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The Aesthetic Religious Symbol of The First Abbasid Era : Bashar Ibn Barad – Ibn AL Rumi ,AS Models

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Abstract

The symbol is a technical tool that receives the attention of scholars to its literary and heritage status and its significance, which carries in its machines the aesthetic value that expresses its symbol. The symbol has roots since the first date. The philosophers of the Greeks and Arabs had a pause with them in their manuscripts and scientific, because of its codes on it by people, as Carries many meanings and indications that make the recipient in a state of alert and emotion with these symbols to be through the images and values that can guide them to what the poet and writer A, be a mask hiding behind the author.

El símbolo religioso estético de la primera era abasí: Bashar Ibn Barad - Ibn AL Rumi, AS Modelos

Resumen

El símbolo es una herramienta técnica que recibe la atención de los estudiosos sobre su estado literario y patrimonial y su importancia, que lleva en sus máquinas el valor estético que expresa su símbolo. El símbolo tiene raíces desde la primera fecha. Los filósofos de los griegos y los árabes tuvieron una pausa con ellos en sus manuscritos y científicos, debido a sus códigos en él por la gente, ya que lleva muchos significados e indicaciones que hacen que el receptor esté en estado de alerta y emoción con estos símbolos. Las imágenes y valores que pueden guiarlos a lo que el poeta y escritor A, pueden ser una máscara que se esconde detrás del autor.

The importance of research is

Through the presentation of this artistic situation, which had a presence from time immemorial to the present day, it was necessary to shed light on this technical situation and show the extent of employment by the Abbasid poets, who were more than in their poetry to be the tool that expresses their experiences of poetry, which was the symbol breathed them and emitter To the glory of hope in their hearts, and was the space that inspires the light The imagination and the departure behind the imagination in a gesture by the poets change the course of their poetic art, enriching their poems from the symbols that embody a reality and a history that is missing to be a bridge between it and the past, the study was the study of the symbol from several aspects to be the axis from which the poem starts with the thought of the recipient and the interpretation of the reference code to form the depth of the poetic experience.

The research includes: From the introduction and the two axes, and the conclusion, the first axis dealt with the natural symbol and the included natural symbols with its analysis, and the second axis included the historical symbols and the contents of historical symbols and then analyze

Introduction

The symbol is one of the most frequently used techniques in ancient and modern Arabic poetry. It is a means adopted by the poet to suggest rather than direct and express. The reader moves from the direct level of the

poem to the meanings and connotations that lie behind the words, and completes what the words are unable to explain. At this stage poetry becomes more pure and abstract, because it provides sensual images that suggest the moral, which is when it starts from reality is linked to the self and collapses material features and rises on the ruins very A hand associated with the self-vision of the poet, and the symbol as an aesthetic choice and technical technique does not involve the poet directly in the poem arbitrarily, but incorporates it in a deliberate way, it comes from the unconscious and imposes himself on the poet. The symbol in Arabic poetry varies from poet to poet according to the poetic vision, and according to the different cultures and poetic doctrines and ideological references, and the most important sources from which the poet draws its symbols mention the symbols already in the cultural scene and human heritage such as employment of myths and folklore and religious works Symbols in the light of contemporary poetic reality, and not out of reverence for this heritage, symbolic figures, whether religious or mythical subject to the poet logic context poetic, and the emotional experience that allows these symbolic characters multiple indications of multiple visions. The symbol is a method of photography, or a suggestive of its means, both - symbol and image - based on the analogy, and their relationship closer to the relationship of the whole part. It is a high technique, with the image rising, and not every image is a symbol, but each symbol is necessarily an image, and just as the image is divided into a macro and partial image, the symbol as well, including the symbol of a macro and a partial symbol, and the most intersected symbol image in the type (macro); It is often impossible to symbolize the overall picture, so the Arab poet resorted to using the symbol as an artistic means to express indirectly what he wanted, and persuaded a figure of history to cling to it and proceeded from it towards himself, expressing by persuading them about the components of himself, permitting by persuading that character from his secrets to receiver .

If the symbol is an ancient modern tool of expression, it means that its good employment elevates literary work, enriches it with intellectual and verbal rhythmic energies, keeps away the monotony and achieves the suddenness of excitement, and acquires ideas of music and words rhythm, then the symbol will remain the means of those who fear amputation of their necks and stifle their voices. The symbol is only an escape from a reality that could not be dealt with directly directly, because the symbolism originated in a period of prevailing oppression, but with something in-depth reflection in the art of the symbol we find beyond that minor rule, as the symbol

is a creative mechanism, and a technical component of aesthetic The poetic text does not diminish its influence from the effect of analogy, metaphor, metonymy, representation, and the language of poetry referral language, and try to move as far as possible from the lexical language, which the authors of dictionaries and dictionaries to maintain in terms of the thread connecting all the nation. The language is a constant transgression, and a permanent transcendence of this significance, and poets more than others assert that the language is often unable to express what is possible in the self of emotions, and they are the owners of the matters of language, and directed where they wanted, and therefore at this critical moment of the birth of the poem comes Symbol as the only way out of the dilemma of silence applied, and from here ((the language of the symbol ... is the only crossing through which can convey the infinite connotation of imagination beyond the limits of reason and direct sense)) (1) It is when ((Inward to Outside or the creation of an objective alternative equivalent to it) (2).

The symbol starts from the moment of silence imposed by shock and astonishment or obstructive unilateral connotation to the radiant connotation that knows no boundaries through which the poet says everything with a flash and a flash that ends the word and continues to suggest. Evoking the past in its forms, opening the doors of the future to its shuttles embodied the act of overtaking and life, turning the deficit into capacity, and silence to movement, and silence to talk that does not know the interruption, then symbol ((an expression of what can not be expressed in the internal life of the anniversary in the emotions and their reflections) (3) In the words of Marcel Proust, there may be an intimate relationship between the symbol and symbols may be the relationship of the name by the name of some or a relationship adhering to the name bypassing the name or vice versa adhering to the name looking for a new name and this says Jean Cohen in his talk about the language of poetry He should not understand everything he is capable of J or expression but should be understood everything that is capable of (referral to), which includes the escalation of content or the existence of a dichotomy between two things between them indicative correspondence)) In that the latter is defined by all members of the same linguistic group: humble him, and assigned him the task of communication. The symbol aims, of course, to communicate more than, or rather, to communicate another type of higher and richer cooperates both mind and taste and memory to build it when the poet or not receive at the recipient.

The shredding that affects the language line of the symbol allows the poet to return the recipient from time to time to the line of normal communi-

cation language so that the gap does not remain empty. The text becomes obscure talismans that are not functional. The symbol is therefore intended to reveal new relationships between things. He went beyond the old relations existing to make it difficult for the reader who ((accompanying the poet on his long arduous journey in a land that has not set foot, and never seen before an eye go with him in the rugged dark paths to endless)) (6).

The symbol proceeds from reality beyond it and reshapes it to become its new artistic face in which the self says its word and in the self (‘ the features of the material and its natural relationship are collapsed to be based on new debates conditioned on the self-vision of the poet ‘) (7).

The term symbol was defined by theoretical sciences in the past, it was ((science was symbol ... in stoic philosophy ... includes logic, rhetoric and the theory of knowledge))) (8), and Plato believes that the names symbolize things, and the truth behind the senses, what we see in this The world is only a reflection of the world of pure images as illustrated in the symbolic analogy of ghosts on the wall (9), and defined by the English Encyclopedia: ‘ Symbol is the term given to the tangible thing, and the mind is almost the invisible thing that it feels to deal with ‘. The trends of the symbolic concept revolve around two great philosophies: Plato’s idealism (11) and simulation (12). Dr. Aristotle.

As for (1724 1804), he sees that the symbol has a new entity that has no association with the previous one, and that it is in the style of the symbol itself, there is no relationship between the style and the symbol and the symbol

((After the symbol is extracted from reality, it becomes a disconnected nature, independent in itself, and there is no relation between it and the material thing except the results.))

The linguistic style is merely the senses of the fixed term meaning in the lexicon, which is a diagnosis of the idea of the object and the abstraction of its image. (14) As a result of this abstraction, the symbol has been linked to the sense of intuition, which expects or deludes events. The symbol in Bergson’s view (1859-1941) ((A mental tool enables one image to join another according to the law of conformity, and the symbol is a similar image on the path of intuition)) (15).

Hegel (1770-1831) (16) is the closest philosopher to the analysis of the symbolic method, he believes that the reader is in the process of conclusion and that the thinker deduced the cosmic manifestations of nature representing the cosmic system The symbol of cosmic harmony and basic unity)) (17), and (Buffett) had tried to collect the summary of the symbol

of the majority of philosophers who preceded him that the symbol is a reference to the higher thought or the so-called essence of things, it leads to it, and he realizes beyond nature, or what Beyond sensors ((i.e., the symbol is the rest of the intellectual midterm, the maximum essence in each analogy, and the symbol j The assumption of an idea and every symbolism assumes something beyond metaphysics. (18) The assumption is unknown and unconscious.

Symbol Language:

The symbol: a hidden vote in the tongue like a whisper, and be moving the lips with incomprehensible words without pronouncing the voice is a reference to the lips, and the symbol was said a sign and a gesture of the eyes, eyebrows, lips and mouth, and the symbol in the language, all I referred to, which is indicated by the word anything indicated by hand or eye. (19) The code came in dear download in the story of Zechariah (p)

And terminology:

Arabs knew the symbolic expression in their literature before and after Islam, as they were tasting it in its meaning not explicitly and they knew it after Islam, sometimes a critical term in which the terminology is often used, such as a reference, metaphor, and novelty. For the hidden psychological aspects that are unable to perform language in its positivism)) (21), the symbol is also ((alternative stimulus calls for itself the same response that may be called something else when attending)) (22) So we see with the modernists that ((symbol more general Of vocalizations as they may define the meaning of a word or phrase between it Symbol includes the word, the word, the phrase and the reference () (23), (therefore) (we find most often that semiotic study takes the form of text analysis but it contains much more in fact one can not study from the perspective of semiotics how to make meanings in texts and cultural practices Without adopting a philosophical position on the nature of sign, representation and reality (24), and ((lexical dictionaries state that the science of symbols ((semiotics is the scientific study of linguistic and non-linguistic symbols as communication tools)) (25) and the symbol means to suggest any expression Indirect psychological aspects of the hidden that are unable to perform a Language in its positive significance,)) (26), and the symbol defines Guy Rocher (Guy Rocher) symbol as something that takes the place of something else or something that replaces something else or mention it and the symbol needs three elements of the signifier, which is the symbol itself and the significance of a relationship The symbol between the signifier, the signifier and the link that must be seen or translated by the person or persons to whom

the symbol relates (27). Interested in semantic and emotional connection and does not rely on just to suggest a deep vague)) (28)

- Literary symbol:

The Arab sees everything in front of his eyes clear and not clear between him and the nature of the veil he sees strong evidence of heat, sand and sky and for that came a language of significance and unambiguous and unambiguous, Bedouin thinking was naive and tends to clarity and alienated from the ambiguity and Arabs in this ignorant environment They can look at this presence in a comprehensive and profound view even in their religions and worship and the meaning of all that the ignorant environment was not valid for symbolism in the Arab concept, but symbolism in the Arab concept has stemmed from the first stemmed from the ignorant literature and rely on two pillars: namely, concise and indirect expression. There are critics that even the Arab poets in the pre-Islamic era were not far from the essence of symbolism and ideas or employ its tools where Bahiti insists that the ignorant poet employed the symbol best employment to suggest its meaning using composite images that ((start from the analogy and ending with the symbolic story that draws its character from reality And imagination combined)) (29), and that the analogy narrative, which resembles camel Balatan or brutal cow has close symbolic connotations of the structure of the poem, and that the introduction by which the poet begins his statement and the names in which they are all false, and that the poet wanted them to convey his feelings, Deep Brain Meanings He also emphasized that the love stories that influenced the ignorant, such as the love of Amre al-Qays, the love of Antara, and others, are a symbolic expression of historical facts related to their lives. (31) That many of the vocabulary and images that the ignorant poets and others such as the likeness of women to Palm, Sarh, Talha, Qolos, sun, cloud, dove and others are not only required by their environment, but are in fact closely related to their religious, spiritual and sentimental life and that the poet strongly implied the suggestion to express what he felt different feelings and feelings. 32). Abdullah Tayeb says ((here we need to alert to distinguish between symbolism intended for pure longing, and symbolism intended for pure women was the origin while we see female worship and fertility of that symbolism Qolos and perhaps its origin is adapted from the conditions of the environment and then overlapped symbols and branches of various branches It is evidenced by the power of fire contact in the sense of fancy and love and women have become as if they want to themselves as it is remembered in this section for the power of significance and great

inclusion of what is intended ...)) (33), and that the mystery which is the most prominent characteristics of the symbol was known in the Abbasid era When the Arab mentality of Greek philosophy was absorbed, this was reflected in the poetry of Abu Tema Then he emerged in the mystic poetry and others charged with overtones, and some scholars were enthusiastic about the idea of the symbolism of Arab poetry, and looked for symbolism in the poetry of Aws and Amri Al-Qais, Abu Tammam, Al-Bohtari, Ibn Al-Roumi, Bashar and others who were considered by some pioneers of pioneers of symbolism. Agreeing with the Western symbolism of Avi not only the broad outlines but even in some particles ...)) (34), which seems strange of these results, but the Arab poetry is surrounded by suggestion, and is fraught with ambiguity and cost briefly and uses symbols counted by critics in the euphemism door such as Signal, illusion, symbol, melody, riddles, etc., if they go We find the significance of the symbol when Arab critics and rhetorists find it in the sense of the sign or be one of its many branches. Valjhez, who spoke in several places of his travels (the statement and the statement) and (the animal) about the statement and divided it into a word, line, contract and signal where he stood at the signal and talked long about its ability to Delivering meanings, but he did not refer to the symbol, but mention the reference and revelation and wiz (35), says: ((As for the reference closer to the concept of lifting eyebrows and breaking eyelids, crown lips, and moving the necks, and catch the lashes of the face ...)) (36) Qudaamah ibn Ja'far went on to say that the symbol is the hidden voice that is hardly understood. (37) The symbol, in its narrow graphic meaning, is a kind of metaphor, metaphor or indirect analogy, and the corresponding images or expressions in which the metaphor depicts the truth and the waving of the statement. Therefore, the symbol when the Arabs are included in the door of the hidden signal, the son of Agile, for example, the reference is an example of oddity of hair and urgency is ((wonderful eloquence denotes the goal and over-estimated and not come by the poet justified and subtle and skillful and is in every kind of speech a brief function and a shortcut and waving It is defined as a general and its meaning is far from the apparent word () (38), and is defined How to be a symbol that is conducive to reveal the most important characteristics and the most prominent features, and that how the vehicle does not accept simplification of the overall intolerance of self-divided varies by different creators and poet creator does not bring words brought but has an hour of experience ((and pregnant does not know what will give birth as well as the poet is also like The only natural starting point in the symbolic process

is the convulsion of the soul in a state to be expressed, and then the path goes from the interior to the apparent and from the internal emotional state to something In the world of external objects)) (40), and thus the code writes the property of It is enriched with a kind of ambiguity and enriched by a knowledge charge that creates a sentimental partnership between the creator and the recipient and the intercourse of the recipient in the creative process. The necessity is dictated by modernist discourse, but the process of receiving has become a process ((interaction and participation and the recipient became another creator should possess the ability to understand)) (41). It does not require equality of roles between the two sides, since the symbol ((for the poet is an attempt to express, but for the recipient is a source of inspiration)) (42) read it from one angle or from several angles, but in any case does not have to hold all the misguidance, the symbol is not usable It ceased to suggest our need for To call it a symbol, hence the symbol has the characteristic of multiple or openness, i.e., it is likely that different readings increase the significance of reading and an indication in the levels of interpretation and one reader to spell out the full significance of the symbol and does not surround it no matter how there is a dark area in which it is exploring.

Unlike scientific symbols that represent a specific statement or concept, the literary symbol is concerned with multiple interpretations because it is charged with an emotional charge that does not summarize, such as the idea or clarify as the law or the concept, but that the poet is required to be in a state of emotion if he wanted to express the symbol Prenatal)) (43).

The symbol based on tension and anxiety is vital to bring it together between contradictions and contrasts. In the face of this, the first two impediments to his emotional state are unstable or unstable to reveal in all its dimensions to himself, so how can she discover herself to the recipient, then the language with its multiple possibilities in carrying the content of the experiment because it used to express the specific content, including poetic ambiguity in Fatigue The depths of the emotional experience are worried. The ambiguity that we are about does not mean the thumb or closed without access to its significance, but that ambiguity is a fundamental characteristic in art which is ((not the opposite of simplicity and simple hair that shakes us at the same time deep because the deep simplicity and ambiguity are both very intrinsic to the essence of authentic hair)) (45), and ambiguity is not in the symbol itself, because the words do not gain significance only by interacting within a specific context and hence the symbol acquired a contextual property, but that the symbol is ((son of

context and his father)) (46), and therefore be a direct cause or factor Controlling its success or failure as it enforces content, so the code is glorious or different in different contexts. That is contained. The symbol of this is the language of vision ((which connects the realist to the fictional and the mythical past with the present and the future regional nationalist and human self in general)) (47) prompted him to try to transcend reality and break up its components, the symbol is the product of the dream and not the dream synonymous with illusion, but it is the horizon of the broad possible because the poet seer not Escape from reality, but rebuilds according to an integrated vision tampering with time and according to the arrangement of the place and does not recognize the borders, and up to these two of us the most important characteristics of the poetic symbol are suggestivity, pluralism, emotion, ambiguity, experimental context and dream, and the lack of one of these features lose the symbol of a feature of beauty .

Religious Code:

Religion Language:

The word (religion) in the dictionaries of the language with different meanings, if we look at this word, for example in (the tongue of the Arabs), we find the meanings of this word are: ((religion: religion: from the names of God and the Almighty, meaning the judge) (48), glossary of standards (((religion) signifier and the Omega and Nun out one to him because all of its branches. It is a genus of docile, and humiliation. religion: obedience, it said Dan has condemned us, if he accompanies the rescued and obeyed. and the folk religion, ie obedient Menkadun)) (49) .

Religion in the Islamic terminology:

The definition of religion is known to our Muslim scholars by saying that “religion is a divine status that invites the minds to accept what is in the Prophet (peace and blessings of Allaah be upon him)”. (50) Religion is generally divided into two parts: a heavenly religion which is inspired by Allah, and the religion of my status. Of human status. The heavenly religion is the set of teachings, orders and prohibitions by which a messenger of human beings inspired God Almighty to him (51), but the positive religion is the opposite of man-made is not inspired by God and has no prophets and messengers, but is a set of principles and general laws developed by some People who are enlightened to their nations to walk on and work on them, which were not based on the status of revelation. Heavenly and not to take from the messenger sent but is a set of general teachings and rules they have followed and followed the pattern and subjected to a particular deity or multiple deities (52), and that religious belief is inherent

in the souls of human beings there is nothing beyond the hollow and the most self-adhesive and the greatest impact on the lives of peoples Religion is concentrated in the inherent and inherent in the souls precipitated in the depths since the first human, recognizing the goddess in the depths of human beings since the Covenant, and Barry Gel in His wisdom that creates creation There are human beings and then leave them neglectless mind and emotion Hash (53), religion in general according to the linguistic connotations of the Arabs is all submission on the face of something sanctified, and closer to it is called a religion, so we find through the reading of the Koranic texts that every belief other than Islam is called Religion (54).

We see (Mohammed bin Ali congratulations) determines religion in saying: ((It is a divine driver for those with a mind by choosing him to the righteousness immediately and the farmer in fate and this includes doctrines and deeds, and called the religion of each prophet, and may belong to Islam) (55), religion An attribute, symbols, orientation, doctrine, and interactive practices through which we can locate the religious ego with others within a range of religions.

Going to the Islamic heritage is a consciousness, culture and a vision that dissolves what is intellectual in what is creative, and reveals a special attitude towards existence and art. (When culture is part of the self, it stems from it and relates to the poet's conscience. Experience, and pushing poetry to the maximum of modernity without falling into the wandering) (56), the Islamic reference has a prominent presence of poets in their poems, we see the Koranic texts in the contents of their verses adorned and add a holy color and a revelation meaning lies in the symbolism of the word and its meaning displaced in the symbol being, Quranic characters or stories Winnie has the impact that is intended to highlight which an idea or drawing a picture or a psychological return to mind an old idea to be present in the minds of links in a format between the present and the past to add a third substance to create a new meaning that mixing verbal and moral.

A- Prayer:

The written prayer, which is imposed, is the first and only worship imposed in heaven directly from God on His Holy Prophet and his nation without the revelation of Jibril, on the night of the blessed Isra and Mi'raj, and this proves and indicates the importance and virtue and progress on other worship because it is the mother of worship and the status of heart The body (57), and demonstrates its honor and preferred to worship prayer with God, it is the best worship at all, prayer is the pillar of religion, it is established by the religion and established and lost and demolished lost

and demolished religion, and prayer symbolizes the cohesion and solidarity and unity of the ranks, written prayer and prayers for rain and funerals and Eid N and Friday and other statutes have a relationship between the transcendent God and his servant are symbols of solidarity in joy, sadness and calamities, and the unity of Muslims, the movements of the body and the alignment of Muslims to pray from kneeling and prostration are all of symbolic significance as the ritual acts as mentioned (Christophe Wolf) The soul can only meet the religion and the holy)) (58), and we see poets employ religious symbols in their poems, including prayer to add strength in meaning and acceptance of Mamdouh, and the poet says that Bashar ibn Bard (59)

The tremble was mesmerized after long advice

And the magic of the stingy after him

They poured out the article of advice

He prayed and promised to swim

We see the poet describes his condition and his passion for the sedition that she possessed of himself, which is the affliction affliction that took him from every socket, after the advice he meets from his comrades to avoid falling in the rackets of love, but he tends to him as a result of the magic that afflicts him from the eyes of the stingy in the connection His many chapters and praises did not prevent him from her charm, we see the poet employs the symbol of prayer because of its sanctity and immunity to enter into suspicions and haraam, and makes him a hub equivalent to his love and condemnation to add color to the recipient to be in contemplation and emotion to accommodate this sedition in which the poet signed his experience.

And also saying (6)

You say to me the little prayer prayer and I have drunk

And if he passed by, we were persuaded

And I said to her, I pray and dissuade me

It changed from the love of prayer our conversation

Nominations farewell before the supporter

Fear of the obscenity of the increased obscenity

The intercession of those who harbor for the purpose of refusing

And I saw him as the end of the worshiper

We see in these verses cited by the poet Bashar bin Bard, which employs the religious symbol, which is the prayer in more than one place for successive verses, and which describes a picture of his stories, which are full of his poems of adventures in which the stories of Amru Al-Qais harmonize the severity of his influence on him. He leans on the symbol to impart religiosity to himself, and frequently repeats the word prayer to broadcast through its symbolic significance and suggestion in the same recipient, and its adherence and inherent to it, it forbids obscenity and evil and is a symbol of serenity and purity and a link with God, we see the poet reminded to enter the time of prayer by the second ongoing Which was accompanied by a sign of perseverance Oh, and the poet then wants to be praying and return to talk with the two women that he sees better than praying and follow-up assumptions, he is in the talk of adoration that was waged by the two women who see him very worship.

As the son of Rumi (61)

I ask forgiveness from God for their worship
My prayers extended to them and her tributary

For she is of great sins
My fast is from their wealth and Ihrami

The poet exaggerates in praise to make himself a slave to those who praise them, and praised them in his poem, it is one of the great sins committed by the poet, as well as his prayers and fasting which he received them in covetousness in their generosity and giving them is to make the pillars of his religion for them, and the poet employs the religious symbol by mentioning the word prayer The poetic house, which indicated the continuity and communication in the worship of God, the prayer that is punctuated by bowing, prostration, reverence, praise, and submission to God Almighty was the axis that shocked the recipient, his prayers were for those who praise them and not for what was known about the prayer and its significance, the symbol was employed without what Tramz.

B - Fasting (Ramadan)

Fasting Language and Sharia: Fasting: Fasting: Leave food, drink, marriage and speech, fasted fasts and fasting and Astam, and a man fasting and fasting of people who Soam, fasting and fasting, emphasizing, and Sam, they turned waw to its proximity to the party; and Sam; for Siba-

wayh, they broke the place up, fasting and Fasting It is said that it is a fasting gathering (62), fasting according to Sharee'ah: It is said that it is a specific constipation: it is about eating, drinking, and having intercourse from morning to day with fasting (63). Of the pillars of Islam five to say the Prophet Muhammad, peace be upon him: ((Islam built on five: the testimony that there is no god but God, and the establishment of prayer, and giving zakat, fasting Ramadan, and pilgrimage to the house)) (64), fasting is an important rite and a pillar of Islam, as It is symbolic for Muslims, not only fasting for food and drink, but fasting for speech, and the causes of sins, and gain good deeds from prayers and worship in this month because of the sanctity of prostration and submission and praise and do in obedience to God is a religious symbol of Muslims.

Poets employ religious symbols, which include fasting in their poems to increase the strength of their verses, as Ibn Rumi says (65)

As you still have
 You have gone beyond him
 You fasted in it and rose after fasting
 Fook did not fast without your eyes
 From fasting and from drying eyelids
 Of the attributes known to you Aoun
 And the resurrection before him is without
 As fasting mouths without eyes

We find the poet in his poetic experience, which drew its features through the use of religious symbol in the depth of the image has become a religious symbol of the poet means of strength, and aesthetic illustrated on the borders and significance of the praise force, by adhering to the religious values he gave to Mamdouh, which he described adhering to fasting and do before Ramadan All these attributes were praised, and the significance of the symbol is the contents of the fast of Taraweeh prayers, resurrection and praise, all of which are dedicated to the sanctity of this month.

Saying Bashar ibn Barad (66)

We note that the text benefited from the religious symbol, whether in the presence of its partial or total functions, it is linked to the context, and poetic experience, but they remain confined between the revelation and density limits of the message that the poet wanted to communicate and linked to the significance of the text, which signifies the recipient through

references and references It aims to produce a symbolic image that depicts the poetic experience in which the poet has deposited his experience, and the poetic text is unable to fulfill it alone without the use of the Qur'anic text. (67) The poet embellishes his verses with the religious symbol in order to reach a semantic suggestion to reach Mamdouh and the recipient. Vlfezh (fasting month) was based for that night that gave the word fasting month by a kind of sacred, namely, Eid al-Fitr night, the religious symbol is Entering the significance and bounds have symbolic meaning to the context of the text we include with.

And saying: (68)

For your age did not leave prayer with evil

A girl who has an outsider of dignity

I care about you, Hamed, if I'm empty.

There is no fasting if you visit (Umm Mohammed)

And love is from Tarif, and is born

And thou shalt speak the soul in every scene

The combination of the two religious symbols constitutes fasting, and prayer is a force in significance and the suggestion that the meaning reaches to the recipient through coordination between the two symbols. The poet employs the symbol after the oath to strengthen his image in the mind of the recipient and increases the intensity of emotion. Looking forward in the eyes of the poet, we note that the religious symbol has contributed to the enrichment of the poetic experience through the employment of the poetic text, and derived from the means of suggestion and presented in a beautiful mold when the culture fuses experience in an organic unit where the hair is full of dimensions and touch the transfer of existence beauty (69).

Ibn al-Roumi in the description of the month of fasting (70)

The month of resurrection, and the glory of His sanctity

He walks our hobby, but when a long, heavy month of shadow and motion

Neither the wire condemns him nor the wire

The poet uses a method in which he blends religious and historical symbol through the power of suggestion, and the radiant significance of symbolism in the statement of the recipient. When the tramp does not follow him, the tramp named (Silik ibn al-Silkeh), which the Persians do not fly according to the narratives, the poet employed the historical symbol to

establish and support the significance of the religious symbol.

And also saying: (71)

If I were a road I would have met

A month as if I had fallen from my anxiety

Only fasting or the month we cry

And the current mishandling of the whale in the network

The use of the religious symbol in these verses is transformed into a semantic reading that is renewed through this symbolic presence, through which the enlightening energies emerge. The symbol, which reveals to us the vision of the poet about the month of fasting, which he sees for a long time. The symbol is the indicative axis of the image statement.

The Prophets

The recall of religious figures is one of the elements of heritage, and the technique of summoning religious figures is one of the expressive means used by the poet in order to enrich his poem with the connotations that result from these religious names, and summoning the characters for the poet is not merely a mention of the character or tell about it, but conscious knowledge of features This character and its semantic dimensions, and then the interview between those features and issues experienced by the poet in reality and then express this reality through the personality inspired in different expressive ways far away from the mere mention of the character or narrative events as contained in their sources (72), and Poets call the characters with multiple faces in terms of the textual space occupied by the summoned character, from a partial call within the text to being the focus of it, and in terms of how to recruit, sometimes the poet exploits the energetic personality and semantics, and sometimes focuses on one aspect in terms of the nature of employment, and sometimes He uses them to highlight the paradoxes of life or employs them as a symbolic mask through which he compares past and present. (73) The personalities of the prophets (peace be upon them) are the most common religious heritage figures in the Abbasid poetry. J, both the prophet and the original poet carries a message to his nation, the Abbasid poets have always borrowed the personalities of the apostles to express some of the dimensions of their poetic experiences, and the most common personalities of the apostles in our Abbasid poetry are personalities (Muhammad and Jesus, Moses, Job, David, and Ibrahim) peace on them .

1- Muhammad (peace be upon him):

The character of the Prophet Muhammad (peace be upon him) was one

of the most common personalities of the apostles in poems because of its many varied connotations, it is a symbol of heroic attitudes, and the struggle for the lofty principles and tolerance, Muhammad peace be upon him the seal of the prophets and messengers God sent to all people In the book shown (the Koran), he is a very strong personality, and was compassionate for the weak and the poor and led men with monotheistic principles (74).

Ibn al-Rumi said: (75)

If you were in the era of Prophet Muhammad
You shared Abraham in one name
Ibrahim did not remain the legacy of a successor
God inspired your Download praise
And copied it like Ishmael
But I have accepted it

We see the poet is based on the axis of praise on the religious symbol, the name of the Prophet Muhammad (peace be upon him), and makes him a breakthrough to the second and third symbol, which is the Prophet of God Abraham and Ismail is exaggerated in praise of praise even to bring him to mention in the verses because of the virtues The symbols came to strengthen the meaning and upholding the praise in the text. The significance of the symbols from the first to the third symbolizes the high and lofty virtues of the Prophet Ibrahim, the father of the prophets among Muslims. His son Ishmael was slaughtered The one who was named Balzbih served as important pillars in the formulation of the poetic image that spun the poet in the qualities Mamdoha.

He also said: (76)

He saw you and people who looked like garbage
Is a fallen state passed away wisdom
Is it idol after the Prophet Muhammad
Amtatha at the same optimal
And the preservation of the Sultan except invalidated?
After the Book of God is not disabled

The poet tries to reach his desire through the religious symbol and the symbol of other religions to be the symbol that complements the image of praise at the heart of the poetic experience, it makes the praise of the man who leaves him astray from the seriousness of righteousness or worshipping the fetish after the correct prophetic message, it is the only Sultan that follows, The symbol in the verses was to stabilize the image in the mind of the recipient.

2 - Isa (peace be upon him):

The Prophet of Jesus appeared from a family known as piety and goodness, and religious status among the Jews (Al-Omran), and from the arms of the Jewish legacy began to spread his call traveling among Palestinian cities, and calling for his call, and calls for the teachings of the heavenly religion, as was the transmission of miracles that came as evidence They were two episodes of supporters or supporters, a circle that included the general public and a circle of close lining as his disciples, who numbered twelve and were called `` Apostles `` whom Jesus entrusted with keeping the call and religious message. (77)

The poets used the symbol of the Prophet Isa in their poems in order to give religious color and holy anointing in their poetic experiences as the poet Ibn al-Rumi says: (78)

I swore to be a brother of Nafaka
I live it when I deny you
It's like Jesus Christ ...

... has been righteous, diligent Abaka

-He was dead

Spread and spread the dead with intelligence

We see that the poet employs the religious symbol of the Prophet Jesus, who is symbolic in the origin of the Christian religion, and that he created from the word of God and created a miracle for the world, the poet employed the symbol through the miracles that he brought, including in the resurrection of the dead by God's command. The significance of the symbol is the power of influence in the recipient.

And also saying: (79)

Every glory you see in people is alive

In his publication, Jesus was dead

He resurrected him after he died

D. As Jesus talked to people as a child

We see the poet link between reality and the past through the religious symbol, to direct the symbolic connotation in the context of the reality of Almuddouh, which is named Jesus as the name of the Prophet Jesus, peace be upon him, making the symbol identical to reality and this exaggeration denied to the poet, it benefits from the symbol in terms of miracles, which is the delivery of people In childhood and spread the dead and these mira-

cles of the Prophet Jesus, peace be upon him, as we see the poet wears in his systems on Mamdouh to increase his status.

He also said: (80)

God is in the poetry

You feel the creation

The one who claims to me

...

...

... Ra and Isa son of Mary

To him unless you speak

O to the handicap was handed

We see the poet in these verses, which satirized that he has violated the usual and exceeded the content of the symbol beyond the significance that was put to him, the prophets do not say poetry at all, it gives the satirist that he is a prophet in poetry, and made him the Prophet of Jesus, peace be upon him and this is contrary to religious values People are prophets, and that God does not have prophets say poetry, the poet frequently in the use of symbols and employs them according to his poetic experience.

3 - Yunus (peace be upon him):

He was a prophet sent by God Almighty to the people of Nineveh in Iraq, and swallowed by the whale, and stayed in his belly three days Bialihn, Yunus ibn Matta was a gracious prophet sent by God to his people, he began to preach and advise them and guide them to the good, and reminds them of the Day of Resurrection, and fear them from the fire, and loves them to Paradise Zo'nun Yunus (peace be upon him) advised his people, and no one believed them, and a day of despair came from his people and his heart was filled with anger against them because they did not believe, and came out angry and decided to abandon them and promised them to torment them after three days and the reason to call them Dhi Nun for his story with Pisces (81), the symbolic th Religious in the story of the Prophet of God Yunus is forgiveness, which was directed from the wrath of God, and the whale is the grave and the prison in which it was retained.

We see that the poet employs the religious symbol through his poetic experience to complete his image on which he built the purpose of satire based on the symbolism of the whale that devoured the prophet Yunus and who survived him by praising God Almighty. , Was disturbed praises praised by the Prophet of God Yunus, Vrb them, the symbol in the shadow of significance gave the text aesthetic and richest images and entrenched meanings

in the mind of the recipient.
 And also saying: (83)
 God has worn Yunus bin prostitution
 The whale swallows each day
 By the scourge of the prophet Jonah before him
 Let his swallow the poor poor

The poet employs the religious symbol again to be the equivalent of a person mentioned in his spelling, his name is Suleiman ibn Begha, to make him a scourge of the prophets of the Prophet of God Yunus when swallowed by the whale, but the whale of Suleiman ibn Begha did not swallow it all at once, but every day swallows part of it, we see the poet It is based on the symbol through its significance to approximate the image and renew the emotion of the recipient.

(84)
 Whale Yunus learned from
 That whale is studying
 E Praise him peacefully
 You praise you not fed up

We see the religious symbol inherent in the mind of the poet, he controls it in the context of his texts and makes him a tool of his tools that make his experience in the advancement of beauty, he sees that the whale of the prophet of God Yunus has learned to praise the Prophet, and use it whenever life has narrowed.

D - words and other symbols of the Koran:
 the Paradise :

Is the generic name rolling to that house and included the types of bliss and pleasure and delight and pleasure and the eyes of the eye, and the origin of the derivation of this word from concealment and coverage, including the fetus to cover in the abdomen and elves to hide from the eyes and madness to cover and protect the face and crazy to cover his mind and hidden him, transfer that Arabs do not call Paradise Only with palms and grapes, and if not, and found other trees, it is a garden, and the paradise in the Hereafter is called the analogy of the Commission of the earth with a great difference or because it covered from man (85), and the symbolism of the paradise that it indicates the bliss and well-being and all the pleasures of life in them, the poets hired symbol Paradise in their notice to you Silhouetted indication of the symbol in their meanings and Mudallullachm, and poet

Ben says Bashar cold (86)
Our Father and our hearts died
If you uttered our health and echoed us
We remained with all these worms today
Repeatedly and salutes them after Hmod
Shouting of soldiers was directed at soldiers
As if of heaven under eternity

We see the poet employs the symbol in his poetic verses that took a spinning character and we notice the significance of the symbol used by the poet to establish the poetic image that expresses his experience. The character of immortality for the people of Paradise and Paradise is the highest place in Paradise for the prophets and martyrs. An indication of the superb beauty of those mentioned in his poetry, it fascinates the hearts, in its beauty and good logic, which shouts from the soul and echoes with it resonates as soldiers who are decrees that are entrusted to it.

He also said: (87)
I say if you bid farewell to me
Lord, I loved to see her
My sleep is not patient for me on the rows
The worshipers love the garden of immortality

We see the poet describes the craving of his love for his beloved, which was forced, and remained a nostalgia for seeing his beloved and longing for her, such as love and nostalgia worshipers Committee mole they are eager to see, we see the poet employs the symbol in craftsmanship and accuracy by comparing the lovers of paradise and his passion is to approximate poetic image through The symbol to the recipient.

Ibn al-Roumi said: (88)
And it included a cool breeze
If you become in the cloudy sun
And the same worried him
Between the hill and the gill
Hearts of Hearts Heal
Alot from the worries with worries
Night at night with gossip
It is like a paradise

The poet describes the wind that carries with it the balsam that relieves the

heart of the worried and removes the narrowness of himself, and this good wind mixed with the fruit of the kindergarten that comes from the mouth of the flowers, as if it came from the paradise in which no eye saw, no ear heard and no danger to the heart of human beings. A paradise that carries bliss, comfort and contentment in the contents of its verses to entrench the image of the wind and its scent of smell in the mind of the recipient.

2- Fire:

Hell: It is the house which God has prepared for the unbelievers, the rebels on his law, the liars to his messengers, the torment which torments his enemies, and his imprisonment where the criminals are imprisoned, the enemies of God who are crammed into the fire of hell are the greatest shame, and the great loss, which I will be ashamed of, and losers. Greater than (89) and see poets employ religious symbol in their poetic verses in order to symbolic symbolism and take advantage of the space of the symbol to be a beautiful poetic image.

Seeing the poet Bashar ibn Barad (90)

It was as if a house was coupled with a witch
 I wander from my heart from his foresight
 I do not mention the joyful heaven who dwells in it
 She was on the heart passing him with fingernails
 And with the tears of my desire and my memory
 I have forgotten the feast of God with fire

We see the poet employs the double religious symbol (paradise and fire) and uses its connotations that suggest that made the poetic experience between two paradoxes, paradise, bliss, fire and misery. He leaned on the contradictory significance to be a poetic image that shocks the recipient. Her sharp nails turn him where he wants, and the fire of longing takes place between his cheeks when the memories of her swords, and able to, love took his mind until he forgot the bliss of paradise and misery of the afterlife.

Ibn al-Rumi said: (91)

And your love of vilification is decent to you
 You are the minister I visited
 So go on the forgiveness of a man
 It's like a dirty pig snout
 There are few in the major sins
 There is no need for a dabar in Saqr

We see the poet employs the religious symbol (Saqr), which is the name of the lower fire of the fire of hell, to use its significance, and possesses a revelation to give the defunct a vilification, contempt and loss. Big sins that are punished to walk in Saqr.

Ibn Rumi says: (92)

As soon as we learn from present food
As two restaurant configurations
Important and luxurious light loaves
As the people of Paradise smiled at us
We are used to the suddenness of visitors
Likeness of righteous and ungodly
They have come out of a brutal brute
Coupled with the faces of the people of fire

Again, we see the poet based on two contradictory symbols in a different equation of different symbols to be a harmonious poetic picture with different meanings, it describes the food-ready, ie, those who are hospitable to their faces as the faces of the people of Paradise laughing upbeat, and the faces of some as the faces of the people of fire deserved.

And also saying: (93)

Show me what you lived with and found him
From the gore of the brothers of serenity their pleasure
If the brothers of serenity were halfway
I love people who did not love their Lord
Overlooking you the least
Differential conditions and risks
They did not rejoice in the differential ages
Except for a paradise with fire?

We see the poet uses the symmetrical symmetry, which is paradise (fire and fire). He denies friends not to fulfill him, he does not love them because it touches them not to love God, and do not complete worship for himself except for Paradise and greed, and fear of fire and torment.

Conclusion

We see through research and diving in the midst of symbols and their mon-

ey symbolic references and proof that the symbol is an artistic and psychological condition that requires study and identification and artistic content that leads to know the experiences of poets and teeming with their souls and their moral and religious motives that shed light on what was going through the psychological motives To engage in the use of these symbols to launch the imagination and to identify new worlds inhabit the literary imagination, the symbol is the axis through which the poet embodies the idea and content, and the words he launched on many occasions of joy and sadness and praise and satire and satire, the poet eye on his community and a sincere mirror Paint all aspects of society of civilization, history and beauty of nature and the orbit of all that and more painted by the poet in his sense of delicate and sincerity of his passion, which does not depend and tired in depicting the reality that he delivered to us through these religious poems and symbols, the poet her body accurately and artistic and literary art, was the window that entrenched in The mind of the recipient of religious concepts, and make the society a desirable religious tinge, the religious culture that the poets employed religious symbols through their poems indicate the power of religious understanding among the poets and the class of society, and be a messenger for the recipient to reflect on and take root in his mind, were symbols in this era messages to the recipient Employment is only an indication of his ingenuity and culture, which proves that the poets of the Abbasid era were aware of all the things of religion, his stories, astronomy, nature and money from changes. Poets were an encyclopedia of all the sciences that were prevalent in this era. The most important golden ages in which it was a beacon of science, scientists, art, translation, astronomy, mathematics, philosophy, logic and countless sciences, the symbols found in their poems are proof of their science and ingenuity, and witnessed from living witnesses that embody their bright ideas and open minds and the power of observation and knowledge The strength and agility of their phrases and the beauty of their eloquence and good statement and eloquence

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