

How to Cite

Dheidi, N. A., & Jumaah , B. S. (2022). (Repetition of the Metaphor in the Poetry of Donia Mikhail). *International Journal of Health Sciences*. <https://doi.org/10.53730/ijhs.v6nS5.10475>

Repetition of the Metaphor in the Poetry of Donia Mikhail

Huda Najm Abed Dheidi

University Of Anbar, Faculty of Education for Human Sciences, Arabic Department

Corresponding author email: hud19h2034@uoanbar.edu.iq

Bayan Shakir Jumaah

University Of Anbar, Faculty of Education for Human Sciences, Arabic Department

Email: layanalbakry@gmail.com

Abstract

The semantic harmony is the aesthetic goal that is required to be achieved between the folds of the poetic text, regardless of the reality of this fabric or its roots. Poetic elements so that he can then establish and construct the semantic pattern of the text. Perhaps the modern poet was aware of the dimensions of repetition and its values, so he paid more attention to it, as we find it clearly among the pioneers of free poetry. And the level of its depth and richness and its ability to choose the appropriate form that provides the structure of repetition the largest possible opportunity to devote the vision and the position in a manner that transcends grammatical and linguistic limits to become a musical and semantic tool at the same time.

The first topic

Metaphor is a language and idiomatic

Linguistically metaphor: it is the lifting of something and its transfer from one place to another, as if it is said: I borrowed something from so-and-so, that is, I transferred it from his hand to my hand. and Al-Jarjani, and all their sayings regarding it are summarized in the fact that they use a word or a meaning other than what it was placed with or came to because there is a similarity between the two words; This is with the aim of expanding on the idea, or that it is an analogy that one of its pillars has been omitted, as the poet said: "And if the death sprouts its nails." The word al-Minya, which means death, does not have nails, but he likened it to a monster that has nails. The suspect here, the monster, was omitted, and the art of metaphor was applied by using a word other than what we usually use.

So metaphor plays a very important role in the way we think and generalize, and it is not just a linguistic method used by poets and other writers to generalize certain types of emotional responses, but rather it is an essential part of the way a person thinks and relates.

The second topic

Manifestations of the pattern of repetition of metaphor for ancient critics

The old critics looked at the repetition of the metaphor with a view that stems from the same idea of harmony that we talked about, and it seems that Al-Jurjani was the first to talk about it, according to our knowledge, as he said: And to complete the meaning and resemblance to what he wants) , and here he makes the repetition of metaphors leading to two benefits, the first of which can be called the appending of the similarities to each other, and the second to complete the meaning by gradual construction, both of which ultimately lead to the achievement of textual harmony.

Al-Jurjani was not satisfied with the theoretical hadith, but added it to apply this to poetic texts, including his presentation of the well-known House of Imru' al-Qays in his Mu'allaqah:

So I said to him, when he was stretched out with his crucifixion, and he was crippled and turned away with all of it

And his saying about him: (When he made a solid for the night, he stretched it, bending that, and he made for him a sacrum with which he joined the crucifixion, and a third, and he made for him the whole of it, so he fulfilled for him all the pillars of a person and took into account what the beholder sees of his blackness if he looks in front of him and if he looks behind him and if he raises the sight and extends it in Air Show), Abdul-Qaher Al-Jurjani showed us how textual harmony was achieved between the poetic text elements and how the poet gradually built his idea by moving from one metaphor to another and how it matches the view of the beholder, who goes first forward, then back and then up.

The condition of benefit mentioned by Al-Jurjani is an important condition in establishing the relationships of poetic elements, and that is why Al-Jarjani faults those who frequently mention metaphors without any benefit, saying about them: Some of it to the other is the path of the one who turns to a machine and entwines it in a wire, seeking nothing more than to prevent it from dispersing, and as one who stacks things against one another, not wanting in his countertop that to come to him from him a form or image, rather it is only that it is a group in the opinion of the eye. It is good for Al-Jurjani that these repetitions and additions in the metaphor are useful in terms of harmony and the gradual construction of meaning.

Poets in Iraq benefited from this new feature and developed it to become a prominent stylistic feature for them. Hence, the poet Donia Mikhail picked it up to make it a milestone in her poetry collections in its early and late stages.

Dr. Ibrahim Ajimi believes that (the ninetieth poem is a non-formal poem, meaning that it takes its form from its content), and from here we can say that Donia Mikhail's poem takes this constructive form based on the repetition of a certain metaphor and continuing to move in its orbit until it exhausts most of its expressive capabilities.

Some scholars believe that there is a relationship between the boldness and abundance of the poet's images and the conditions of the world in which he lives, and the existence of (a very complex civilization that highlights more complex patterns of images within the poem, and the idea that throws blocks of new ideas or sensory explanations calls for a response in the form of new partial images). .

The study of repetition here is not intended to be the verbal or moral repetition that rhetorical and critical studies have been taking as a method of vocal intonation or semantic reinforcement. Rather, it is intended here to repeat a certain allegorical pattern along the poem in order to rotate in the orbit of the central metaphor.

This repetition (to enter into the joints of the image and meaning to increase it in depth of significance, clarity of intent and richness in the flow of suggestions), is one of the aesthetic tools that help the poet to form his position and portrayal , because the repetition of the metaphor pattern reminds the metaphor itself in a way It continues until the metaphor approaches the truth or its metaphor is abolished and it enters the realm of reality.

The third topic

The manifestations of the pattern of repetition of metaphor in the poetry of Donia Mikhail

The use of metaphor as a title for Dunya Mikhail's poems is remarkable, because metaphor is based on brevity, and this brevity needs a context that embraces the meaning in order to reach the recipient's mind. All that is included in any other style of expressive capabilities, that in poetry, like it in the language of speech, it can enrich the meaning and raise it to the level of originality, if the poet can control it completely, and use it in its place .

With a first look at the title of the Diwan (The War is Working Hard), we find that the poet has relied on metaphor. This metaphorical structure in the title indicates the extent to which metaphor occupies a high place in the poet's soul. There is no doubt that the repetition of the metaphor pattern is clearly present in the poetry of the poet Donia Mikhail, and among these examples noodles:

How glorious is the war?

and active

And ingenious!

Since early morning

wake up the siren

**Ambulances are dispatched
to different places**

Swinging corpses in the air

Slides stretchers to the wounded

The poet began the text with a metaphor in the poem's title (War is working hard), which is a metaphor with a machine structure, as the mentioned party represents his borrowed (war), and the borrowed from it represents the omitted party (the human being), so she likened the act of war to the human being first and then borrowed to her (work) and (Seriousness) which is one of the characteristics borrowed from him, and the person works hard, but his work is in his job or his work from which he subsists, not in war, and this metaphor, which represented the central metaphor, generated secondary metaphors that were followed in the text. As Abd al-Qaher al-Jurjani said: (As for the verb, it is placed as requiring the renewal of the meaning in which it is affirmed, one thing after another)." The present verbs are attributed to war and are attributed to the wise. send, swing, slide) the present tense predominates; To denote continuing to work in the present tense without interruption.

The poet continues to repeat this pattern of metaphor, saying:

Calling rain from mothers' eyes

digging in the dirt

bring out new things

The poet here borrowed rain as his metaphor, and she deleted the metaphor from it (tears) and kept something of its supplies, which is (mothers' eyes). profuse tearing; In order to deepen the feeling and the feeling of suffering, the word (rain) added a metaphor at the top of beauty because the poet wanted to say that mothers' eyes are constantly crying, so the poet here used the word rain as a noun.

The poet also borrowed the verbs of renewal (dig, go out) and they belong to the sane person; war, and continues to repeat this pattern, saying:

Come with more questions

to the minds of children

The poet has assigned the verb (to come), to war as a metaphor. The metaphor has been deleted from it (the wise person) on the grounds that he is the one who brings the questions in the minds of the children, and something of its requisites remains, which is the verb (to come), describing war that motivates the children to raise questions. It relates to their parents and why they were killed in it and what is their fate that awaits them after the loss and other fundamental existential questions, which the children may not have actually raised, but it can be said that their tragic situation is what raises the mind to ask these questions, and they are here from the door of what can be called the questions of the situation Not the questions of the article. Thus, the metaphor constitutes an element of ambiguity in the significance. If the previous metaphors are something that can be

understood and comprehended, then there are other metaphors in the text itself that are a little difficult to understand; As the poet says:

Mine is planted in the fields

Reaping holes and bubbles

Families are forced to emigrate

The poet continues to talk about the war, so she borrows the term (mines) for agricultural fields as the suspect, and deletes the suspect (agricultural crops), as a declarative metaphor, for a rhetorical purpose, which is an exaggeration to develop the imagination of the listener, and the poet here wants to depict for us the state of the scene The one that went too far to plant these mines, and if the harvest of crops usually yields good fruits, then the harvest of mines is human lives and death, because war inherits dead and wounded, and both of them appear on it either non-fatal holes or bubbles indicating gurgling and actual death, and we see here that The poet adopted the idea of the heart as well as the metaphor, as she overturns the real subject to establish the indication of another fact that excites the imagination more and hurts in its clear image.

The poet Donia Mikhail continues to repeat the pattern of metaphor for the present tense of war in the rest of the poem:

Inspire tyrants to make long speeches

Generals are awarded medals

Provides food for flies

Add pages to the history book

Here the verbs of renewal and continuity (inspire, give, provide, add) are borrowed for war as a declarative metaphor as well, so I omitted the suspect (human), and declared the suspect with present tense verbs. About heroisms that have no fruit but the loss of human life in exchange for the interests that tyrants want to obtain, and that war then gives the generals medals because they are skilled in killing, and if good deeds provide food for the poor, then war provides food for the flatterers and the people around the tyrants.

We note by this that this poem is the most famous of the poet to the extent that the poet made its title the title of the entire poetic group, I say this poem ends with the end of this repetition of the same metaphor pattern, which is based on granting actions to war and trying to diagnose and humanize it, as if we are in the poetic text hoarding other loads similar to this metaphor, But the poet stopped repetition, not to tell us that there is no possibility of renewing and repeating them again, but because in what was mentioned enough what was not mentioned, and that the text contains other metaphors that almost never end, so the reader can add other metaphors to an infinity that resemble this pattern and repeat the pattern himself, so the reader goes far in his interpretations to imagine other implicit possibilities, despite his inability to exhaust all the metaphors, but he can only add other similar metaphors until he stops completely because these metaphors cannot end.

In Dunya Mikhail's poetry, the metaphor pattern was repeated within many diverse axes, making the poetic text replete with metaphors revolving around a central significance of the text. Often the title is its semantic focus, as she says:

**Carts, how heavy the carts!
bearing their sorrows,
carry the heavens on their shoulders,
And last looks.
carrying the shivers of a newborn,
wince from the jolt of the wheels.**

As the poet here granted the description of the load carried by the human to the carts, borrowing the human act of it. The pronunciation that is repeated three times in the text represents a metaphor that repeats its pattern represented in the verb, the subject and the object.

The poet focused here on the word lamb and repeated it and the metaphor pattern to establish a different connotation represented in giving the verb chariots as we said on the one hand; On the other hand, what made it predicate is a contrast between the pregnancy of real people and the years and shivers that cannot be carried, and thus it builds its metaphors in a form similar to layers, as the second metaphor manifested in carrying years and shivers is based on the first metaphor represented in the act of pregnancy itself, which leads us to To say that the poet relied on this mechanism here to confirm what we had previously presented about the benefit in the metaphor that Al-Jurjani benefited us, as the first pregnancy metaphor was a building block that helped the poet build upon to fully establish the semantics of the text.

This is what reminds us of what Roland Barthes said about poetry: (If we witness a discourse that breaks down the structures, then this means that we are in the presence of poetry) , and Donia Mikhail, in her repetition of this type of metaphor and its provocation to the reader, only shakes up the structures on which the reader depends in establishing his understanding of metaphor.

On the other hand, we note that the poet relied on what is called in modern literary criticism the conceptual meaning that results from the interaction of the recipient with the text in a manner based on creative imagination.

This is what the poet also does in another place, when she says:

**The clouds have fallen upon us
war by war
Our years captured
And it went like storks do**

We notice here the repetition of the name (Harba, Harb), which is a metaphor for a machine. The poet in this text likened the clouds to the battle and omitted the suspect (the battle) and symbolized something of its requisites, which is war, as if the image here is

moving in overlapping dimensions, so the true picture of the speech can be in the following form:

Clouds..... rain.

The war... the battles.

And if the product of rain is rain showers, then the product of war is battles, but the poet made the clouds rain wars and killings, and there is a difference between the two, for the fall of the rain carries within it the hope of reviving life and development, while the fall of war carries within it death.

The poet repeats the metaphor of war and gives her the verb in the rest of the text, making her pick up and go, and the reader may wonder when he reads her saying: (I picked up our years) about the meaning of the metaphor of picking up here and he does not understand this meaning until he reaches the second metaphor inherent in the verb (gone) because he discovers then that the meaning The act of picking up that war makes is likened to the picking up that storks do as they pick up love from the ground and go, and it is remarkable here that the poet made metaphor part of the simile, and in this there is a heart for what is known by the systems of metaphorical construction in all poetic texts, so the analogy is The basis for the metaphor is what is similar to the base for it, but the poet overturns these mental positions and makes the metaphor part of the simile.

By means of repetition, the poet can motivate the images of the poem, unify its significance and collect it in images that show consistency and harmony, as in the following poetic stanza:

Arabic

You like long sentences?

and long wars

and long songs

and stay up late

And crying over the ruins

Working for a long life

The poetic text came according to the metaphorical formation, as we find that the poet likened the Arabic language to a person who loves and possesses feelings of love, so she deleted the suspect (the human being) and kept the presumption represented by the present tense (you love), indicating renewal and continuity, and it is noted here that the verb (you love) It is only mentioned once, but its presence is prominent in all poetic lines, as if it is repeated but deleted from the male, and the poet here wants to direct criticism of the Arabs in general through the Arabic language that represents them, and this criticism directed towards length required from the poet here counting the repetition of the act of love in each line My poetry, because it thus contradicts the idea of the main text, that is, it based the text on brevity and brevity because it criticizes lengthening.

Conclusion

The choice of all repetition patterns is due to the poet's talent in selecting them, and the accuracy of their selection. The modern Arab poet in the use of repetition has an artistic phenomenon that supports the semantic and rhythmic movement in the poetic text, given that repetition is a constructive element that contributes to understanding the dimensions of the poetic experience, by polarizing the reader's awareness and drawing his attention to the various inventive relationships based on repetition of all kinds .

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