

## Image and Poetic Imagination in the Book of Malaga Notables

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### Abstract

*This study explores the interplay of image and poetic imagination in The Book of Málaga Notables, focusing on how the text employs vivid imagery and evocative language to encapsulate the cultural, historical, and artistic identity of Málaga, Spain. Through the lens of poetic imagination, the work transcends mere documentation, transforming the lives and contributions of Málaga's notable figures into a rich tapestry of metaphor, symbolism, and aesthetic expression. Key themes include the reimagining of historical and cultural narratives, the fusion of tangible and intangible heritage, and the evocation of place as a living, breathing entity. The analysis highlights the book's ability to intertwine the factual with the poetic, offering readers an immersive journey that bridges the real and the imaginative, thereby elevating Málaga's legacy into a realm of timeless artistic resonance.*

**Keywords:** Malaga Media, Image, Experience, Imagination, Poetry.

### Introduction

Praise be to God, Lord of the Worlds, and prayers and peace be upon our Master Muhammad and upon all his family and companions. Now then: The poetic experience is one of the basic elements of the literary text, as this text derives its name from the mental imagination that imagines unreal things, although some of its elements may correspond to reality. However, the way these elements are composed makes them seem unreal because they are essentially linked to the imagination and the poet's feelings. The stronger these feelings are, the more influential and present the imagination is. Accordingly, it can be said that the poetic text is based primarily on the poetic experience that expresses ideas and feelings, thus creating an exciting verbal image that touches the recipient's feelings. In addition, poetic speech depends on suggestion and imagination, and is based on the image that reveals the hidden aspects of the text in the artistic experience, which makes it the creative force in poetry. Therefore, studying the artistic image means approaching the essence of poetry directly. Since its inception, poetry has been based on the imaginary image in its various forms, as it is a means of eloquent and eloquent expression, and this is what distinguishes the text in Andalusian literature

### *Image and Imagination*

#### *Entrance*

It was said in the past that the essence of poetry lies in the emotion contained in the poetic text, which is expressed through poetic imagination, which contributes to depicting the emotional, imaginative and intellectual language, as well as the expressive language used that reflects the poet's awareness and thought. Through his verses, the poet paints imaginary images that can be transformed into visual works of art. Poetry calls for painting not only as a depiction, but as a source of inspiration that turns into a visual reality in the mind of the recipient, or as an artistic image.

The question that arises is how to understand and conceptualize poetic imagination, focusing on the concepts and criteria of pictorial imagination in poetry. The concept of poetic imagination, which includes figurative images such as metaphors, metonymies and similes, derives its name from the mental imagination

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to visualize unreal things, although some of its elements may correspond to reality. However, the way it is constructed makes it something unreal.

Imagination is linked to the poet's emotion; the more abundant this emotion is, the stronger and more present the imagination is. The poetic text goes beyond merely expressing thoughts and feelings to drawing a suggestive verbal image that arouses the recipient's emotions. Poetic speech depends on suggestion and imagination, and is based on the image that reveals the hidden aspects of the text in the artistic experience, which makes it the creative force in poetry. Therefore, studying the artistic image means approaching the spirit of poetry directly. Poetry has been based since its beginning on the imaginative image, in all its variations, as it is the path to eloquent, articulate speech and good, beautiful expression.

It is important to note that the poetic image is closely linked to imagination, as it is the product of the poet's imagination and thoughts. Imagination allows the poet to explore what lies beyond things and extract the dimensions of meaning, as it is considered his means of bringing out what is going on in his heart and mind to the outside world to share his thoughts with the recipient. Therefore, the poet must have a broad imagination, to be able to explode his thoughts and communicate them effectively to the reader. )

### *The First Requirement*

#### *Concept of Image and Imagination*

##### *First: The Concept of the Image*

Researchers differed in explaining the concept of the term "image", but they agreed that it is closely related to poetic creativity. Imagery in literature is the result of the cooperation of all senses and faculties. When the "pictorial poet" connects things, he arouses moral emotions and intellectual meanings. The image is considered an approach that goes beyond logic, as it comes to clarify the facts of things

The process of defining the term image is often characterized by ambiguity and imprecision at the same time. The term image, in terms of concept, is "ambiguous because it allows for its use in a general, vague and very broad sense, in the field of the human sciences, especially rhetoric." It is mentioned in Lisan al-Arab: He pictured it, so it was pictured. I pictured something, so I imagined its image, so it was pictured for me. Pictures are statues. It is said the image of something, meaning its reality, form, and description. The technical meaning of the word (image) has been mentioned in the rhetorical semantic field, and this meaning has extended from the eighteenth century to the present time. If we assume that the image is synonymous with the figurative expression, then the single image in such a case is any single form of rhetorical speech that includes a comparison or relationship between two components or elements, or let us say any non-literal expression.

If the interest in the image is original in view of literary creativity and its analysis, then the term (image) is old and is repeated in critical works, even if visions that sometimes converge and sometimes diverge, it is not new, and it is no secret that aesthetic appreciation since the existence of poetry in ancient societies has been the source of the image that helps to complete the artistic characteristics in art and literary works. Aristotle spoke about the close relationship between poetry and the painter, so if the artist painter uses the brush and colors, then the poet uses words and vocabulary and formulates them in an influential artistic form that leaves its impact on the recipient, and that the greatest methods of poetic imagination are metaphor; a sign of talent.

##### *Second: The Concept of Imagination*

Imagination is considered the natural entrance to the study of poetic imagery, as the artistic image is considered "a way of expressing visuals and emotions with the aim of arousing feelings and making the recipient share the creator's thoughts and emotions." Imagination has been and still is a source of characterization throughout the ages. Aristotle says: "Imagination is a movement arising from sensation." The sensory quality of poetry is based on a kind of abstraction and the ability of the imagination to free

itself from the burdens of matter. Ibn Sina presented Aristotle's view of imagination, saying: "A thing may be perceptible when it is seen, then it becomes imaginary when it is absent, through the representation of its image in the interior. As for the interior imagination, it imagines the perceptible." So the poet resorts to imagination, driven by his nature and instinct, and imagination is one of the fruits and motivating factors in the emotion of beauty and includes the pleasure of creativity. He is a mass of feelings, emotions and sentiments immersed in the depths of his soul, and to express these feelings he needs a special artistic language. You will not be able to achieve the power of expression and suggestion without resorting to imagination. From here, the image itself became the life of the poem. The ancients used imagination in its broadest areas and implications, due to its role in depicting and revealing psychological, social and cultural dimensions. Al-Jahiz saw that "poetry is an industry... and a type of depiction."

Jaber Asfour believes that the quality and effectiveness of imagination is what distinguishes a creative artist from others. Imagination is the vast space in which human thought roams, and it is not separate from reality. Adonis sees imagination as "the visionary power that explores what lies beyond reality, while embracing reality." The poet derives his poetic images from his imagination, as "poetry is not ordinary speech, but rather it is the truth and essence of poetry, and the secret hidden within it, which gives it artistry and makes it an aesthetic work and a distinguished craft." Imagination becomes a source of inspiration to which the poet resorts to depict his feelings, thoughts and observations, and it has a great ability to help him generate new meanings. Poetic images vary according to the diversity of what the poet stores within himself, as these images are associated with emotional and psychological influences. Imagination turns into a means of expressing emotion, becoming the language of feeling and the magical, overflowing poetry that connects the world of the tangible with the world of the abstract. Poetry necessarily has a sensory characteristic, as the perceptions of the senses represent the raw material with which the poet builds his experiences. Since poetry combines imagination and fantasy, this means that it does not copy perceptions, but rather composes and reshapes them, intensifying the relationships that bring distant elements closer together. Thus, the poet builds illogical relationships woven by the language of imagination wandering in a new world that suits our inner feelings. Thus, strange imaginative personified images are brought together to weave a new relationship between the poet's mind and creativity and the recipient who wanders in these images, and "personification makes the recipient see abstract and tangible things moving and speaking, as it is a product of the activity of imagination and a re-formation of the world." On this basis, poetry is an imaginative activity in which the poet's imagination contributes to shaping it, and then moves on to arouse the recipient's imagination.

### *The Second Requirement*

#### *Image and Imagination in Andalusian Poetry*

##### *Entrance*

Imagination and imagery are fundamental aspects of Andalusian poetry, particularly evident in images rich in description and imagination. This poetic tradition allows poets to creatively express multiple emotions and purposes, such as satire, pride, and praise, through eloquent and imaginative language. The poets' works embody the power of imagination through vivid metaphors and symbols. The cultural heritage of Andalusia, which blends Eastern and Islamic influences, greatly shapes the imaginative expressions found in this Andalusian poetry. Imagination, therefore, not only enhances the emotional depth of Andalusian poetry, but also reflects the rich cultural fabric of its origins.

#### *Image and Imagination in Andalusian Poets*

It becomes clear to the observer of Andalusian poetry that the poetic image was embodied in the forms of Arabic rhetoric such as simile, metaphor, and metonymy. One researcher of Andalusian literature stated: "The poetic image that attracted the attention of Andalusian poets and captured their minds was that which they derived from their flirting with women, or from their description of wine, or from their embodiment of the physical and psychological qualities of man."

He continues, saying: "In Andalusian poetry, some images derived from nature appear, in addition to other images derived from animals and birds, as well as from the characteristics of those being praised and mourned. The Andalusian poet derived most of his elements from his cultural stock, or from the new life with which he interacted and was influenced by its manifestations."

Saad Ismail Shalabi states: "The Andalusian poet is dominated by subjectivity, and in this he is responsive to his clear environment and circumstances that obliged him to be affected by the natural scenes around him, and may allow him more emotional contemplation, and encourage him to dive behind them with thought, or fly behind them on the wings of imagination." That is why we find that the Andalusian poet mastered the art of description and employed imagination and poetic imagery in a fixed and established artistic way. We find among these poets, the most prominent of them (three poets from Andalusia).

#### *Image and Imagination In Ibn Khafajah's Poetry*

Ibn Khafajah was unique in his description and his handling of it, especially his description of rivers, flowers, orchards, gardens and fragrant herbs. He was the most unique person in this, so much so that the people of Andalusia called him Abu al-Janan, meaning gardens. So, for Ibn Khafajah, nature is everything. He was passionate about it and mixed his soul with its soul and exchanged feelings and sensations with it. He spoke to it as he spoke to a person with life and movement. Ibn Khafajah is considered one of the poets of nature, and his poetry is characterized by abundance rather than novelty. He used in his poetry various types of rhetoric and rhetoric, such as metaphors, similes, paronomasia, and antithesis. However, this tendency toward affectation sometimes made his meanings difficult for some readers.

Ibn Khafajah interacted with Andalusian nature and was influenced by it, as he shared his concerns and sorrows with it, and shared his feelings that overflowed with love and tenderness. He used its images, dictionary and words in his various poetic purposes. This interaction between the poet and the natural scene increases the vitality of the art and its ability to influence, because it is more honest in excitement and construction.

Ibn Khafajah did not take nature for itself, describing it and conveying its external sensations, as he is a poet capable of composition and formulation, but rather he made nature with its details and manifestations a complementary and intertwined element with other elements. He did not make it a mere stage or place for the event, but rather made it a part of it, expressing through it human qualities and giving it human senses, as he imagined it hearing and smelling, laughing and crying, rejoicing and suffering. )As he says

And a mask whose veil the morning has removed from a page dripping with flowers

In a valley where the mouths of its daisies have suckled the offspring of every abundant cloud.

The hand of morning scattered pearls of dew and dirhams of flowers on the stones of the earth.

And the branches of the purity were worn, and the rivers' trinkets were adorned.

#### *Image and Imagination In Ibn Abd Rabbih*

Most of Ibn Abd Rabbih's poetic images are based on a primary source, which is the enchanting nature that characterizes Andalusia. He was captivated by the picturesque views of Riyadh, with its flowers, trees, mountains, rivers, and seas. Cosmic phenomena also played an effective role in shaping his poetic images, such as the alternation of night and day, and the appearance of the moon and sun. Even animals had a share in drawing these images.

Ibn Abd Rabbih relied heavily on nature, using similes, metaphors and metonymies to convey these aspects, making the recipient feel as if he was living those moments. In addition, he employed scenes of war and its tools in his poetry, which added another dimension to his artistic experience.

Ibn Abd Rabbih employed imagination as a fundamental pillar of the poetic image, as he considered it the most important source on which this image is based. His poetic images based on imagination were mixed with elements of nature, which enabled him to unify the distant. He also excelled in combining contradictions, which added depth to his poetic experience. Ibn Abd Rabbih's imagination is characterized by fertility and breadth, which reflects his superior creative ability. )To clarify the picture further, we will cite some verses that Ibn Abd Rabbih composed, relying on his fertile and broad imagination. Examples of this include his saying:

A land that has been destroyed, the clouds weep over its ruins. What ruins are there for the clouds to weep over?

And the souls mourn her until I thought she was the echo of a pit over which mourners had risen.

#### *Image and Imagination in Ibn Zaydoun*

Imagination can be considered an important element of the image present in Ibn Zaydoun's thought, and the imaginative image is based on a mixture of emotions and ideas that are of great importance for the poet to control emotionally, and they are the product of imagination, as Muhammad Ghanimi Hilal said.

The poet's memory is the repository in which he stores the images formed by his perceptions and knowledge. Ali Abdel Azim calls it "the image of the synthetic imagination", as the poet summons real images and then links them together after coordinating them. The artistic image is formed from a group of elements, and it is the intersection of a group of expressive and artistic relationships. This image, through the union of its subjective and objective elements, reflects the overlap and integration that expresses the individual or a specific group in a specific period of time. Through its condensation of experience and its embodiment of it, it reveals multiple experiences that have their historical place and human depth.

And Ibn Zaydoun was able to strike a balance in the type of poetry he wrote in his time. He sent a message to the poets of his time that poetry should not depend on pure aesthetics alone, nor be limited to poetry for occasions and mercenary praises. Ibn Zaydoun restored to Arabic poetry its original splendor, which depends on the strength of style and expression, and the repetition of meaning within the molds of beauty, with a sense of the greatness of the other party. His method of expression is characterized by appropriateness, and if the poet declares, he does not do so for the purposes of mercenary gain or display only, but for purposes that may be hidden from others, but remain known to him and to those who feel his feelings. Examples of this include his saying:

I do not find the hands of spring blooming with flowers, for from my mind there is scattered and from the garden there is picked up.

I have grown old, but gray hair does not have a line in my hairline, but gray hair does have a line in my liver and a line.

#### *The Third Requirement*

#### *Image and Imagination in Malaga Poets*

The poets of Malaga were fascinated by the picturesque nature that dominated the features of that country. These poets derived most of the descriptions and images of their poetic purposes from praise and flirtation from that nature, as that nature and paradise did not skimp on them with beautiful images and imaginations. The image and imagination are a form of artistic expression used by poets to depict and describe the beauty and magic of their nature, and they are often derived from their lives, environment and psychological state. This interest led to a greater diversity in its concepts, methods of forming and using it. From this we find the poetry of Muhammad bin Abdullah bin Futais As he says

Would that the winds that blow from your land toward us had told you what I find.

mother, you know that there is fire in my liver and that the embers of the ghada tree burn with its heat.

Your beautiful appearance is to God. If it appeared to lovers in the horizons of the world, they would prostrate themselves to you.

Even if that smile was made clear and their eyelids were filled with kohl from the blindness of abandonment, they would not have developed sores.

The poet opens his poem with a wish, addressing the winds, hoping that they will carry his news to his beloved's land. He chooses words related to nature, such as "wind" and "your land," which reflect his influence by the surrounding environment and depict movement and transition. The wind is a traditional image in poetry, expressing communication and the transmission of news between the lover and his beloved, as these winds carry messages of longing.

As for "Ghada embers", they are a type of tree known for its intense heat when burning, and they are an imaginary image that expresses intense suffering, which shows the depth of the poet's sense of tragedy and pain. He expressed emotions through words such as "fire", "my liver", and "its heat", embodying the emotional pain as a tangible heat, which makes the suffering tangible.

Aesthetic words are evident in "your radiant appearance" and "smile," as the poet sanctifies his beloved and elevates him to an ideal status. While the words "the blindness of abandonment" and "they became conjunctivitis" refer to the metaphor of visual illness, reflecting the state of despair and the lack of seeing the beloved, which carries an emotional language charged with passion.

The images and imaginations vary between the sensual (such as "fire" and "embers of ghada") and the spiritual (such as "your splendid appearance" and "for God"), achieving a balance between physical and psychological expression. The poet employs several rhetorical images in his verses, comparing the appearance of the beloved to a holy appearance worthy of the prostration of lovers, thus expressing the extent of the beloved's loftiness in his eyes, which is linked to the idea of platonic love.

In addition to using metaphor to express psychological pain in a tangible, sensory way, which creates a vivid scene for the reader. The metaphor about the therapeutic effect of the beloved's presence adds an artistic dimension to the expression of longing, as seeing him removes the effects of abandonment and absence. The poet also relied on invoking various senses such as sight and touch, which enhances the power of poetic expression.

When the Andalusian poet is unable to find the appropriate means to describe what he longs to express or to reveal what is difficult to express directly, he resorts to nature as a rich symbolic medium. He draws from its elements and manifestations, such as palm trees, soil, and water, means of expression, transforming these natural components into symbols that express his deep feelings and thoughts.

The poet does not limit himself to drawing inspiration from inanimate elements of nature, but rather goes on to summon its living beings and creatures, to make them a mirror of himself. Sometimes he likens his psychological states to them, and sometimes he projects onto them what he cannot expressly disclose, which reflects his skill in transforming the relationship between the self and nature into a living, interactive relationship.

Within this interaction, we find the poet befriending ferocious creatures, stripping them of their ferocity so that they become expressive of his feelings. He gives some of them wings so that they become symbols of freedom or transcendence, and creates for others a tongue and lips, giving them the ability to speak and dialogue. With these images, he interrogates nature so that it becomes a partner in expressing his innermost thoughts, creating a poetic world that blends truth and imagination, giving his experience a profound symbolic and aesthetic dimension.

As for Muhammad bin Hassan bin Ibrahim Al-Ansari, who is known as Al-Banali, he was one of the most prominent students of Malaga. He was an eloquent writer and a natural poet. From his poetry, he wrote it to the unique jurist Abu Jaafar bin Khadija.

To brighten your horizon, we ask for rain, and to enlighten your mind, we ask for victory.

When the land of Tarus becomes barren, it rains at the dawn of your eloquence.

Then a garden will grow at once, the fruits of whose light will blossom.

Stars from the horizon are transported to the land of the sky, with which they dazzle.

Gardens of pictures in which beauty is depicted, gardens of companionship that do not stay up late

How beautiful it is, the eyes of meanings always see it.

These are the cheeks and the foreheads, and their appearance is beautiful, and the news is

And no matter how far we go, we have no other source of income.

I pour out abundant water, my thirst has become excessive, and Abu Jaafar has become better at drinking.

son of Khadija, it has brought out meanings that are complete and evident.

So He made its soil sweet, and its height fertile. It is a garden for us, and Kawthar for us.

This poem belongs to the traditional panegyric poetry that celebrates the praised one by highlighting his intellectual and rhetorical qualities, using artistic images inspired by nature and the universe. The poet relies on combining sensory and moral elements, creating a text rich in imagination and symbolism. The poem begins by invoking nature as a source of inspiration and creativity, and in his poem the poet depicts the transformation of the stars from mere celestial bodies into a source of intellectual giving. "If the land of the palimpsest is barren... it rains with the magic of your eloquence" highlights the relationship between drought and fertility as a symbol of the transformation that the eloquence of the person being praised creates. The poet combines the earth and the sky in a wonderful imaginary image, as he describes the overlap of the heavenly horizon with the earthly, to reflect that the eloquence of the person being praised is capable of bringing the sky to the earth. This image deepens the idea of moral sublimity and highlights the position of the person being praised in changing reality. The poet highlights by borrowing images of gardens to describe the richness of the eloquent images of the person being praised. Gardens represent natural beauty and magic, which highlights that the person being praised does not produce mere words, but rather aesthetic works that delight the beholder. The poet uses symbols of nature, as the eloquence of the person being praised is manifested as a garden (a symbol of earthly fertility) and Kawthar (a symbol of afterlife bliss), which links between moral and material giving.

There is no doubt that the virtue of strength and the intensity of the bravery that the praised person possesses was the focus of attention of the poets of Andalusia, due to the basic social value it represents in strengthening the pillars of authority and rule. This virtue was closely linked to the political and social requirements of an era in which the logic of strength was prevalent, which made strength a decisive factor in achieving stability and ensuring dominance.

It is noteworthy that the Andalusian poet during this period often linked the virtues of generosity and bravery, depicting the praised person as a complete character who possessed the military power to defend the kingdom and attack its enemies, along with the ability to give and sacrifice. This marriage of the two virtues was not merely a poetic depiction, but rather reflected a political and social reality that aimed to instill fear in the souls of internal and external enemies, on the one hand, and to consolidate the praised person's status in the hearts of the public through his generosity, on the other hand.

Thus, this duality (generosity and strength) formed one of the prominent features in Andalusian poetry praises, as it worked to enhance the ideal image of the praised person as a ruler and leader who combines firmness and giving.

The purpose of praise has inspired many Malaga poets who excelled in taming the picturesque natural images of Andalusia in describing their subjects of praise, including:

The saying of Abdullah bin Hassan Al-Barji, who was one of the writers and notables of Malaga, counted among its intelligent people and poets. Among his poems, may God have mercy on him, is Paradise is lost in its wrath and its roses, and my tormentor has raised his cheek against it.

So they smelled its fragrance from its perfume, and the stalk of its fruit was cut off from its height.

But the scent of his saliva from a fresher mouth, and I perfume a whiff of his incense.

Where do the branches get their softness when they come, admiring their coldness?

Or did he see what she carried of polishing, whose fingers were polished with the sharpness of Hind?

The poem goes beyond the confines of conventional praise to become a sophisticated celebration of human beauty that bears the qualities of nature but transcends it. It is not merely a physical description, but an invocation of a network of natural symbols such as roses, breezes, and branches, which come together to reflect the depth of the beauty described, while revealing nature's inability to match it. This beauty makes it a force that transcends the ordinary.

The poet begins by presenting human beauty as the center of the universe, as roses and gardens compete with his cheek. This image suggests that the beauty of nature pales in comparison to his own, creating a subtle contrast between natural perfection and ideal human beauty. The word "arbi" carries two connotations: superiority and sublimity, which escalates the competition between human and natural beauty, establishing the idea that nature, in all its grandeur, is but a pale reflection of human beauty.

The verbs "sniff" and "squeeze" are an invitation to the senses to directly interact with the described beauty, reflecting a sensual tendency that makes beauty a tangible experience. The human body becomes a source of fragrance, flavour and fruit. The descriptions here are not just metaphors, but an invocation of nature as a sensual source. The poet uses the word "flavour" as a means of transcendence, for although nature provides its fragrant scents (rind), his "saliva" imparts a deeper meaning, as if it were a sublime fountain of life, deepening the distinction between the natural and the human.

The poet mixes softness (the branches and the softness) with strength (the sword, "the slenderness of India"). This paradox highlights beauty as a dual force: it is attractive and influential, but it carries a hidden dimension of sharpness and control. The sword is depicted as a hidden symbol of deadly beauty, as its "fingers" are not just an instrument of softness, but part of a machine of aesthetic power that is both soft and cutting.

The poem is a celebration of human beauty as an integrated essence that combines softness and strength, and nature and what is above it. The poet does not content himself with describing beauty, but rather reshapes the relationship between man and nature, making man the focus of the ideal beauty that nature is unable to achieve. Here, beauty becomes a force with a sensory and intellectual presence that dominates the universe around him.

The meanings of praise varied and mixed, until the poet in Andalusia sought to bestow all virtues and qualities on his praised one, which reflects an ideal image of the model human being who possesses all the desired qualities. He is beautiful in his creation, in his character, and in all the meanings that the word beauty carries.

If we look at generosity and magnanimity, we find it a source of generosity and greater than generosity itself. It is also characterized by strength, courage and fierceness. It is wise and knowledgeable, representing intelligence, tact and cleverness. It is characterized by wisdom, justice and sophistication, and is deeply rooted in its origin and lineage.

However, we find it difficult to find a counterpart to this image in reality. Although poets relied in their praise on some of the virtues that characterized these kings, they added to it a lot of their artistic imagination, and increased its size to the utmost limits.

Muhammad bin Ghalib Al-Rusafi, nicknamed the stallion of poets and the head of writers, is originally from Valencia.

We find him in his erotic pieces almost melting with tenderness, as sweetness, images, imaginations and transparency flow from between his words, as he says

Intoxicated, above the sand dune, its winds bend him in the meadow of youth.

The night of His Word, if its darkness were to split from its darkness, would be its morning.

Suppose I tell them that he deliberately committed (my murder), then where is my blood and where is his weapon?

The poem represents an artistic painting in which poetic images are formed from a mixture of sensory and abstract elements, as the poet relies on innovative imagination that combines nature, cosmic phenomena, and deep meanings to convey his poetic vision. The poem is characterized by the richness of its imaginative images, which demonstrate the poet's ability to blend nature and abstraction. The sensory images highlight vitality and freedom, while the mental images reflect the depth of philosophical and emotional contemplation. The text relies on contradiction and abstraction to give the recipient an imaginative experience that goes beyond the familiar, which makes the poem open to multiple meanings and levels of interpretation.

It can be said that description is an attempt to depict living and non-living things, and to delve into their minute details through the poet's sense and conscience. These feelings and emotions are manifested in the form of streams of poetry that express what is going through his mind, in a beautiful, integrated form, which he draws with letters and words as a skilled painter does, mixing colors skillfully to add vitality and movement to the image.

The poets of Andalusia stood before the dazzling beauty of nature with its bright colors, trying, each with his poetic talent, innate nature, abundant poetic heritage, and vast imagination, to describe everything that their eyes fell upon and to go beyond what he felt and heard. Our poet Al-Rusafi Al-Rafa was greatly influenced by his environment, as we find traces of this influence in his poems, which are full of vivid images and deep meanings.

As for Muhammad bin Idris bin Ali bin Ibrahim bin Al-Qasim bin Marj Al-Kahl (His poems were rich in poetic imagination through his invocation of religious symbolism in his poetic words, as he says:

May Allah water the island from a place of loss, and may it be a good place for its inhabitants to rest.

And the river swam with her like a lion, as she saw a sash on her waist.

And many an evening we set out to seek shade and pure water.

And the striker has struck with it domes on the palm trees, which have delighted the plains.

Its side was green, then it became white and daisy-white.

As if Al-Khidr was near him on his right, and Gabriel had stretched out a wing over him.

The poem reshapes the relationship between man and nature through a poetic language that blends sensory images with spiritual symbolism. Here, nature is not just a backdrop for events, but a living entity that pulsates with life and changes to reflect man's inner experience. The poem moves between the sensual and the heavenly, creating a poetic world that balances the tangible and the imaginary. Rain is depicted as the beginning of the movement of the poetic image, and rain is a divine act that carries material and spiritual dimensions. "God watered" makes rain not just a natural phenomenon, but a sacred event that restores life to the island, which was suffering. The poet imagines rain as not just water falling from the sky, but a symbol of renewal and new beginnings, giving nature a functional role in improving people's lives. He describes the river as a living, moving being as if it were circling the island in a sacred pilgrimage. The comparison to "a scarf around the waist" adds an aesthetic dimension and personalization to the river, making it a symbol of elegance and fluidity. The poet combines symbolism and sensual beauty, as the river represents the connection between the earth and life, but it is also an element of beauty that adorns nature as a scarf adorns the body. He depicts the hills as if they were building domes over the trees, creating a stunning visual scene. The domes here are reminiscent of a tent or shelter, linking nature with a sense of security. He also describes the transformation from green to white: reflecting with this imagination a symbolic change from youth and growth to maturity and completion. He concludes the poem by invoking "al-Khidr" and "Gabriel," giving the text a sacred dimension.

## Conclusion

In conclusion, the poetic experience in Andalusian literature represents a unique blend of cultural and civilizational influences, where the spirit of the Arab East blended with the environment of Andalusia, rich in its natural beauty and diversity. Andalusian poets absorbed the Arab poetic heritage and adapted it to express the uniqueness of their experience, which gave a distinctive character to their creativity.

This experience was manifested in multiple themes, characterized by emotional honesty and artistic innovation, with a special interest in poetic music. The Andalusian environment also played a major role in shaping the imagination of poets, who found in the beauty of Andalusia a constant source of inspiration.

Thus, Andalusian poetry is a living witness to the prosperity of Andalusian civilization, and represents an immortal literary legacy that reflects the richness of Arab-Islamic culture and its interaction with other cultures in that era.

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