The Exchange of Senses according to The Poet Abu Al-Alaa Al-Maarri
L'échange des sens selon le poète Abu Al-Alaa Al-(Maarri

Laghram Abdeljalil*

Country University of Larbi Ben M'hidi –Oum El-Bouaghi

abdeljalil.laghram@univ-oeb.dz

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Abstract:

The senses are considered one of the natural images that have a relationship with the poet, as it appears to the receiver that he uses his senses to be creative in conveying the sensory image that stirs up his feelings. Therefore, the senses are more similar in literary work, so he uses them for the sake of a simile on which only the visual sense, which is the cause of the disability, depends on the sensory image of abstract ideas and makes them as if they exist to us.

Keywords:

Senses; natural images; recipient; abstract ideas..

Résumé :

Les sens sont considérés comme l'une des images naturelles qui ont une relation avec le poète, car il apparaît au récepteur qu'il utilise ses sens pour être créatif en transmettant l'image sensorielle qui attise ses sentiments. Par conséquent, les sens sont plus semblables dans l'œuvre littéraire, c'est pourquoi il les utilise dans le but d'une comparaison dont seul le sens

visuel, qui est la cause du handicap, dépend de l'image sensorielle des idées abstraites et les fait comme si elles existent pour nous.

Mots-clés :

Sens ; images naturelles ; destinataire ; idées abstraites.

Introduction:

The senses have a direct and significant impact in expressing the sensory image that the poet wants to convey to the recipient because it aims to depict something that cannot be expressed by abstract ideas. The senses have an important role in helping the creative poet in conveying the sensory image.This is a natural thing for all creative poets, with the exception of the blind one who combines everything to focus on the sensory image and who relies on the senses more than his counterpart in a literary work, as he uses these senses for the sake of a simile in which he relies only on the visual sense, which is the cause of the disability. The senses are harnessed in conveying this sensory image, so opinions in rhetoric have agreed on the sensory role played by the simile, as it embodies abstract ideas in a sensory image and makes them as if they exist to us.

Blind poets use the senses in order to transfer the mental image to the concrete reality, and it is a simile as Al-Bustani expresses this by saying: (Bringing the abstract mental meanings into a visible sensory image has reached its peak). As a result, the sensory image leaves its impact on the recipient, generating different feelings and sensations, and then likening one thing to another which intends to establish the

imagination in the soul.The basic components of poetry in general and the poetry of the blind in particular are a necessary element in the poem.

The poet was able to prove his ability to create something from nothing. His ability lies in the fact that he was able to form an image from fragments and bring the connection that was formed to his mind clearly.Therefore, the attempts at compensation that people with disabilities share may come in a voluntary and conscious form or in unconscious aspects of the individual's psychological life (). Since the sense is the basis of knowledge and sensory perceptions are considered the material that constitutes creativity, sensory elements contribute to the formation of the image of any poet, and are considered to be the basic starting point, just as (the first knowledge is to be grasped first through the senses and impression, then from the point of view and vision, then if it touches it, it is thrown away, it is stronger in its respect, more companionable, and her punishment is strict.)So, it can be said that the sensory perceptions (visual, auditory, olfactory, and gustatory) are seen as the same in front of everyone, but the depiction of these perceptions is mainly due to the extent of the interaction of each poet's imagination and the other is linked to the emotional gesture that each understands according to what he/she sees and feels.

Many ancient critics focused on the visual aspect of language, which embodies metaphorical motifs (meanings) and depicts them in a sensual manner.In their view, the beauty of the metaphorical image was due to its originality over visual perception or bringing out what is not seen and the standard of image quality.The extent of its effectiveness and the depth of its impact on the conscience. If the senses are the doors to feel

beauty and natural messages, then the sight is the closest sense to that.This criterion appears clearly in the saying of some of them: (The most eloquent description is what turns hearing into sight).

This applies to what exists, so the visual sense cannot limit the sense of beauty of things. Therefore, obtaining metaphorical decorations (meanings) does not depend on sight only, but on all the other senses that are affected by the various senses surrounding them, such as auditory, tactile, olfactory, and gustatory.All of these senses differ according to the poet's ability to change this through his reliance on the aspect of imagination, which leads to the poet insisting on the image and adopting a certain type of image pattern.Poetry critics have been interested in classifying the images of poets and comparing them from this perspective, they said: The images of such poets are mostly auditory, olfactory, tactile, or visual images.

In judging the sensory image, the poet relies on very important matters. The imagination that depicts the image from which it was formed, and the psychological roots that contributed to creating it. The psychological roots that contributed to creating the image, and their importance is due to the fact that they contribute to revealing the poet's artistic taste and give an explanation for his interest in one image rather than another. As for the imagination that depicts the image from which it was formed, it depends on the standard elements in judging the image. In addition to this, there is a difference in the patterns of the sensory image and its artistic connotations. The timing in which the images were painted and the situation in which they were presented have a clear influence on the environment of their artistic formation. Among the opinions of

philosophers: perception of facts or theoretical or practical things through simile and metaphor. As a product of her imagination, they come from the imagination, which relies in its work on the senses, so it cannot function without it, regardless of its ability to experiment or innovate. Hence, both simile and metaphor become a form of reshaping sensory perceptions. This is why photography in poetry is considered the reason for adopting sense as the basis of the best means of bringing ideas and meanings closer together through comparison or substitution, that is, through an example, counterpart, or alternative, as is the case in simile and metaphor. The sensual characteristic is available in poetic depiction with an eye toward approximating the thing that is far from sense, even if it is sensual and mental (11)

Interchange of senses:

The feeling of inferiority pushes a person from a young age to search for what guarantees him security and alleviates his feeling of inferiority. It is a scientific fact that the body organs are essential for life and growth increase, performing their function well if part of them or an aspect of other connected organs is injured, and this is how the soul works, humankind strives under the pressure of the feeling of inadequacy, or under the influence of the torment that a person suffers because of his weakness and lack of connection, to overcome this feeling by trying to conquer it (12).

Compensation is a common behavior that people with disabilities show because of their feeling of inferiority resulting from the disability. The attempt to compensate may come in a voluntary and conscious manner and it also confronts the psychological and behavioral life of the individual in a conscious manner(13), the attempt to compensate must be positive in which the individual with disability tries to exploit his or her other potential to the fullest extent possible, but it may be negative, pushing the

individual into areas of behavior that harm life and social relationships (14).

Compensation is resorted by the poet, using all the other senses, if he/she derives the principle of compensation from them, we notice that the senses of hearing and touching are strong for the blind, but this strength is not due to a special talent, but rather arises from skill in using them and to lengthy training (15) .

It arises from the forced exercise that a blind person performs on his other senses to compensate for his loss of sight (16). The blind person may resort to sending all the stored energies into his other senses in a way that can compensate his loss of sight, and since the blind poet refuses to admit the eye in nourishing the subconscious, depicting things and the environment, he/she only reinforces this refusal by highlighting the work of the other sensory media in his work (17).

The concept of sight is not only the basic source of information, as it is known, but also the main observer over the information that the other senses gather. As a result, it needs to develop more than one alternative, and this is done by filling the deficiency and compensating for the deficiency that occurred in order to benefit from the remaining channels, all the rest, although it is impossible for any sensory means to fill the place of sight.

First (sight and hearing): an exchange between sight and hearing:

Hearing is the mainstay of the author in his social communication. Through it, he monitors the actions of the people around him, and their vocal emotions, and through (necessary) alertness, he acquires many skills in knowing the psychological state of the speaker (18). This report relies on the return of sound based on distance, which is the measure based on the sense of touch. The blind person relies on, and trains the ear as an important alternative to the eye (19).

The blind person understands more than others.

When a blind person compulsively resorts to his means of hearing to obtain knowledge, as compensation for his great loss, this is nothing more than submission to reality with no alternative, rather, sounds often remind him of his blindness (and when his ear succeeds in being the center of gravity in his actual life, he is forbidden,from an original knowledge base (20).

We find the bitterness of having to submit to this painful compensation (21), in Al-Ma'arri's statement. From his aural compensation we have many poetry in which it deals with several topics and varying contents, I cite, for example, the following texts from the first collection of poems, "The Fall of the Zand" (the long one):

We were delighted with the words of the lover who loves to listen to melodies (22)

And the sound of the strings in the hearing of his ear is not better than the sound of his voice. (23)

Our minds longed for his tunes and resonated with his manners (24)

To me, your love is like singing because it is beautiful to me, heavy and light (25)

I know that the same earring and incision heals me with the provisions most of wolf (26)

In the first verse, Al-Ma'arri praises the poet's words, describing it as delicate and sweet, comparing it to the sweetness of hearing melodies for their lovers.

In the second verse, it is by a friend of him who is a poet, and he borrowed - here - the tones from the praised poetry because it makes people happy.

In the third verse, it draws attention, as it contains the meanings of the vocabulary of sight and its transfer to what is heard, because tashuwuf means looking forward, and rang means I looked (27).

In the fourth verse, Al-Ma'arri removed the abstract passion and made it a voice, it is like singing, making it sound both heavy and light (28).

And in the fifth verse, if he is able to see, he would say: My eyes complete the sight of your vision.

Abu Al-Alaa says here that the beloved learns that I love traveling so that the lion's roar hardly stays with my ears as long as love stays with her ear (29).

As for his philosophical collection (The Necessity of What Is Not Necessary), which is also called (Al-Zumiyat), he cited the following two examples of compensation with (hearing) Al-Ma'arri said, as is his custom, in his sarcastic pessimism(30) (Al bassit).

The most honorable people were in the highest ranks before the sins, and before the sins The largest of them is heavy and prevents them from quickly understanding, transmitting and specifying.And his sarcastic and pessimistic statement in likening the news to rainy poetry that is quickly extinguished, and a shepherd kindled it for a need in setting it on fire (31) (Al bassit).

Goodness is like a well-developed tree, kindled by a wandering shepherd, and once it has been purified, it is sheathed.Evil is like a fire, the night of which burns with hatred. Its embers will burn for an eternity and never subside Or his saying (32) (Al bassit):

My hand does not know the weight, but my ears have become beautiful and, according to some, a balance.Second: exchange by smell (33).

Regarding to the far-reaching features of the sense of smell, it comes second after hearing when it comes to sight it contributes to diversifying the life of the blind and arousing interest, it contributes to recognizing the body's natural wonders.The most prominent thing we notice is the compensation (exchange) of smell in place of sight in the

poetry of Saqt al-Zand (by Al-Ma'arri) in his saying while describing the wedding night of his praised one, and he gave that night various descriptions of the colors of smells and perfumes, Abu Al-Ala exaggerated until he took his description out of the ordinary, so it was the cry of the deprived over the sighted ones who boast of their sight (34) (Al-Rajaz):

For the goodness in its dark night is a corner whose views of the full moon are filled with it He looked at the ground, smelling like a tawny color and his scent spread across the earth, carried by the hot stone and the accused. A perfume for the one who smelled it, but it is different from what the smeller brought,a bird of his sniffed, and the fledgling visited you and some monster wandered into some of them, asking what the gray hair was and asking questions.And from the perfume of a wedding night to the one of a beloved woman, the lavender blossoms, which Abu Al-Ala seems to love (Al Tawil):It is as if lavender has gathered a connection for you with its color and scent And his saying (36) (Al Kamil):And I want to smell the scent of lavender, and it leads me to humbles without any old cow .And in " musk parfume" says (37) (Al Tawil):

If you comb it, time after time, it will shed musk from its combed hair As for Al-Luzumiyat, the collection of his thought and asceticism, you extract from it this (exchange) (38) (Al wafer) compensation:The companion of goodness, bestowed rain upon you like one who possesses elevation.And his statement in the poem (Gray hair is the flower of youth)(39) (Al-Kamil):

Among the calamities are those that satisfy you, such as musk, fragrant in the place of understanding.

And his saying in the poem (Do not look at the deceitful ones) (40) (Al-Waafir):

If the mast passes, do not turn the breeze to the mast .And his saying in the poem "A banner in the woman" (41) (Al- Waafir): They may wake up from righteousness and asceticism with the best perfume, divid Compensation (touch exchange) (42).

For the blind, the hand is an independent organ and a source of knowledge at the same time, and in the touching hands, tools for research, knowledge, and work come together, one of the fundamental differences between the mental life of the blind person and the mental life of the sighted one is summarized in the following statement (The sighted person draws, but the blind one forms his vital ideas from real things).

The sense of touch constitutes the mental economy of the blind and the success achieved by those born blind in learning, and in estimating distances in depth and length (43).

The chaste Al-Ma'arri (asceticism) did not turn away from this description and others, but he transcended it, warning against the "seduction" of women through his symbolic or clear description of his truths that arouse the man's instincts (the insightful one) (44).

Exchange with taste:

The sense of taste is more important to him than sight in what can be called (contact with the real world of food and drink), just as it is important for health and enjoyment of many social situations, as it increases the diversity and pleasures of life to compensate for sight in this aspect (45).

In the poetry of Abu Al-Ala, you can hardly find a trace of compensation for it, perhaps because he is an ascetic who spent most of his life fasting, choosing this method, believing in it, and content with the path of the ascetics (46).

Compensation (touch exchange):

For the blind, the hand is both an independent organ and a source of knowledge. In touching hands, the tools of research, knowledge, and action are combined. One of the fundamental differences between the mental life of the blind and the mental life of the sighted is summarized in the following statement: "The sighted draw, but the blind form their vital ideas from real objects."

The sense of touch shapes the mental economy of the blind and the success achieved by those born blind in learning and in estimating distances, both in depth and length (47). The chaste (ascetic) al-Ma'arri was not detached from this description or others, but he transcended it, warning against the "temptation" of women in his allegorical or explicit descriptions of his truths, which arouse the instincts of (visionary) men (48).

Exchange with taste:

Taste is more important to him than sight in what might be called "connection to the real world through food and drink," just as it is important for health and enjoyment of many social situations, increasing the diversity and pleasures of life and compensating for sight in this regard (49). In Abu al-Ala's poetry, you can hardly find a trace of it as a substitute for sight. Perhaps this is because he was an ascetic who spent most of his life fasting, choosing this approach, believing in it and being content with it, the path of the ascetics (50).

Conclusion

Through this study, we seek to shed light on the mechanism of interaction between the textual structure of the literary work and the mental structure of the poet and the associated concepts and propositions that help establish the interaction process that the poet proposed during his work through the procedural mechanisms that would achieve this interaction. Such as: sites of indeterminacy, the implicit reader, and the wandering point of view. It can be said that the sensory perceptions (visual, auditory, olfactory, and gustatory) are seen as the same in front of everyone, but the depiction of these perceptions is mainly due to the extent of the interaction of the imagination of each poet and the other is linked to the emotional gesture that he understands.

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