

**The Similarities Between Multidimensional Imagery in
Children’s Poetry of Mohammad Kazem Mazinani and
Suleiman Al-Issa**

Robabeh Ramezani

Assistant Professor of Arabic Language and Literature,
Allameh Tabataba’i University

Introduction

Imagination is the basis of images and observation is the basis of imagination. The poet looks at natural phenomena, delves in them and by combining reality and imagination, presents a new understanding of them. In fact, the poet reaches an imaginative understanding of the outside and tangible things and creates images. When these images acquire an emotional dimension, they become poetic images. The more imaginative and emotional the imagery is in a poem, the deeper and richer the poem becomes. Therefore, if we take imagery away from children’s poetry, we have taken away its communicative feature and have cut away children’s relationship with the sources of imagination. Imagery is the agent for reflecting and highlighting the content and the theme of the poem.

Another important factor which should be taken into account is that children’s and adolescents’ poetry is centered on its audience. Poets should use a limited vocabulary suitable for the mental development of children and adolescents and create simple and

understandable images which, at the same time, challenge the abilities and creativity of these age groups and help them create similar images in their minds.

The relationship between images and emotional beats is another element which makes children's poetry remarkable. In other words, using images for expressing a meaning and giving it an emotional color makes the poem so attractive that it lingers in the mind and soul of the child like a beautiful painting.

Methodology, Review of Literature and Purpose

This research uses a descriptive-analytical-comparative approach. The significance of this research lies in its attempt to introduce works of children's and adolescents' literature produced in other countries than Iran and proposing an understanding of their outlook toward this field of literature. In contrast to Iran, in many countries, this field of literature is not regarded as a specialized field. For instance, Suleiman Al-Issa is mostly known in Syria as a writer of political and nationalistic poems for adults. He has dedicated one of his books of poetry to children, although the boundary between children and adolescents is not clear in it. Nonetheless, he is credited with having established the tradition of children's literature in the Arab world. Mohammad Kazem Mazinani is also chosen for comparison because of the vastness of his imagination and the high frequency of imagery in his poetry.

A number of researches have been conducted on the subject of imagery in children's poetry. In "A Study of the Most Important Linguistic and Image-making Characteristics in Mostafa Rahmandoost's Poems", Sadeqzadeh and Zare-Bidaki (2014) have

focused on the methods of image-making; for example, metaphor, simile, personification, as well as tools for visual language; for example, synesthesia and paradox. Oskouei and her colleagues (2019) in “Imagination and Imagery in Children’s Poetry: Mahmoud Kianoosh, A Case Study” have discussed the significance of figurative devices in some of the works of this poet. Sharif-nasab (2002) in “Language and Image-making in Children’s and Adolescent’s Poetry” studies the language of poetry and the relationship between image and language. “A Study and Analysis of Didactic Poems of Suleiman Al-Issa in the Field of Children’s Literature” by Hajizadeh and colleagues (2015) focuses on the subject matters of Al-Issa’s poetry and analyzes the political, psychoanalytical and entertaining subject matters in his poems. In “Form, Language and Subject Matter in Children’s Literature of Iran and Algeria”, as the title implies, Jalali (2015) does not enter the field of imagery; however, the article is notable and unique for its discussion of the similarities between the use of imagery in the presentation of the subject matter.

Discussion

The researcher aims at identifying the rhetorical principles of images in children’s and adolescents’ poetry of Mohammad Kazem Mazinani from Iran and Suleiman Al-Issa from Syria with a focus on the image-making similarities in their poems. Image nodes in the selected poems of the two poets were analyzed and compared based on different categories of imagery, such as metaphors, images based on ambiguity, on metonymy and on irony. A handful of examples from their poems is presented to show that the image nodes, which have a significant role

in the creation of the theme, are used by both poets in the form of simple and multidimensional nodes. Both poets use all three types of image nodes, which are imaginary, real and imaginary-real, which illustrate their power of imagination and depth of emotion.

Conclusion

Images are divided into two types of linguistic and imaginative. A linguistic image is a simple image by which the picture of the word mentioned comes from memory to mind; for example, by hearing or saying the word “cat”, its picture comes to mind immediately. But the imaginary image is formed by discovering the relations between several images which are apparently not related to each other but are intertwined by the help of poetic imagination and emotion. Poetic and artistic creation depends on how strange these images are and how they are juxtaposed and intertwined. The notability and the beauty of these images are what distinguish the poetic worlds of different writers.

In thematic image nodes, there are no dependent and independent images and the poet transfers his intended concepts to the reader by the use of two or more general images. In these types of image nodes, the reader understands the poet’s intended meaning from the beginning of the poem and then expands this understanding. For example, one can refer to image nodes around the two themes of spring and savior in the poetry of the Iranian poet, Mazinani, and the Syrian poet, Al-Issa, who have based their image vocabulary on the theme and then expanded them in their poems. Mazinani’s poems for children and adolescents are mostly abstract and imaginative, formed on the basis of metaphoric and ironic image nodes which necessitate thinking and

reflection; while Al-Issa's poems are usually formed on the basis of real images and are didactic as necessitated by the subject matters of the poems which are political, national or moral. The title of the poems by these two poets confirms this distinction, as the titles of Al-Issa's poems contain children's names which imply objective imagery in his poems; while the titles of Mazinani's poems, such as "Rain Man" and "Water Means Fish" contain imaginative elements and juxtapose two seemingly unrelated images.

Keywords: imagination, Suleiman Al-Issa, Mohammad Kazem Mazinani, imagery

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