

THE PSYCHOLOGICAL IMPACT IN THE RHETORICAL SIMILE STYLE — AN APPLIED STUDY ON THE MODELS OF ABDEL HAMID AL-DEEB AND HAMAD AL-HAJJI

Farah Abd Al-jabbar Omran¹

¹College of Islamic Science, Aliraqia University,

Farah.abd.omran@aliraqia.edu.Iq¹

Abstract

This study explores the deep and dynamic relationship between creativity and human psychology by focusing on the rhetorical style of simile in poetry. Entitled "*The Psychological Impact on the Rhetorical Style of Simile: An Applied Study of Abdul Hamid Al-Deeb and Hamad Al-Hajji as Models*", the research investigates how the use of simile reflects psychological motivations—both internal and external—and how it functions as a vehicle for emotional expression. The study examines two poets, Abdul Hamid Al-Deeb and Hamad Al-Hajji, analyzing their adeptness in employing similes and assessing how their personal life contexts influenced their poetic output. By analyzing the language of their texts—viewed as products of responsive living mechanisms—the study demonstrates how similes serve as a bridge between the poet's psyche and the affective dimensions of the text. The findings show distinct psychological-stylistic profiles: Al-Deeb tends toward sensory imagery with immediate impact, aligning with his direct style and his drive to depict reality; in contrast, Al-Hajji leans toward abstract imagery, reflecting his dream-filled, imaginative style and his method of escape from confrontation. Overall, the research underscores the profound link between rhetorical form, especially simile, and psychological states in creative expression.

Keywords: Simile, Rhetorical style, Psychological impact, Creativity and psyche, Sensory imagery, Arabic rhetoric, Comparative analysis

Introduction

The intrinsic connection between creativity and the human psych is universally acknowledged and has existed as long as creativity itself. This research specifically investigates the relationship between creativity and **rhetorical styles**, particularly how various facets of rhetoric have been imbued with diverse psychological nuances, revealing a wide range of emotions within their discussions. This demonstrates the profound and strong link between them.

This study, titled "**The Psychological Impact on the Rhetorical Style of Simile: An Applied Study of Abdul Hamid Al-Deeb and Hamad Al-Hajji as models**," aims to uncover the connection between the **simile** and the human psyche. It posits that the use of simile is attributable to psychological motivations governed by both internal and external influences, thereby serving to express emotions across all their levels.

The study primarily focuses on examining the two poets' adeptness in employing similes and assessing the extent to which their lives influenced their poetic output. The analysis is grounded in the language of the text, as creative works are considered products of a living mechanism, manifesting ideas and thoughts that respond to external stimuli.

Simile

A sea of eloquence , teeming with gems of images , it holds precious embodies meaning , the jewels of embodies ideas , and take the mind to worlds of vast imagination , so to weave through imagination all that is perfected and adorned figuration images in which the sensual and moral through word structures and sentence composition .

The simile knows the language is a source divided from (semi-) , Abn-Monthor said : resemblance and simile , which simile means likeness , plural of simile (similitudes) , similar thing , means it resemblance another , means I resembled so and so , become under indistinguishable to me . the two things resembled each other , he likened it to something else or compared it with it “ therefore , simile is representation” .(1)

It technical terms : Rhetoric scholars have defined simile in limited ways not out from the state “ A simile is the prove of a quality or judgment belonging to the compared to (the subject of comparison) , or (it is the linking of resemblance) between two element using an explicit or implicit comparative tool .”(2)

Simile has a significant and well-known status in Arabic rhetoric and importance is obvious to everyone . It conveys speech levels of advancement beauty ,serving as an artistic means of clarifying the expression of various tangible and relational images , it makes them liked in the hearts and keeps them focused in the minds , with what it carries to the clarity , understanding it provides , and the remarkable impact it leaves .

Rhetoricians and critics have discussed it extensively , and all speakers Arabs and non Arabs alike have agreed on its status , non of them could do without it , and the virtue , honor , and position in eloquence have been mentioned by every one .(3)

1)Lisan Al-arab : subject (simile) .

2)yanther: Subtle rhetorical points in the miraculous nature of the Qur'an's inimitability :80with three messages from It.two books 245, secrets of eloquence :71-70,the key of sciences:157,explanation :121,Arabic Poetry Criticism:122.

3)yanther : two books of sena'een :184-183/1.

Imam Abd al-Qahir aljurjani states that simile takes two distinct forms : the first is based on an evident and outward similarity, and this type required no interpretation ,and for example , things are similes by shape , color, or outward form .The second type is when the resemblance is achieved through a kind of interpretation .(4)

Ibn-Rashiq Al-Qayrawani refers that simile is a good and bad one , the good type comes from obscure into the clearer , that providing better understanding , and the bad type , is the one that is the opposite , also said “ what is touched by the sense is clearer in sentences then what is not touched by the sense ; what is seen clearer that what is absent , what man knows of themselves , is clearer what they know of others , and what is near than what is far.” (5)

The eloquent lean towards simile , maybe cause impact on the soul , which it increases the effect of any other rhetorical art, as the poet want to deliver a message to touching and achieved emotional aims . (6)

It is important to know that simile indicates distinction, not the identity . In other words , the two elements are not separate in essence and can not emerge with the other .(7)

From simile came in the poem (ليالي جبل لبنان) (The night of mount Lebanon) named by the poet Hamad Al-Hajji says :

طود لبنان كعملاق	تبدي عبقرياً
ليس الوشي ونادي	ايها العاشق فيا
لاتخافوا لاتراعوا	وامرحوا في جانيبا (8)

- 4) yanther : secret of eloquent :91-92.
- 5) Alomda : 1/195
- 6) yanther:Arts of eloquent and branches , science of all-Bayan , all-badi ,17.
- 7)yanther:The Artistic image in the legacy of Arabic literary Criticism and Rhetoric: Dr.jaber Asfour, Arab Cultural Center Publishing House , Beirut, Lebanon, T3,1992,74.
- 8) Deewan Athab Alsneen , 46.

The most noticed clearly from the text is the appearance of feelings of repressed desire , which have been restricted within the prisons of the soul , fear from social media and tough traditions . So , the poet admission through simile in details between the sensual and the moral an overwhelming desire to break free from restrictions , he success to free from social pressure , while he in Lebanon away from his homeland , which fueled in him a sense of freedom without surveillance or judgement , and this is can be an emotional release , as “ literature allows the individual to dream in without fear or shame.” (9)

His spirit gone within the gardens of love , unafraid neither wolf nor hunter , make him desire to speak and depends to simile , so he clamed through to giving freedom from power and ability of hiding wisely behind him , as mentioned earlier . The wonderful image simile , when he mentioned a great mountains of Lebanon as (عملاق) to save the lover beneath the shadow of it , and in whose embrace meetings flourish .

He selected a simile fully developed between the subject of comparison (طود لبنان) the object of comparison (عملاق) , the tool (ك) , and the point of similarity (عبقرياً) . He gives lovers a large space , whose expanse the spirit desires away from eyes of the watcher to the furthers extent , this is what led him to create such an image , then he moved to auditory image with the word (نادى) , to confirm that he has moved fear , with increasing himself a relaxation of his tense during the creative expression .

He also employ the word (calling) which omitted practical and use (ايها) used after that (العاشق) to highlighting on the verb of (الحب love, العاشق) above of the actions , this is what the soul's desire deeply and what wanted to in it of freedom Lebanon . This reflects how Hijazi society views such feelings and the restrictions places on them .

(9) Rising through the paths of creativity, Didiyyat Inzu , translated by Wajih As'ad, Published by ministry of Culture , Syria, 1966m, 62

Some stanzas were used as psychological keys that poems clearly and transparently , such as the verb (تبدى) which was emphasized to reveal the poet's intended to give that large giant , that covers from northern Lebanon to south which increases his sense reassurance and give the soul a wider space of freedom , the level of psychological reassurance increases showing how much crisis was , how power of nerves become , how grief of poet felt inside . He keeps trying to break down the text from fear and dread that overwhelmed him . So, he uses negative sentences (لاتخافوا) , to push fear away and kills cowardice in his heart , then he uses the imperative verb (امرحوا) tom give himself permission to move forward after preparing and filling it with desire and passion .

One example of simile is what Al-Deeyb says of his stanza , which included one or two lines :-

ان حظي كدقيق فوق شوك نثروه ثم قالوا الحفاة يوم صرصر :اجمعوه (10)

Al-Deeb used a complete simile comparing (حظي) to (دقيق) and tool (ك) being impossibility of gathering it . He used this image to express how bad his luck id , and how he lost his destiny in life . In a strong image that shows its impossible to escape bad luck or avoid misery , with all the image data of the physical detail and also a wide imaginary area full of thorns and barefoot people can't cross .Also , it hard to mix them , to show impossible to improve his luck or for anyone to help him out of his miserable situation .

It can be said that the success of such images comes from the human dissatisfaction of life under the constraints of the reality principle , the image reflected the overwhelming feeling of despair , which overcame the will to change , like he had fallen into a whirlpool of disappointment , surrounding to despair , whispering to himself , mourning his luck , and lamenting over it , then his soul pushed him to relive from spiritual distress with use of figurative imagery relying on similes , because of clarity understanding and elegance structure .

(10) Diwan Abdel-Hameed Al-Deeb , 454.

Which allowed him to express his meaning accurately(11) .With all that the soul flowing from internal factors between interaction of feelings of torment , misery and poor .The poet chose his linguistic structures with clear intended meaning , he made a useful when uses predicate of (ان) as verbal sentence (نثروه) to fully express , he wished to convey , then he is placing (فوق الشوك) a noun place to evoke the appearance of the place in the soul and its suspense the fate of luck within the harshness of that image .

In addition , constructing the descriptive image in all its aspects , the the presence of the conjunction (ثم) to arrange and laxity with the verb (قالوا) it expressed the hard , power and dominance's circumstance , this followed the preposition phrase (لحفاة) to reveal the poet seen of the severity of the injustice of the circumstances , which refers to the weakest group of (لحفاة) ; to show there inability to do what was needed . So , he completed and emphasized this by using the phrase (يوم صرصر) ; to show how impossible the situation was and to confirm that his luck remained unchanged , when the image added more complexity to the meaning (فالصرصر) means "a wind is extremely cold or very loud" . With that , it became impossible to achieve the command (اجمعوا) , and what make it late to state the reason of how difficult and complicated the matter was .

The simile revealed the poet's view of circumstances which he considered the " sworn enemy and saw people as nothing more than tools responding to whatever harm , torture to Al-Deeb and this is an embodiment of illusion , but Al-Deeb was strongly and deeply believed in it . The poet may have relied on sensory images in many of the similes , because "the soul's connection to abstract concepts" which gives the soul's impact on it .

In a new sensory simile , which Hamad Al-Hajji formulated it in his poem name (من اعماق نفسي) , (from the bottom of my heart) he said :-

كر احيا كعابد او اب	ثم لم تدر انني في سماء الف
كر بعيد او نظر في كتاب (15)	هكذا عيشتي رحيل مع الف

(11) Rising is the path to creativity , 63

(12) Dictionary of Alwaseed , 512.

(13) Diwan Abdel-Hameed , 74.

(14) Eloquent in Arts , scenes of Al-bayan & Al-bade'a 76.

Al-Hajji was speaking to the journalist who visited him made increases understanding his personality even more complicated , but in the most of them , he spoke as a relational and conscious person , when asked him a question and answering them with full awareness .

could effect at him . His senses responded , expressing a brief moment of inner peace , it lasted only a short while before misery returned , and make the spirit to the harsh bitterness of reality .

The text contains several similes without overlapping , express about levels rise of emotions . The poet described his affluent neighbor's family and compared the to a garden (الروض) in a free simile , using more than one point of similarity (flowers , birdsong) (زهرا , صادحا) and his choices were intentional , the second image inspired by his repeated hearing of their voices by his house every morning (22) ; to pointed the great joy they felt in the continued blessings they enjoyed .Also , using the conjunction (and) (و) between two aspects of simile described both appearance and sound in a complete and beautiful way .

The poet reported placement of the prepositional phrase (له) revealed the feelings of envy that the poet held toward his neighbor , as if he believed that neighbor had more than he deserved , and unfairly deprived .

He highlights metaphor appears between the family (الاسرة) and the angle of paradise (ملائكة) (الفردوس) , where the tool and resemblance are omitted to bring the qualities closer to the subject and make them feel inseparable .

This shows a different feeling , then the used one towards the head of the family . The simile reveals his true feelings for the neighbor's children and his honest love for them . Another similes appear between (sons and daughter) (بنون وبنات) and (flowers) (ورد) using a different tool (like) (مثل) with similar aspect (منظر) (appearance) which comes in the form of a passive participle (مفعول) to make the beauty more intense . All three similes mentioned related to nature , gardens and flowers as well as paradise with all the beauty the word carries . This is opposite of what the poet's soul exists and the places he wishes to be in , whether real or imagination , then he compares (the passing of the family) (مرور الاسرة) to (morning) (الاصبح) , with compares the (pleasant weather) . This reveals forbidden of everything mentioned in the similes , the poet lives in a place burned by the summer heat , where his hopes are killed by foul air and a lack of even the simplest thing. This pushed him to dream of pleasant weather , breathing fresh and sweet air , all of this appeared unconsciously in the way he formal his comparisons . The last simile shows an emotional setback and change in moral method using the same style.

(22) Yanther, Diwan Abdel- Hameed Al-Deeb, 43.

He compares his neighbor's passing to the way rich people look at a smell , he using a strong simile to achieve the neighbor's contempt for him , which to emphasized with the phrase (في ذيل) (at the tail end) . He expresses his feeling of inferiority because of his social status, he removed the tool to show his complete certainty about how people look at him without any doubt , this shift from one simile to another reflects the poet's inner response to the pressure of the outside world , he formed mental images that clearly show the strength of his feelings and the inner tension that shaped his comparisons''.

Among the simile , there is a poem (House rent) (اجرة السكن) by the poet Al-Deeb :-

ثمانون قرشاً اهلكتني كأنها ثمانون ذنباً في سجل عذابي
طويت لها الدنيا سؤالا وكديةً فما ظفرت نفسي برد جواب (24)

Another simile used by Al-Deeb revealed heavy burned that exhausted his soul and filled it with pain and sorrow . He turned to simile to release the injustice , shame , and humiliation that overwhelmed him so deeply , it nearly tore his soul from his body . He compared (ثمانون قرشاً) (

eighty piasters) the rent he paid for the room he lived in to (ثمانون ذنباً) (righty sins) ; because of how heavy it was on him and his complete inability to escape it in any way , until he reach to the point of resorting to (beggarly) in the streets (الكدية) . The worst of all this suffering , which he gave without received nothing , sold without gaining , lost without profit , need shattered his dignity , and destroyed his sense of self-respect . A situation like this reflects deeply painful emotions stirring within , breaking the barriers of suppression and forcing the tongue to speak out under unbearable pressure .

(23) Semantic psychological Imagery oatterns in Modern Yemeni Arabic poetry , Damascus Journal , volume 27 , issues 1-2 , 2011.

(24) Diwan Abdel-Hameed Al-Deeb , 228.

In concert with the simile , other linguistics structure played on active role in easing the emotional intensity and drawing the intended meaning , One them the use of the transitive verb (طويت) (was folded) which mentioned the many form of (begging) that the soul was forced to endure . He was able to absorb more than one effect of the emotional change filled with anger and passion caused by these paths which had left behind audient bitterness . The soul was able to release it freely , easing to harsh impact and freeing itself from constraints. He uses the negative past verb (ماظفرت) (did not obtain) with the subject (myself) (نفسي) played a role in revealing on aspect of the emotions during the act of asking or requesting . It opened a widow into the creator's psyche , uncovering the intense longing he felt when asking or for some money or any benefit that could relieve him from the torment of debt and the humiliation of feeling from fulfilling obligations . It is observed that the simile achieved the poet's aim of bringing the image of the shark closer to that of the tail . The large size of the tail and the great fear it highlight the smallness and obsequiousness of the shark , despite that , it destroyed it , and failed to gain anything from it , which this reveals the extent of the poverty that afflicted him and turned his life into hell of misery , poverty , hunger , and need.

Among such example is what the poet Hamed Al-Hajji says in his poem (GREETING) (تحية) :-

انما موطن العروبة فرد
لو تتأذى فرائه عن نيله
نجد مصر، ومصر نجد وان
شطت بلاد عن اختها او قبيلة (25)

The poem was composed on the occasion of the visit of Sheikh Muhammed Hasanain Makhoulf , former Grand Mufti of Egypt , to the college of Sharia and Arabic language in Riyadh .

(25) Diwan Adhab al-Seneen, 61

(26) Same source ,61

The poet's emotion flowed in harmony with external motivation represented by the visit , creating emotions of joy , happiness , and delight that rose the top of his emotions and crushed the bricks of misery , sadness , fear and submission , which pushed him to express and sing , so he conveyed his positive feelings through a series of eloquent similes . The first one , is between (موطن) (the homeland) the thing being simile and (فرد) (individual) the thing it similes to . Through this he images the unity of Arab world and strength of the brotherly bonds among its nations . He deleted the point of similarity and the comparative tool to reinforce the meaning of unity and emphasize the brotherly connection among the countries . The poet choses the word (موطن) (homeland)

which is noun of place derived from (waten) (nation) , to clarify his intention of referring that unity the Arab countries , it is the unity of earth , sky and reminder of the shared interest goals , collective history , differences in political orientations , beliefs , and sects , then like the verb (تتأى) (extend for) , which rising feelings of pride and honor , which what the vast expanse occupied by the Arab world , includes many Arab countries that together form the motherland that embraced all its children , differences of their sects or religions .

Another eloquent simile appears between (نجد) (Najd) the thing being simile and (مصر) (Egypt) the thing it is simile to . He emphasizes to omitted the tool the point of similarity , and the meaning of the first simile about the strong bonds between the countries to sure the unity of one body , feed by the Euphrates as its artery and the Nile as its vein . Then , he repeated the same eloquent simile between two sides to show their unity in land and people , this insistence on emphasizing the meaning reveals a strong desire and deep longing that sweeps through all the poem's themes , to reminding the guest and those present of the deep truth relationship between the Arab countries . He emphasized the vast distances to highlight the large occupied by the Arab world and from there moved to reducing the moral distance .

Then he used the past tense verb (شطت) (shattat) means become distant (27) , with its contextual meaning of dimension and used the preposition (عن) (from) a long with it , if he had using the preposition (على) (on) to the meaning of (الظلم , الجور) (linguistic and oppression) , despite all that , the Arab nations have one common identity in signal origin to which all branches Ends and where all differences disappear , whatever affects one of them affects the others for between the Euphrates and Nile , they are the same life blood .

Another simile of what the poet says in (what is my fault) (ما ذنبني) :-

يا من لجرح بهذا القلب يأسوه جرح اليتيم المعنى مات اهله (28)

The orphan's wound is a deep wound that stirs all emotions in pain , which touched the soul and keep it until to pull the soul from it , the poet intended as a simile , the hurt heart on it , because it carries sorrow , misery , deprivation and need .The poet may be used the orphan's wound to sacredness in the hearts of Muslims , in order to evoke sympathy and compassion in people which strongly draw their attention . The simile succeeded in expressing a feeling of brokenness , shatter of the self , and it squeezing between the fingers of times , from all the struggle a desire to speak was born , which driven by the movement of interacting emotions and creative nature . So , the poet turned to textual structures to pour into them what had afflicted the soul and severed the vein of its dream . Such an image makes us to immediately grasp the emotional meaning it carries , without the need for forced interpretation or explanation , as it relies in construction on elements that convey direct and immediate connection.

(27) Yanther :Al-Mu'jam Al-Wasit,483.

(28) Diwan Abdel- Hameeed Al-Deeb , 256.

(29) The psychological interpretation of literature , 84

The style of calling merge with questioning to complete the features of picture and clarify the intended meaning . The technique revealed the dominance of the psychological text, expressed the poet's state ,and the time of creation , when he was a high level of psychological breakdown , like he sends a calling for help about who to achieve his questioning and failed of persistence .

The scene is led by the (من) (Who) interrogative sense out from its linguistic origin to express grief . His heart broken in the fire of torment until he prisoned in sorrow , misery bite his youth , and being unlucky .

The pronoun (this) (هذا) weaves the image is rising tension with the verse is repeated , as if he is hitting his chest near the heart , pointing the illness of slaps are different from those slaps of orphan when family lost them . He added the (الو) (Wow) in the word (أهله) (family) , stretched the breath of the utterance , which the soul needed to release as much compressed emotion as possible . The (الو) was used to led out groans of pain and free from their burden .

The verb (يأسره) (The despair) reveals the nature of illness , which it is a moral formed from grief , sorrow , and heavy burdens which sorrow is a wound , sickness , or patient himself , which (الاسى) could be (grieve for someone , or to feel sorrow) .(30)

And Hamed Al-Hajji says in the poem (يابدر) (Ya Badder) :-

تهتز في الليل البهيم كأنما مراك مرأى راعش مقرور
في مسبح الافلاك جرمك دائر يبدو صغيرا وهو جد كبير
وكذلك في قلبي الجراح تضاعلت للناس وهي عميقة بضميري (31)

(30)Dictionary Al-waseed , 18 .

(31) Diwan Athab Al-sneen , 71.

Another passage speaks with striking dominance of the psychological scene , conveying the poet's state during the act of creative writing in a vivid , almost live manner . This is because literature is an “ expression of the individual unconscious and a mirror through which the self's interactions and conflicts are revealed” (32) . In this context , the poet likens the sight of the moon , its image as seen by the eye to that of a trembling , shivering person whose perception of things is distorted . The simile unveils the sense of shivering that used to seize him at night during bouts of illness , which explains the instability of the image in his eye . The use of present tense verb (تهتز) (trembles) captures the state with exceptional clarity .

The use of the active participle (راعش) (trembling) plays a key role in affirming the recurring nature of the condition , its persistence and nightly return , making it seem as if it was the body's constant companion or intimate counterpart .This is further reinforced by the presence of the passive participle (مقرور) (Maqrur) (afflicted by cold) , describing the man overcome by chill .(33) The scene is interpreted with greater precision when the poet likens the subject to someone struck by a cold lightning bolt . In doing so , the resort to simile becomes a psychological necessity a means to linguistically frame the reality of the experience in forms that readily reach the recipient .

The poet constructs another simile , this time between a celestial body and its seemingly small , diminished size in the sky , and the wound within his own soul , which likewise appears diminished in the eyes of others .Through this , he expresses his intense emotional restraint and the way he keeps his pain hidden , unnoticed anyone . Beyond the direct comparison , the figurative image amplifies the gravity of the poet's crisis, dramatizing his worries and sorrows . It also communicates ,with clarity , the public's indifference to his suffering and their treatment of his illness as something trivial or ordinary.

(32) Contemporary Critical Approaches ,by Dr.salah Fadl ,67.

(33) Yanther , Dictionary of Al-Waseed , 725.

The active participle (دائر) (circling) helps to reveal the wound in the poet's heart, its continual, just as grammatical structure of the active participle "convey a sense of continuity"(34).

At this point, the poem captures the intense inner tension, which the poet towards creative expression, especially since "literary creativity, at its core, is an expression of psychological tension reaching its peak in the creator's soul, accompanied by an inability to adapt to the collective afterward".(35)

An example of this of what the poet Hamad Al-Hajji said in his poem (Oh Eid) (يا عيد) :-

نعم شربت كؤوس الهم مترعة حتى كأني من الاوصاب عرييد
كأنني شبح في الليل منتصب ارعى النجوم وحلم النفس موعود (36)

The poet uses a series of similes to express his tragic state and to image the emotions of soul, which has been destroyed by loneliness even during the days of Eid. These similes effectively capture the intensity of his burning emotions and help release the pressure through powerful and expressive language techniques, the speech begins with the particle "yes" (نعم) to affirm the truth of what is being said before even starting, this shows the speaker's deep psychological insistence on being heard. It also reflects the intense tension he felt during the creative writing process, using such a word, which grammatically has no syntactic role, emphasizes the poet's awareness that his words might not bring any real change to his reality or add anything new.

The simile came in a general and open form, comparing the poet's soul, the object of simile (عرييد) (Wild drunkard) and the tool (as if) (كأن), this makes a wide space for the imagination to explore all the possible meanings the word might carry about what words chaos and loss of control of manners.

(34) Grammar meanings, 174/3.

(35) Contemporary Critical Approaches, by Dr. Salah Fadl, 70.

(36) Diwan Athab Al-Sneen, 59.

In this context, the word refers "to someone who is extremely unruly and harmful a drunkard who hurts others during his intoxication"(37), as indicated by the verbal sentence (I drank the cups of sorrow) (شربت كؤوس الهم), it does not refer to the literal meaning as (a mal snake). This word skillfully captures a moment of intense emotional pain and oppression, with all its suffering, harm, and turmoil, which is a state so overwhelming that it causes the person to lose his mind and stagger like a drunk, and unstable."

The poet used the grammatical structure of placing the prepositional phrase (من الاوصاب) (from pain) to reveal the sentence of the abundance of suffering, which was the main cause of his emotional state. He also used the word (مترعة) which is on the pattern (مفعلة) (muf'ala) "is a form that can indicate either the cause of the action or the intensity of it" (38), it shows the word how deeply the soul was filled with a torment of worries, to the point that it overflowed with complaints and groaning."

Another simile appears, comparing the poet (the subject) to a (شبح) (a ghost) the object, with repeated the tool (as if) (كأن), and the poet uses the participle (منتصب) (muntasib), on the morphological pattern (مفتعل) (mufta'l) to suggest continuity (39), he describing a body remains upright through long sleepless nights, this refers to the effect of illness, which deprived his eyes

of sleep and his body of rest. The use of the word (ghost) reinforces this fixed state , as it is tightly linked to the other elements of the image , creating a vivid , almost theatrical scene in the reader's mind , the image is completed by the rhetorical phrase (في الليل) (in the night) at the beginning , this placement emphasizes that sleeplessness has become a permanent part of his life , just like the ghosts that are naturally expected to appear at night”.

The verbal sentence (ارعى النجوم) (I watch the stars) expresses his condition during long nights of wakefulness and illness , he appears calm , gazing at the stars with sorrow and regret over his dreams buried beneath the weight of time ,

(37)Dictionary Al-Waseed , 951.

(38) Meaning structures in Arabic ,34.

(39) Same Source , 45.

to simile reveals that emotional pain , he suffers even greater than physical pain . The agony of misery and deprivation weighs heavier on his sensitive soul than the sharp pangs of illness . Thus , the description of his emotional turmoil and wild distress caused by sorrow stands apart from typical portrayals of someone crushed by physical pain alone , he is patient in the face of illness , but rebellious in the face of rising grief.

One of the most important observations when studying the psychological effect in the structure of similes used by the two poets , the poet Al-Deeb leaned more toward sensory imagery , which tends to have a stronger immediate impact than abstract imagery . This may be linked to his direct style , which sets him apart from others, as well as, his intent to depict reality in a way that is closer to the truth than imagination . In contrast , poet Hamad Al-Hajji mostly relied on abstract imagery , which reflects his dreamy , imagination filled style is a method that reveals his attempt to escape reality and avoid confrontation.”