

# Metaphorical Critical Thinking In Algerian Poetry Engineering: The Case Of Midani Ben Omar

Dr . Lagra Hocine

Received: 20-04-2024

Accepted : 27-05-2024

Published : 06-06-2024

## Abstract

*The arbitrariness of metaphorical construction lies in the use of figurative metaphor without digging deep into the philosophy of imagery metaphor. This distorts the architecture of the text, as poetry extends beyond the space of verbal ornamentation. Otherwise, it becomes mere rhetorical chatter devoid of substance. Poetry transcends this notion to build a civilization; it is a contemplation of life before it is a figment of imagination unrelated to reality. This study aims to open the debate to cultural interpretation, seeking to identify the sources of the metaphorical basis for an Algerian poet from the contemporary era, whose brilliance in shaping poetic structure has drawn attention and interest. The author endeavours to analyze his thoughts and theorization through the lens of cultural criticism and the intuition of impressionistic criticism.*

**Keywords:** *Critical Thinking; Metaphor; Algerian Poetry; Cultural Interpretation; Metaphor.*

## Introduction

Poetry harbours its secrets, and it is not at all easy to anyone, except for those who are knowledgeable in its field and are well versed in it by practising and memorizing. We are talking here about the supplies and sources of metaphor, not their identification in the poem. Understanding these supplies leads to uncovering the secrets of poem composition for the most part. The reader should know that identifying the sources precedes shedding light on them culturally and impressionistically, and this should be preceded by being well-versed in meter and rhyme. The meters are not just a musical system that organizes words on a metrical scale. The purpose of poetry lies in determining the meter, which in turn removes the constraints that the meter would impose if the poet subjected the purpose to the meter. Determining the meter before the purpose would distort the image and impede expression. Here, the discussion is not about imitation; rather, the purpose and the meter are predetermined, even if the original structure of the verse might not excel in composition. Otherwise, the purpose of the poem must precede choosing the meter. A wise incubates the meaning in his/her mind and then chooses the meter that suits it. (Ibn Ṭabāṭabā, 2005)

For those who wish to experiment, they should engage in listening, memorization, repetition, and then practice. Acquiring auditory taste is crucial for shaping a poet who is complete in all aspects, and strong in expression. It is worth noting that auditory taste is the ability to distinguish between sounds, organizing them into a harmonious musical system that facilitates identifying meter, poetic devices, and all possible changes in the very meters. Regardless of changes in the melody of the verse, auditory taste can identify and classify the type of sound. This ability does not come out of nowhere; it requires training. Listening,

followed by memorization and repetition as already mentioned, is the cornerstone of this practice. Those who reach this stage will find it easier to identify the supplies of poets, even if in a different way from their thought process during composition. A reader may interpret a verse differently, impressing the poet, and prompting the poet to think, "They have interpreted it better than I did," thus creating another dimension for it.

### Research Problem:

Where does the poet "Midani Ben Omar" draw his imagery and metaphors from to compose his poems?

### Significance of the Study:

- To identify and understand the main sources of the poet's metaphorical expressions.
- To explore how meaning evolves in the poet's mind.

### Research Objectives:

- To acquire auditory taste capable of distinguishing between sounds.
- To develop unintentional phonological awareness in learners, namely intuition.
- To make a poet proficient in utilizing poetic tools.

### The poet

Dr. Midani Ben Omar Ben Mokhtar, born on October 2nd, 1971, in El Oued, Algeria, is a university professor and poet who majored in Arabic language and literature. Some of his notable works include:

- a) "Wassabe'hum Wajhoha" (And her face being the seventh), a poetry collection published by Mazouar Printing Press in El Oued in 2005 (collective book).
- b) "Qabla An Tanfad Al Kalimat" (Before the Words Run Out), a poetry collection published by Mazouar Printing Press in El Oued in 2006 (collective book).
- c) "Sama'a Li wajhi" (A Sky for My Face), a poetry collection published by Artistic Publications in Kuba, Algiers, in 2007.
- d) "Mawt Bil Azraq As Samawi" (Death in the Azure Blue), a poetry collection published by Sami Publishing House in El Oued in 2009.
- e)

### Sources of Metaphor

#### 1. Environmental Sources

The poet is a product of his/her environment, unparalleled in translating its details. He addresses silence at a moment when others fail to decode the noise! He attempts to capture the essence of its meanings, producing the richest of words and the most melodious of sounds, weaving the most beautiful imagery as if it were alive when read.

For example, in a poem titled "Khalli Assebā Mā Baynannā!!" (Leave Youthfulness Between Us!!), he says:

"Sāl al Ḥadīdū 'Alā Tashawwuki Shahqatī \*\*\*\*Lammā Maḍat wal Rīhu Tamḍaghū  
Shālahā  
Faramaytū 'Aqlī Fī At Turābi Ḥamāmata\*\*\* Madhbūḥatan wa Rakadtu 'Asbiqū  
Ḥālahā"

The iron streamed over my sighing,  
As it elapsed and the wind chewed its cloak.  
I tossed my mind into the dust, a dove,

Slaughtered, and I hurried its state. (Ben Omar, 2013)

The moment of startle induces a gasp; the body contracts, the eyes strain, and the heart becomes void. Linking this startle to the flow of iron reflects a realistic image that the poet projected onto the state, he was experiencing transforming the tangible into the palpable. The sound of the bellows when blown on the fire echoes the gasp of the distressed, and from the intensity of the gasp, it takes on the characteristic of the fire itself; thus, the iron melts on it, not on the fire. This imagery is drawn from blacksmiths who, before Eid al-Adha, start to sharpen knives and axes. The departure of the beloved coincides with the

image of the bellows blower; as if the iron flowing between his hands is from the poet's gasp, not from the fire of the blacksmith. The emptiness and tranquillity of the place made the poet anticipate the first scene, enriching it with a stunning image. Needless to say that all this only comes after contemplation and meditation.

As for the metaphor in his saying: "... and the wind gnaws at its cloak", he excelled interpretation and composition. The poet is precise in gathering fragments, not missing any good saying in colloquial or classical Arabic, sizing it between the pages of his notebook. He writes the first half of a verse and searches for a second half that suits it to surprise the audience's expectations. He connects contradictions stunningly, in a moment where the reader feels a tremendous cognitive gap, saying surprisingly: How was this innovated? This is where poetic skill emerges, distinguishing the poet from others.

Examining the word "shaal" the cloak, which is a light cloth covering those women in the neighborhood out of modesty. When the wind blows, trying to pull it away, and due to its lightness and the wind's blows from all sides, it produces a sound similar to the chewing of some hot local foods. He linked this with that. Actually, the abundance of winds in the region caused the people there to use it as a metaphor in many incidents. For instance, one might say: "Winds chewed the crops", referring to the green crop that was left yellow as if scorched by fire after a strong wind.

When examining the second verse, we see a clear influence of the environment. The region is known for breeding pigeons, and their meat is preferred over others. One would not find it with most butchers as most people do eat them at home. This image was drawn due to the repetition of scenes of slaughter and observing the state of the pigeon during its struggle. When hope and thought are depleted, pain comes as if it were death. Ideas then flounder in the mind like the floundering of the slaughtered. This analogy may lead us to a traditional resource, which will be later discussed, about Moses, peace be upon him. When he died and his soul returned to God, his Lord asked him: "O Moses, how did you find death?" He said: "I found myself like a living bird when thrown on the grill; it neither dies to rest nor survives to fly away." (Al-Qurtubi, 2004, pp. 151-152)

This image manifested in the poet's subconscious mind, embodying a form almost identical to Moses's.

## 2. Heritage Sources:

When we mention heritage, we actually talk about popular culture; they are two sides of the same coin. Heritage is represented in "the collective spontaneous output that expresses the feelings, needs, emotions, and consciences of society in general, and it is passed down from one generation to another." (Khelifi, 2023, p. 665)

It may be the result of critical thinking honed by experiences, encompassing both material and non-material aspects. The poet was able to draw from his heritage stunning and remarkable metaphors, as in his saying:

"Ḥulmu ummī bi-an tarānī 'arīsan \*\*\* Ḥulmu ummī bi-an tarāhā 'arūsī  
Ḥulmu ummī bi-kaffī māridat al-ghay \*\*\* Bi-dukhānun 'alā bukhūri ṭuqūsi"

My mother's dream to see me as a groom  
My mother's dream to see her as my bride  
My mother's dream on the hand of a genie  
Like smoke on the incense of my rituals. (Ben Omar, 2014)

In the customs and traditions of this society regarding marriage, it is common for a mother to seek a bride for her son. You often find her eagerly awaiting on every occasion, hoping to get what pleases her. In most cases, the qualities of the girl are subject to her standards, not her son's. This perspective differs from that of the poet, who experienced life, travelled, and mingled with different races. His life is not like that of someone confined to his village; he sees everything as if he were a prisoner serving a life sentence from the first day he came into the world. Therefore, he used the metaphor of "the hand of a genie", and the word "genie" here means a tyrant or one who exceeds limits. He refers to some women in the neighbourhood who intend to influence his mother's choice, as if they were just like the demon, in his evil actions. He used the word "incense" which is used according

to some beliefs and traditions to repel demons, ward off the evil eye, and nullify sorcery. Because of this, he says in the same poem:  
 "My head was a dowry for the most beautiful of them  
 Now this head is in the jaws of the guillotine."

He doesn't know whom she chooses for him, and with the intervention of the "genies", it is as if he is being thrown to the guillotine, with no mercy or compassion in considering his feelings and choices. The reader should contemplate the rhyme of the last verse, "mahb al-fu'us", which is similar to "muhb al-rih" (the blowing of the wind), but due to the musicality needed of the rhyme, the poet considered a rhyme ending with the phoneme and letter "seen in Arabic alphabet" that combines the blowing of the wind with the pain of choice. Thus, "fu'us" (guillotine) was the appropriate word for the rhyme, creating a stunning image.

Among the heritage sources from which the poet borrowed his metaphors is the selection of specific days for each type of event. In weddings, the people of Eloued choose Thursday for their celebrations because it suits the weekend holiday and the availability of family and friends, as everyone agrees on this day. Thus, the poet says:  
 "She left me for sorrow to pluck my feathers  
 For my insomnia, the Thursday night sighs"

Preparing for a wedding costs a lot of money, so the poet used "plucking feathers" as a metaphor for poverty, and "Thursday night" as a sleepless night for the groom. Although some choose Thursday because it refers to "five" in Arabic, and "five" is the hand like a necklace that is hung to ward off the evil eye, which is a superstitious act, even though the intention is to recite Surah Al-Falaq, which contains five verses symbolizing the five fingers of the hand in the necklace.

### 3. Religious and doctrinal sources:

The influence of the Quran and the Sunnah (The prophet's traditions) is evident in the making of his poems. These two ( the Quran and the Prophetic traditions) have provided him with formidable images. The poet tended towards paraphrasing to avoid direct citation, which is creativity in itself. Evaluating creativity is done after the poem is composed; if it impresses, then it is innovative. For example, in a poem titled "Solitude," which is an imitation of a poem by Al-A'sha, (A pre-islamic Arab poet) he says:  
 Say farewell to your certitude, as solace lies in parting  
 Certainty has flown away, and gardens have blossomed with visions  
 O guide of the luminous deer descending  
 From her generosity flows abundance... O mountain, water gushes!  
 And I struggle, veiled between me and patience, I pick it  
 A pomegranate near the wall of the throne, it ripens. (Ben Omar, 2018)

The opening lines of the poem do not differ at the first half of the verse from the opening line in the first half as well of Al-A'sha's poem. This line "وَدَّعْ هُرَيْرَةَ إِنَّ الرِّكْبَ مُرْتَجِلٌ" is taken from the same source, but with different illuminations. Al-A'sha says:  
 Say goodbye to Hurayrah, for the caravan is departing  
 Can you bear farewell, O man?

It is as if Al-A'sha mentioned the cause, while "Midani" mentioned the result, using two eloquent metaphors. However, the meaning echoes in the minds of many creative poets.

In the second stanza, the poet mentions the gazelle, the only animal that renews its horns, as if he desires the renewal of their meeting. In the second half of the verse, he said: " From her generosity flows abundance... O mountain, water gushes! " This is an allusion to the Quranic verse: " And it was said: "O earth! Swallow up your water, and O sky! Withhold (your rain)." And the water was diminished (made to subside) and the Decree (of Allah) was fulfilled (i.e. the destruction of the people of Nuh (Noah). And it (the ship)

rested on Mount Judi, and it was said: "Away with the people who are Zalimun (polytheists and wrong-doing) (Surat Hud 44)

Here, he likens her neck to the combined abundance of the heavens and the earth, while water was made diminished in a twinkle of an eye, and the ship of his love did not find stability on the mountain. He cries out: " O mountain, water gushes addressing this towering inanimate object, which he thought would reach its peak with the abundance of his beloved. He surrendered and said: "And a veil is drawn between me and patience." The first half of the verse carries echoes of the story of Noah when he called out.

[But] he said, "I will take refuge on a mountain to protect me from the water." [Noah] said, "There is no protector today from the decree of Allah, except for whom He gives mercy." And the waves came between them, and he was among the drowned. (Surat Hud, 43)

Just as the waves separated Noah from his son, so does distance separate him from patience. He managed to draw from the story of Noah an image that carries the same features but is different in its tone and form. As for the line: " A pomegranate near the wall of the throne, it ripens," it presents the reader with a formidable trilogy to make it clear how this deficiency was supplied. The trilogy consists of Surat Ar-Rahman, the pomegranate, and the bride of the Quran. The poet omitted mentioning the bride because the meaning is direct and the verses of the poem clarify that. He mentioned the pomegranate because it is a fruit of Paradise, and it was singled out for mention to entice the people of Paradise. Hence, he likened his beloved to the pomegranate, as in the verse: "In both of them are fruits and palm trees and pomegranates." ( Surat Ar-Rahman, 68) .The name of Surat Ar-Rahman suggested to him the throne because the term "Ar-Rahman" directly refers to His saying, "The Most Merciful [who is] above the Throne established." ( Taha,05). Although the meaning of the throne suggests the worldly throne of power, it does not mean the throne of Ar-Rahman.

In his poem, he says:

O cloak of the Chosen One( Prophet Mohammed PBUH), extend to my tongue's expressions,

At the end of the caravan, my letter is cherished.

And the sand scorches my feet, with no direction

Leading to the spring, and dreams are my torchlight.

(Ben Omar, 2018)

The reader of these verses realizes that they are an imitation of a poem by Ka'b ibn Zuhair, may God be pleased with him, after he becomes repentant to the prophet. He once unintentionally caused the Prophet, peace be upon him, distress with verses he recited, and the beginning of his poem is:

Soad has left, so my heart today is smitten,

Enraptured by it, totally broken. (Ka'b ibn Zuhayr, 1997, p. 6)

The Prophet, peace be upon him, did take off his cloak and put it on Ka'b's shoulder.

The poet here is influenced by the incident involving Ka'b, and he is strengthened by the cloak of the Chosen One that was put onto his shoulders as if saying to it: Be as you were to Ka'b, even though I am the last poet to praise him, and my letter falls short of reaching the heights reached by Ka'b and others. It is as if he is tethered by ropes, and the reader may inquire about the imagery here: " O cloak of the Chosen One extends to my tongue's expressions " Everyone who read Ka'b's poem wished in their hearts: If only my language were like Ka'b's language so that I could attain what he did. But their language betrays them, and the poet sees what they cannot. When his language failed him, he saw the cloak of the Chosen One, peace be upon him, like a shadow that could extend to encompass him.

As for the second verse, it reflects the situation of a thirsty person in a desert on a very hot day, and the poet's desert region has witnessed many such situations. However, the reader may reflect a lot on the image: " and dreams are my torchlight." and seek its source. I say unto them: Wait; you must distinguish between the two terms in Arabic through their spelling: (رؤيا ورؤية) (ru'ya and ru'yah). The poet wrote "ru'ya," which refers to what is seen in dreams. Here, he has embodied the state of the thirsty person, who enters into hallucinations due to dehydration, leading to headaches and confusion. It is known that dehydration leads to an increase in body temperature, which the poet expressed as "bright

night's light" (sha'alil), referring to the blazing fire. The thirsty person enters into waking nightmares, and the poet, with his imagination, combines the contradictory: vision and imagination.

#### 4. Philosophical Sources

Some may think that philosophy involves using reason and logical thinking to deduce things and that it contradicts poetry, which leans towards imagination and emotion. They fail to realize that civilization has often emerged from the illogical and madness of some researchers and the unleashing of imagination has created a real world. Many of the advanced technologies around us were once seen only in fictional movies or read in novels, and considered impossible to achieve, yet they are a reality today. Reverse thinking has opened up new horizons for humans, revealing insights beyond conventional thinking. This is why poetry often parallels philosophy but in a more complex manner.

The use of logic in many things often mislead us away from the truth. If we were to ask many scholars today about a cosmic issue, such as the proximity of the sun to the earth in the seasons of winter and summer, they would immediately respond that in summer it is closer, citing higher temperatures as evidence, and in winter it is farther away due to lower temperatures. This is what every ordinary layperson may think, but the truth is different. The sun is actually closer to the Earth in winter, and it is related to the direction of the sun's rays.

In summer, "solar radiation strikes that part of the earth more directly," (Al-Silawi, 2022), while in winter, this radiation disperses into space and dissipates. From a different perspective, anyone who has experienced deserts and their oases will understand that thirst in winter is harder than in summer, despite the logical contradiction. Hence, some philosophical figurative expressions are created by poets because they think outside the box, attempting to perceive things with a mystical view. The poet has dug deeply into this aspect. "The artist is the one who seeks to make the absent as present, realizing that a greater destiny lies in absence." (Al-Ousi, 2013, p. 49)

This absent entity must be subject to probability or inevitability to be philosophical; otherwise, it is a form of delusion. Verily, the history of civilization is concerned with details, while poetry deals with the broader aspects. Aristotle pointed this out (Aristotle, trans. Hammadah, n.d., p. 114). It would be absurd for poetry to focus on trivialities at the expense of building civilization. Thus, we strive for poetry to achieve precise scientific matters, not mere speculation. However, the philosophy of poetry mostly aims to cultivate a civilized human in thought, placing it at the forefront of disseminating awareness and shaping the minds of speakers. Every poet is part of this endeavor and Midani is no different. His poems bear witness to the awakening of aspirations, instilling a spirit of inquiry and knowledge acquisition, and combating all vice. Scientific and intellectual advancement relies on paving the way for supportive supplies aiding in discovery. What the poet depicts is imitated by society. Their influence is greater for those who dive into the world of literature and study the history of nations. The civilization of the Arabs is inseparable from poetry, as it embodies its history, preserves its achievements, explains its mysteries, and defends its land and honour. Thus, it is a crime to consider the philosophy of poetry as mere babble and a haven for backwardness and delusion.

#### 5. Surrealist Sources

The surrealist movement is known as a fusion between "Dadaism - which signifies rebellion against the boundaries of logic - and Freudian theory - which concerns itself with the subconscious mind and revealing its secrets (Al-Shami, 2015). Perhaps this is one of the most important sources of inspiration for the Algerian poet Midani Ben Omar, as it brings about wonder and strangeness. He stands out in his generation for his unique compositions, to the extent that some critics have conceived of him as a poet who relies on "extravagance from delusions." For instance, in his verses:

Shovel water over me, my heart's blaze  
And enshroud me in the unseen, for I am its abode

The cosmos has crystallized within my pupils' gaze

And the ramparts of the throne have crumbled... its destruction pours forth

And revealed within my lashes is the light of a tear's glow  
Which brings down the constellations as it forms its realm  
(Ben Omar, 2014) .

Ben Omar's verses are surrealistic in nature, employing imagery and symbolism that defy conventional logic. He explores the depths of the subconscious and presents a world where reality merges with dreams and visions. Through his poetry, he invites readers to delve into the mysteries of the mind and experience the uncanny and fantastical.

The poet started his poem with the word "أهيلوا" « shovel » which is usually associated with sand! Yet here, he applies it to water. If you were to ask, isn't this a linguistic deviation? I would answer: yes, but this deviation creates a cognitive dimension by employing the term "shovel". Language sometimes subjugates one part to another. If you read what follows, you understand the intention. When he says, "my heart her blaze," and "ضريم" (darim) means fire, and mixing water with sand rapidly extinguishes fire, regardless of its intensity. (Birqadar, 2010)

The attribute takes precedence over the original source for a good reason. However, what is really formidable is reading the next verse. The poet goes into deep surrealism. Surrealism, simply put, is "the breaking of rules and form, and the rejection of logic. It disregards language, defying its rules, and its utterances become disjointed and contradictory, diverging from any logical basis." What is the unseen that the poet seeks to envelop? How did the cosmos crystalize, and how did the thrones collapse? What is meant by "سدوم" (: pupils' gaze)? Did he mean flowing water, as suggested in Arabic dictionaries, considering he preceded it with "فاضت" (flooded), and floods are liquid? If so, what's its connection to the preceding verse? Here, it becomes challenging to track the poetic imagery, it presents the reader with a perplexing scattering. Here, I wonder, as Maurice does: "Could the poet be susceptible to an illusion similar to the impression something creates that has been seen before?" (Nadeau, trans. Halak, 1992, p. 219). It could be in dreams or in movies, or in a conversation where the sight and insight fail to comprehend it! Or perhaps he was influenced by the tales of One Thousand and One Nights, or in the connection between two images proven by modern science. The poet saw these as such. For example, in his verse: "The cosmos has crystallized within my pupils' gaze," he linked some cosmic signs to the eye's gaze, intending with "سديم" (Sadeem) the exploding star, which resembles the shape of the human eye. Here, I must present the reader with two astonishing photos, as they speak volumes without further explanation. Through them, the poet derived his metaphors.



The first and second photos were captured by the Hubble Space Telescope, also known as NASA Hubble; the second one is referred to as the Helix Nebula, commonly known as the "Eye of the Universe" (NASA Hubble, 2022). It is truly remarkable, almost resembling a real eye. The poet has metaphorically linked it to the human eye represented in the third image as if the universe has crystallized reality within its depths.

Despite this, the poet has exaggerated some of the features of surrealism in his poem due to his environment and background. As it is said, "Surrealism seeks to break free from the constraints imposed by family, social norms, and religion." (Ben Omar, 2018). This causes us to assert that poets are not to be blamed as authors of prose may be, particularly in many conservative societies, as if poetry enjoys a special charm. For instance, in his poem :

My lips's ember reddens  
 When kissing hers,  
 Beneath words, shyness  
 Gets naked in my blood

My soul's candle twirled  
 In the winds of her yearning,  
 Oh man, can you endure  
 The embrace?

My senses ascended  
 Upon God's realm, my adornment,  
 When I clung to her, and the caravan  
 Begins to depart.

Whether the verses are directed towards a beloved or have a spiritual inclination, according to each reader's interpretation, the general perception tends to be received negatively in conservative societies. Although employing certain expressions may be disapproved in prose but acceptable in poetry, the third stanza is not acceptable neither in prose nor poetry due to the use of divine attributes and references in a symbolic poem, which may lead to misinterpretation. From an impressionistic standpoint, the poet should have avoided such expression, as the use of disapproved metaphors could destroy the poet's name.

His use of such an expression could have multiple explanations. Exposure to foreign literature might influence the poet, as many texts and images intentionally use religious sanctities in a manner unacceptable to the Arab-Islamic culture, particularly due to some exaggerated Sufi tendencies. Although the intent may be valid, but may go wrong among the public. Generations change, and thoughts evolve, and digging too deeply into surrealism, to the point of illogicality, may harm more than it benefits.

### **From Figurative Imagery to Visual Figuration**

Skillfully, the poet transitions from figurative language in its aesthetic form to its interactive form, as if we are facing a parallel world or a mirror reflecting what lies within. Despite the incredibility of many of these figurative expressions, we feel as if we are actors in a fantasy film, and we must live out the roles to impact others. What may seem strange to us is a reality for those behind the screen. Therefore, we see the figurative language transcending aesthetics to become a "way of thinking and living." (Hafsii & Shqrouch, 2021, p. 101). For example, if we consider his verse

She wishes us to be blind, and my own eye becomes her abode  
 She wanders away from us, though my eyelashes are her path to walk on

She cries, how vast is the world! And he forsakes us  
 Until when it rains... within us, we find her

Effortlessly she walks to the corners of our longing  
 Until when she approaches... as light, we capture her  
 (Ben Omar, 2013)

We see that the poet has lived through life experiences and tasted all its ups and downs, and life has taught him that faithfulness to those he loves will not change, no matter the deeds of the other; and this is the pinnacle of benevolence. He has built a bridge from a linguistic metaphor to reach an interactive metaphor, creating a lifelike quality for the text, as if we are living out the roles in reality. Experience breeds brilliance because "there is always a pre-conceptual human experience, such as the experience of physical sensations that we project onto an abstract field; like happiness, sadness, and time, to facilitate interaction between the body and the surroundings." (Şa'îd, Dîf Allāh, & Ḥamāsh, Ḥusaynah, 2021).



This indicates that the sources of metaphor lie in all our daily life activities, and all the surroundings, and even extend beyond to the realm of vision and imagination.

### Conclusion

Poetic artistry is created through the selection of imagery, which constitutes the gap left by the poet in the reader's mind. It is as if there is a bridge traversing a tremendous void, through which nothing passes except a jinn. Here lies the genius. The wonder grows when these metaphorical images transition from being illustrative to being evocative, attempting to create something static in motion. This can only be made via excessive reading, merging reality with imagination, connecting different cultures, and taking from various knowledge sources. The poet works to find that hidden thread that binds contradictions, weaving them into a language carrying the meaning of "the accessible yet elusive." Indeed, the poet was like the prophet in his community. Understanding of the marvels of poetry and its role in civilization-building has not changed for those who grasp the wonder of poetry. Therefore, I attempted to highlight the conventions of metaphorical composition in the poems of the poet Midani Ben Omar. What I have mentioned here are just glimpses of an endless source, and a few lines are never sufficient to analyze his poems. The aim was to highlight some aspects of metaphor and imagery techniques. Here, events lead us to unintentional phonological awareness, which is the intuition preceding thought. Awareness of rhyme and meter are among the crucial pillars of making a metaphor, as the poetic verse is linked to rhythm and well-structured division, with the latter being well-made by the skilful selection of rhyme, which in turn impacts the metaphor.

### References

#### 1. Quran.

#### Books:

1. Al-A'shā, Maimūn ibn Qays. (n.d.). Al-Dīwān [The Collection]. Edited by Muḥammad Muḥammad Ḥusayn. Al-Maktab al-Sharqī li-l-Nashr wa-l-Tawzī'. (2nd ed.). Lebanon.
2. Al-Qurṭubī, Muḥammad ibn Aḥmad. (2004). Kitāb al-Tadhkirah bi-Aḥwāl al-Mawtā wa-Amūr al-Ākhirah [Book of Remembering the Conditions of the Dead and Matters of the Hereafter]. Edited by al-Ṣādiq ibn Muḥammad ibn Ibrāhīm. Dar al-Minhāj. (1st ed.). Riyadh.
3. Aristotle. (n.d.). Fann al-Shi'r [The Art of Poetry]. Translated by Ibrāhīm Ḥamādah. Maktabat al-Anjlo al-Miṣriyah. Egypt.
4. Ibn Ṭabāṭabā, Muḥammad Aḥmad al-'Alawī. (2005). 'Iyār al-Shi'r [The Essence of Poetry]. Edited by 'Abbās 'Abd al-Sāṭir. Dar al-Kutub al-'Ilmiyyah. (2nd ed.). Beirut.
5. Ka'b ibn Zuhayr. (1997). Al-Dīwān [The Collection]. Edited by 'Alī Fā'ūr. Dar al-Kutub al-'Ilmiyyah. Beirut.
6. Nadū, Mūris. (1992). Tārīkh al-Suryāliyah [History of Surrealism]. Translated by Natiqah al-Ḥalāq. Publications of the Ministry of Culture. Damascus.
7. Sallām Kāzīm al-Awsi. (2013). Dirāsāt fī al-Shi'r wa-al-Falsafah [Studies in Poetry and Philosophy]. Dar Ṣafā. (1st ed.). Amman, Jordan.

#### Journals:

1. Ḥafṣī, Muná, & Shaqrūsh, 'Abd al-Salām. (2021). "Al-Isti'ārah al-Tasawwuriyah wa-Fahm al-'Ālam: Ru'yah fī al-Mafāhīm al-Ijrayyah wa-Nizām al-Dhuhn" [The Imaginative Metaphor and Understanding of the World: A Vision in Procedural Concepts and Mental System]. Ru'yah fī al-Mafāhīm al-Ijrayyah wa-Nizām al-Dhuhn, Tāmanghist University, Algeria, 10(4), November.
2. Khālīfī, Nuṣayrah. (2023). "Iḥyā' al-Turāth wa-al-Thaqāfah al-Sha'biyyah Dākhil al-Ḥayāh al-Thāniyah: Dirāsah 'Ithnūghrāfiyah" [Reviving Heritage and Popular Culture Within Second Life: An Ethnographic Study]. Majallah Dirāsāt wa-Abḥāth, Zayān 'Ashūr University, Jilfah, Algeria, 15(2), April.
3. Rikzah, Samīrah, & Bint Ṣāliḥ al-Ḥamādī, Fayzah. (2017). "'Ahmiyyat al-Wi' al-Fūnūlūjī fī 'Amaliyat Ta'līm al-Qirā'ah" [The Importance of Phonological Awareness in the Reading Learning Process]. Majallah Tārīkh al-'Ulūm, Zayān 'Ashūr University, Jilfah, Algeria, 4(7), March.
4. Ṣa'id, Dīf Allāh, & Ḥamāsh, Ḥusaynah. (2021). "Tamzuharāt al-Isti'ārah fī al-Naṣṣ al-Adabī - Maqāribah 'Irfaniyah" [Manifestations of Metaphor in Literary Text: An

Epistemological Approach]. *Majallah al-‘Adwī li-l-Saniyyāt al-‘Irfaniyyah wa-Ta‘limīyah al-Lughāt*, University of M'Sila, Algeria, 1(1), June.

#### Online Sources:

1. Al-Sīlāwī, Rānah. (n.d.). Bal-raghm min al-ṭaqṣ al-bārd..al-‘Arḍ al-‘ān fī aqrab nuqṭah laḥā ilā al-shams..mā athar dhālik? [Despite the Cold Weather..the Earth is Now at Its Closest Point to the Sun. What Is the Impact of That?] [Article]. ‘Aṭ-Ṭiqaṣ al-‘Arab. Retrieved from <https://www.arabiaweather.com/ar>
2. Bīrqadār, Qaḥṭān. (n.d.). Al-Suryālīyah wa-al-Adab [Surrealism and Literature] [Article]. Al-‘Alwakah. Retrieved from [https://www.alukah.net/literature\\_language/0/22561/%D8%A7%D9%84%D8%B3%D8%B1%D9%8A%D8%A7%D9%84%D9%8A%D8%A7%D9%84%D8%B1%D9%8A%D8%AD](https://www.alukah.net/literature_language/0/22561/%D8%A7%D9%84%D8%B3%D8%B1%D9%8A%D8%A7%D9%84%D9%8A%D8%A7%D9%84%D8%B1%D9%8A%D8%AD)
3. NASAHubble. (n.d.). [Photograph]. Retrieved from <https://www.flickr.com/photos/nasahubble/52002556864/in/album-72157710082072266/>
4. Ben Omar, Midani (2013), Mawāl Arrayḥ (Wind Roundelay) (Aldīwān), Maltqā Al‘adbā’ Walmabd‘īn Al‘arb. [Poetry]. Retrieved from : <https://almolltaqa.com/vb/forum/5/bg/78716-%D9%85%D9%88%D8%A7%D9%84-%D8%A7%D9%84%D8%B1%D9%8A%D8%AD>
5. Ben Omar, Midani. (2013). Khalli Assebā Mā Baynannā (Keep Yearning Between Us) [Aldīwān]. Al-Finīq Academy for Arabic Literature. [Poetry]. Retrieved from <https://www.fonxe.net/vb/showthread.php?t=45599>
6. Ben Omar, Midani ( 2014). Ḥolmu ‘Ommī,( My Mother's Dream) (Aldīwān), Maltqā Al‘adbā’ Walmabd‘īn Al‘arb. [Poetry]. Retrieved from: <https://almolltaqa.com/vb/forum/5/bg/83247-%D8%AD%D9%84%D9%85-%D8%A3%D9%85%D9%8A>
7. Ben Omar, Midani (2014). Walh Samāwī, (Celestial Fascination) (Aldīwān), maḥkmat annaqd. [Poetry]. Retrieved from <http://hacendj.blogspot.com/2014/12/blog-post.html>
8. Ben Omar, Midani(2018) Waḥṣa ( Longing) (Aldīwān), Maḥkmat Annaqd[ Poetry]. . Retrieved, from: <http://mahkmatannakd.blogspot.com/2018/04/blog-post.html>:
9. Ben Omar, Midani (2018). ‘Alā Barda Almaḥbūb (On the Beloved Garment). Maḥkma Annaqd. [Poetry]. Retrieved from [https://mahkmatannakd.blogspot.com/2018/04/blog-post\\_94.html?fbclid=IwAR0-p2nI4z3fa4JoloQ-4RMUCYCSXgEChdgEcGQdOz9gQz4Z4HYyqbcQgjY](https://mahkmatannakd.blogspot.com/2018/04/blog-post_94.html?fbclid=IwAR0-p2nI4z3fa4JoloQ-4RMUCYCSXgEChdgEcGQdOz9gQz4Z4HYyqbcQgjY)
10. Šālḥ Ben ‘aḥmd Al-Shami (2015). Surrealist School. Al-‘Alwakah. [Article]. Retrieved from [https://www.alukah.net/literature\\_language/0/89526/%d8%a7%d9%84%d9%85%d8%af%d8%b1%d8%b3%d8%a9-%d8%a7%d9%84%d8%b3%d9%8a%d8%b1%d9%8a%d8%a7%d9%84%d9%8a%d8%a9](https://www.alukah.net/literature_language/0/89526/%d8%a7%d9%84%d9%85%d8%af%d8%b1%d8%b3%d8%a9-%d8%a7%d9%84%d8%b3%d9%8a%d8%b1%d9%8a%d8%a7%d9%84%d9%8a%d8%a9)