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A Translational Comparative Analysis of Horse Imagery in Selected Abbasid and Andalusian Poetry

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Abstract

This study aims to assess the quality of translating political texts from English to Arabic using the artificial intelligence tool ChatGPT. It adopts the updated version of the Multidimensional Quality Metrics (MQM) framework to evaluate the quality of translations produced by ChatGPT. The data includes 30 political articles selected from BBC World and CNN World in English and their translations into Arabic. The study identified several linguistic errors encountered by translators using ChatGPT, such as fluency and accuracy. Translations lacking these important aspects often lead to misunderstandings and confuse the users. Despite these issues, the ChatGPT tool demonstrated good translation performance in political news, with an overall translation quality rating of 93%.

Keywords: ChatGPT, Artificial Intelligence, Political Texts, English, Arabic.

1. Introduction

The horse image shows great cultural and literary importance in Arabic Andalusian and Abbasid poetry, depicting not only beauty and physical strength but also more profound metaphors pertaining to dignity, bravery, and liberty. Because of its speed, grace, and loyalty, the horse emerged as a main theme in Arabic and Andalusian poetry, representing the virtues of the era's societies. Poets frequently employed the horse image to portray themes of chivalry, bravery, and the nomadic style of life throughout the Abbasid era, which was renowned for its thriving cultural and intellectual achievements. Horses were depicted as honorable companions in the poets' stanzas, showing the spirit of adventure and the quest for fame. However, the horse appeared prominently in Andalusian poetry, which flourished on the Iberian Peninsula during the Islamic authority in the Middle Ages. Poets like "Ibn-Zaydoon, Ibn-Khafaja, and Ibn-Hazm showed the horse as a symbol of love, passion, victory, strength, and freedom using equestrian images to depict feelings of desire and longing" (Al-Matarneh and Abuhammam 2021, 1339). The horse

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is a complex and multidimensional symbol that captures the ideals, ambitions, and aesthetic sensitivities of these dynamic literary traditions in Abbasid and Andalusian Arabic poetry.

Since the Old Ages, the pre-Islamic poet metaphorically connected the horse with the image of life. Beltagy (2016) states that the "relationship between the pre-Islamic Arab's life and the horse is not less significant than the second element of life, which is water" (1078). Furthermore, the Arabic poet depicted the horse symbolically as a clue of victory, especially in the wars. This is what the pre-Islamic Arabic poet Imru al-Qais recognizes in most of his poems. As for Imru' al-Qais's poems, "he is observed to construct a model of a horse in his imagination and to use this model in an attempt to attain something lacking in reality. He is the unsettled poet who races against the element of time" (Mecmuası 2024, 202). However, in Arabic poetic style, the horse represents nobility and power, Sumi (2003) concludes that "the horse is the symbol of speed, prowess, prosperity, glory, happiness, immortality, and vital force" (20). On the other hand, Arabic Andalusian poetry in the Iberian Peninsula was influenced by the same images of the horse depictions in the Eastern Arabic world. In the Andalusian poetic tradition, the horse "is depicted similarly as a symbol of power, nobility, and bravery that motivated the Andalusian poets to compose poetry to praise the rulers of Andalusia at that time" (Abuhammam 2024, 166). Andalusian poets during the Middle Ages "showed the image of the horse similar to the Arabic Eastern poets, this is because of the use of the horses during the wars, the horses and other elements of nature were depicted as a symbol of dignity and strength" (Al-Bayomi 1980, 13). Through its topics, genres, and inventive methods of poetic expression, Arabic Eastern poetry has left a lasting legacy that has influenced the development of Andalusian poetry over the ages and continues to resonate within the larger Andalusian literary heritage. Similar to Arabic Abbasid poetry, Andalusian poets were generally influenced by Arabic poets, especially in portraying the theme of nature elements, specifically the horses (Aburqayeq 2020, 52). Classical Arabic Abbasid poetry provided Andalusian writers with ideas, motifs, and images. They "used the rich literary legacy of Arabic poetry to give the depth and complexity of their own work as they examined subjects like love, nature, battle, and courtly life" (Al-Khouri 1946, 45). Andalusian poets aimed to imitate the elegance and refinement of traditional Arabic poetry. Like their Arab forebears, they employed sophisticated language, complex wordplay, and rhetorical styles to amplify the beauty and expressiveness of their poetry. Classical Arabic poetry had an impact on Andalusian writers, but they also added new ideas and aspects to the poetic canon. They created a distinctive fusion of Arabic and Andalusian literary styles by incorporating historical settings, cultural references, and regional Andalusian dialects into their poetry (Al-Majali 2020, 1652). Finally, classic Andalusian poets were like their Arab forebears, they employed a symbolic language and style aiming to clarify the meaning of nature, especially horses metaphorically in this study.

These Arabic Abbasid and Andalusian selected poems will be analyzed based on theoretical and analytical approaches of comparative methods. The imagery of the horse can be studied as an influential concept that transformed from the Arabic Eastern style into Andalusian tradition during the Middle Ages considering the approaches of the French School of Comparative Literature. French School studies the "Influence" that can be made between literary texts and writers. It shows how "an image, an idea, a theme, or any other literary movement is presented in many various kinds of literature or texts (Enani 2005, 44).

This concept is also considered by Bloom (1973), who represents the idea of poetic influence as a type of mental conflict that molds emerging poets' work. He contends that the specter of past authors haunts poets, forcing them to confront and acknowledge them in their own creative pursuits (77). Bloom states that in order for poets to develop their own uniqueness, they must contend with the impact of earlier authors. Bloom's notion of revisionary ratios, which shows how poets interact with and alter the writings of their literary predecessors with emphasis on the translation process of literary works. Translation and adaptation processes are also influenced by comparative literature. Authors and translators "frequently use the writings of authors from other cultures, modifying them to offer fresh viewpoints and voices to various audiences" (Marctic 2018, 56). On the other hand, this study relies on the concept of Russian Formalism that focuses on analyzing the literary texts stylistically. Formalism studies the texts through their "metaphors, similes, paradoxes, rhymes, and personifications…etc." (Bressler 2011, 42). Formalism analyzes the textual elements of the text as Eikhenbaum (1994) argues, he states that "In the formalist view, literature is an autonomous verbal art, which does not refer to reality but rather to its own structure" (33). He highlights the Formalist view of literature's independence as a self-referential creative form that is more concerned with its internal organization than with the outside world. Moreover, this study analyzes the textual aspects of the selected poems showing their abnormal situations, especially depicting the horse based on its defamiliarized images. Shklovsky (2019) states that "the purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects "unfamiliar" to make forms difficult, to increase the difficulty and length of perception" (22). He highlights how form and style shape the reader's experience by showing the idea of "estrangement" in literature. He investigates how commonplace experiences and items might be made more visually striking by defamiliarizing them through literary elements including language, structure, and narrative tactics. Ultimately, this investigation aims to analyze the parallel themes of depicting the horse based on the linguistic and stylistic methods used by these selected poets showing the influential concepts of the Andalusian poets.

2. Significance of the Study

This study considers mainly the comparison of prominent Arabic Abbasid and Andalusian poems in the historical setting of Islamic authority in Al-Andalus, Spain. The stylistic subtleties, metaphors, similes, and other literary devices used by poets from these various cultural origins are examined in this study. However, translation is a key tactic in this study because there aren't many thorough scholarly sources that cover these poets' entire works. The research attempts to maintain the substance and meaning of the Arabic poetic lines by translating them into English. This will allow for a more thorough examination of the literary themes and styles found in both Andalusian and Abbasid poetry. Furthermore, this article is the first thorough analysis to combine these two poetic traditions, with a special emphasis on how horses are portrayed in Arabic and Andalusian poetry. In addition to highlighting the parallels between these traditions, comparative analysis advances knowledge of how cultural settings influence the thematic components portrayed in poetry.

3. Discussion and Analysis

This investigation begins with portrayed images by the Arabic Abbasid poet Al-Mutanabi. He is Ahmad Bin Hussain Al-Jafi Al-Kufi (915-965 CE). He was born in Kufa, Iraq, and was called the Arabs' poet. Based on a deep vision of Al-Mutanabi, Al-Mutanabi admires the image of the horse in most of his poems as the other Arabic Abbasid poets. He presents his poetical fame and power through his famous line in Arabic literature. He says: "The horse, the knight, the desert, the sword/ The spear, the paper, and the pen all know me" [Our Translation]. He attributes his mental power to the horse's power, while he depicts fantastic images of the horse. Firstly, he portrays the image of the horse as it is fast and ready to war with its knight. He always describes the horse's beauty and power as:

It chases by its wares every swimmer
Whether it has distress or liquefier
You see it while the water passes its body
Then it became only a head and a neck [Our Translation] (Shraem 2013, 120)

Al-Mutanabi presents the horse as strong, courageous, and swimming in the sea. This horse floats in the sea whenever its knight wants. Metaphorically depicted, the horse is presented as the sea that has waves due to the horse's power while it floats in the sea. This horse is used to swimming, especially in wars. The image of the horse is portrayed with wars and invasions where the Arabic leaders and soldiers defend or invade new towns. Al-Mutanabi depicts this horse's power in the wars as:

Their foreheads meet death
And they are used to hugging their knights
While their spears keep calm
And the dust kept them quiet
Leaning to be as a wine for the horses
And becoming his friend and pleasure [Our Translation] (Shraem 2013, 123)

The speaker personifies the image of the horse as a hugging person who hugs its knight, while the spears are in the sheaths. This refers to the victory that the knight wins while the horse is presented as his companion in the wars. Another metaphor is that the dust gets calm and quiet while this war finishes, and everything gets pleased. The speaker concludes the stanza with another metaphor that explains how this strong horse celebrates the victory as being a wine for the knight. The whole image of this stanza is shown as the spears that also lean during the war. The image of this strong horse is paired with the image of this strong, courageous knight. Al-Mutanabi profoundly admires the speed and power of the horse. In the following stanza, he shows the horse as strong while it does not get thirsty while walking and running.

The persona shows the horse's speed, power, and lightness while it walks at night. People cannot discover these horses' remains due to the horses' lightness and speed. Metaphorically portrayed, the horse is like Daylam's walking at night. Daylam is a word that refers to the military walk of some Persian troops at night while they were known for their speed and power, especially at night. The speaker continues his depiction of the horse's speed by saying that the horse has only one hoof. This hoof was in Egypt while the horse reached and drank water from the Nile. For Arabs, the speed of the horse means

power, victory, honor, and encouragement. This horse did not take breaks while it was running to Muqtim in Egypt.

Al-Mutanabi continues depicting the horse as courageous in facing difficulties. We can see them among the mountains floating in the seas, and like the deer in the gardens. The speaker delivers the horse's images with different metaphors. He presents the horse as honey in the "wilderness". This honey tastes delicious and flavored. The other metaphor presents the horse as swimming in the sea with the whales, while this swimming refers to its power and speed as being faster and stronger than the whales. The persona depicts the horse as a deer which can be shown beautifully in the forests, while it croaks with the vultures. Al-Mutanabi presents a new image of the horse in the wars. He depicts horses as spears in wars. These horses are the reason for victory while they are fast like the spears thrown by soldiers in the wind.

The speaker portrays a simile while the horses are like the spears in their speed and power. These spears are also like the "scorpions' tails" that are curved and spread happiness. This happiness is caused by the image of the horse that holds spears by knights on them during the wars and victories. In a different context, Al-Mutanabi describes the horse as generous and beautiful. The speaker shows the image of thirstiness with the image of the horse. He presents the horse as not being thirsty in wars and battles. They do not get tired of wars, and they are the strongest to face the enemies. He emphasizes the horse's power in different stanzas depicting it as the lion that observes the antelopes in the jungle. Metaphorically said, the horse is depicted as a powerful and fast lion that has sharp vision. Iman Shraem states that this stanza describes the horse as "a vase that was drawn by a fighter, accompanied by animals, and full of beauty and spirit" [Our Translation]. (2013, 142)

Al-Mutanabi wonders about the speed of the horse in a new stanza depicting it as very fast as the eyelash movement in seconds. This horse is faster than sleeping in the watchful eye. The speaker concludes that when a visitor wants to visit, he can be very fast for riding the horse while it is the prince's method of visiting places. The metaphor is used in the line "A visit without appointment/ Is like closing the eyelids of the watchful eyes" to show the horse's speed and power. The persona also concludes in the following lines with the image of the horse with the weapons during wars as a waving sea through a simile. While the enemy is surrounded by horses and soldiers in the sea:

> The West was a sea of water
> And the East was a sea of horses
> And the flags were flapped to you
> Then the horse kept waving by the morning whiteness [Our Translation] (Shraem 2013, 144)

The above stanza presents how horses can be a tool for winning wars, while they surround the enemy from different directions. It is indeed that the horses' spread during the invasions can be the reason for scaring the enemy. This is what Al-Mutanabi portrays in the next lines showing how the horses scare people with the image of the swords. The speaker praises the ruler of his state by depicting the image of blood with the image of the sword and horses. These horses are spread to collect the blessings and

indignations of the ruler's wisdom. Al-Mutanabi emphasizes the horse's power and evilness in wars. He asks for a horse that people get afraid of and avoids it. Al-Mutanabi depicts the image of the horse in the following lines as the source of honor and power. The speaker distinguishes between a horse in his mind and the other horses. He presents that horse as evil, strong, brave, and does trust people other than him. Arabic knights always look for this kind of horse. This horse is personified as it does not trust all people while it can trust only the speaker. The image of death is attributed to the speaker's desire for victory in wars while Arabic knights fight harshly during the wars. The horse is depicted as a source of killing and winning the battles. This is what Al-Mutanabi depicts in his following stanza. The speaker describes how the horses get tired of the wars and killing. These horses hold and bring spears and swords with the soldiers. These soldiers let the horses get exhausted due to running and killing too. The horse compensates its knight by winning in the wars. It promises the knights to achieve victory while other objects and animals don't. The speaker shows how the horse spends and bestows all its physical power to let its knight win.

This horse promises to keep helping its knight in wars. The speaker relates the image of the horse with the image of the spear, especially in wars. Al-Mutanabi returns to praise the Abbasid ruler in Damascus. He shows that this ruler with horses could protect even Iraq and Egypt at that time. The speaker glorifies the horse with the ruler as being two noble creatures. He depicts the image of the strong and fast horse as the nobility of Arabs. The poet borrows its images to express himself or about the praised person. He does not accompany himself in his traveling other than his strong horse. He scares his enemy with it, while escaping protecting themselves because they see that death comes by the horse. The knight trusts the horse while he fights and kills people in the wars. The horse knows whenever to get closer or farther towards the enemy. Al-Mutanabi focuses on this idea in other lines. For example, he depicts the horse as fast, courageous, and strong. He personifies the horse as a human being who has noble morals and characteristics. The speaker concludes that this horse is featured as a generous, sensitive, and hard worker. He mentions the black horse which is in front of all the horses in the arena. While it is their example of morals and beauty, it is personified as an example and ideal to follow by all other horses.

Al-Mutanabi depicts another metaphor of his praised horse in another stanza. He describes its physical appearance as tall, scary, and brave. The speaker praises this horse and describes it as generous and strong, while it lives generously. Eventually, Al-Mutanabi describes his horse's speed while it is running. It is depicted as fast and brought by beauty. He delivers a metaphor that if his horse competes with other horses, it will win. It is depicted as jewels in the trenches. He says:

If it competes the sun from the East
It will come to the West as the contestant
It leaves in the rockets of the lightning
Remains of jewels in some places
Walking on as trenches [Our Translation]. (Shraem 2013, 179)

The speaker in the first line depicts his horse's running as competing with the sunshine in the morning. It is shown as faster than the sunshine after dawn. This horse can run between the Eastern and the Western directions as the sunshine. The speaker finishes the stanza with a new metaphor as his

horse's hoofs are as clear and deep as those profound trenches. Al-Mutanabi returns to depict the horse of victory. He declares that when he sees the horse after the war, he feels hopeful and winner. Its coming makes him pleased and comfortable. He loves its running as the child's walking. This refers to how the speaker admires the images of the horse's running and victory. He emphasizes that he will be like the child who rides the horse repeatedly until he gets tired and coughs. Meanwhile, the second Abbasid poet Abu-Tammam (803-845). He is Abu-Habeeb bin Aws bin Al-Harith Al-Ta'e. He was born in Jasim town, Syria, he moved to Iraq and died there. He is like Al-Mutanabi in his depiction of the horse. He admires the horse's perfectness, beauty, speed, generosity, and sensitivity. He depicts it creatively, especially in wars. In wars, Arabs used it to protect themselves and as a kind of nobility and honor. Abu-Tammam portrays his talent and ambition of composing poetry as the horse's ambition and power. It is indeed that most Arabic poets portray their poetic conceptions of ambition and war by the images of the horse. He says: "My ambitious horse murdered the determination horse/Remaining in my heart non-winning vestige" [Our Translation]. (Shraem 2013, 16).

Abu-Tammam's poetic determination is coupled with the horse's ambition. Metaphorically said, he is like a great and reputed horse, especially in his poetry. Abu-Tammam describes the horse's speed, greatness, generosity, and sensitivity. Abu-Tammam depicts this horse's speed through a metaphor that when it runs, the two opposite directions "East and West" can be closer to each other. When it runs, it means that it reaches faster than other animals. He also depicts two images of the "wide cheeks" and "serpentine" horses. In a simile portrayed, the cheeks horses are presented as apparitions while they are running among the hills. However, the serpentine horses are shown as the wind when they run. The speaker glorifies these two kinds of horses as fast, strong, and beautiful. Abu-Tammam praises a military leader "Abu-Sa'ed" for his power, bravery, and generosity. The speaker portrays the horse as confident, fast, and determined. This horse is very active while its knight asks it to be fast and powerful:

If it wasn't Abu-Said's killing
On the border, there won't be a marked chest
You led the horses as rows
Between Darulya's villages, they have dens. [Our Translation] (Shraem 2013, 21)

The speaker praises Abu-said's bravery when he fights with the horses. The horses are depicted in a simile as they are in rows, while the rows are known as a sign of power, bestir, and cruelty during the wars and defenses. The persona continues his description of this powerful horse. During the war, Abu-Sa'ed wanted to open a lock, but the horses did not obey him, so he was late at the war. This means that the horse's obedience is significant during wars. They can cause victory or defeat. The speaker also presents the image of the enemy as afraid of Abu-Sa'ed's horse "When it met you, you escaped unexcused". This fear is caused by the presence of the horses and their status.

In a similar context, Abu-Tammam presents the horse with the image of victory in wars. He states that the horse is the best fighter in battles. The speaker concludes its image as the wind that blows bravely. The persona relates the horse's image with the word "richness" in which the horse is depicted as a mark of richness and worth in Arabic poetry too. The speaker metaphorically depicts the horse's obedience to

its knight who is the fighter during the wars. Abu-Tammam focuses on this idea in a separate line in a different position, he says: "He gets into the war while the horse is desperate/ while it is not disabled or bored". This indicates the horse's patience, power, and beauty, especially during wars. In the same context, Abu-Tammam praises another military leader depicting him in the war, while he was with his horses. The persona describes the horse's power and confidence more than the soldiers. This leader trusts the horse when he comes over and wins the war. He portrays how Yemen is higher than other countries indicating that its greatness is paired with the horse's nobility. This leader protects it with his horse. He says:

Yemen gets higher than other habitants
Then Tae' gets its lover and merchants
Your horses are forbidden to wars
Annoying its death and necklaces
It is forbidden to our spears to stab
Beating on the highest chests [Our Translation] (Shraem 2013, 28)

These lines portray how the leader with his horses invade new lands and bestow a higher place as his horses get more generous and braver. These lines emphasize this hero's ambition and bravery while he comforts his horse's presence.

In another context, Abu-Tammam depicts his praise of the military leaders with the images of the horses. He attributes the image of the horse's beauty to the image of this leader. He also attributes his victory to the horse's bravery and encouragement. He delivers a simile depicting this leader as the lion in the jungle. This horse scares all the people around it. He portrays how the leader gets down from the mountain into the battlefield. The speaker symbolizes the horse as a symbol of power, determination, goodness, and giving. The simile delivered at the beginning of the stanza shows how the horse is depicted strongly like the lion, while the lion causes trouble and fear for all people and fighters. Most of Abu-Tammam's poetic lines about horses are signed by happiness, honor, victory, and greatness. Their tone is gigantic and pleasing. They are greatly depicted. This is what he presents in his following stanza while he depicts the heroes riding on the horse and singing in the horse's beauty and power. He portrays the image of death with the presence of the horses in the wars:

A horse for the knight Zaid
If it speaks, the age gets silent
At each side, it swimmingly closes
Folding its stomach
Until you think, it is its back [Our Translation] (Shraem 2013, 34)

The persona personifies the horse as speaking while the time is silent in front of this horse's greatness. For its beauty, people cannot distinguish between its stomach and back when they look at it. Moreover, Abu-Tammam describes a horse that he rode. The speaker sees his horse as typical and unique in its speed and power. He flirts with its beauty and perfectness. He personifies it as a lady that tempts people for her charm, while he wonders about its creation and presence in his life. Abu-Tammam moves to personify the horse as being understandable for what its knight speaks and guides it to do. The speaker

presents the whole image as talking to his horse. This horse understands the speaker's words. It is different from other people and horses. He describes its beauty and magic magnificently he mentions its eyes and head. Its eyes are portrayed as sharp and dark, while these two features are two signs of beauty in Arabic traditions.

Eventually, Abu-Tammam depicts the horse in the following lines as very fast as well as beautiful. He shows his speed as the fastest horse among other horses and foals. He takes pride in having a horse like the one he possesses. The persona shows the image of the killing with the image of his horse. On the other hand, he depicts it as the fastest and the strongest one among other horses. This is what he presents in separate lines "If you are patient for the horse/ It will loot your soul in the wars" [Our Translation]. The speaker talks to the reader as the horse can kill people unmercifully in a hard way. The horse uses its cruelty in wars to show how it is loyal to its knight and dresser.

In a parallel content. The third Abbasid poet who depicted many similar images of the horse like Abu-Tammam and Al-Mutanabi is Al-Bohtory. He is considered a classic Abbasid poet in Arabic literature. He is Abu-Obada Al-Waleed bin Obaid bin Yahia Al-Bohtory (821-897). He was born in Manbij district in Syria. Al-Bohtory kept in touch with Abu-Tammam who was the spark of his poetic inspiration. His poetry was influenced by Abu-Tammam. He similarly offers the image of the horse in a gigantic portrayal as he wonders about depicting each feature of the horse. He presents it as beautiful, strong, generous, and perfect. He begins his poem "The Horse" with a deep description of it. The speaker starts with an exclamation in which it refers to the unique status of the horse among others. Al-Bohtory portrays the physical features of the beauty of the horses while he concentrates on their other features too.

The speaker depicts the horses as sensitive, beautiful, and powerful. They need a "genuine" to portray them. This portrayer is like the photographer who enjoys depicting the horse. Metaphorically said, the persona depicts it with the image of the "crows on their backs" in which the horses are kind and gentle. Each man should be careful in dealing with them because if he does not, they will die. The speaker continues to present how the horses are fast. He admires their speed and power. The speaker concludes the stanza by a metaphor while the sunshine is blocked by the speed of the horse when it runs. The speaker exaggerates in depicting the horse, it is shown as the wind that cannot compete with the horse while it walks. The speaker continues describing the horse with images of the arenas, other horses, dressers, and their knights in an accurate portrayal.

Al-Bohtory concludes this poem by showing this horse as the birds that fly and get back to their nests. The horses are like them when they leave wars and get back to their stables. Finally, the speaker relates the images of this horse with power and honor:

While they are landing down
Bringing the birds to their nests
In the arena that gets pleased
Where the men become honored (Al-Matarneh and Abuhammam 2021, 1390)

In the Arabic tradition, having a horse means originality, race, honor, dignity, and power. That is what Al-Bohtory tries to achieve. This is clear in his next stanzas in different poems explaining the little

horse (the foal) as the fastest animal and creature. The speaker admires its speed and its way of running in an exciting tone. Metaphorically depicted, the persona wonders about the foal's running. He delivers a simile that the horse is like the bird that flies away in the sky. The tone of the stanza is shown as pleased and joyful too. This depiction is attributed to the horses' role in the wars, while they are fast, strong, and generous.

Since then, the image of the horse has been transformed by various specific poets and traditions in Arabic literature into other different poets. For example, the image of the horse is depicted similarly by many Andalusian poets in Al-Andalus, Spain during the reign of the Islamic state there. During that era, many poets were influenced by the image of the horse depicted by many Arabic Eastern poets during the Umayyad and Abbasid states in Syria and Iraq. These Andalusian poets introduce many similar contexts of the horse image in Spain and in Western culture. For instance, Ibn-Khafaja (1058-1139) is a famous poet who introduced not only the image of the horse but many objects of nature. He depicts the image of the horse as being strong, perfect, confident, and a source of blessings. This horse is metaphorically shown as patient and young. Its young shape presents it as powerful and gigantic. The speaker personifies the horse as a person standing beautifully for patience. The speaker introduces a simile by describing its youngness as a fire in his face "You see for the boyhood, a fire in his cheeks" [Our Translation]. Then, he recites:

> A tamer of the beauty of the horse
> It is standing, while it is thirsty for being patient
> You can see boyhood as a fire in its cheeks
> While it does not have any sign of smoke on its face
> It was watered while the crescent moon appeared. [Our Translation] (Ibn-Khafaja 2013, 1)

The speaker concludes the whole stanza with a metaphor, depicting the horse as a full moon in the sky. It is presented in this way for the crescent's positive impact and beautiful view in the sky for all people who see this crescent moon as well as the horse. The speaker mentions the word "boyhood", which means freshness, youngness, energy, and greatness. This depiction is attributed to the horse's role during wars too. The speaker follows his admiration of the horse physically by a new stanza showing how it can be generous, serpentine, and powerful during wars. He says:

> It can be serpentine between the fighter's hands
> Strong and generous
> It is loyal and didn't fornicate the belle's daughter
> While the Blackhorse wondered for the black bridle
> The lightning was its bullwhip while
> The North was its bridle [Our Translation] (Ibn-Khafaja 2013, 1)

The persona describes the horse as "strong", especially in wars. It is used to scare other soldiers and people. The speaker portrays the horse as loyal and spiritually strong. This horse is personified as a person who does not fornicate, especially in the "belle's daughter". As a sign of loyalty and honor. The persona mentions the word bridle, which Arabic and Andalusian people used in bridles and wedding

celebrations at that time. The speaker also describes the horse as fast and generous walking. Lightning is depicted as its "bullwhip" while the knight uses it to be faster and rapidly runs. Finally, the speaker depicts the horse with an image of the light. The word "light" in the following lines is used to describe how this horse's coming is bright and exciting, while it is used in wars too.

Like the Eastern poets Abu-Tammam, Al-Mutanabi, and Al-Bohtory. Ibn-Khafaja compares the image of the horse with the image of the war. In a different poem, the speaker shows the horse as the source of motivation, power, victory, and honor. Bringing the horse into the war fields means winning it. It is spiritually presented as psychological motivation that lets the soldiers to go on. Ibn-Khafaja says this while he describes some Muslim knights who went to war. The persona explains how these soldiers are excited by the presence of the horses in the wars. The soldiers' walking was in the morning, which refers to the horse's freshness and awareness. The speaker follows this stanza with another one showing how these horses help the soldiers kill the enemy. The persona metaphorically transforms the mental image into a locomotive one. He presents how the horses defend and kill the other soldiers. The speaker combines the images of the cloud and the dove into the scene. They indicate the happy tone that the knight gets after winning the war with the horses. The speaker continues the happy mood for the horses fighting with soldiers, he depicts the knights as pleased and excited while they ride the horses. The scene of happiness after the war is paired with the image of the horse of victory. Ibn-Khafaja returns to praise and describes the little horse (The foal) in another poem. In his "It is Like a Vehicle" poem, he shows the image of the foal as very fast, strong, colorful, and dark. He says:

> Accepting the foal from my brother confidently
> Who sent a wind for the rain
> While its knight doesn't have a dawn with
> Beautiful color and forehead
> To the blackness of the heart and the eyesight [Our Translation] (Ibn-Khafaja 2013, 123)

Ibn-Khafaja is aware of this praised foal. It is very distinctive and unique. It is beautifully depicted as a source of blessings and charm. The speaker continues this image by considering it as if it is the happiness coming as the dew near the river. The persona concludes this poem with a very clear image of this horse's generosity, beauty, positivity, and power. The horse is portrayed as a natural factor of keeping the happiest mood in the mind of the reader through presenting the horse physically and spiritually.

The speaker concludes that this horse is fighting powerfully in the wars. Metaphorically depicted, it is like destiny that changes actions. The persona mentions two opposed colors of it as it is shown as beautiful and changeable. Eventually, the persona finishes the poem by praying to God for having this gift which is the horse that collects between the breeze and roses "For my thanking of accepting it / while it combines the breeze and roses". Inasmuch, Ibn-Khafaja depicts creatively the image of the clicker. It is presented with beauty and perfection. This clicker is very charming and powerful. The speaker similarly depicts it as the flame of war that kills and defends honor. This clicker is beautifully shown. The speaker

metaphorically portrays it as a charming girl who attracts people for her beauty. She is bright and young, while the speaker personifies her as a symbol of charm, power, freshness, and gentility.

Eventually, Ibn-Khafaja praises a military leader (Abu Is-Haq) mentioning his blockade of Al-M'rela palace in Seville at that time. The speaker shows how this leader is brave and excited while he is with his horse. The speaker describes how horses can be helpers during wars. While their crowd can make up for greatness and prestige. The image of the war and the horse is coupled to create a real and complete image of the horse's charm. This is what the other Andalusian poet Ibn Al-Jayab Al-Ghirnadi portrays in his poem "When the Eid Comes". He is Abu- Al-Hasan Ali bin Mohamad bin Suliman Al-Ghirnadi (1274-1349). He was born in Granada, Spain. He presents a masterpiece of praising the Islamic ruler at that time at Eid day. The speaker shows how this leader comes with honor, power, wisdom, and dignity. He describes that the ruler's beauty and prestige are conjugated with the horse's perfectness and charm:

When Eid comes, you come
In its morning while we happily celebrate it
We devoutly like the great
And for the Earth, there are veils
[…]
Around you, there are a lot of Mohamad's adherents
Armies that victory come wherever they move
Blazingly, the armored and the turbaned shine
While they look beautiful for the men and horses
The horse arouses clouds of blood [Our Translation] (Ibn Al-Jayab 2016, 1)

The speaker concludes be saying that the image of these men as being soldiers who are ready for war. These men's motive is to be with the horses, while they bestow patience, honor, and fame. The persona metaphorically relates the image of the soldiers and war with the horses as being the only weapon to face the enemy. At the end of the stanza, the persona portrays the image of the "clouds of the blood" as a symbol of violence, killing, and assault. These men are armed by horses while they praise their ruler. The speaker shows the image of the "horses and men". While the reader imagines this image, he will conclude that this image combines many concepts, such as honor, dignity, greatness, and war with each other as depicted by most poets in the Arabic tradition.

The speaker finishes these combined images with a portrayal of how these men kill and finish the enemy's souls and bodies, while they have their swords and horses. This is what most Andalusian poets depict when they present the horse's images as acting for hard and difficult situations.

Ibn Sahil Al-Ishbili (1208-1251) is another Andalusian poet. He was born in Sevilla, Spain, and lived there. He is originally from Jewish roots. He also bestows many similar images of the horse as the previous Arabic and Andalusian poets present. He presents the image of the horse with the image of the wars. When Sevilla was under the blockade at that time, this poet soliloquizes Arab leaders to fight and protect the people. He mentions the horses as a symbol of war and victory. He says:

The horses are angry in the stalls of glory
Afraid of the Yellow women's troops coming

How they denied places, and destroyed remains?

How did they stop the prophet's instructions? [Our Translation] (Ibn-Sahil 2003, 1)

The speaker shows how the horses get angry for what men lost in Seville. The horses are personified as men who are free to fight instead of men. This shows how these horses are loyal and strong enough to fight. The horses are also personified as they love their habitat and home, while they live peacefully in Seville.

Eventually, the last Andalusian poet Ibn-Zaydoon (1003-1071) born in Cordoba, Spain depicts many similar images of the horse too. He presents the horse metaphorically when he praises the Arabic ruler of Al-Andalus Abu-Hazem. He shows this praised ruler as a horse that leads all other horses while they listen to his wisdom and guidance. This horse is personified as the best among other horses. He says:

You are a horse that leads others to a scope

It rained widely

Staring in the stalls of pain

While by its neighing, there is no distress [Our Translation] (Ibn-Zydoon 2007, 173)

The persona personifies this horse as a leader whom the speaker blames and talks to. This is attributed to the greatness, kindness, and dignity of the horse. In another context, Ibn-Zaydoon shows the horse as strong and courageous when he praises Mohamad Abu-Baker. He presents him with a metaphor as he is like the horse that fights powerfully during the wars. He kills soldiers irritatingly while he is among other soldiers. The speaker expresses him as a lion that strongly appears in order to be a wide sea of power. The speaker concludes the stanza by showing the praised as great, brave, and reputed for his honor and generosity. This is what some of the Arabic poets in the East presented while the Andalusian poets were influenced by them.

4. Conclusion

This study has presented the depiction of the horse in some selected Abbasid and Anadalusian translated poems through a profound analysis. It compared and analyzed the portrayal of the horse spiritually, emotionally, psychologically, and aesthetically. The horse in the Arabic Abbasid tradition, especially which of Abu-Tammam and Al-Bohtory represents glory, honor, dignity, victory, and power. It is naturally beautiful, while the horse is symbolized as a sign of greatness, youngness, and freshness. The Abbasid poets presented the horse mainly in wars and praise poems. They praised their rulers and the military leaders, while they kept in touch with them.

The Andalusian poets were influenced by the depiction of the horse in the Umayyad and Abbasid literary traditions and eras. These western Andalusian poets are Ibn-Khafaja, Ibn-Zaydoon, Ibn-Sahil Al-Ishbili, and Ibn-Jayyab Al-Ghirnadi. They metaphorically portray the horse as the source of honor, beauty, perfectness, victory, and power. Similarly, these Western Spanish poets were influenced by the Eastern Arabic poets, especially in nature themes. They, with Eastern Arabic poets, taste the beauty, smell the perfectness, and flavor the greatness of the horses. They show their passion and love for the horse through

their poetic talent and skill regardless of their geography, traditions, origins, and attitudes. They attempt to glorify the horse and its magnificent presence in both cultures.

تحليل مقارن لصور الخيل في قصائد مترجمة من الشعر العباسي والأندلسي

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الملخص

تحلّل هذه الدّراسة تمثيل صورة الحصان في الشعر، وبخاصة في بعض القصائد العباسيّة والأندلسيّة المترجمة إلى العربيّة، وتعتمد هذه الدراسة على الجوانب التحليليّة والنظريّة للمدرسة الفرنسيّة للأدب المقارن. وفي الوقت نفسه، تدرس تأثير الأدب على مختلف الكتّاب على مستوى العالم، وتدرس المدرسة الفرنسية كذلك الارتباطات العالميّة، بينما تعني دراسة التأثير تحليل التشابه بطريقة واعية أو غير واعية للأفكار أو المواضيع في الأدب. كما تتبنى هذه الدراسة بعض جوانب الشكليّة الروسيّة التي تركز على دراسة النصوص لغوياً من خلال التراكيب والصور وغيرها، وتهدف الدراسة إلى تقديم دراسة مقارنة بين شعراء مختلفين من التراث العربي العباسي وبعض الشعراء الأندلسيين في عهد المرابطين الإسلاميين في الأندلس بإسبانيا. وفي المقابل، تأثر هؤلاء الشعراء الأندلسيين بشعراء العرب العباسيين الشرقيين في سوريا والعراق..

الكلمات المفتاحية: : الشعر، العباسي، الأندلسي، التأثير، الترجمة.

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