THE PROMOTIONAL FUNCTION OF FIGURATIVE IMAGERY IN MAHDIST POETRY

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Abstract:

This study examines the promotional function of the rhetorical image in Mahdist poetry, focusing on two of the most prominent techniques of artistic imagery, simile and metaphor, due to their frequent use and significant role in shaping a poetic discourse with doctrinal and missionary dimensions. Through analysis, it becomes clear that rhetorical imagery was not employed solely for purely aesthetic purposes but was often directed toward achieving explicit promotional objectives, grounded in symbolic and semantic structures that contribute to bringing the Mahdist concept closer to the audience's mind and reinforcing its presence in the recipient's consciousness.

Simile was employed to bring the features of Imam al-Mahdi (may God hasten his reappearance) closer to the reader's perception by comparing him to sacred historical figures and heroic symbols, thereby enhancing his image in collective consciousness. Metaphor, on the other hand, was loaded with meanings and symbolic resonances, serving an intensified expressive function. It condensed meaning and heightened significance in a way that touched emotions and influenced the recipient, thereby conveying the promotional message indirectly yet effectively.

Keywords: Mahdist poetry, rhetorical imagery, promotional function, simile, metaphor

1. INTRODUCTION

Mahdist poetry is one of the most prominent forms of expression, carrying intellectual, educational, and spiritual dimensions that transcend the conventional aesthetic function of poetry. Through this poetic mode, poets have sought to entrench the concept of Imam al-Mahdi, along with the themes of anticipation, divine justice, and deliverance, by employing a range of rhetorical devices that enable them to influence and deeply connect with their audience.

Foremost among these devices is rhetorical imagery, functioning as an expressive medium with persuasive potential, most clearly manifested in simile and metaphor, which possess the capacity to transform abstract meanings into evocative sensory images. Such imagery serves to anchor doctrinal values in the recipient's mind and sentiment. Accordingly, the research problem is defined as exploring how rhetorical imagery fulfils its promotional function in Mahdist poetry, and how simile and metaphor contribute to constructing a poetic discourse that serves the Mahdist idea and reinforces its symbolic and religious presence.

The significance of this research lies in its departure from viewing rhetorical imagery as a purely aesthetic phenomenon. Instead, it treats it as an effective communicative tool that contributes to the dissemination and advocacy of the Mahdist concept, within a poetic framework that integrates artistic creativity with promotional intent.

To achieve this aim, the study adopts a descriptive-analytical method, examining selected Mahdist poems and analysing their rhetorical imagery in order to uncover the latent promotional function and evaluate its effectiveness in influencing the audience and reinforcing the discourse.

2. The Structure of Simile

According to *Lisan al-'Arab*: "al-shabahu, al-shabah, and al-shabīh refer to likeness; the plural is ashbāh. One thing is said to resemble another when it matches it. In the proverb: 'Who resembles his father has not done wrong.' Two things are said to be mutashābih when each resembles the other. Mutashābihāt are similar things. One who imitates something is said to have tashabbaha with it. Tashbīh means representation" (*Lisan al-'Arab*, Ibn Manzur, root sh-b-h, 13/503). In *al-Qamus al-Muhit*: "Shabah: likenesses. Shābahahu and ashbahahu: to resemble" (*al-Qamus al-Muhit*, al-Firuzabadi, 4/286). In *Mu'jam Maqayis al-Lugha*: "The letters shīn, bā', and

hā' denote a single origin referring to similarity and resemblance in color and description" (*Mu'jam Maqayis al-Lugha*, Ibn Faris, 3/243).

Simile is a rhetorical technique regarded as one of the most effective tools in literature, contributing to the creation of a clear mental image and enhancing the expression of emotions. ʿAbd al-Qahir al-Jurjani defines it as "likening one thing to another in terms of form and appearance" (*Asrar al-Balaghah*, p. 90). It is also defined as "establishing a resemblance between two or more things by virtue of their sharing one or more qualities, explicitly using a comparative particle for a specific rhetorical purpose" (*Jawahir al-Balaghah*, al-Hashimi, p. 205). The eloquence of imagery depends on integrating text with pictures in a way that produces a powerful impact on the recipient, and simile is a principal means to achieve this.

Classical rhetoricians have defined it as "indicating that two things share an attribute, as in the courage of a lion or the light of the sun" (*Mu'jam al-Taʿrifat*, al-Jurjani, p. 52). Yusuf Abu al-ʿAdus defines it as "linking one thing to another in one or more qualities using an explicit or implicit particle of comparison" (*Madkhal ila al-Balaghah al-ʿArabiyyah*, p. 144). Simile thus serves as a rhetorical device that builds meaning in multiple ways, conveying concepts and emotions by likening one thing to another.

It relies on connecting two elements through tools such as *ka-* (as), *mithl* (like), and *shibh* (resemblance). Abu Hilal al-ʿAskari notes: "Simile is describing one of two subjects as taking the place of the other, whether in full or partial substitution… Similes in poetry may also appear without a comparative particle" (*Kitab al-Sinaʿatayn*, p. 180). Thus, simile is the poet's means to embellish poetic description, clarify concepts, and present imagery effectively, unpacking deep symbolism through its structural components: the compared element (mushabbah), the element of comparison (mushabbah bihi), the common attribute, and the modality of comparison, whether close or distant, simple or complex, rare or familiar (*al-Tiraz al-Mutadammin li-Asrar al-Balaghah*, 1/46).

This structural composition of simile is a cornerstone in expressing the poet's thematic concerns, allowing connections between ideas, emotions, and events, thus deepening meaning and facilitating the delivery of messages more effectively. Context plays a pivotal role in the interpretation of similes and in shaping the depth of the conveyed message. When similes relate to characters, they gain greater impact if connected to the overall thematic frame of the poem.

In Mahdist poetry, each simile associated with Imam al-Mahdi carries a promotional significance, reinforcing his image in the collective consciousness and strengthening the presence of the Mahdist concept in public awareness. By invoking historical events and religiously and emotionally charged symbols—such as likening him to light or life-giving rain—the poet seeks to stir the audience's faith-based sentiment. The depth of this promotional effect increases when the similes align with the symbolic structure of the poem and its themes of anticipation, occultation, or reappearance, thereby achieving a more profound and persuasive rhetorical impact.

The **structural use of simile in poetry** transforms into an effective promotional device that contributes to fixing the image of Imam al-Mahdi (may God hasten his reappearance) in the minds of audiences, inviting them—through the symbolism of comparison—to engage with his cause, not merely as a theological concept, but as an anticipated reformist and justice-based project. In this way, the function of simile aligns with the promotional function, and the poem shifts from being an aesthetic text to a communicative instrument of mobilisation, exerting its influence in shaping both individual and collective Mahdist consciousness.

Accordingly, simile is prominently present in the works of the poets of Ahl al-Bayt, distinguished by their strong emotional charge. It is employed to intensify feelings of sorrow or joy, hope or longing, thereby increasing the emotional impact of the text. This is evident in the verses of al-ʿAbdi (*Adab al-Taff wa-Shuʿaraʾ al-Husayn*, 1:178–179):

One who will fill the earth with justice after it has been filled with tyranny,
and will subdue the people of deviation and discord. The leader, steadfast and valiant in the war against the tyrants, was wielding the sword with unwavering might.

The rhetorical technique the poet employs here is an implicit simile (*tashbīh ḍimnī*), which differs from other forms of simile in its depth of meaning. Implicit simile allows the poet to convey multiple meanings without stating them explicitly, thereby enhancing the text's semantic richness. As noted by Imad Muhammad Mahmoud, it "glimpses meaning indirectly, relying on logical reasoning and philosophical justification" (*Balāghat al-Ḥijāj fī al-Tashbīh al-Ḍimnī*, p. 119). Here, Imam al-Mahdi is likened to a formidable commander—"the steadfast and valiant"—a warrior who confronts tyrants and leads the battle of truth. The poet thus presents the Imam as a dominant figure capable of changing reality, depicting justice as absent from the earth and asserting its inevitable realization through this leader.

The imagery resulting from implicit simile creates vivid scenes in the audience's mind; words become visible and tangible through lively depiction that produces visual impressions prompting emotional engagement. As Saʿid Benkard observes, "this persuasion is founded on methods imperceptible to the naked eye, whose secrets elude conscious awareness, veiled in suggestion, metaphor, and implication" (*Semiāʾiyyāt al-Ṣūrah al-Ishhāriyya*, p.

13). The poet's use of such suggestive rhetorical methods facilitates the promotion of the Mahdist concept as that of a saviour, reformer, and promised figure—conveyed indirectly, penetrating sensory perception to reach the audience's subconscious.

In this structure, persuasion is not based on explicit logic or direct statement but on the latent persuasive power of simile, which stirs emotion and produces a genuine psychological response. The promotional dimension lies not merely in informing the audience about the Imam but in reinforcing his internal presence in their minds by associating him with sensory, cosmic, or symbolic elements. Such imagery recurs in Mahdist poetry to portray the Imam as a lifeline and to ensure the perpetual presence of his idea in the recipient's consciousness.

When these implicit similes are framed within contexts linked to life, hope, and salvation, they transcend mere ornamentation and become a missionary mechanism, preparing hearts to accept the Mahdist's vision and gravitate toward his reformist mission. In this way, the rhetorical structure of simile transforms into a promotional discourse of religious and doctrinal character, effectively serving the Mahdist cause (*Semiā'iyyāt al-Ṣūrah al-Ishhāriyya*, p. 13).

The use of simile in publicising the Imam thus relies on vivid imagery saturated with emotion and symbolic meaning, crafting an idealised figure with a strong presence in the audience's consciousness. Similes comparing the Imam to spring, the people, the sword, and light do not merely describe; they become promotional tools that present him as the awaited saviour, reformer, and embodiment of justice.

The psychological, social, and doctrinal context in which this poetry is composed amplifies the impact of these similes, imbuing them with connotations that depict the Imam as a symbol of victory after oppression, life after death, and justice after tyranny. Such deployment of simile reflects the effectiveness of indirect rhetorical persuasion in conveying the Mahdist's message through symbolic forms that reach deep into the audience's emotional consciousness. The simile thus constitutes an integral part of the promotional discourse in Mahdist poetry, helping to fix the image of the Imam in the audience's mind and activating both the emotional and intellectual dimensions of his cause as a long-awaited universal human project.

A similar implicit simile appears in the verses of al-Kumayt (*Sharḥ Hāshimiyyāt al-Kumayt*, p. 182): O ultimate goal, that if you reach it,

then you and patience are most beautiful.

When one whose words we fear attains it, tears fall from the eyes in response.

The poet employs an evocative rhetorical style that is understood from context without the presence of a simile particle. As noted by Ali al-Muhammadi, "speech may contain an implicit simile understood from the context without an overt tool, especially when juxtaposing two judgments in successive statements" (*Ṭarā'iq al-Bayān*, p. 185). Here, the anticipated appearance of the Imam requires patience; the ultimate aim of this waiting is deliverance. The eloquence of the image lies in the phrase "patience is most beautiful," in which the poet likens the beauty of the Imam's advent to the beauty of patience. Waiting, with all its suffering, oppression, and helplessness, is adorned with patience precisely because it will culminate in the Imam's appearance.

Thus, patience is not beautiful in itself; its beauty derives from the encounter that heals the hearts of those awaiting him. In this context, al-Kumayt relies on an implicit, allusive simile, unstated in direct terms, inferred from the parallel between two states: reaching the ultimate goal (here, the appearance of the Imam) and the state of patience accompanying this anticipation. The simile resides in "you—and patience—are most beautiful," suggesting that the beauty of patience is realised through its association with the awaited advent. This type of simile belongs to the category of indirect promotional discourse, where the message is conveyed not in declarative form but through the aesthetics of imagery and symbolic suggestion.

In this refined promotional style, the poet addresses both the emotional and rational faculties of the audience, embedding the Imam's image in the collective consciousness not through slogans but via the symbolic construction of imagery that renders him present in every instance of endurance experienced by the faithful.

Similarly, Ibn al-Rumi presents a richly connotative implicit simile in the following verses (*Dīwān Ibn al-Rūmī*, 2:496–497): You were deceived if you believed a state

would last for you; time has two alternating colours.

Perhaps within the folds of the unseen lies an avenger

who will rise for you? The morning is embedded in the night.

Here, Ibn al-Rumi's rhetorical image for the Imam's appearance is laden with symbolic resonance. He likens the emergence of morning from night to light arising from darkness, suggesting that the Imam's advent will transform the world and bring it illumination. The expression "time has two colours" conveys life's fluctuations and the impossibility of permanence.

In this imagery, "two colours" functions as a metaphorical descriptor for time, which in itself is unchanging, while the events within it are subject to transformation. By associating darkness with injustice and light with justice, the poet creates an implicit contrastive simile, illustrating the oscillation between oppression and justice.

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Such multi-element similes demand poetic skill and intellectual precision, as they require establishing comparisons between multiple sets of elements in ways that suit the poet's subject and aims while ensuring the validity of the points of resemblance (*al-Ṣūrah al-Balāghiyyah fī Shiʿr Ibn Zaydūn*, pp. 9–10). Ibn al-Rumi's use of implicit simile here deepens the text's meaning, stimulating the reader to think and explore hidden connotations rather than receiving a direct statement.

The text imparts greater depth rather than directly presenting meaning, thereby prompting the reader to reflect and explore hidden significations. The implicit simile emerges in the following lines:

"It shall endure for you, and time has two hues, and I emerge"
"Perhaps in the logic of the unseen they are affected / It shall rise for you, and morning is inserted into the night"

This passage bears clear promotional dimensions, constructed upon a semantic antithesis between *time*—portrayed as temporal chaos and moral collapse—and *morning*, symbolizing a new dawn heralding the emergence of justice. This symbolic transition does not present the Imam merely as a historical figure, but as a transcendent value encapsulating the future of the ummah. His appearance is depicted as a cosmic turning point between two epochs: an era of oppressive darkness and an age of justice and guidance.

The poet skilfully exploits this rhetorical construction to activate an indirect doctrinal proclamation; the reader does not receive the message in the form of sermon or declamation but rather engages in a symbolic reading structured around temporal allusions and fragmented meanings, deepening the image's emotional impact upon the recipient. The reader perceives *morning* not as an astronomical event, but as a sign of liberation and deliverance, rendering the period of awaiting the Imam a praiseworthy and purposeful span of time. Here, the genius of literary proclamation lies in embodying the metaphysical within a tangible poetic image.

In this context, *time* and *morning* are not employed as mere temporal markers but are reconstructed as opposing poles in a tension-filled promotional discourse, compelling the recipient to identify with the Mahdist message—not through rational inference, but via emotional arousal and living anticipation. Thus, the text transforms from mere poetry into a rhetorical medium of advocacy, promoting a major doctrinal cause through a system of rich symbolism and layered meaning.

Abd Allah ibn Abi Talib al-Fata states (al-Bākharzī, 1/385):

With the two ʿAskaris is my refuge from the blaze,
And with the one who stands with truth, who will break forth tomorrow
He dispels the darkness with his light and restores it,
An Alid legacy among us, by a sealed command.

These verses form a poetic structure laden with doctrinal connotations, expressing, at their core, a symbolic proclamation of the appearance of Imam al-Mahdi (may God hasten his reappearance) through rhetorical tools—foremost among them the suggestive simile and evocative imagery. The poet does not merely describe a crisis-ridden reality, but implicitly announces the anticipated deliverance achieved through the infallible Imam.

In the line *"He dispels the darkness with his light"*, we find an implicit rhetorical simile portraying the Imam as the antithesis of darkness—light that dispels the shadows of corruption and injustice. This simile functions as a device of pictorial proclamation, built upon the duality of light and darkness—one of the most prevalent binaries in promotional discourse, given its psychological impact and its capacity to awaken hope.

The phrase *"and restores it an Alid legacy among us, by a sealed command"* does not merely evoke the political or social restoration of the Ahl al-Bayt's glory; it proclaims the ultimate objective: Imam al-Mahdi not only reforms reality but also revives the collective faith identity that has been sealed away or marginalized through oppression. The *sealed command* here becomes a closed symbol of truth, reopened through the Imam's emergence, as if the poet were placing before the audience a poetic yet implicit declaration of an open promise of transformation and renewal.

Similarly, in the line *"with the one who stands with truth, who will break forth tomorrow"*, we find a promotional style built upon anticipatory optimism—presenting the future as inevitable and just—thereby engendering psychological mobilization in the audience toward the awaited Imam. This constructs his image as a *"coming saviour"* rather than a distant, absent figure.

Here, the implicit simile operates by likening *darkness*—symbolizing the corrupt reality—to *light*, which represents the enlightened state following the Imam's reappearance. The poet relies on suggestion rather than direct statement, enabling the audience to derive the simile themselves. The verses thus succeed in fulfilling the function of indirect doctrinal proclamation, harnessing implicit simile and symbolic imagery to craft a poetic message that prepares the audience mentally and spiritually for the Imam's emergence. The rhetorical framework does more than convey meaning—it promotes the cause of salvation, placing the Imam at the centre of a luminous vision that restores balance to existence and revives humanity's Mahdist values.

The Muʿtazilī poet Ibn Abī al-Ḥadīd (d. 655 AH), in his *ʿAyniyyah* one of his seven Alid odes writes:

These are the aspirations from which I am never absent,
A soul contends within me, and longing pulls me away.

Here, the poet employs an implicit, suggestive simile; he does not explicitly state the particle of comparison but constructs the image upon an internal tug-of-war between the self and longing, implicitly likening the psychological state to conflict and tension. *Contending* and *pulling away* are evoked not as abstract actions, but as two inner, opposing forces tearing at the poet's being in longing for the realization of a great hope.

From the perspective of proclaiming the message of Imam al-Mahdi, this simile operates to depict the intensity of the poet's inner yearning for the Imam's appearance. Waiting thus ceases to be a static notion or abstract creed, becoming instead a profound emotional struggle in which intellect and faith contend with longing and deprivation. In this way, the simile becomes a potent promotional tool, advocating the Imam's cause by embodying the suffering of those who await him, and expressing their yearning through suggestion rather than direct statement—thereby heightening the image's persuasive power and enabling the recipient to experience the same emotional state.

Through this method, the poet reinforces the image of the Imam as a desired spiritual end that generates longing, moves the soul, and provokes inner unrest so long as the reappearance remains unrealised. The eloquence of this simile lies in its ability to persuade the audience that waiting is not merely an intellectual stance, but an emotional condition that rends the soul through overwhelming yearning, rendering Imam al-Mahdi a vital existential aim and a beacon invoked in psychological suffering before it is realised in tangible reality.

This example demonstrates that the simile—especially the implicit simile—has played a pivotal role in shaping indirect promotional discourse about Imam al-Mahdi. By employing the conflict of self and longing, with its emotional tension and inner attraction, the poet effectively renders the painful emotional state experienced by the believer during the Imam's absence. This style does not proclaim the Mahdist cause through declarative rhetoric, but promotes it through a rhetorically charged, suggestive structure—embedding the Imam's presence in the recipient's subconscious as an existential goal and spiritual saviour. Thus, the implicit simile transcends its ornamental function to become an affective promotional device that fuses deep poetic expression with the advocacy of a doctrinal idea, making Mahdist poetry a fertile field for persuasive, elevated religious proclamation. We find that Shaykh Radi al-Din Rajab al-Bursi, known as *al-Hafiz* (alive until the year 813 AH, and deceased shortly thereafter) (see *Adab al-Taff*, vol. 4, p. 232), in a poem lamenting Imam al-Husayn (peace be upon him) and calling for the appearance of Imam al-Mahdi (may God hasten his reappearance), states:

> *There is none to take vengeance but the Caliph,*
> *The awaited successor and the unique banner.*
> *He is the Riser, the Mahdi, the leader,*
> *Whom the angels of the heavens follow as his troops.*
> *Perhaps the ailing eyes may be granted a glance at him,*
> *And thus the afflicted eyes shall be cured.*

From this poetic text, it is evident that the poet employs a simile to clarify the attributes of the personality being described—namely, Imam al-Mahdi (may God hasten his reappearance). The structure of the simile includes the *mushabbah* ("the Caliph") and the *mushabbah bih* ("the unique banner," "the Riser," "healing"). The poem contains explicit similes, such as likening "the Caliph" to "the Riser," as well as implicit ones, such as comparing "the Caliph's glance" to "a cure for diseased eyes." These similes function to magnify the figure of the Caliph Imam al-Mahdi by associating him with great and unique concepts.

The rhetorical power of the implicit simile lies in expressing the poet's conviction and transferring it from his sentiment to the audience's mind, establishing it therein through a persuasive intellectual device—here, the vivid example of "diseased eyes cured by the glance of Imam al-Mahdi." The intellectual idea the poet sought to convey is his belief and hope, which culminate in the awaited appearance of Imam al-Mahdi (*see*: Muhammad Fawaz Ghannam, *al-Tashbih al-Dhimni*, pp. 21–22).

The eloquence of the simile lies in its ability to enrich the poetic text with depth and beauty, as in "diseased eyes, granted a glance, afflicted eyes." The imagery adds aesthetic value by transforming abstract concepts into tangible, vivid scenes, evoking emotion and enhancing the poem's impact. The poet further glorifies Imam al-Mahdi through the use of the word "troops," as likening the angels to soldiers suggests the might of the figure they follow, reinforcing his status and capability. The kinetic imagery embedded in the verb "marched" depicts the angels moving like an army in readiness to execute orders, envisioning a future event through temporal displacement. This simile reflects the majesty and sovereignty of Imam al-Mahdi, not only among humankind but even in the celestial realm.

Shaykh Radi al-Din Rajab al-Bursi succeeds in transforming the simile into an effective promotional tool, elevating the status of Imam al-Mahdi and publicising his awaited presence through symbolic language capable of stirring both emotion and intellect. The similes in the text are not mere decorative devices; rather, they serve a

dual function—rhetorical and promotional—introducing the "Rising Imam" while simultaneously highlighting his attributes and his capacity to bring change and deliverance. This promotional aspect is evident in likening Imam al-Mahdi to "the unique banner" to "the cure for the eyes of the afflicted," images that engrave in the recipient's mind a unique, unparalleled figure, granting him an exceptional dimension longed for by souls wearied of injustice.

The simile of a glance that heals diseased eyes visually conveys the Imam's efficacy in saving humanity, as though his gaze alone could dispel pain and remove affliction. It is a powerful promotional image that forges an emotional bond between the recipient and the Imam. Likewise, portraying the Imam as "the standing Caliph" and "the awaited hope" constitutes a form of doctrinal publicity, reaffirming his central role in the future and activating within the collective consciousness the idea that his appearance is not merely a divine promise but a comprehensive reformist necessity—making him a symbol of deliverance and justice in the believers' collective subconscious.

The poet thus uses a simile to present Imam al-Mahdi as a symbolic "product" embodying salvation, healing, and victory, transforming the text into a poetic proclamation that heralds, prepares, and stirs the emotions of those awaiting him, while cementing his idealised image as the ultimate reference for justice and fairness.

The rhetorical power of simile is also manifest in the verses of al-Sharif al-Murtada (*Diwan al-Sharif al-Murtada*, vol. 2, p. 77):

> *Inevitably, there will be a day when the sky is dust-laden,*
> *And the earth is reddened by the abundance of bloodshed.*
> *You, crossing the torrents, as though you were*
> *Dry twigs in the hands of raging winds, scattered.*

Here, the structure of the promotional image relies on a representative simile (*tashbih tamthili*), which al-Sharif al-Murtada employs in a visual scene likening the Umayyads to "dry twigs" or husks scattered by violent winds. The *mushabbah* ("you," i.e., the Umayyads) and the *mushabbah bih* ("dry twigs" or husks) share a common point of resemblance—speed, lightness, and movement in defeat and disintegration. The structure of the simile represents flight, weakness, and downfall, characteristics of withered, brittle grass. As 'Abd al-Qahir al-Jurjani affirms, representative simile, when it follows the meaning, exerts a profound psychological or intellectual effect, for it depicts and embodies the meaning, pairing representation with visualization, making the concept appear before our eyes as if alive and in motion, composed of interrelated semantic elements that together form a unified image (*al-Surah al-Balaghiyyah 'inda 'Abd al-Qahir al-Jurjani*, Ahmad Ali Dahman, vol. 2, p. 553).

Through this simile structure, the poet creates a kinetic image, employing antithesis in meaning to animate the mental picture. The representative simile illustrates the state of the Umayyads when vengeance is exacted upon them, portraying the strength and intensity of retribution as a storm leaving nothing unmoved.

The first verse is embodied in the second through the rhetorical power of imagery, as in the verbal depictions "the sky dust-laden" and "the earth reddened by blood." This verbal imagery generates a potent sensory effect, describing the destruction and ruin of that dark day. Colour symbolism here plays a role in shaping the simile structure, its visual reception enhancing the intended meaning—red signifying bloodshed, brown or grey signifying desolation—thus embedding the poet's intent within the visual code (*al-Lawn: La'bah Simiyaiyyah*, Faten Abd al-Jabbar Jawad, p. 201).

The poet skilfully exploits natural phenomena—"dust-laden sky," "reddened earth," "torrents," "dry twigs," "raging winds," "scattered"—to stress both power and fragility. The eloquence of the imagery lies in the intentionality of the poet's message. Notably, the poet does not directly name Imam al-Mahdi but alludes to him through the events following his appearance. The purpose of the representative simile here is to manifest the might of Imam al-Mahdi and the weakness of his foes, likening oppressors to dry twigs unable to resist the storm, thus reflecting the swiftness of their demise.

As for the rhetorical function of the simile particle in representative simile, its purpose here is to link the *mushabbah* ("those crossing the torrents") with the *mushabbah bih* ("dry twigs scattered by violent winds"). Grammarians of the Kufan school note that "*ka'anna*" can be used for approximation (*Adawat al-Tashbih: Dalalatuha wa-Isti'malatuha fi al-Qur'an al-Karim*, Muhammad Musa Hamdan, p. 206), that is, to bring the image closer to the audience's mind. It is used to liken one thing to another that is otherwise distant or unfamiliar, thus concretizing its meaning. Here, the poet uses "*ka'anna*" to bring the image of the adversaries "crossing the torrents" closer to the image of "dry twigs scattered," making the picture more vivid and impactful. Instead of merely describing them as weak, he likens them to brittle husks, effectively conveying the notion of their fragmentation and rapid vanishing.

The second meaning of *"ka'anna"* ("as if") transcends mere approximation to achieve dramatic representation. The poet does not limit himself to drawing the image closer to the reader's perception; rather, he transforms the simile into a theatrical scene. The *mushabbah* (the compared term) is "the movement of the enemies in the

battlefield," while the *mushabbah bihi* (the term to which it is compared) is "the scattering of chaff in a storm." Here, *kaʾanna* does more than bring the image nearer—it creates a dramatic dialogue between the two scenes, reflecting the idea of divine inevitability in the triumph of truth.

The meaning deepens further through approximation that carries a connotation of amplification. The comparison to chaff is not intended merely to clarify the image, but to magnify the weakness of the opponents, for chaff symbolizes that which cannot withstand the force of nature. This serves the textual context in portraying the justice and overwhelming might of the Mahdi. *Kaʾanna* here is not confined to sensory depiction; it also opens the door to symbolism—*hashīm* (chaff) stands as a symbol of corruption and human frailty, while *al-ʿāṣifāt* (the tempests) represent divine power, embodied in the appearance of the Imam al-Mahdi. Thus, the simile transforms the conflict into a cosmic symbol, transcending material reality to a doctrinal meaning. In this way, approximation serves as an entry point for constructing a deeper image, not an end in itself.

It becomes evident from this text that al-Sharīf al-Murtaḍā surpasses the bounds of conventional descriptive imagery, employing the simile's structure to activate a symbolic, proclamatory function—one that heralds the advent of the Mahdi (*may God hasten his reappearance*) and prepares minds and hearts to accept both his reformist and retributive mission. The representational simile likening the fragility of the Umayyads to "chaff in the hands of tempests" appears within a dynamic scene that not only describes defeat but announces the collapse of tyranny at the appointed day. It thus serves as an indirect poetic proclamation of the rise of the awaited *Qāʾim*.

This representational image does not appeal solely to the senses; it establishes a doctrinal awareness that the Mahdi is the standard-bearer of justice, the hand that sweeps away the ashes of oppression just as the wind scatters chaff. Through this symbolic poetic construction, the poet promotes the idea of the Imam as a "cosmic force of justice," not merely a religious figure. This produces an emotive and conceptual incitement toward an expectation filled with hope and confidence in the coming transformation. In this fusion of representational simile and proclamatory discourse, the Mahdi is depicted as the saviour whose appearance will invert the balance of power and sweep away tyranny as a storm sweeps away the debris of the earth. This is the highest rhetorical aim of proclamation, achieved through imagery and embedded in the deep semantic structure of the text.

Qāḍī al-Jalīs (d. 561 AH) similarly invokes the Mahdi, saying (*Adab al-Ṭaff*, 3/156):

> *I wish that the righteous one we await*
> *Would realise the fullness of his hopes in you*
> *When he ransoms you from every harm*
> *With his pure self and his wealth*
> *A sovereign beyond all kings of creation*
> *Whose smallest hope surpasses theirs*
> *Ever with victory as his servant*
> *Supported in all his deeds.*

The construction of the rhetorical image in this text relies on multiple similes that reveal the poet's skill in conveying meaning with persuasive impact. Here, the poet employs a representational simile in the verse: "A sovereign beyond all kings of creation, whose smallest hope surpasses theirs." The *mushabbah* is the Mahdi, described as "the righteous one we await," while the *mushabbah bihi* is "the kings of creation." Such a simile depicts a complete scene or situation rather than a simple comparison of two things. The Mahdi is chosen as the central figure because he represents the awaited hope and justice, while the kings are chosen as the foil because they embody worldly power and authority—making his superiority over them evidence of his unparalleled greatness.

The poet thus draws upon latent meanings in the representational simile, shaped through semantic relations and cultural-symbolic contexts that contribute to the construction of the rhetorical image. As has been noted, "representation may follow meanings, clarifying them, or meanings may be clothed in it, enhancing, affirming, and strengthening them" (Ṣabāḥ ʿUbayd Darāz, *al-Tashbīh wa-Simātuhu al-Balāghiyya*, 24). The shared aspect (*wajh al-shabah*) here is superiority and distinction: the Mahdi surpasses the kings, who symbolize temporal power, for he is the ideal figure embodying justice and the long-awaited hope. The doctrinal context of the text declares him to be the twelfth Imam who will appear to fill the earth with justice as it was filled with oppression. Al-Jalīs employs the representational simile as a proclamatory device with doctrinal and symbolic dimensions, elevating the Mahdi's status and promoting him as a unique figure beyond all worldly standards of power and sovereignty. By presenting him as "the righteous one we await," whose smallest hope surpasses the greatest aspirations of kings, the poet crafts a rhetorical image with a profound proclamatory function. The imagery is bound to the creed, for the comparison is not between incidental qualities, but between two paradigms of governance: one worldly, ruled by interests, and the other divine, embodied by the awaited Imam. The simile thus becomes a means to persuade the audience of the Imam's centrality in both the existential and human order, deepening the effectiveness of proclamation. This communicative dimension of the discourse, through its semantic

potency, goes beyond conveying information to influencing and directing the audience—distinguishing proclamation from mere reportage, for it seeks not simply to inform but to elicit intellectual and emotional response.

We find a similar use in Ibn Abī al-Ḥadīd al-Muʿtazilī (d. 655 AH) in his ʿAyniyya, one of his seven ʿAlawiyyāt, where he says (Fī Mafhūm al-Ishhār, Hāmel Sheik, 28):

> *Men of death, advancing as if they were*
> *Tawny lions in their lair, never retreating*

The simile here is representational: the *mushabbah* is "the men of death advancing," the *mushabbah bihi* is "tawny lions in their lair," the particle of comparison is *kaʾannahum*, and the shared quality is strength, courage, and steadfastness. The phrase "never retreating" (*lā tatakaʿkaʿ*) reinforces this steadfastness and unwavering resolve. The poet employs the representational simile here for proclamatory purposes, linking the fighters of the Mahdist cause to the well-known image of a lion in its den—a universal symbol of strength and firmness. This association crafts a vivid scene in the audience's mind, arousing admiration and awe toward this heroic event. The use of "never retreating" adds a succinct yet potent connotation of determination, serving the aim of proclamation without the need for elaboration. Thus, the poet's purpose in using this simile is not mere verbal ornamentation, but to present the event in an appealing image that draws the heart toward it. This aesthetic depiction does not lack an emotive dimension, for it stimulates desire in the audience and encourages steadfast adherence. In this way, the simile becomes a powerful tool for fixing in the mind an enduring, influential image of the Mahdi's men—anchoring it through imagery rather than direct address.

We also find in ʿAlī ibn ʿĪsā al-Irbilī (d. 683 AH) a poem praising the Mahdi (*may God hasten his reappearance*), in which he says (al-Tashbīh al-Tamthīlī fī al-Ḥadīth al-Nabawī, Muḥammad al-Sayyid ʿAbd al-Razzāq Mūsā, 9):

> *My longing is a structure from my reins and my thought*
> *Formed for my heart in secrecy and open communion*

The representational simile appears in the phrase "My longing is a structure from my reins and my thought," where the poet likens his love for the Mahdi to an edifice built upon a solid foundation. The *mushabbah* is "my longing," referring to his love for the Imam, while the *mushabbah bihi* is "a structure." The particle of comparison is omitted, as is the shared aspect, which can be inferred from the two terms of the comparison.

Analogical simile differs in its semantic scope from other types of simile in that it does not rely on apparent similarities or direct, easily perceivable relationships. Instead, it penetrates into the depths of meaning by linking images that seem distant on the surface but converge in a subtle essence discernible only to those endowed with a refined artistic sensibility and a penetrating analytical vision. Understanding this type of simile is therefore not achieved at first glance; it requires contemplation, reflection, and exploration of the profound connections between its elements. This is what grants the style its value as an indirect mode of expression, combining deep meaning with an **advertising** (ishhārī) function through its latent ability to convey a message in an impactful yet indirect manner—eliciting both intellectual and aesthetic responses from the recipient.

An illustrative case is found in the verse of the poet ʿAlāʾ al-Dīn al-Shafhīnī (d. 786 AH) in his elegy for Imām al-Ḥusayn and the martyrs of Karbalāʾ, wherein he calls upon Imām al-Mahdī (may God hasten his reappearance):

> *One day the sun shall return radiant,*
> *In the west, with none denying its nature.*
> *And the angels will proclaim the takbīr aloud,*
> *Except to those whose ears are deaf.*

Here, the analogical simile is grounded in an extraordinary cosmic image: *the sun rising from the west*, a sign traditionally associated with the advent of Imām al-Mahdī. The comparison is built by linking the Imām—as the **compared**—to the sun—as the **comparator**, forming a symbolic reference intended to reinforce the certainty of his appearance and refute its denial. This link exploits the relationship between a natural phenomenon and a radical transformation in human consciousness: just as the sun's emergence from an unfamiliar direction signals a disruption of the cosmic order, the Imām's appearance marks a profound shift in the course of human reality.

Through this image, the text acquires deep rhetorical resonance, employing elements of nature—sun, sunset, and human wonder—to highlight the Imām's advent as a decisive transition from heedlessness to awareness. This imbues the simile with both symbolic and **advertising** efficacy. The image functions as a conceptual bridge between the unprecedented (sunrise from the west) and the eschatological promise (the Imām's emergence), allowing the audience space for reflection while embedding in their minds the inescapable magnitude of the event.

The **advertising** dimension further emerges in the auditory imagery of "the angels proclaiming the takbīr aloud," encapsulating the cosmic scale of the occasion. The effect is to present the Imām as an undeniable force, absent only from the consciousness of those who have wilfully shut themselves off from truth. In this way, the analogical simile fulfils a symbolic **advertising** role, proclaiming a doctrinal truth through vivid, unforgettable imagery.

A similar rhetorical technique appears in the poetry of Shaykh Tāj al-Dīn Ibn Rāshid al-Ḥillī (fl. 830 AH), who, in a panegyric to Imām al-Mahdī, urges his appearance:

> *To him belongs the choicest of lofty glory,*
> *And the purest of noble and ancient honour.*
> *An honour such that, if the sun were clothed in its radiance,*
> *Eternal darkness could never conceal it.*
> *He was born between the Chosen One and his trustee,*
> *And no wonder that noble shoots flourish there.*

Here, the analogical simile appears in a composite image reflecting the exalted station of Imām al-Mahdī. The poet moves beyond mere descriptive metaphor, crafting a rhetorical scene in which the Imām is likened to the sun—yet surpasses it in radiance, for no darkness can obscure his light, unlike the sun which can be veiled by clouds or night. This construction carries an implicit doctrinal **advertising** function, suggesting that the Imām's light transcends natural limitations. Whereas the sun disappears at night, the Imām's light persists uninterrupted—an allusion to the occultation, not as absence, but as preparation for a promised appearance.

The simile and **advertising** intent converge here: the poet promotes the doctrine of the Imām's continuous spiritual presence, reinforcing the idea of constructive anticipation. By invoking the Imām's noble lineage—"born between the Chosen One and his trustee"—he underscores the Imām's role as a direct extension of prophetic light. Thus, the analogical simile becomes a tool of religious promotion, integrating aesthetic expression with doctrinal affirmation. The scene transcends natural imagery to exalt the Imām's grandeur and illuminate the theological message with symbolic force, demonstrating the fusion of artistic structure and **advertising** purpose in poetry.

A different type of simile is found in the verse of al-Sharīf al-Murtaḍā:

Were it not for certain hindrances restraining me,
I would have revealed the hidden secret in my heart.

The rhetorical strength of this simile lies in its semantic and artistic depth, reflecting the poet's mastery in employing simile to convey meaning with both aesthetic beauty and emotional force. The form here is the **concise simile** (*al-tashbīh al-balīgh*), defined as the simile from which both the particle of comparison and the aspect of similarity have been omitted—leaving only the compared and the comparator. In this case, "hindrances" (*hunāt*) are likened to something that bends or restrains movement. The comparison particle (*kaʾanna*, "as if") and the similarity aspect (impediment) are absent, intensifying the identification of the two.

Al-Sharīf al-Murtaḍā uses this concise simile to allude indirectly to his prolonged wait for relief without explicitly mentioning Imām al-Mahdī. Instead of a direct statement, he uses "hindrances" to symbolize the corruption and injustice of the ruling authority, which render him incapable of effecting change or expressing his views—thus preventing him from disclosing his "secret." The "hindrances" represent all obstacles to achieving his goal, whether political, social, or spiritual.

The **concise simile** operates through brevity and concentration, packing multiple layers of meaning into a short phrase. By identifying the compared with the comparator, it strengthens and intensifies the meaning, making it more emotionally compelling and more readily accepted by the audience. This semantic compression invites the recipient to actively uncover the hidden meanings behind the image, deepening engagement with the text.

We find in the poet Ibn Abī al-Ḥadīd al-Muʿtazilī, in his *ʿAyniyyah* poem—one of his seven *ʿAlawiyyāt*—the following lines (Samir ʿAwd Allah ʿAbd al-Fattāḥ Rifāʿī, *Al-Tashbīh al-Balīgh fī al-Qurʾān al-Karīm: Dirāsah Usloobiyyah Iḥṣāʾiyyah*, p. 47):

> *I have known that there must come*
> *Your Mahdī, and for his day I await.*
> *Protected by battalions from the soldiers of God,*
> *Like a surging sea approaching in mighty swell.*
> *Among them, for the House of Abī Ḥadīd, are swords renowned,*
> *And spears whose edges are sharpened by law.*

In these poetic verses, the poet speaks of the emergence of Imam al-Mahdī (may God hasten his reappearance) and the taking of vengeance. He employs similes to construct a persuasive and impactful rhetorical image that magnifies the might of the Imam and his soldiers. The simile in *"Protected by battalions from the soldiers of God, like a surging sea approaching in mighty swell"* likens God's battalions to the *yamm*—the vast, overflowing sea. Here, the *mushabbah* (object compared) is "the battalions of God's soldiers," while the *mushabbah bihi* (object of comparison) is "the surging sea," with the particle of comparison (*kāf*, "like") serving as the explicit linking device. The point of similarity is not stated outright; instead, it is suggested through the imagery, evoking strength, forward momentum, and sheer multitude. This type of implicit simile (*tashbīh mujmal*) omits the explicit statement of the similarity, relying on the receiver's imagination to extract it. Such a structure promotes brevity, presenting the image without detailing the grounds of comparison, thus stimulating the audience to deduce and

internalize it. The image of a relentless sea conveys uninterrupted movement and overwhelming force, leaving the impression that the Mahdī's soldiers, like the sea in its fury, are unstoppable and that the act of taking vengeance is inevitable (Adab al-Ṭaff, 4:66; Muḥammad Ṣalāḥ Zakī Abū Ḥamīdah, *Al-Balāghah wa al-Usloobiyyah ʿinda al-Sakkākī*, p. 223).

We find the poet ʿAlī ibn ʿĪsā al-Arbalī (d. 683 AH) in a poem praising Imam al-Mahdī (may God hasten his reappearance), saying (*Fann al-Tashbīh*, p. 164):

> *I have been turned away from the amorous prelude to the dark-eyed gazelle,*
> *From the twin peaks of Silaʿ, and my knowledge of Ḥazwā.*
> *By the noble ones who have claimed*
> *The utmost summit of ancient honour.*
> *They are the people whose purest love is sincere;*
> *Hold fast in the hereafter to their firmest bond.*
> *They are the people who have surpassed the world in noble deeds;*
> *Their virtues shine, and their signs are told.*

The poet employs simile as the core structural element for embodying the meanings and beliefs he seeks to convey. In *"the dark-eyed gazelle"* (*al-rasheʾ al-aḥwā*), the image refers to the black gazelle, symbolizing strength and leadership (Adab al-Ṭaff, 4:106). This reflects the poet's intent to highlight the Imam's beauty, vigour, and leadership qualities. The poet uses *tashbīh balīgh*—the concise or emphatic simile—defined as one where both the particle of comparison and the explicit point of similarity are omitted, leaving only the two elements compared (*mushabbah* and *mushabbah bihi*). This brevity intensifies the rhetorical effect by elevating the *mushabbah* to the level of the *mushabbah bihi*, making them seem like equals without distinction (Lisān al-ʿArab, 14/207–6/156). In this instance, the poet mentions only the Imam and the gazelle, leaving the audience to supply the traits of elegance, swiftness, and nobility from context.

The *tashbīh balīgh* is repeated in *"of the noble ones who have claimed"*, where the Imam and his household are likened to "the noble men" (*al-nafr al-ghurr*), again without stating the particle or grounds of comparison. This type of simile is effective because of the natural correspondence between the qualities of the two entities, allowing the reader to grasp the connection intuitively without explicit explanation (ʿAbd al-Hādī Khuḍayr Nashyān, *Al-Miṣbāḥ wa al-Safīnah: Dirāsah fī al-Tashbīh al-Balīgh fī Kitāb Nahj al-Balāghah li-l-Imām ʿAlī ʿalayhi al-salām*, p. 17).

We find the poet ʿAlāʾ al-Dīn al-Shafahīnī (d. 786 AH) in a poem mourning Imam al-Ḥusayn and the martyrs of Karbalāʾ, while calling upon Imam al-Mahdī (may God hasten his reappearance), saying (*Sirr al-Faṣāḥah*, p. 290):

> *I yearn for the light of a radiance,*
> *Whose dawn's glow dispels the darkness of its night.*
> *The appearance of my brother, Justice—its sign is the sun,*
> *Rising from the west, a miracle in its rising.*
> *When will God gather the scattered and mend*
> *The hearts for which no mender can be found?*
> *When will the Mahdī of the House of Hāshim appear,*
> *Upon a path of which but a little remains?*
> *When will the banners advance from the land of Mecca,*
> *And my laughter brightened by the arrival of its bringer?*
> *When will my eyes behold an ʿAlawī delight,*
> *And my gaze was gladdened one day by its like?*

Here, the poet invokes the appearance of Imam al-Mahdī as a symbol of hope, justice, and deliverance. The similes are employed not merely for ornamentation, but as potent vehicles for expressing doctrinal conviction in poetic form. The poet uses *tashbīh balīgh*, avoiding both the particle of comparison and the explicit point of similarity, thereby heightening the sense of equivalence between the two entities. In *"the appearance of my brother, Justice—its sign is the sun"*, the *mushabbah* is "the appearance of my brother, Justice" (i.e., Imam al-Mahdī), and the *mushabbah bihi* is "the sun as its sign." The shared quality—magnificence and miraculous nature—is implied by the fusion of the two images. This technique reinforces the portrayal of the Imam's emergence as a singular, unparalleled event in the history of the community.

3. Metaphorical Structure

In Arabic lexicons, including *Lisān al-ʿArab*, al-ʿāriyya and al-ʿārah are defined as "what is exchanged among people; one may lend someone a thing, or lend him from it, or exchange it with him. *Al-muʿāwara* and *al-taʿāwur* denote a kind of mutual alternation or circulation between two parties" (*Dīwān*, 76). In *al-Qāmūs al-Muḥīṭ*, it is

stated: "*Iʿtawarū al-shayʾ*: they passed it around among themselves" (*Lisān al-ʿArab*, Ibn Manẓūr, 9/471). Al-Zamakhsharī notes that the Arabs would say: "I see that time borrows my youth from me," meaning that it takes it away (*al-Muʿjam al-Wasīṭ*, 1/636).

Metaphor, therefore, entails borrowing a term from its original meaning and applying it to another meaning. Ibn al-Athīr affirms this relationship by stating: "The definition of metaphor is the transference of meaning from one word to another due to a shared connection" (*Asās al-Balāgha*, 2/147).

Metaphor has occupied a significant place in the work of rhetoricians because of its ability to expand semantic scope and intensify meaning. Al-Rummānī defines it as "applying an expression to something other than that for which it was originally set in the language, as a form of transference for the sake of clarification" (*al-Mathal al-Sāʾir*, 2/83). According to this definition, metaphor is constructed upon three fundamental elements: the borrowed term (*al-mustaʿār*), the recipient of the borrowing (*al-mustaʿār lahu*), and the source from which it is borrowed (*al-mustaʿār minhu*). The word is transferred from its literal meaning to another meaning for the purpose of elucidation.

When a metaphor is eloquent, it combines two elements that share a particular quality, thereby clarifying one through the other—similar to simile, though differing in that simile retains its explicit particle, whereas metaphor omits it and directly transfers the term to its new domain (*Thalāth Rasāʾil fī Iʿjāz al-Qurʾān*, al-Rummānī, al-Khaṭṭābī, ʿAbd al-Qāhir al-Jurjānī, 85).

Abū Hilāl al-ʿAskarī defines metaphor as "transferring an expression from its original linguistic usage to another usage for a purpose, which may be to explain the meaning more clearly, to emphasize it, to indicate it with fewer words, or to beautify the context in which it appears" (*Thalāth Rasāʾil fī Iʿjāz al-Qurʾān*, 86). Thus, metaphor in poetry is not merely an ornamental or decorative device, but an epistemic tool that plays a vital role in shaping imagination and constructing meaning. Its literary power may derive from its capacity to unite apparently contradictory elements, thereby opening a broad interpretive horizon that grants it an implicit theoretical dimension within the artistic and intellectual framework of the text (*al-Ṣināʿatayn fī al-Kitāba wa-l-Shiʿr*, 274).

Metaphor is a type of figurative expression based on similarity. As al-Jurjānī clarifies: "Metaphor is when you intend to liken one thing to another but refrain from explicitly stating the simile; instead, you take the name of the object of comparison and lend it to the subject of comparison. You mean to say: 'I saw a man who is like a lion in his courage and might,' but you leave that aside and simply say: 'I saw a lion'" (*al-Naẓariyya al-Adabiyya*, Jonathan Culler, 87).

Al-Jurjānī further classifies metaphors according to their quality, noting the difference between common, worn-out examples such as "I saw a lion," "I reached the full moon," or "I met a sea [of generosity]" and rare, highly crafted examples found only in the work of great masters, such as:

"The valleys flowed with the necks of camels"

meaning they travelled swiftly and smoothly, as if torrents had poured into those valleys and run through them. For al-Jurjānī, the beauty of speech lies not merely in semantic transfer, but in originality and innovation. Overused metaphors lose their expressive force and become ordinary, failing to move the listener. In contrast, rare metaphors retain their power and charm because they are not immediately transparent, requiring the audience to make a mental effort to perceive the precise relationship between the borrowed term and its new context (*Dalāʾil al-Iʿjāz*, 60–61).

Jābir ʿAṣfūr sees metaphor as "a linguistic relationship based on comparison, similar to simile, but distinct in that it depends on substitution or transfer between the fixed meanings of different words" (*Dalāʾil al-Iʿjāz*, 65).

Metaphors are generally classified into two main types: the explicit metaphor (*istiʿāra taṣrīḥiyya*), in which the borrowed term—originally the object of comparison in a simile—is explicitly stated after removing the other simile components, while retaining certain attributes or connotations (*al-Ṣūra al-Fanniyya fī al-Turāth al-Naqdī wa-l-Balāghī ʿinda al-ʿArab*, 201); and the implied metaphor (*istiʿāra makniyya*), in which the object of comparison is omitted and replaced with one of its attributes or necessary implications (*al-Balāgha al-ʿArabiyya: Asāsuha wa-ʿUlūmuha wa-Funūnuha*, 242). Other classifications also exist within rhetorical scholarship, as will be explored through poetic evidence.

In advertising discourse, metaphor is one of the most important rhetorical tools for persuasion and influence, used creatively to exploit the expressive potential of language. It forms the basis of the advertising message (*Madkhal ilā al-Balāgha al-Gharbiyya*, 188). By embedding persuasion within a hidden simile, the message becomes more powerful and suggestive. Advertising language is often characterized by brevity, precision, and allusion, avoiding extended exposition in favour of targeted meaning. It operates through implication, relying on linguistic associations to frame the brand or idea within a studied context. Such discourse addresses the conscious mind while subtly infiltrating the subconscious, enabling influence without linguistic heaviness or overt explanation (*Fī Mafhūm al-Ishhār*, 30).

From this perspective, metaphor serves as a rhetorical device that conveys meaning indirectly yet with greater emotional impact, aligning naturally with the goals of advertising by making the message more acceptable and memorable, fixing the desired image in the audience's mind and capturing their attention.

Among the advertising-like rhetorical messages that employ metaphor is al-Kumayt's *Hāshimiyyāt*:

> *Whoever rejoices at what has befallen you*
> *Or gloatingly delights from this day on*
> *Shall know you are humbled after pride,*
> *And I shall not repel wrong when it engulfs me.*
> *When shall justice rise among you? When*
> *Shall your second Mahdī appear?*

Here, the poet addresses the Banū Umayya, criticizing their oppression of Ahl al-Bayt (peace be upon them) through metaphor grounded in the connotations of the words within their context. The explicit metaphor lies in "you are humbled" (*dhulliltum*), where the subject (Banū Umayya) is likened to an unstated comparison term, retaining only the quality of "humiliation," typically attributed to beasts of burden. The poet's intentionality conveys degradation and weakness after power, reflecting life's reversals.

The metaphor relies on binary contrasts—"pride and humiliation," "loss and expectation"—to produce an advertising-like impact of attack and belittlement. The linguistic expression, while outwardly clear, holds latent potential for generating multiple meanings beyond the direct sense. The speech may be built on familiar concepts, yet it produces a deliberate ambiguity that directs the audience toward diverse interpretive pathways. The image remains cohesive and intelligible while opening onto infinite semantic possibilities (*Shiʿr al-Kumayt ibn Zayd al-Asadī*, 3/45). The eloquence of this metaphor lies in the tension between past and future, producing a dual image structure (*al-Ṣūra al-Ishhāriyya wa-Tamaththulāt al-Sākhin wa-l-Bārid*, 13).

Human Honor versus Humiliation in Al-Kumayt's Imagery:

"Honor is a human elevation — humiliation, a decline due to their barbarity.

Former strength — current weakness."

Through this imagery, the poet declares that the Umayyads once held authority and power but lost it due to their oppression of the Ahl al-Bayt (peace be upon them). Humiliation is thus presented as the inevitable outcome of their reality, and Al-Kumayt conveys a forward-looking vision of their fate. He employs this metaphor in a promotional-like discourse as a directed communicative tool, aimed at influencing the audience and prompting them to adopt an idea or take a position. This type of communication is not spontaneous or improvised but is carefully planned, beginning with a sender who intends to convey a specific message to a targeted audience through a considered channel, anticipating its cognitive or behavioural impact. The discourse often entails an interactive dimension, expecting a particular response—acceptance or rejection—that measures the effectiveness of the message ((Al-Khashab Jalal, *Manifestations of Heritage in Arab Promotional Discourse: A Semiotic Approach*, p. 3)).

The conflict between the Ahl al-Bayt and the Umayyads is represented as an existential struggle between truth and falsehood, employing terminology of war, vengeance, and victory. Earthly honour for the Umayyads is juxtaposed with the sacredly oppressed religious honour of the Ahl al-Bayt. Their humiliation is depicted as divine punishment, reinforcing the sacred victimhood of the Ahl al-Bayt and the historical curse on the Umayyads. Al-Kumayt constructs a distorted image by transforming the Umayyads from:

Before the Metaphor	After the Metaphor
Rulers and Masters	Humiliated like cattle

The poet uses the metaphor to serve his text and highlight his doctrinal stance. He employs explicit metaphor suited to the primary objective: the mobilization through Imam al-Mahdi (may God hasten his reappearance). Through the metaphor's structure, he utilizes semantic deviation with the verb **"rises" (يقوم)**, the core element revealing the metaphor, as rising is not a trait of truth but a human quality. Here, the tenor ("truth") is humanized, while the vehicle (the omitted Imam al-Mahdi) is implied. The shared attribute is "rising" or "emerging."

The artistic purpose of the metaphor, functioning as a tool in promotional-like imagery, relies not solely on visual elements but on linguistic signs as a foundational component in building the message. The linguistic presence is not ornamental but a communicative necessity, guiding interpretation and avoiding distortions that could undermine the intended message. This distinction is emphasized between iconic and linguistic signs in their function and impact within the communicative scene ((Abdel-Ali Boutayeb, *Mechanisms of Promotional Discourse*, p. 322)).

Repeated questioning, such as "When?" creates a rhythm of anticipation or an accusatory call to authority, highlighting the absent awaited figure. Syntactic deviation occurs in structures linking elements within the same phrase or across phrases ((Ahmed Mohamed Weis, *Deviation in Rhetorical Studies*, p. 120)). This is seen in

fronting the prepositional phrase **"in you (فيكم)"** before the subject **"the truth rises (يقوم الحق)"**, implying the absence of truth within them, as if asking, "Where is the truth that should be in you?" The deviation suggests that the Umayyads are responsible for the truth's absence. Through this metaphorical structure, the poet addresses both the crisis of absence and expectation, as if asserting, "The Mahdi is not merely an idea to await, but a coming person who will stand before us." This integration of deviation and metaphor transforms the text into promotional-like discourse, extending beyond religious inquiry into a historical question of justice.

Imam al-Mahdi as Emerging Light in Sayyid al-Humayri's Poetry:

Sayyid al-Humayri promotes the awaited Imam (may God hasten his reappearance) using a metaphorical structure:
"Soon a hidden light will appear,
And all matters will follow its order."

The verb **"will appear (سيظهر)"** is central to the metaphor, animating the image and linking the tenor (Imam al-Mahdi) with the vehicle (light). This dynamic verb transforms a static simile into movement, as if the light emerges gradually like dawn. Replacing it with **"will exist"** or **"will be present"** would diminish the metaphor's vitality. The omission of the tenor and focus on the vehicle creates strong implicit meaning, inviting both religious and revolutionary interpretation. Visual representation depends on the audience's prior cultural knowledge, as the metaphor builds on pre-existing associations between beings, objects, and their symbolic or functional roles. Formal elements like color, sound, and line create a network of signs producing internal meaning, constructing a referential mental structure that mirrors reality while reshaping it visually ((Said Benkrad, *Semiotics of Promotional Imagery*, p. 56)).

The poet also uses syntactic deviation by fronting the adverb **"soon (عاجلاً)"** before "hidden light," emphasizing temporal urgency and anticipation. Linguistic studies of promotional discourse indicate that syntactically surprising constructions are deliberately arranged within the visual space to maximize impact. This deviation generates dramatic tension by manipulating audience emotions, prolonging suspense before revealing the hidden light, echoing divine promise and imbuing the metaphor with spiritual and visionary significance (Mohamed Khain, *Critical Reading in Algerian Promotional Language*, p. 12). The metaphor here is not merely rhetorical but visionary, transforming passive waiting into an artistic, hope-inducing experience. The poet also employs condensation, expressing a complex concept, "absent justice," simply as "light."

Metaphor in the Poetry of Qasim bin Yusuf Al-Katib

Qasim bin Yusuf employs metaphor in his poetry, as illustrated in the following lines:
"Indeed, I hope that they may receive from me a hand that heals the anguish of the chest."
(*Al-Tasweer al-Shi'ri: A Critical View of Our Arabic Rhetoric*, Dr. Adnan Hussein Qasim, p. 149)

The poet uses an explicit (tense) metaphor in the expression "a hand that heals the anguish of the chest." The **source** of the metaphor is the human hand, while the **target** is the power of the Mahdi and his ability to reform the world. The semantic shift occurs by transferring the literal, physical meaning of "hand" to a figurative sense, representing generosity, relief, and divine intervention. The "hand" in the text symbolizes the Mahdi's authority to eradicate oppression ("the anguish of the chest"). Healing here does not signify individual relief but the alleviation of the nation's suffering under tyranny, with the hand representing a radical, Mahdist solution.

The poet further reinforces the metaphorical force through **Quranic intertextuality**, invoking the verse: ﴾The hand of Allah is above their hands﴿ (*Akhbar al-Shu'ara' al-Muhaddithin*, Kitab al-Warraq, p. 182). This usage transforms the hand from its Quranic meaning into a symbol uniquely associated with the Mahdi, portraying him as "the hand of God" on earth.

Element	Religious Intertext	Function in Metaphor
Hand	"Hand of God"	Converts the hand into a symbol of the Mahdi's power

The rhetorical goal of combining metaphor with religious intertext is to render the metaphor culturally acceptable by linking it to familiar religious references. This prepares the audience to receive a metaphor grounded in religious anticipation rather than ordinary hope. The effectiveness of such metaphorical imagery in an "advertising discourse" is inseparable from the linguistic framework in which it appears. Designing such a message requires a precise understanding of the target audience, often informed by research analysing audience behaviour and lifestyles. Persuasive impact depends not only on the message itself but also on the initial reception by the audience, whether directed toward the product or the conceptual idea conveyed (*Surah Al-Fath:10*). This metaphorical structure thus serves as a promotional tool, presenting a poetic line that conveys doctrinal content while achieving a visual and cognitive impact on the audience.

Metaphor in the Poetry of Al-Sharif al-Radi

Al-Sharif al-Radi demonstrates his doctrinal alignment artistically through metaphor in the following passage:
"O Banu Umayya! The swords do not sleep
From a drawn blade, far across the land…

And the flashes twist in their sheaths,
And the swift ones stretch along the scabbards.
I watch for a day with no concealment,
Naked, causing all the arrogant to tremble." (Al-Khitab al-Ishhari fi Wasail al-I'lam, A. Mazari Fatima, p. 3; Diwan, 1/489).

Here, metaphor serves to present historical events and imbue them with Mahdist and divine vengeance ideology:

- **"The swords do not sleep"**: The swords (source) are compared to sleeping humans (target implied: the Mahdi's sword). The metaphor conveys perpetual vigilance and readiness for divine justice.
- **Semantic shift:** The swords' literal meaning (tools of oppression by Banu Umayya) is transformed into instruments of sacred retribution. "Not sleeping" implies constant alertness, as if the swords are watchful eyes.
- **Extended metaphors:**
  - **"Flashes twist in their sheaths"**: Lightning is metaphorically applied to the swords, likened to a coiling snake, emphasizing swiftness, caution, and lethal precision.

This metaphorical imagery merges **linguistic signs** with **visual representation**, producing a complex metaphor that portrays the idea as a fully realized symbolic world. It functions beyond mere description, shaping a symbolic perception of reality that strongly influences audience thought and behaviour (*Al-Inziaj min Manzour al-Dirasat al-Usloobiyah*, Dr. Ahmed Muhammad Weis, pp. 111–112). The imagery also conveys the notion of **taqiya**: the swords are hidden yet vigilant, ready to avenge the oppressors at the Mahdi's command.

Element	Type of Metaphor	Symbolic Function
Swords	Explicit	Transform instruments of oppression into instruments of divine justice
Flashes	Implicit	Depict the swords' motion and power, likened to lightning and coiling snakes

Overall, both poets utilize metaphor to transform physical reality into a sacred vision, representing the Mahdi's authority and divine justice. These doctrinal metaphors turn ordinary objects (hands, swords) into embodiments of divine will, producing an ideological and aesthetic experience that communicates power, justice, and eschatological hope.

The Weapon as an Embodiment of Divine Will

Element	Literal Meaning	Metaphorical Meaning	Symbolic Meaning
Al-Barāqāt (the flashing swords)	Shining swords	Lightning	Swiftness of divine justice
Talawā (the sword twisting)	The sword being drawn	Snake twisting	Wisdom in execution
Mughāmiduhā (its sheaths)	Sword sheaths	Wombs	Historical dimension of revenge

The imagery reflects the arrogance of the Umayyads, as if they confront a mirror revealing their faults and sins, which unsettles them. The term "the arrogant" does not refer solely to the Umayyads but to anyone who is deluded by their power and openly perpetuates injustice against the Ahl al-Bayt (peace be upon them). The metaphorical structure operates on two levels, as shown in the following analytical table:

Metaphorical Element	Apparent Level	Latent Level
Sleeping swords	Instruments of war	The absent truth ready to emerge
Unsheathed sword	Material weapon	Manifested divine justice
Bare day	Historical time	The Day of Appearance (the Promised Day)

Metaphors in these verses serve as a key to decoding the historical oppression of authority and the usurpation of rights, including the hidden. This is signalled by the words *"mūtūr"* (accumulated revenge) and *"'aryān"* (the day when buried truths are revealed), creating a semiotic system that mobilizes Mahdist poetry. Language here does not merely describe but constructs a parallel world, where metaphor becomes a tool of vision rather than a decorative element. As noted, "the image produced through metaphor often carries a deeper artistic value than that produced by simile" (Tazāfur al-Ansāq fī al-Khiṭāb al-Ishhārī:36). The choice of metaphor is deliberate; it is a rhetorical act that allows the audience to perceive the scene with insight—seeing movement, hearing the clash of swords, and sensing the existential awe of the awaited Imam's appearance (may Allah hasten his reappearance). Poets relied on rhetorical devices, especially metaphor, to remind people of avenging injustices or to awaken their awaited Imam, as seen in Al-Sharif Al-Murtada:

"he avenges you, an avenger whose anticipation is long,
And the days will triumph over those who do not triumph."

The metaphor in the phrase *"the days will triumph"* likens time to a living entity capable of achieving victory. This explicit metaphor omits the implied referent—the Imam Mahdi and his power to avenge and achieve victory—while attributing the act of triumph to "the days," giving time a lively, active presence capable of enacting justice. This semantic shift symbolizes the inevitability of the Imam's appearance: regardless of the passage of days, his victory is certain.

According to Ricœur, metaphor operates at the level of the sentence or the word, with particular emphasis on the word as the locus of the metaphorical transformation. The word becomes a point of semantic emergence, generating novel meanings through contextual and structural displacements (Diwān:2/78). In this way, "days" become an instrument of divine justice, enacting vengeance for the oppressed during the Imam Mahdi's prolonged occultation. The poet employs contrast between *"long anticipation"* and *"days triumph"*, emphasizing both the duration of waiting and the inevitability of victory. The analytical table is as follows (Al-Istʿāra wa al-Mashkal al-Jawhari li al-Hermeneutics:172):

Element	Significance during occultation	Significance at appearance
Days	Time of waiting ("long")	Time of victory ("triumphs")
Triumph	Absent ("does not triumph")	Present ("days triumph")

This explicit metaphor transforms abstract doctrinal adherence—waiting—into a vivid kinetic image, where time itself bears witness to the Imam Mahdi's victory. Each element in the rhetorical message can become a pivotal point through which meaning is constructed. This makes the communicative system appear self-regulating, producing signs with internally controlled, invisible semantics. Explicit metaphor plays a crucial role here: it reveals one element while concealing another, granting the figurative element authority to guide meaning as if it were an active agent affecting the audience indirectly yet profoundly. The poet does not merely use "days" to describe the appearance; he makes them a symbol of divine justice manifested in the Imam Mahdi (may Allah hasten his reappearance). The metaphor thus fulfils its function within the verse, serving as the most effective tool for awakening through disclosure, transforming long waiting and despair into triumph and hope. Through the paradox *"those who do not triumph become triumphant,"* roles are reversed in the era of appearance.

A similar meaning is expressed by Al-Sharif Al-Murtada regarding the endurance of waiting:

"When shall I see your right returning
to you, in secrecy and in public?
How long shall I be twisted by your promise,
delaying from year to month?"

The metaphor in this verse is **explicit**, as the poet clearly states the tenor, "the Promised One," which is one of the titles of Imam al-Mahdi (may Allah hasten his reappearance), while omitting the vehicle and retaining an attribute, "twisted," which clarifies the poet's intended metaphorical meaning through the point of similarity indicated by contextual evidence. The prolonged waiting for the Imam's appearance ("from a year to a month") inflicts a kind of torment on the poet, symbolizing that this delay is not meaningless but part of divine wisdom—"like a rope wound to be used later." The metaphor functions as an effective cognitive mechanism, extending beyond simply linking ideas to generating creative responses through qualities inherent in metaphor, such as suggestion and personification.

The relationship between metaphor and imagination is dialectical: imagination serves as a generative platform for metaphoric images, while metaphor, in turn, nourishes imagination by expanding semantic horizons. The implicit communicative aim of the poet in using the word "twisted" is to evoke a mental image: the absent Imam is a hidden treasure whose deprivation torments the believers because an unjust authority "twists" the truth to prevent his appearance. The poet implies that the longer the waiting, the greater the injustice and oppression, as if time itself becomes an instrument of suffering. Understanding this communicative image requires attention to the complex relationship between its components, particularly between its linguistic dimension, which conveys an explicit message, and its visual dimension, which carries implicit meanings often charged with concealed insights. The communicative link is constructed within a carefully designed visual space that transforms into a symbolic stage where all intended messages converge. This relationship between language and image is complex and fluid, defining the distance between what is real and perceptible, and what is imagined and intended to affect the audience's perception (Al-Diwan, 2/129). The metaphor connects present pain with future relief and critiques the political situation subtly through the word "twisted," avoiding confrontation by concealing the agent. In doing so, the poet declares divine justice, which will be realized with the appearance of Imam al-Mahdi (may Allah hasten his reappearance). Silence regarding the agent is more expressive than explicitly naming it. The communicative purpose of using this verb is to amplify the sense of suffering, making the metaphorical image perceptible to reality—every believer feels "twisted." This technique relies on creating a compelling image that appeals to the heart.

Among the poets of Ahl al-Bayt (peace be upon them), Alaa al-Din Al-Shafheeni employs metaphor as in the following verse (Al-Abdous, *Metaphor in Modern Literary Criticism*, 223):

"I am longing for the light of joy,
Whose dawn dispels the darkness of her immorality."

This text is built on **complex metaphoric images** through the use of **representational metaphor**—"a structure used in an unusual context for a relation of similarity, with contextual evidence preventing the intended original meaning" (Saeed Benkrad, *The Communicative Space Between Representation and Dream*, 84). The text interacts hierarchically with other metaphors—explicit and implicit—to form a fully integrated complex representational metaphor. The poet employs explicit metaphor in "light of joy," where the tenor is the joy of Imam al-Mahdi's appearance and the vehicle is light, symbolizing guidance and illumination after darkness. The implicit metaphor appears in "the darkness of her immorality," where the tenor is the oppression of the Umayyads and the vehicle is darkness, ascribing the quality of darkness to a repressive authority.

A comparative table illustrates the difference between explicit and implicit metaphor:

Type	Example	Tenor	Vehicle	Technique
Implicit	Darkness of her immorality	Umayyad oppression	Darkness	Ascription of attribute
Explicit	Light of joy	Mahdist justice	Light	Deletion of tenor

The poet also employs **chromatic contrast** in the metaphor using opposing pairs, reflecting contextual meaning, as shown in the table below:

Element	Doctrinal Significance	Sensory Significance
Light	Divine justice	Visibility, clarity
Darkness	Jahiliyya of the Umayyads	Blindness, absence of insight

Through these contrasts, the construction of the metaphoric image relies on hidden meanings and aesthetic perceptions worthy of contemplation. Meaning is not independent but emerges from the contexts surrounding the word, which are primarily linguistic. The word does not carry a fixed, closed meaning; it functions as an open memory, capable of interpretation and expansion. Although it does not possess inherent meaning outside context, it remains the essential element upon which all linguistic composition depends. Language thus becomes a communicative text open to interpretation, with meaning reshaped according to context and rhetorical strategies aimed at influencing the audience. Analysing metaphor as a creative tool for meaning must consider its literary dimensions; its aesthetics cannot be studied in isolation from compositional and stylistic techniques (Adab al-Tuf, 4/160).

The poet compares **two temporal frameworks** through metaphor:

- **Religious time:**
  - Her immorality → period of ignorance
  - Joy → period of the Imam's appearance
- **Natural time:**
  - Dawn → sunrise
  - Darkness → night

The Communicative Purpose of the Verse:

The primary rhetorical purpose of this verse is to consolidate the concept of waiting by transforming it into a positive longing, reinforced through hope and light. The anticipated appearance of Imam al-Mahdi (may Allah hasten his reappearance) is depicted as a transformative event that will restore justice to the world after oppression and injustice. The poet employs metaphor to persuade the audience of the sanctity and necessity of patient waiting.

The Role of Complex Figurative Metaphor:

The complex figurative metaphor functions as a cognitive and expressive tool, allowing the poet to translate abstract ideas into vivid visual imagery through both explicit and implicit metaphors. The overarching meaning conveyed is the struggle between justice and injustice and the transition from evil to good.

Shafheeni invokes Imam al-Mahdi in his seven long poems, stating:

So, what is the purpose of this waiting?
While patience in our adversities grows weary?
Yet relief is inevitable,
the matter unfolds after its appointed time.

The poet utilizes an implicit (concealed) metaphor, which omits the compared entity—the Imam—while retaining its attributes, thus implying his presence. Here, the "subject" of comparison is "waiting and patience," and the metaphor connects waiting with eventual relief without explicitly naming the Imam. Waiting is portrayed as a living entity that tires the poet, highlighting the internal struggle of patience.

Repetition as a Rhetorical Strategy:

The poet emphasizes the burden of waiting through the repetition of "patience" and signals the imminence of divine relief through the repetition of "the matter." This technique aligns with Nazeq al-Malaika's principle of semantic relevance in repetition: repeated words must relate closely to the text's core meaning; otherwise, they constitute undesirable verbal padding. Repetition here transforms negative waiting into positive expectation, reminding the reader that every act of patience precedes divine relief, and reinforcing waiting as both a religious duty and a spiritually constructive act.

Contrast as a Stylistic Device:

The poet also employs contrast within the implicit metaphor to highlight the tension between present suffering and the bright future heralded by the awaited figure. These contrasts can be summarized as follows:

Contrast 1	Contrast 2
Patience and waiting	Relief and appearance
Fixed time	Change and transformation

Although these contrasts are subtle, they serve to console the reader: however, prolonged the suffering, relief is imminent. Signs within the metaphor function as cultural acts that symbolically regulate reality. In communicative discourse, such signs do not merely report events but actively construct a new reality. Advertisement, in particular, reshapes the representation of an object within a specific semiotic system, making its significance or value realized through the discourse itself. Thus, the contrast becomes a rhetorical tool linking human weakness with divine power. The poet portrays the difficulty of waiting while simultaneously affirming the certainty of divine fulfilment, connecting despair with hope. The communicative purpose of patience is to achieve the eventual appearance of the Imam, reminding the believer of the divine timing and the transformation of events.

The Function of Metaphor in Communicative Discourse:

This analysis demonstrates that metaphor in the rhetoric surrounding Imam al-Mahdi (may Allah hasten his reappearance) is not mere linguistic ornamentation. It plays an essential role in persuasion, making doctrinal concepts tangible through symbolic and sensory imagery, evoking themes of occultation, waiting, hope, and eventual appearance.

Metaphor serves to portray Imam al-Mahdi as a symbol of justice and salvation, fostering an emotional and spiritual connection between the audience and the concept of the Mahdi. It functions as an effective communicative tool that raises awareness and prepares the audience psychologically and spiritually for his appearance.

By employing contrast effectively, the poet strengthens the rhetorical impact of the text, highlighting the opposition between darkness and light, weakness and strength, occultation and manifestation. This contrast enables the audience to perceive the fundamental difference between the present reality and the anticipated future, encouraging acceptance of the concept and readiness for its realization. Together, metaphor and contrast structure meaning, capture attention, stimulate emotions, and contribute to constructing the image of Imam al-Mahdi as a symbol of justice and salvation, motivating the audience to exercise patience and wait with certainty for the promised appearance.

Title: The Advertising Function of Figurative Imagery in Mahdī Poetry: A Study of Simile and Metaphor

RESULTS

1. Figurative imagery in Mahdī poetry serves as an effective promotional tool, extending beyond aesthetic concerns to a communicative and functional dimension aimed at reinforcing doctrinal beliefs.
2. Similes demonstrate a clear capacity to frame the image of Imam al-Mahdī in contexts that allow for his symbolic presence in collective consciousness, through comparisons with the Prophet Muhammad (peace be upon him and his family), the Commander of the Faithful (peace be upon him), and other symbols carrying influential positive connotations.
3. Metaphors contribute to producing a complex, meaning-laden image, enabling poets to convey concepts such as occultation, reappearance, justice, and deliverance in an evocative manner that addresses both intellect and emotion simultaneously.
4. The study shows that Mahdī poetry employs figurative imagery in a promotional context that transcends individual or subjective expression, serving an intellectual and doctrinal project aimed at shaping collective awareness.
5. Figurative imagery integrates with other elements of Mahdī discourse to form an expressive system with persuasive power, contributing to the promotional function central to this poetry.

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