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Nassib Sharif Mortada between Clarity and Ambiguity

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Abstrac

The relative is an old poetic art renewed, with images, ideas and meanings of various meanings in one particular is to describe the beauties of women and charms, and how the poet begins the beginning of his poem through a coherent editorial fresh words have very influential meanings, as it attracts the attention of the recipient and makes him eager and eager to realize the extent The poet's creativity in depicting his beloved or describing the effects of their homes and the change that took place in expressive language and understandable, and as shown that Sharif Murtada of poets who combined in their relative between long weights and short weights, his tendency to sober weights came a tradition and keep up with those who preceded him For poets, his tendency to short weights came to keep pace with the developments of the times and innovations and changes in it, as well as the mixing of Arabs with other cultures that have entered Islam, and the phenomenon of relativism is a phenomenon that has been transformed or changed, as it has shifted from the description of beauty and riding on it to describe The ships, and the description of the desert to describe the beautiful and picturesque nature, as well as that the relative of the poet has been free from among the things that prevailed in that era of singing and his instruments and descriptions because they are contrary to the chastity and dignity of the poet.

Nassib Sharif Mortada entre claridad y ambigüedad

Resumen

El pariente es un antiguo arte poético renovado, con imágenes, ideas y significados de varios significados, en particular es describir las bellezas de las mujeres y los encantos, y cómo el poeta comienza el comienzo de su poema a través de una editorial coherente, las nuevas palabras tienen mucha influencia. significados, ya que atrae la atención del receptor y lo hace ansioso y ansioso por darse cuenta del alcance de la creatividad del poeta al representar a su amada o al describir los efectos de sus hogares y el cambio que tuvo lugar en un lenguaje expresivo y comprensible, y como se demuestra que Sharif Murtada, de los poetas que combinaban en su pariente entre los pesos largos y los pesos cortos, su tendencia a los pesos sobrios llegó a ser una tradición y mantenerse al día con los que lo precedieron. Para los poetas, su tendencia a los pesos cortos llegó a mantener el ritmo de la evolución de los tiempos e innovaciones y cambios en él, así como la mezcla de árabes con otras culturas que han ingresado al Islam, y el fenómeno del relativismo es un fenómeno t El sombrero se ha transformado o cambiado, ya que se ha desplazado de la descripción de la belleza y montado en él para describir Los barcos, y la descripción del desierto para describir la naturaleza hermosa y pintoresca, así como que el pariente del poeta ha sido libres de las cosas que prevalecieron en esa época del canto y sus instrumentos y descripciones porque son contrarias a la castidad y dignidad del poeta.

Introduction

The Abbasid era is one of the ages that witnessed a remarkable prosperity in most aspects of life, especially religious, political, and cultural life, which led to a clear influence in literature in general and poetry in particular, as poetry witnessed the birth of literary phenomena derived from the variables of the environment and fluctuations experienced by the poet throughout His life, including the phenomenon of relatives, which turned and varied according to the development of the times and the mixing of Arabs with other neighboring countries that entered Islam, was Sharif Murtaza had a poetry book written in the Abbasid era, where he collected multiple poetic purposes such as (praise, Ghazal, Wa Lament etc.), after research and found we selected on the subject of (Sharif's share Murtada between clarity and ambiguity), the plan submitted to Tdmt after booting Mbgesin and a conclusion, it has dealt with the definition of the boot kin language and idiomatically

The first section dealt with a summary of the poet's life from birth, upbringing, discipleship, scientific and literary effects and his death. The second

section dealt with the applied examples of clarity and ambiguity, then the conclusion and I mentioned the most important results I reached, and the optional reason for the topic that the poet did not get his hair studied The secret of creativity deepens in his poetry except the study of his metaphors at the University of Kufa and the moral values in his poetry also the University of Kufa, and the methodology in the research as follows:

1-Statement of the meanings of terms through reference to dictionaries and books strange.

Collecting the poetic verses related to the subject of clarity and ambiguity and returning them to the Mortgage Bureau and graduating them.

3 - Analysis of verses according to the descriptive analytical approach.

4 - Statement of the meanings of strange words by reference to the relevant books in order to make the recipient more familiar and informed in the sense to be.

One of the most important sources I have relied on for my research is Sharif Al-Murtada, his life, his culture, his literature and his criticism, d. 0 Ahmed Mohammed Al-Maatouq, the poetic image in virgin spinning, d. Dalal Hashim Karim al-Kinani, son of King's King and the problem of infertility and innovation in poetry, d. Free Membership.

This is my humble effort, if I make a mistake, I am a diligent I am still at the beginning of my career and if I was injured, it is God, praise be to God, peace and blessings be upon our master Muhammad and his family and companions.

Preface: Definition of the relative language and convention:

First: Relative Language:

It is clear to us the concept of the relative by tracing its meanings in the Arabic dictionaries, ratios, N and Sein and B word one measure measured by the connection of something with proportions, because his communication and communication says: I attributed the most appropriate and is a relative of the relative in poetry to women as if it is a male related to them and not be only in Women say: I attributed the most appropriate and relative way to communicate with each other, as if it is a male connected to it and only be in women (), and appropriate proportions and relatives It is said: a man of honorable relative is known according to his origins and slave him spinning in women (), and proportions of women relative and relative And relative and attributed, they grew up in the hair and flirt and this A poetry more appropriate than this any thinner proportions (), the poet ratios Bflana relative and proportion described and mentioned ratios, and the thing to so attributed to him ().

Second: the relative term:

It is the poet mentioned the creation of women and their morals, and the conduct of fancy with them, or is thin hair in women (), because the relative close to the souls convenient hearts to make God in the composition of the slaves love of spinning, and the affinity of women ().

The first topic: the life of the honorable Sharif

First Requirement: Birth and Birth:

Ali ibn al-Husayn ibn Musa ibn Muhammad ibn Ibrahim, Abu al-Qasim was born (355 e-436 e) descendants of al-Husayn ibn Ali ibn Abi Talib captain of the students, and one of the imams in the science of speech, literature and poetry () 0

The Sharif Al-Murtada family enjoys a prominent religious, social, cultural and literary status, as well as the affiliation of this family from the side of the father and mother to Imam Ali bin Abi Talib (peace be upon him), the fourth successor of Muslims, and the distinctive number of its members of cultural and literary status It was considered one of the honorable classes that played a major role in Iraqi society at the time

Second requirement: Discipleship:

Al-Sharif Al-Murtada apprenticed to professors, elders, and intellectuals of his time. Some of these writers had remarkable and visible touches on his personality and culture, and an important role in his scientific and literary status.

1. Ibn al-Khatib, is Abdul Rahim bin Mohammed bin Ismail bin plant born year (335 AH - 374 AH) His speeches Almnbarh, was in advance in the sciences of literature and agreed that his sermons did not work like them in the subject, met Mutanabbi in the service of Saif al-Dawla Hamdani and Saif al-Dawla was influenced by his sermons jihad and urge him and was a good pious died in Aleppo ().

2. Al-Marzabani, Muhammad ibn 'Imran ibn Musa ibn' Ubayd al-'Alma al-Muqtada, was a narrator of the Makthar group, which was classified as "Akhbar al-Sha'ara". He spoke about al-Baghawi, Abu Hamed, al-Hadrami, and Ibn Duraid. ().

3. Abu Abdullah Mohammed bin Nu'man known Mufid, Ibn al-Moallem (d. 336 AH-413 AH), the leader of the Imamate, and their master of Galilee masterful speech, controversy, and jurisprudence ().

The third requirement: Scientific and literary effects:

Historians have stated that Sharif al-Murtada has many more than one hundred books, in addition to his enormous collection of books and letters on various scientific and literary subjects (), as follows:

First: Scientific Effects:

1. Victory: is a book in comparative jurisprudence, in what is unique to the front

and includes more than 326 issues ().

2. Nazareth: Is a book in the doctrinal mosques included 207 issues between doctrinal and doctrinal ().

3. Shafi in the Imamate: includes a careful discrimination and discussion of a number of fundamentalist and ideological issues ().

Second: Literary effects:

1. Office of Sharif Murtada: It is the subject of our study.

2. Gharar and Aldrr: is a prominent reference in the interpretation, language, rhetoric, history, genealogy and proverbs, and theology, and novel poetry ().

3. Shooting in gray hair and youth: Contains a large collection of poetic texts that were said in the description of gray hair and male ().

Fourth requirement: His death:

Al-Sharif Al-Murtada died on the twenty-fifth of the month of Rabi Al-Awal in the year thirty-four and four hundred in Baghdad, and was buried in his house on the eve of that day (may Allaah have mercy on him).

The second topic: clarity and ambiguity:

The first requirement: clarity

The clarity of meaning and the statement of what is hidden from it is a basic condition and a critical criterion for judging the good speech from bad, whether poetry or prose, and a way to reach the relationship between the speaker and the addressee to understand and perception, because the focus of the matter and the purpose to which the leader and the recipient is understanding and understanding, in any way You reached the understanding and clarified the meaning that is the statement in that position ().

This indicates the absorption of speech or subtractive speech is a method of clarity and proof of the lack of ambiguity that exhausts the mind to the meaning of the text, has been the majority of rhetoric and criticism that the principle of clarity of meaning is one of the most important foundations of the disparity between types of speech, the old poet surrounds him The things he was familiar with in his time and coexist with them in his poems according to a familiar and familiar model ().

In the Abbasid era, life and its patterns have changed so that the Abbasid state expanded to include many parts of the world, and mixed with diverse nationalities carrying different cultures, as well as the evolution of life manifestations and different attitudes of people. It is a method of ambiguity as well as verbal and moral complexity, as the poet tends to add a bit of ambiguity to his literary product, hence the issue of clarity and ambiguity has come into dispute, debate, support and rejection "because ambiguity means you are not decisive in what you mean, or you mean to mean Many things have the possibility that you mean one,

or the other of two things or both mean that one truth has many meanings "(), so we find that the honorable Murtaza intended to give his poetic language a special feature among his contemporaries was originality and innovation, that is, a combination of ancient and contemporary , Which represented the poetic heritage in the imagination of Morteza and the language of the age that showed his familiarity and the impact of civilization and the advancement of culture in him through the left of literature in various magazines to be considered encyclopedic encyclopedia (), has been interested in the Mortada through his choice of words that reflect his poetic experience Breath and sensations The emotions Taatlgelj within the psychological depths, he says (): [of long]

And in the bad people, I love him
And not every face in comrades Habib

When he invited me to love, I answered him
And my heart for grams did not answer

Therefore, we find that Almutada used the words manifestly homosexual which indicate a poet characterized by chastity and did not describe his beloved sensory description, but came words that express the intensity of his longing to meet his beloved, here Murtaza discloses obedience to the lover in its use

He said the reminder by addressing him and his response to them, because "keeping chastity to the friend in the same beloved and in the same lover a beautiful meaning suggests, among other things, that the beloved feels that his attachment to the beloved spiritual relationship above the interests and transcends the benefits, it responds with satisfaction and reassurance." (), As the Bedouin character is evident in his poetry through his commitment to the method of supplication watering and grazing to the house of his beloved () and this fits with the conditions of the desert that lacks water, he says (): [from the long]

Watered her house where the cores settled
I would have deliberately walked to others
The saddled auctioneer is scratched
I tend to her verses and crooked

The words used by the poet in his text, such as (watering, nuclei, and mizan) came in line with the meaning that the poet wanted and he asked God to overwhelm his beloved house with heavy rain, as well as whenever he wanted to visit one of the money to see the house of the intensity of longing and love for her.

It seems that the literary text depends on the creative artist, whose text gives an aesthetic dimension, as it moves the reader's horizon from the moral horizon far from realization to the perceived horizon that makes the recipient feel, feel and reflect on his beauty so that he can coexist with him as if he were around him.

It is that saying (): [Simple]
 If I planned to run away from you
 The change in passions is not my creation
 There is no water injustice to me, nor Nahla
 If I had switched from you I would not have found instead

The poet depicts the concerns of the soul and the pain of separation from the moral things and conveyed to what is felt through the feeling and described him to address his beloved by saying: If you are interested in forgetting your soul does not drink on the thirst, as well as my temper and my nature refuse to create immoral as if This shows the sincerity of his love and nature, which he has brought up, because he was raised in a religious family with morals and common sense, and we note that the poet has moved in the way he speaks in a word I planned to speak to the speaker. In a word you, of you, are bored , The conscience of the (CAF), a wrap *, as shown for the purpose of directing the blame and reproach to the addressee.

It seems that the honorable honorable of the talented poets who managed their language, so we find its meanings understand according to the context in which it was developed and that its implications vary from one text to another, he says (): [from the fragmented sand]
 I am alone and always
 The one who advances in love
 Whoever does not last
 B does not spend cream

Note that the conscience of the singular speaker (I) in the first house, according to the context underlines the significance of humiliation, the poet wants to underestimate the pain after the beloved (), he says: I am on my love with the perpetual love does not last and I see that the one who is in love and never forget man Karim, this indicates that the meanings and ideas of the poet vary depending on the context in which they are contained, as well as the recreation of the recipient does not make him distracted thought, but guides him to the right or the meaning of the text.

We also note another sign hired by Almutadha in his hair, often the speech is specific to a particular person, and this person is often the beloved heading to the yarn, such as saying (): [fragmented sand]

How much for your eyes and why
 You are in my heart though
 You make us dead?
 It shall be decided from the eyes of my inmate

It seems that the poet in these verses used the questioning tool (Km) and is to indicate a vague number, and remembers the influence of the beloved eyes in his feelings and feelings, and it seems that the separate and related pronouns in the last two houses (for your eye, you, absent) all in their contexts have one connotation It is blame and reproach (), in the first house addresses his beloved by saying: How many killed your eyes of lovers and myself, but in the second house expresses the suffering of the love of love and longing for it that no matter how far away from me your love remains conquered, and this wonderful picture full of tragedies and torment, We see him "resort to dreams to breathe His repressed emotions in the thoughts of a creature has not been held accountable in his religion and world "().

It also shows the sign of the absence that we find in the images of Mortada function, is the link between the parts of speech and it is clear that the pronouns have advantages it raises confusion and help the abbreviation (), where he says (): [From the rapid]

The divine adores that he is
 He blames me and injustice from him
 The bitter I have tasted
 His nurse is alive or perishable
 How to blame the leftover?
 In love with him I know?

Through the pronouns of the metaphysics of the past verses, and from its contexts it is clear to us the significance of sadness and pain, and the corresponding meanings of different distress and pain, it has been sick and perished, through the disagreement of its promise to him, in addition to denying all the tastes of her love and the knowledge.

The second requirement: ambiguity

The ambiguity in our lexicons is meant to be invisible, because it is born of intelligence and cleverness, so it requires a certain amount of hardship and effort to discover the subtleties and textures of the text, because of its fertility and the multiplicity of its meanings and needs to be tired to reach the desired idea of the text, it is said: Both of them are hidden and all that did not turn to

you things have been obscured on you and closed the night Diagir darkness ") .

In the term literary and critics, it is "an adjective that refers to the literary effect that is difficult to understand its meaning" (1) . Thus, it is clear that the question of ambiguity is one of the rhetorical aspects, which is generated by the imagination of comparing the thing with something, including the proportion and likeness and references to one of the two things, This means that the poet has the meaning of a certain meaning, but puts words that denote another meaning. It has two values: one works on the works of thought to reach understanding and the other occurs in the same soul, enjoyment and pleasure (), and ambiguity is one of the stylistic phenomena that poets mastered. And adopted them in their poetic weaving, as the impact emerged In the stylistic structure of some of them to the extent that this phenomenon has become a new stylistic indicator in addition to the balance of poetic style abounding in Arabic literature, and a critical phenomenon that draws the attention of learners to investigate the basic motivation that was present in this phenomenon and what they attracted to it (), and ambiguity in nature can not be To tell him only by the intense and stress of the mind is not just an expression related to the musical bell or the weight of my performances, the advantage of words over another is not in his words and singular words, because these words are confined and not the creation of anyone, but related to that advantage in the way of writing those words in a format In particular, in this To coordinate alone show the skill of the writer and can meditate to evaluate his art in view of what is embodied in the special meaning of the words chosen by the writer and the way of arranging them arranged by the meaning, as it stops the reader and intercepts his abstract senses and attracts him in moments of pleasure and psychological suffering to move his conscience, and emit In addition, the ambiguity of nature in the language of literature, and an essential part can only be done and this is decided by our rhetorical thought, says Abdul-Qahir al-Jurjani: "As the adjective if you do not authorize to mention her face exposed, but It was plush to It is, and nicer to its place, as well as proving the adjective of the thing proves him if you do not throw it to the listener explicitly had the virtue and advantage, and good and glamor at least a little, and does not know the place of credit for it ") , and this characteristic, which is unique to poetic expression, we note in The excitement of Qudaamah bin Ja'far is that the excitement is that the little word includes "many meanings with a reference to it or a glimpse of it" (), we see that the area of ambiguity in the creative text is drafting, writing, reference and symbol, as well as writing, waving and exposure, and these terms embody the meaning of ambiguity and exclude About the negativity of the apparent meaning of the word Literary derives its renewable energy forms of rhetoric that makes the recipient needs to the length of forethought and thinking up in

order to understand and know what shadows and Aahath ().

Therefore, ambiguity has two connotations: aesthetic significance under which ambiguity is an art, and a linguistic connotation in which it is illusory and blind, which makes the recipient of this work need sharp acumen and intelligence in order to decipher the symbols and symbols of the work of art and interpret its implications, in order to stand on the nature and essence of the work of art. This is the secret of the creative text and the essence of its existence (), so that the creator through his creative text can move the reader from the realm of mind and follow the idea to the space of sense and sense of pleasure and euphoria, and this goal Essential to The work of creativity towards the recipient "It is concentrated in the print that the thing if Neal after the request or longing for him, and suffering nostalgia towards him, and was the sweetest, and the advantage of the first, was his position of self-order and nicer, and it was Adan and passion" ().

Most of the strange poetry of the poet was the mystery that hints in his poetry comes as a result of his inspiration from the strange words that were abandoned in the Abbasid era, which made Bishr ibn al-Mu'tammar to indicate this in saying: Your words "().

It is evidence of Sharif Almutada saying (): [from simple]

Harrani led the day of khurfa
She eliminated me and did not baptize her look
As if my tone and puncture stage
And I lost my skin
And how many struck intimate unsupported
Obedient to the nuclei in what lion pumped

We note that Al-Murtadha resorted to the symbol which is a kind of ambiguity in expressing what he crystallizes inside by employing the strange words that were used in the pre-Islamic era and from these words which he closed (Al-Khurabah *), and this word came to express his beloved. Al-Murtada used it by means of the meaning of the word on its apparent meaning, but he wanted another meaning that is difficult for the recipient to understand until after suffering and hard to mind. Obstacle to restrain, which is good His religious affiliation and his fear of being criticized by his surroundings.

As well as the poet employs strange words and uses them in his text to make the recipient meditate and occupy his mind, in saying (): [from long]

We are in need of passion
I looked at the situation of the neighborhood.
And the hands of the hills with hordes are traces

We note that the poet mobilized the strange words (Shakam *, Naqaa **, Al-Haddouj ***), which makes the recipient more illusory of the meaning of the distance between the pre-Islamic era and the Abbasid era, which entered the cultures and expanded the scope of the Abbasid State to include most countries As well as the development of the era from the cultural point of view, as well as the emergence of new types of objects surrounding the poet of nature and its charms, so note that the poet resort to these words as an indication of his ability to language and absorb the words and structures, as well as that he remained adhering to the old words as the birth of the womb The The Arabic land takes its Arabism from it, and we note that the poet employs it in his poetic text to make the recipient more reflective and hard to mind thinking and navigating the imagination until it gets the meaning to be desired, including the saying that the recipient requires reflection and reflection to understand the special meaning ():]

My friend, I have accomplished several things
 Several cores are not fulfilled
 Say to him and say coveted
 You are empty
 From the hunter and eyeballs
 And the saying goes without work
 To thirst in grace is stingy
 Even when I am from you in work

Therefore, we note that the poet in these verses delude the recipient to address the owners ask who hunted my heart and my eyes to fulfill his promise, as we note that the ambiguity is clear through his second home, as it makes the reader contemplate and think that the promise of Baad is not a promise to fulfill and these contradictions make the recipient oscillating distracted thought In addition to employing the method of the matter which came out to its metaphorical meaning, which is the petition, this is abundant in his poetry, especially when the addressee is one of his salvation (), and this seems to say: How long will I be busy with you until my love enters your heart, and the psychological impact of the mystery To the recipient, inviting them to participate and meditate Workers of mind and let him proceed from the valleys of intuition and imagination, and go where every doctrine as if the high language is not only vague, far-fetched, it is as Abdul-Qahir al-Jurjani: It is, then what every thought guides to the face of disclosure of what it contained, nor every risk authorized him to access it, what everyone succeeds in the crack of chance, and that is the people of knowledge "().

It seems that Murtaza resort to ambiguity and ambiguity, in several reasons,

including the psychological state of living as in saying (): [from long]
I looked at her and the censors around her
I showed fear of the censors' eyes

In his poetic text, the recipient poet draws his mind to an important and fundamental issue, which is that the poet does not mention the name of the beloved or waving it out of fear of censors, because "invisibility and concealment may be a good deed of speech, and may sometimes be a necessity suggested by chastity and The pen and tongue and pen, and must pay harm or harm to the reader or the hearing or others" () as well as maintaining the reputation from being scratched or remembered badly, and this indicates the chastity of the poet and purity and sincerity of love, and note that the poet in this house was to repeat the word censors (Twice), which indicates the severity of pain and distress Stand psychological who is in it, which urged him to rise above the physical description, which is incompatible with the teachings of the Islamic Shari'a.

Among the other reasons that the poet resorted to ambiguity and blindness fear of the policy of the rulers of his time and religious uncertainty, which makes him not to declare what is going on inside of him, "because the writer is not symbolic of his choice, and his will, but he is forced to do so".

It says (): [Long]
I have a demand but I do not get it
I see the forbidden and tortured as if it was Alice
How much predestination hindered without demands
Slav but not humiliated for mustache

We see that the poet in the first house has a wish that has not been disclosed, but predestination stands a barrier to what the human aims, and then close the poet in the second house by mobilizing specific words in the folds of the text in (Alzad) which has an influential sign is always influential, then suspend the sign of influence The active presence, then peak to the point of ecstasy B (Slav) and absent and presence, absent to the author and a strong presence of the absent, a form of contradiction, which is based on the structure of the poem on the course of dialectic between the author and the absent (), as the absent is reflected in most of the images of the poem, it seems There is only a connection between reality, example, imagination and ambiguity Reaching what he wishes is difficult and impossible, despite knowing the poet in the ways that lead to his desire, which generates and produces oppression, sadness and

tragedy due to what he receives, and this all calls for the illusion of the recipient and makes him meditate more than one meaning, and that the poet resort to ambiguity because his religious status His position does not allow him to declare this thing, because alcohol is prohibited and contrary to the teachings of religion.

It has been rumored by many people that ambiguity is the opposite of clarity and this understanding has had a bad effect on understanding the term ambiguity, as it became a strange sensitivity in dealing with it, and described creativity by "and ambiguity is not incompatible with clarity and simplicity, and not the opposite of them, but that deep simplicity and ambiguity both The artistic clarity is that transparent statement that lays behind its transparency richness and fertility only aware of the art know right, including the words of Abdel-Qaher Jurjani: "And not if the speech is very statement, and the most It is clear that this leaves you from the idea, if the meaning is nice, then The meaning of the honorable and gentle must be a second construction on the first, and the following is stated on the former" ().

The quality of speech is what words and meanings have had in your heart before hearing you see it hangs in mind more than words stuffed with strange and brutal words, and this is what the rhetoric decided "The best talk is what was meant to your heart earlier than the word to your hearing" (), as And that they did not want to insult and disclosure, but wanted to "diligent speaker in the arrangement of the word and polite and maintenance of all that prejudice the significance, and hindered without the expression, and did not want that the best speech was not anonymous, such as what is reviewed by the eye, and spoken by the public in the market" ().

If the poet wanted to mediate in the speech, not the brevity leading to the lack of reflection or redundancy, which leads to the boredom of the recipient or the reader, as the words are not exposed lose the literary text of his artistic pleasures and not exhausting the recipient and make him distracted mind does not lay his mind and unable to find the idea Or the meaning that the poet meant in his text.

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