

Aesthetics of the simile in the poetry of Sheikh Sultan bin Saqr Al Qasimi Diwan Al-Tayyib Fi Tashbib as a Model (Scent in Flirtation Collection of poems) as a model

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Abstract

This study seeks to unveil the aesthetics of the simile, in relation to the poet "Sheikh Sultan bin Saqr Al Qasimi" from the psychological point of view. The study concluded that the making of the poetic image relied mainly on simile, and it had an active and main role in portraying his feelings, emotions, and psychological emotions on the one hand, and reflected the poet's sophistication, and his acquaintance with the finest poetic models, whether classical or modern ones, on the other hand. The study adopted the poet's collection of poems called " Diwan Al-Tayyib Fi Tashbib as a Model "(Scent in Flirtation Collection of poems) as a model.

The study was divided into an introduction, a preface, two sections and a conclusion. The preface introduced the simile, its definition and role in the making of the poetic image. The first section introduced the eloquent simile (Alttshbyh al-balīgh). The second section introduced the precise blank simile (Alttshbyh al-mursal al-Mujmal). The study clarified the role of the two types of simile in the making of the aesthetics of the poetic image in the collection of poems in the course of the study. The conclusion recorded the most important results of the study, followed by a list of sources and references that the study benefited from.

Keywords: eloquent simile (Alttshbyh al-balīgh), precise blank simile (Alttshbyh al-mursal al-Mujmal), the simile image, Al-Tayyib Fi Tashbib, Sultan al-Qasimi.

INTRODUCTION

The simile is abundant in Arabic; in poetry, prose, Holy Qur'an, and the Noble Hadith (sayings of Prophet Mohammad). It is used to express the meaning with tangible images derived from reality and life to be more influential in the recipients. The simile is one of the important rhetorical means that achieve clarity, eloquence of meanings and confirming them in the soul. In addition, simile achieves psychological purposes, such as transferring feelings, sensations, and sentiments from the ego/creator/ to the reader and listener, stimulating their psychic powers and arousing their emotions. It may go beyond that to incite and push them to change their opinions and adopt other opinions that may be more serious and important.

This study was presented to shed a light on the aesthetics of simile images in the Diwan of Sheikh Sultan bin Saqr Al Qasimi. It was divided into two sections. The first section was devoted to talk about the eloquent simile (Alttshbyh al-balīgh), and its active role in conveying, clarifying and confirming the meaning and making of artistic images.

The second section presented the precise blank simile (Alttshbyh al-mursal al-Mujmal) to introspect the aesthetics of the simile images in the previously mentioned poet's diwan. And then the conclusion that summarized the most prominent results reached by the study, followed by a list of sources and references that the study benefited from.

Perhaps what prompted the researcher to address this rhetorical and stylistic aspect in the

Diwan of Sheikh Sultan bin Saqr Al Qasimi was his contribution to highlighting this phenomenon and its manifestation in his Diwan. It is one of the studies that turned to Al Qasimi's poems, and delved into the artistic and stylistic aesthetics contained in them.

The nature of the study necessitated the use of the descriptive analytical method, which monitors the significant texts, and analyzes them from the artistic and aesthetic points of view. As for the previous literature, the researcher did not find - after a lot of search - any study that dealt with the aesthetics of the simile images in the Al-Qasimi Diwan, which is the subject of the research. However, there are many parallel studies and researches from which the study benefited, and the researcher enlisted them in the list of sources and references.

PREFACE:

The simile: its definition and role in the making of the poetic images.

The simile is one of the most important rhetorical styles, and the most revolving in literary texts, especially poetry. It is "used in most of the spoken communication, I mean in Arabic. Even if someone says: It is most of their speech, he did not exaggerate." (Al-Mubarrad, D. T., p. 369); because it magnifies the clarity of meaning, and gives it confirmation. And for this reason all the speakers, Arabs and non-Arabs used it, and none of them did without it" (Abu Hilal Al-Askari, 1952 AD, p. 243). The Arabs distinguished between poets in terms of quality and goodness in highness of meaning, correctness, eloquence of expression, and integrity. The precedent was given to those who described precisely, and who presented rhetorical similes, and those who spontaneously said a lot of good verse" (Al-Qadi Al-Jarjani, 1966 AD), p. 33).

Simile as a lingual concept in Arabic means that something or someone is like something or someone. Briefly it means the likeness. (Ibn Manzur, D.T., 4/2189.

The purpose of the simile is not to compare two things that share one or more attributes, but rather to find new and unfamiliar ties and

relations between them. Thus, the good simile becomes a conductor of a new type of experience that deepens - with its synergy with others within the poetic text - our awareness of ourselves and the reality around us, and makes us perceive things better (Asfour, 1992, pp. 191, 192). From this point of view, the simile plays an active role in clarifying the ideas and meanings that the poet wants to express; In order to reach the connotations and artistic suggestions that we cannot reach without the presence of this simile (Hegazy, 2005 AD, p. 214). Because the simile is an inspirational energy and every inspiration in it cannot be exhausted, as it does not present the plain meaning, but it opens the door to interpretation and suggestion and enters them into its world without being able to reach its end. (Al-Bustani, 1986AD, pp. 121, 122). In any way, being aware of the elements of art requires us to look at the simile, not as a mere comparison between two things because they share an attribute, or a set of attributes, but rather because they are a creation resulting from the creator's awareness of the essences of things and the new ties between perceptions that he did not know before. (Sadiq, 1998 AD, p. 155).

Abu Hilal Al-Askari defined the aesthetic value of the simile in four aspects, namely:

The first: bringing out the abstract to be realized by senses, as the lines of the Almighty "*The parable of the deeds of those who disbelieve in their Lord is that of ashes fiercely blown away by wind on a stormy day.*" Surah Ibrahim, 18.

The second: The other aspect is to bring out the uncustomary to become customary, as the lines of the Almighty "*And when We raised the mountain over them as if it were a cloud*" Surah Al-A'raf, 171.

The third: To bring out what is unknown by intuition to be known by it, as the lines of the Almighty "*and a Paradise as vast as the heavens and the earth*" Surah Ali 'Imran, 133.

And the fourth: To bring out what has no power in its attribute to have that power in itself, as the lines of the Almighty "*To Him belong the ships with raised sails, sailing*

through the seas like mountains." Surah Ar-Rahman, 24. (Abu Hilal Al-Askari, 1952, pp. 240-243). So simile plays an active role in shaping the meaning and showing it aesthetically and artistically, as well as deepening it to become more influential on the recipient.

A simile typically consists of four key components: the topic or **tenor** (subject of the comparison), the **vehicle** (the object of comparison). They are called the two parties of the simile. One of them may be deleted and the other remains. The **comparator** is the word that does the comparison: **like** or **as**. It indicates simile, and connects the tenor and the vehicle. The comparator may be deleted or used. The **event** refers to the act or state. This component can also be deleted or used. The two parties of the simile can be receptive; i.e. they can be perceived by one of the five senses; or mental perceived by the mind, or one of them is receptive and the other is mental.

It is divided in terms of using the comparator and deleting it, using the event and deleting it into; **Confirmed** (metaphor), that is, when the comparator is deleted, and blank (mursal), that is, when the comparator is used. **Precise blank simile** (tashbih mujjmal mursal), that is when the event is deleted and **detailed**; that is when the event is used. And the **eloquent**, that is when the comparator and the event are deleted. (Maṭlūb, 1999, pp. 269-273). The comparator words used in simile are: al-Kāf, (ka), k'nn (as if), mithl (like), shibh (similar to), in addition to the words derived from the words mentioned above. (Al -Sibki, 2003, p. 68). . (Al-Jundī, 1952m, Ş. 175-191).

It is clear- from the foregoing the role of simile in making the artistic images, in addition to other rhetorical aspects, such as: al-Isti'ārah (pseudonym), wa-al-kināyah, wa-al-majāz (varieties of metaphor in Arabic). Poetry is generally similes, images, and pseudonyms. It is not necessary for the word to be a metaphor "to make the image with the well -known rhetorical means. The word may express an image, and the phrase may make a poetic image without resorting to the metaphor, or other

elements that help make literary images." (Abu Zaid, 1981, p. 245).

The first section:

Aesthetics of (eloquent) simile in Sheikh Sultan bin Saqr Al Qasimi's Diwan "Diwan Al-Tayyib Fi Tashbib " (Scent in Flirtation).

The linguistic relations established by the figurative pattern give an aesthetic characteristic to the poetic text and a special sight that expresses the creator's entity and his vision of what is around him. They reveal the depth of the poetic and emotional experience that he lived, with all its honest, expressive and suggestive feelings, and represent an element of creativity and distinction at the same time. A good simile reflects the originality of the artistic experience, and thus fulfills the tasks of mental persuasion and emotional impact. Probing the poet's inner feelings, clarifying the elements of his experience, and introspecting his ability to dive deep into the worlds of man and nature are done through many artistic means, including simile, which is a departure from the usual accepted method to an aesthetic artistic style that drives out boredom and leads to suspense and thought. The poet relied on two types of simile: the (eloquent) simile (Alttshbyh al-balīgh), and precise blank simile (wālttshbyh almursal almujmal).

Eloquent simile (metaphor) (Alttshbyh al-balīgh).

It is the kind of simile in which the comparator and the event are not used. It is "it the highest eloquence and exaggeration at the same time." (Al-Qasim, 2003, p. 161). Some of the eloquent similes are "not known what is meant by them by the intuition or hearing, but rather need interpretation." (Al-Maraghi, 1993 AD, p. 288). Because they cryptic and cannot be understood by most people. An example of that are the lines of Al-Qasimi [Al-Kamil foot]: (Al-Qasimi, D. T., p. 22).

Inniy a'uwduhu birabbhā min fitnatīn
wabihi aluwduhu w'ashtakīhi tawajjudī
I seek refuge in her Lord from fascination,
And in him I seek refuge and complain about
my captivating love.

The poet- in these two lines - reveals his fascination of the beauty of his beloved, as she possessed his heart and mind that he reached the edge of madness. Therefore, he likened her to fascination, but rather made her the fascination itself, by deleting the comparator, and the event.

The absence of the comparator and the event opens the possibilities to the mind to be able to recognize the tenor and the vehicle, to find that they are one thing, or like one thing. The eloquent simile "If achieved after making it, becomes sweeter and nicer." (Al -Khatib Al - Qazwini, 2003, p. 198).

He also says [Al -Tawil foot]: (Al Qasimi, D.T., p. 25)

Mufallajatu al'asnaāni tarīkatu alqafaā'i
mudamlajtu almukhalkhali zāhiyatu alqadam
She has beautiful gaps between her teeth
The back neck is like the ostrich's egg
Her ankle is bright and smooth

The poet's beloved is characterized by a set of physical attributes, that she has gaps between her teeth which increase her beauty, her neck is similar to the egg of ostrich in roundness and whiteness and ankle is smooth and bright. The likeness of the woman to the egg of the ostrich is a familiar simile the classical Arab poetry. Al -Mubarrad (d. 285 AH) says: "The Arabs liken the women to the eggs of the ostrich to express purity and gentleness of the color." (Al -Mubarrad, D., p.358).

He also says [Al -Tawil foot]: (Al Qasimi, D.T., p. 26)

Sajīlatun rabḥalatun khuwdun zahat biāljuḥlinār
She is a plump, moderately tall, and adolescent
Who decorated her hair with blossoms of pomegranate.

He likened his beloved to the huge bucket and that she is moderately tall. She is also like the beautiful adolescent girl who decorated her hair with blossoms of pomegranate. Although she has huge hips and her huge buttocks shake when she moves, she is well –created in body and walk.

He also says [Al -Tawil foot]: (Al Qasimi, D.T., p. 44)

Wa'anfuka sayfun wakashḥuki ahyafun
wafuwki bihi durru all'ālā'i almushakkalu.

Wasāquki 'ablun bal wa'ududuki mumtalin
waqadduki bānun ḥīna yabda'u altdallu.

Lahā allhu man ada'tu fu'ādy biḥubbiḥā 'alīlan
bihi naāru aljawá tashta'ilu.

You nose is a sword, your belly is slim,

And your teeth are like a necklace of pearls.

He likened her nose, regarding its straightness, and its beauty to the edge of the sword. The Arabs liken a woman's nose to the edge of the sword, or the sword. This was stated in the lines of Maan bin Aws al-Muzani (d. 64 AH) - for example - [Al-Tawil foot]: (Al-Muzani, 1977 AD, p. 38).

Wa'qnaā kaḥaddi alssayfi yashrabu qablahā
wa'ashnaba raffaāfi alththanāyā lahu thulamu.

Her nose touched water before her mouth

The poet expressed the perfect length of the nose, which is corrugated in a gentle way, which is a desirable characteristic of women. He likened the beautiful body of his beloved to a branch of the Moringa (Ghuṣn albān). Likening the body of a woman to a branch of Ban tree (Moringa), in terms of stem straightness, is a well-known simile among the Arabs as well.

The simile is more eloquent and concise. According to Ibn al-Atheer (d. 637 AH): "more eloquent, because it turns the tenor into a vehicle without using a comparator, so they become one. As for his being concise, because there is no comparator in the line." (Ibn al-Atheer, d. T., 1/121)

And he says [Majzou Al-Rajaz foot]: (Al-Qasimi, D. T., p. 33).

Wurūdu umluwdin bihaā dam'ī 'alā
alkhaddayni jār

Soft roses possessed my heart

And made my tears run on my cheeks.

His lover is like the soft, smooth twig, red blushing to yellow. That is why he loved her very much, and attached to her the most; so you only see his tears on his cheeks whenever she distance herself from him, or they are repelled. Deleting the vehicle and the comparator was deliberate to exaggerate the beauty, tenderness and softness of his beloved. This is like the

lines of Abu Tammam (d. 231 AH) [Al-Kamil foot]: (Abu Tammam al-Ta'i, d. T., 1/385).

Bayḍā'u yaṣra'uhā alṣṣibaā min ni'matin
khawḍun kakhwṭi albaānti al'umluwḍi

A youthful spoiled white mistress

Soft and tender like the rose twig.

And he says [Al-Tawil foot]: (Al-Qasimi, D.T., p. 43)

Shabḥuka badru alḥilyi bal anta ajmalu
waqadduka mayyāsun waṭīquka salsalu

The full moon of the night is like you, but you are more beautiful,

And your stature is smooth and your saliva is sweet.

Wajīduka ibrīqun waṣadruka nāhidun
wakhaṣruka maḥḍūmun waḥusnuka yukhḥilu

Your neck is a jug; your chest is prominent,

Your waist is a ring, and your charm is great.

The poet, in the first line, turned the vehicle into a tenor/ the full moon of the night is like you/. He likened the moon of the night to the beauty of his beloved's face. This kind of simile is called the reversed simile (Alttshbyh al-ma'kūs).

The poet believed that the characteristic in the tenor is more perfect and more prominent, and clearer than in the vehicle. He likened - in the second line - the stature of his beloved to the swaying branch because of its softness. The poet used a metaphor (al-Isti'ārah), in an exaggerated form to show her softness and swaying in her walk. Then he likened her saliva to cold water or wine in terms of its sweetness and deliciousness of its taste and easiness to drink.

This is close to the lines of Ibn al-Roumi (d. 283 or 284 AH) - for example - [Makhla' al-Basit foot]: (Ibn al-Roumi, 2003, 2/521).

A twig of Ban tree in a mantle was attached to a big stem

It vibrates willingly when there is no wind

And the twig vibrates against the wind

Ghuṣnun mina albaāni fī wishāḥi rukkiba fy
maghrisin raddāḥi

Yahtazzu ṭw'an lighayri rīḥin wālghuṣnu
yahtazzu llrīāḥi

As for the last line, he likened himself to the sick person, because love exhausted him and

that appeared on his body. He was sad and pale. The poet deleted the comparator and the event for the sake of exaggeration and eloquence to make the tenor and the vehicle one thing that you can hardly differentiate.

He also says [Al -Tawil foot]: (Al Qasimi, D.T., p. 52)

Taḍawwa'a nashru almiski min rudni shādinin
malīḥin kasaāhu Allāh biālḥusni almukammali

The scent of the musk of a young deer filled the air

Who is perfectly created by God.

He likened his beloved to the strong young deer, whose horns had grown, and so it tried to independent from his mother. He also says that her scent filled the air. Perhaps he did not use the comparator and the event to say that his beloved had all the traits of beauty in herself. All the traits of beauty that are present in the young deer are also present in his beloved. And the likeness of the beloved to the young deer is not new in Arabic poetry.

Al -Mutanabi (d. 354 AH), for example, says [Al -Baseet foot]: (Ibn Jani, 1, 2004. /199) :

Washaādinin rūḥu man yahwāhu fī yadihi sayfu
alṣṣudūdi 'alā a'lā muqalladih

He says [Al -Tawil foot]: (Al Qasimi, D., p. 55):

Aqūlu huwa alddā'u alkamīnu ma'a alddawā'i
famin faḍlihi an lā yata'āmla bālmiṭali

I say she is the ailment and the medicine,

She will do me a favor if she does not stall with me.

Here, the poet likened his beloved, in terms of her impact on him, to the ailment which exhausts the body and the soul at the same time and changes them. And so the body becomes thin and pale and the sadness and despair control the soul. And he likened her also to the medicine, which heals the ailments of the body and then heals the soul, so it ends sadness and despair. She is an ailment and medicine at the same time. The poet combined binary oppositions to portray her influence on him positively and negatively.

Another example of that is the following, [Al -Tawil foot]: (Al Qasimi, D.T., p. 65)

Hiya alqaşdu wālmaqşūdu wālssaqamu
wālbarā'u idhiā niltu minhaā alwaşla 'ayyanī
aljawā.

She is the one and the destination, the sickness
and the heal

If I got to her, she would burn me with flames
of her love.

He also says [Al –Tawil foot]: (Al Qasimi,
D.T., p. 59):

Yabītu ka'anna alnnaāra taldaghu ṭarfahu
wa'aḥshaā'uhu nārun bihā dā'iman tukwā.

When he sleeps the fire bites his eyelids

And his guts are burned with everlasting
flames.

He likened his guts to a fireplace that burns and
consumes everything put in it. He did not use
the comparator and the event in order to portray
his suffering and the great influence of love on
him.

He also says [Al –Tawil foot]: (Al Qasimi,
D.T., p. 66):

Ba'athtu biqalbī kay yakūna wadī'atan
ladayhimu idhā maā ghayyabatnī yadu alnnawā.

I sent them my heart to be in their trust,

If I had to go far away from them.

He likened his heart, which is attached to her
love, to the trust that one leaves with another
person, hoping that he would return it one day.
He did not use the comparator to express his
great love and suffering, in addition to the
briefing and exaggeration.

These lines remind us of the lines of Labid bin
Rabi'a Al-Amiri [Al-Tawil foot]: (Al-Amiri,
1962 AD, p. 170):

Wamā almaālu wāl'ahlūna illā wadī'atun walā
budda yawmaan an turadda alwadā'i'u

Money and family are nothing but a trust,

And trust must be returned to its rightful owner.

Al-Qasimi goes on to portray the intensity of
his passion, and says in the same poem: (Al-
Qasimi, D.T., p. 67):

My heart is attached to her and I became a
captive of her love

Oh blamer I cannot stop loving her.

He likened his heart to a submissive prisoner
and did not use the comparator and the event to
exaggerate his situation and highlight his
sufferings.

Al-Qasimi says [Al-Tawil foot]: (Al-Qasimi, p.
68)

Salāmī 'alā tilka alghazālti law jafat wa'ada'tu
fu'ādī ba'dahā ḡā'i'a alquwaā

Falā taḥsabuwa anniy salawtu bihajrihā illā
annahā qaşḡī 'alā alqurbi wālnnawā

Greetings to that deer, even if she distanced

And left my heart lost and powerless.

So do not think that I forgot her,

Because she is my love when she close or far
away.

He likened her to the deer in terms of beauty
and of sanctification as well. The deer is a
totemic animal and sacred in the pre-Islamic
period. They made statues of it in the chapels
and mourned it if it died, and whoever kills it is
burned. And it was not chased. The pre-Islamic
poets did not mention it as hunt though they
talked a lot about hunting. (Abd al-Rahman,
1979, pp. 113 - 114). Perhaps the poet didn't
use the comparator and the event as evidence
that the tenor and vehicle are identical. That is
why she controlled his mind and captivated his
heart, leaving him weak in strength, with no
control over anything of his affairs. He wanted
nothing but her whether she stayed or
abandoned him. He did not use the comparator
and the event to confirm the intensity of her
influence on him, and then to penetrate the
emotions of the recipient strongly and
effectively, and to enable his mind to portray
the nature of the relationship between the poet
and his beloved.

The second section:

The precise blank simile and its role in shaping the aesthetics of the poetic image in Al-Qasimi's Diwan (collection of poems):

The precise simile is the one in which his the
comparator is used. As Almighty says "*They
are like someone who kindled a fire*". [Al-
Baqarah: 17]. The precise simile is the one in
which the event is not used. Some of it is clear
that everyone understands, such as: "Zaid is a
lion", that is in courage, and some of it is
ambiguous, that is understood only by the
cultured. Like the answer of the people who
described the sons of Al -Muhallab to Al -
Hajjaj when he asked about them: "They were

like a hollow episode, no one knows its edges." That is the grandfathers and the grandchildren are honorable. (Maṭlūb, 2006, 2/119). The precise blank simile is the one in which his the comparator is used and the event is deleted. For example, Al -Qasimi said [Al –Basteet foot]: (Al -Qasimi, D.T. p 15):

Ṭalabtuhā waṣlan l'ashfi muhjatī min ḥarri
nārin min hawāhā saā'irah

Fāsta'barat wajart madāmi'uhā dharfan min
'ayniḥā mithla almuzūni almāṭirah

I asked for her love to heal my heart
From a flaming fire.

But she cried and her tears fell

Like a rain from the clouds.

The poet asked for his beloved's love to heal his burning heart, but she apologized by the tears which fell from her eyes like the heavy rain falling from the sky. He used the comparator and deleted the event leaving the recipient's mind to identify the likeness between the tenor and the vehicle. And the image as a whole is a connotations of sadness and sorrow, longing and nostalgia.

He says [Al-Kamil foot]: (Al-Qasimi, D.T., p. 20):

Nazart bilahẓin kālghazālī al'aghydi
wataṁāyalat biqiwāmahā almat'wwidi

Wataqattafat fasalabat fu'ādan mutayyaman
waranat fasaālt admu'iy bitahadudi

Kashafat niqāba jamāliḥā 'an wajhiḥā f'baāna
anfan taḥtahu kamuhanndi

She looked at me with eyes like a tender deer
And swayed with her perfect stature.

And she picked up my loving heart,

Then she looked causing me to cry.

She removed her veil off her beautiful face,

And she revealed a perfect nose like a sharp sword.

He likened the look of his beloved, in terms of its beauty, charm, and influence, with the look of the soft, swaying deer. He deleted the event, and kept the comparator. The beauty of the image was generated from the combination of two different parties. One of which is incorporeal (the eye look), and the other is material (the tender deer). The rest of the

sentence, "She swayed in her stature..." portrays the slow walk of his beloved.

In the fifth and sixth lines, he likened her nose, which is complete, to the edge of a sharp sword. It is neither too tall nor short and ugly. The two parties of the simile are material to make them clearer to the mind of the recipient. She combined the beauty of the face and the beauty of the nose, so she became more beautiful.

And he says [Al-Tawil foot]: (Al-Qasimi, D.T., p. 26):

biwajh zaha kalbadr taht ghayahib min alllayl
fawq ridfayha mudlahimm

She has a face as bright as the full moon,

In a very dark night.

The poet compares the face of his beloved, in terms of its radiance, to the full moon. He chose the full moon in the dark night, to be more luminous and brighter. He kept the comparator and deleted the event to allow the recipient to imagine the similarity between the beloved and the full moon. The two parties of the simile are material.

He says [Al-Tawil foot]: (Al-Qasimi, D.T., p. 27):

bieayn kaeaynay shadin alrrim wallamaa kann
bih durr allalitttta qad nuzim.

bijid kajid alrrim lays bieatil wasadr zaha
bialnnahd walkhisr hadam. fa'aqsamt ma 'ansaa
alwidāe walaylatan hazit biman 'ahwah ma
haasid yanam.

Her eye like the eyes of a young deer

Her teeth are like the regular pearls in a necklace .

Her neck is as beautiful as that of the deer,

And her breast is prominent and her waist is slim.

So I swore not to forget the farewell,

And the night I was blessed by her presence.

He likened the eyes of his beloved, in terms of their beauty and charm, to the eyes of the young deer. He deleted the event, and kept the comparator, to exaggerate the resemblance between the eyes of his beloved and the eyes of the young deer. Then he described the beauty of her teeth, which are like regular pearls.

He also likened her neck to the neck of the white deer. But her neck is decorated with

jewelry and necklaces that make it more beautiful. The two parties of the simile are material, and the event is deleted so that the reader can imagine the resemblance between the tenor and the vehicle.

He says [Majzoo' al-Kamil foot]: (Al-Qasimi, D.T., p. 32):

khuwt radah ka'annaha shams birabieat alnnahar.

She is a soft twig with large buttocks and fat hips

As if she is the sun in the middle of the day.

The image in this simile is visual material one, in which the poet likens the face of his beloved, in terms of its radiance and illumination to the sun in the middle of the day; where it is brighter. The purpose of the simile, in which the comparator was used, and the event was deleted, is to highlight the beauty of the beloved's face.

And he says [Majzoo' al-Kamil foot]: (Al-Qasimi, D.T., p. 32):

hayfaa shamue ka'annaha tibr washib bih nadaar.

She has a thin abdomen and a ring like waist
With sweet laughter and pleasant playfulness
As if she is unbeaten gold tainted with silver.
After portraying her abdomen and waist, he described her pleasant presence (sweet laughter and pleasant playfulness). He likened her to unbeaten gold, untouched by the goldsmith's hand, and tainted - likewise - with silver, that makes it more beautiful and splendid.

He deleted the event (freshness and beauty) and kept the comparator to allow the recipient to imagine the resemblance between the tenor and the vehicle. The image is a material, visual and tactile, whose purpose is to highlight the beauty of the beloved and to show how beautiful she is. He says [Majzoo' Al -Kamil's foot]: (Al-Qasimi, D.T., p. 35):

warashaft riqan sirt minh kasharib kas aleiqar.

I sipped her saliva after which

I became like the one who had a glass of wine.

The poet continues to talk about the moral and material qualities of his beloved and the effect of her charm and beauty on him. And the focus - here - is about the saliva of his beloved and its

sweetness; which he sipped and became like a drinker of wine. So he felt ecstasy and pleasure. The tenor is material, and the vehicle is mental, and its purpose is to highlight some aspects of the material beauty of the beloved.

Likewise, he also said [Al-Tawil foot]: (Al-Qasimi, D. T., p. 60):

'idha marr dhikruha thamult k'annaniy kasharib khamr raq min kasih artawaa.

If she is mentioned I become drunk

As if I were a drinker of a fine wine that had sated from his glass.

And he says [Al-Tawil foot]: (Al-Qasimi, D.T., p. 51):

habib ka'an alshshams min nur wajhih wafare shabih allayl bialbadr alssliy

My Beloved's face is glamorous,

As if the sun's brightness is from the light of her face,

And her hair like the dark night with no moon.

In the second line there is a reversed simile (precise blank simile). Where he likened the light of the sun to the light and radiance of her face, and this is evidence that the event is more prominent and clearer in the tenor than the vehicle. And in the third line, there is a reversed simile (precise blank simile). He likened her thick black hair to the blackness of the night; he used the comparator and deleted the event, So that the recipient can use his/ her imagination to identify the common characteristics between the tenor and the vehicle.

And he says [Al-Tawil foot]: (Al-Qasimi, D.T., p. 62):

tacallam ghusn alban minha artijajatan 'iidha ma tathannat kalqadib mae alhawaa

The Ban twig learned swaying from her

When she sways like a fresh twig when the wind blows.

In these lines, he reveals another aspect of the charm and beauty of the beloved. The Ban twig learned movement and swaying from her. She sways like a fresh twig when the wind blows and moves it. The image is kinetic and has an impact on the senses of hearing and sight. The comparator was used and the event was deleted to emphasize the charming beauty of the beloved, and her alluring beauty.

CONCLUSION:

This study, titled with "Aesthetics of the simile in the poetry of Sheikh Sultan bin Saqr Al Qasimi- Diwan Al-Tayyib in Tashbib as a Model" - has reached some results, and perhaps the most prominent of which are the following:

- The simile is one of the oldest artistic images that poets have relied on since the classical eras of poetry to the present day; because it is the closest to the mind; in addition to briefing and curtailment. It also plays a role in clarifying and explicating meanings. Hence the poets employed it, because it is an easy way to expose the hidden feelings, hopes, pains, joys and sorrows.
- By contemplating the poet's collection of poems throughout the study, it was found that the eloquent simile and precise blank simile are the most used types of simile in his aforementioned collection. Perhaps the predominance of the eloquent simile indicates exaggeration, and the strong link between the two parties of the simile, and therefore the poet does not see a difference in the event between the tenor and the vehicle. But sometimes he reverses the relationship between these two parties, and sees that the feature in the tenor is stronger than the feature in the vehicle. This means the poet's strong adoration and his strong attachment to his beloved to the extent that he does not see a clear difference between the tenor and the vehicle. This homogenizing reflects the great prestige of his beloved and the extent of dominance of her beauty and on him.
- Sheikh Sultan bin Saqr Al Qasimi; The ruler of the Emirate of Sharjah, and one of the pioneers of poetry in the United Arab Emirates. He was known for his Pan Arab orientations, his support for the policy of Arab nationalists (alqwmyn alearab), and Gamal Abdel

–Nasir; Which was a reason to step him down later after succeeding his father on the twenty -first of May 1951 to the twenty -fourth of June 1965. He died and was buried in Ras Al -Khaimah on December 9, 1993 AD, see:

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