The Land:** it includes many synonyms such as (the desert, the wild land, the wide valleys, the ranches, the houses, the castle, the soil, the sand and the rock). (53)

The number of these images reached about (52), as the poet turned to this material because of its impact on her psyche and emotions "She used to come to her mind every time she was busy describing something or things that were the same or scattered with them in the quality of feeling and emotions". (54)

The material of the earth is one of the elements of the non-living environment, which the poet deliberately took advantage of and used in building her images, as she says: (55)

O pure land, free from unbelief and sin...

O home! They have stained you with the filth of shame,

We see that the poet has employed the word land in building her image, to symbolize by it the pure Arab land (Makkah Al-Mukarramah), which they tainted with shame, Likewise, the poet employed the word home, which is one of the synonyms of the earth, to further emphasize the meaning she wants.

We find the word (the soil) present in the poet's poetry, where she says: (56)

Pearls rise in the depths of the soil and the blossoms shine from the soil

The poet has used the word **soil**, which she derived from non-living matter, which is one of the synonyms of the earth, to depict for us the sand that embraces the pearls, which in turn grows blossoms.

What added to the beauty of the verse is the paradox, which is represented in the pearls that rise, and the ascent is to the top, but here the ascent is to the hollow of the earth, and we note the repetition of the word (soil) in the second part to confirm and strengthen the meaning.

The poet loved the earth and took from it subjects for many images that have such a feeling in herself, and there are many examples of non-living matter as it reached that the poet drew from the environment and employed in her poetry, but the research methodology dictates that we do not follow here all These sources are to study all the images from them, but we are satisfied with some or only one of them, When comparing images inspired by living images (124) and non-living images (193), we find them more in images than non-living environment, because of the importance of this material to the poet and what it reflects in her psyche.

## **Types of Poetic Images**

Researchers divide images into types, the image according to the sense it derives from, is called sensory, and the image - according to its simplicity and complexity - is single (partial), compound (either expanded or condensed), and the holistic image, and there are other types of images such as mental, kinetic and static images. Color, psychological, mental and organic. And pictures - of all kinds and levels - have a presence in Lina Abu Bakr's poetic formations

The singular image: the singular image had a presence in Lina's poetic sentences, (56) as it is "the situation in which the elements are gathered individually to form a single image." It is one of the simplest types of structural images, as it includes a specific partial image that provides us with what we call the simple image. (57) The single image is based on one of the arts of rhetoric (similarity, metaphor, allegory) alone, expressed in a poetic sentence.

And if we browse through the poetry of the poet Lina Abu Bakr (*The Wounded oyster*), we stand on many single images, through which the artistic value of the way she formed her poetic images that convey her experience, thought and conscience to the recipient, as we find in the poem (*The Wounded oyster*) : (59)

You are my wounded oyster, so feel the ecstasy and the pleasure

O the brightness of existence...

The poet likened the oyster to the person who suffers and groans; she deleted the suspect and left something of his matters, which is (whining), as a metaphor.

In the following poetic formation, from the poem (*And we met*), we find this single image (of the moon), as it resembles vintage wine: (60)

Moon is like vintage heart wine

The poet likened her lover to the moon and omitted the simile and the likeness, and likened the moon to vintage wine and kept the simile (as), which made the image function a tool for persuasion and influence.

A single image appears in this poetic formation: (61)

We need rain

That slaps us with embers...

And we need a fiery pain ...

To be cleansed from the sins of shame...

In this part, the poet portrayed the rain with the person who slaps us with embers to change all negative manifestations in us, The Arab nation must be slapped in order to return to its senses and purify itself from the shame that befell it.

Composite images: In these images, a group of single images are combined to make the composite image, in a general scene in the poem, since the composite image includes a group of “images, each of which is related to the other, in a way, and all of them consist of a broader, more comprehensive, and more complex pictorial form. (62) The composite image comes in two types: the enlarged image, and the condensed image

**A- The Expanded Image:** it is the one that constitutes a general view formed from a group of interconnected secondary images, within an imaginary framework with specific aspects, no matter how wide it is, as we find in the poem (63) (From the Sheath of the Desert): (64)

الدار تقفر من أربابها الدار      ودمع عينك يا خنساء مدرار  
هذي الديار نذير الشؤم غيرها      والرمل فوق جبين الدار إحصار  
أطلال حبك في الصحراء غارقة      وما أتاك من المحبوب إنذار  
قد راعك الليل إذا أرخى عباءته      ساد الظلام وما زارتك أنوار

In this section, a group of single images stretches in succession, to make a wide image, at the beginning of the text came to the image of Al- Khansa's tears falling like heavy rain. This is due to the emptiness of the house from its people, and it is a simple picture, **the analogy** “is a method of showing that something or things shared one or more other characteristics with others.(65)

And to increase the beauty of the picture, I quoted from the Holy Qur'an the word (Medrara) /continuing showers “He will send [rain from] the sky upon you in [continuing] showers” (66) this image extended to embrace the image of the sand, which is a hurricane over the forehead of the house, to erase its traces,

Thus, the pictures continue, until there is a third picture consisting of the picture of the night that frightened her when he loosened his cloak. Thus, a group of successive single images combined to create a general view of the situation of Al-Khansa after the homes were emptied of their people and became empty.

The images varied between tangible (domo'oky ya Khansa medraro - Khansa the tears of your eyes heavy “Madrar”), (Al Rimal Iesaro – the sand is a hurricane), and mental (Jabben Al Dar - the forehead of the house), (Atlal Hobbak - the ruins of your love), (Al Lail Yara'ak - the night takes care of you) and (Ma Zaratk Anwar - the lights have not visited you).

We note that the poet built this poem from a group of single images, to reach the expanded image, and she was able to select her words in a search that fit the images she drew, and poured on her from her soul and herself, which made it a harmonious building.

We find such a pattern of images in the words of the poet: (67)

Teach me that the innocence of my soul is a bird  
A bird swaying and strutting in its arms  
Makes the night a shirt to wear  
Hides himself in his tent and takes a pillow from his arm

The first single image in this expanded scene is the image of the innocence of her soul, which he likened to the bird swaying and strutting in its arms, which is handed over to the image of the night that covers the shirt to its image as he hides and hides in his tent and makes his arms like a pillow to sleep on; It is from the extension of these single images that the expanded scene is formed, which the poet has made as a means for constructing her images. The images varied between sensual and mental.

We find in the poem (The Earth Spins), an expanded picture of the state of the Arab nation: (68)

The Arab body is at the party table

The lion is baring its fangs

The wolf is ready, also

To win a feast

The first image in this expanded scene is the image of the Arab body lying on the party table, which coincided with the second image, which is the image of the lion showing its fangs in preparation to attack the feast (the Arab body), to move to the third and final image to conclude this expanded scene, with a picture The wolf who is preparing to take his share of the feast also, we notice the intertwining of the individual images with each other to form the expanded picture that evokes the feelings and feelings of the recipient, so he seeks the text for study and analysis.

**b- Condensed Images:** they are those that “form from the imagination an extended pictorial landscape, inspired by a small group of overlapping images.” (69)

We find in the poem (The Sad Flute Playing), an intense picture of her father’s lamentation, and the poet did not find to portray her grief over the loss of her father other than to liken him to the absence of the sun behind the hills, where his absence represents the absence of all the signs of light: (70)

And the last pulse froze

The veins of the river fell asleep, and the ether suffocated

And the echoes of time stopped in the heart

And the sad age came down from the Pleiades

To ride the throne of the sand

Like the sun basking in the sunset pot

Rubbing the edges of the hills,,,,,

The poet has portrayed to us in this intense scene, which was been created from the overlapping of a group of single images, a picture of the freezing pulse that imagination contributed to forming with the image of the dormant river veins and the suffocation of the ether, so she has combined with it to draw a side of the scene, The two intertwined images met with a third image and overlapped with it, an image that stops the echoes of time in the heart and the descent of age from the Pleiades and its riding on the throne of sand, this age that resembles the sun that lies at sunset and rubs against the edges of the mountains, Where we notice that the imagination has played a role in shaping the general scene, by condensing the

group of single images and creating from it an intense and effective image, so mental images dominate the formation in it.

The poet has paved the way for the absence of the sun by removing life from the Pleiades known for its radiance and brilliance. Words have great importance in drawing the picture, as they are full of feelings and feelings

Where the poet depicts for us the image of the beloved in this section of the poem (The Traveler Seagull), as she says: (71)Oh, bird...

Your eyes are misty

And the nectar of your love is travel...

I am a winter cloud...

Sparkling with love

Sparkling with lightning...and rain...

Fly to me ... Fly to embrace our souls...

To incarnate in the soul of a moon...

These extended, intense images are the result of successive, overlapping images, where Lina Abu Bakr has depicted the eyes of the seagull in the mist, to take us to another partial image, which is the image (nectar of his love) travel, and the two merged images are mental, where the role of imagination in their formulation was clear, and the overlap collapses Images, as the poet depicts the beloved in the winter clouds, which had been come in an image that sparkling with lightning and rain, to bring another image of the soaring seagull that comes to embrace the beloved spiritually, and for this image to be embodied in the soul of the moon.

Almost all of these pictures are a figment of the imagination, as these pictures are intertwined to form an intense picture; the condensed image came about as a result of the overlap and the act of imagination in condensation, and the consistency between the edges of the image and its parts. We note that the poet has involved the reader with her psychological emotions, and this sharing between the image in its form and emotions in its essence are the basis of the literary work.

The condensed image is found in the poem (Hanani), where it say: (72)

Your eyes are like the stars whose thrones twinkle,,, They are like necklaces hanging on the stars

I count the seconds and my heart is panting with longing,,, it roars like thunder from the heat of my longing

And I am afraid that the star of the Pleiades will fall from the streams of my tears,,,

You are lying in its stars

With this intense image, the poet begins by comparing the eyes to the decorated orbits, and it is a visual image that the imagination worked on weaving, This image overlaps with the image of tears dripping with necklaces that adorn the stars, and it overlaps with the gasping of seconds and the thundering longing, It is a mental image in which there is a fantasy, and this image is related to another overlapping with it, as it identifies the chandelier that she fears will fall with her tears, as he is sleeping with the eyes of the departed.

We note that the imagination participated in drawing this picture, to complete the general meaning in the form of an intense picture, which the imagination contributed to creating. The image, “combined with other elements, has become the best conductor of a new experience for the poet who perceives and the reader who receives.” (73)

In the poem (and we met), the poet depicts for us the state of affection and love with her lover, for the passage is full of scattered images, the rest of the poem’s sentences are full of images such as the image of (the moon) that is repeated several times, and (the stars) (which float over the mirrors of the sea) and (The eyes that sail like a boat) and the jellyfish that limps towards their sky, and (paddling in their eyes) and (the wick of the night lights a sparkling lamp), we find them in the following passage from the same poem: (74)

Moon like the vintage sea wine  
And stars float over the mirrors of the sea, don't drown  
And eyes that sail in the depths of darkness like a boat  
Prostrate in a spiritual temple  
Or you perform watching in the sanctuary of the night like twinkling candles  
Oh jellyfish rising towards the sky  
O moon, approaching the horizon of my eyes

### **The Holistic Image**

One of the characteristics of a successful poem is that it is based on images, and these images are united with each other, to organize the whole poem, as its parts combine to paint the entire poem’s painting, while expressing the poetic experience, by displaying meanings, ideas and visions carried in images, and when The image lengthens, as such, it becomes a holistic image.

The holistic image means “that wide structure in which a group of single images move, with their multiple relationships, until they become intertwined with rings and parts with fine threads, joined together in a form that we used to call a poem.” (75)

So, “it is not that singular structure that is represented by a simile, a metaphor, or a metaphor only,” (76) and the holistic image, as seen by Abdel Fattah al-Najjar, consists of a group of partial pictures, each of which draws a small suggestive painting, so each partial picture suggests, but The holistic suggestion of an idea, an emotion or a feeling comes from the holistic image,(77) And the image, according to this meaning, is an essential part in the structure of the poem.

It is worth noting that many of Lina’s poems are based on the holistic image, and this phenomenon almost appears in the poet’s poems in patriotic poems, lamentations and love, and we touch this phenomenon (adopting the holistic image), in the poem (blew out my candles) : (78)

I returned my sick sword to its sheath, and lost my saddle bewildered among the cities  
I blew out my candles after they were lit yesterday, and time passed quickly as lightning flashed  
I planted the flowers of life in you until it was refreshed, and picked basil from the flowers

Between you and me a fervent longings, how much you were inscribing our memory in the spirit of poetry

Towards you I turned my oar and my sails, you are my desire and I anchor in your eyes

We will make a pilgrimage to you, in scattered thousands, until we become a title for the Book of Glory

mother of sciences, it is neither dried up nor depleted, we pray to God to keep watering this soil as long as this soil is taking care of us

The lines become swords when you guard them, the ink is a crown, and the letter becomes a sultan

The pioneers of glory rallied like torches of knowledge, and none of them left or faltered

They are the armies who represent the fence around our castle, from whom ignorance flees disappointed

I was honored to have received the Medal of Knowledge from you, as my heart fluttered with gratitude

I came to your sea longing, and I fell for your water, whether I were satiated or thirsty

I quickly took from your hands all the sciences that hardly extinguished the passion of my heart

And those convoys of knowledge are like the precious ornate knot around Amman's neck

### **Be Crowned with Splendor and Flourish with Cypress and Glories**

This is a single group of images, all of which share a comprehensive meaning, governed by a single poetic vision, and it takes up the entire passage, and this group of single images is distributed over several images scenes, even if they are all parts of one poetic panel.

In the first scene, the poet depicts her condition after leaving Amman, the place of her birth, in the condition of the sword that was sheathed, so that the sick soul became very fond of departing from his beloved of Amman, She wandered aimlessly between the cities, and this departure was the reason for her candles to be extinguished after it had been lit, for it had grown and blossomed in Amman.

Now, after leaving, there are many longings and beautiful memories, so this beloved will remain the anchorage for my sails, for Amman are the pilgrimage around which we gather to become a title for knowledge and glory.

The images are successive, these single partial images, interconnected with each other, to form a larger image capable of forming a corner of the holistic image.

In the second scene, the poet addresses the letter to Amman (the mother of sciences), with a plea and supplication that it does not dry up and to remain generous and takes care of her children with love and knowledge (the lines), which are like the swords that protect her, for ink is a crown and the letter is a sultan.

In the third scene, the individual images are also successive, to paint a more comprehensive image capable of forming the last corner of the holistic picture, and the atmosphere of the poetic experience, in which the images of the scene are reproduced, is the same as the atmosphere that prevailed during the drawing of the images in the previous two scenes, but the mainstay of the images In this scene, they (the knowledge torches) are likened to the protective fence of the nation that makes ignorance flee in fear of it.



Amman is the haven and desired destination for the scholars, as it removes worries from the hearts, for the scholars (convoys of knowledge) are like necklaces adorned with pearls.

Amman's neck is adorned with glory and majesty, so the poet prays for her in the last house that she be crowned with splendor and blossom with happiness and glories.

Thus, these three scenes combine to draw through its small single images, the great figurative scene of the poem,

The holistic image constitutes the poem, and the poem is the image.

This poem is an example among many poems in which it is clear that the holistic image is present in Lina's poems.

## Conclusion

The research ended with the following most important results:

- The poetic image is one of the most important elements of the poem, in which imagination plays an important role, and that the poet's visions, thoughts, and feelings and emotions contained within it were behind the themes from which she formed her images.
- The poet's image sources varied between the inheritance and the environment, as they influenced the formation of the poet's images, and she was able to employ these sources with different connotations, as required by the context, and we note that the image sources derived from the environment outweigh the image sources derived from the heritage.
- The poet employed heritage in all its forms to implement through it to the issues of her contemporary nation, and the religious heritage came at the forefront of the sources of inheritance, and the historical inheritance came in the second place, and this indicates the poet's concern and awareness of the value of the religious and historical heritage and its employment in her poetry for its impact on the recipient, The literary heritage comes in the third stage in employing it in her poetry, so it can be said that the poet has excelled in utilizing heritage with all its sources, to awaken the national and patriotic sense in the people of her nation, and to clarify her ideas and principles.
- In the process of creating her poetic images, the poet relies on the reality in which she lives, as the research showed the impact of the environment (living and non-living), on words, meanings and images.
- The research on the classification of images derived from environmental sources (living and non-living), revealed that the largest part of them is derived from the non-living environment: light (space, sun, moon, ...), water (sea, river, clouds, ..), the land (desert, house, soil,...), and this indicates the poet's interest and love for her homeland in all its details, and we note that the source (light) and its synonyms are in the highest rank, followed by earth, and then water, The coming of the source of light in the first place can be interpreted as being related to man and his description,
- As the poet embodies the meanings of sophistication and progress in order to give it to the described.
- The research showed that the sources of the living environment (human, plant, animal) constituted an important source to be employed in constructing its images, and we noticed that human images were more fortunate in the poet's poetry, Pictures of plants came in the second stage, and pictures of animals came in the third stage, These results can be explained by the fact that the poet believes in the value of the human being and his role in building the homeland, building the home, and building oneself.

- The poetic image has many types, such as the single image, the compound image that consists of a number of single images, and the holistic image that consists of single and compound images, and the poet has succeeded in building her images on their various types.
- The researcher recommends doing more specialized studies on the poetic works of the poet Lina Abu Bakr and shedding light on them

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