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Universidad del Zulia
Facultad Experimental de Ciencias
Departamento de Ciencias Humanas
Maracaibo - Venezuela

Reading in the experience biographies in Arabic and Malay poetry

Nafea hammad mohammed¹

¹ Tikrit University, Iraq
nafea.2013@tu.edu.iq

Siham Hasan Gawad²

² Samara University, Iraq
hassansiham37@tu.edu.iq

Abstract

The research aims to comparing the poetic biography in Arabic poetry and Malay poetry to the importance of this literary genre. Research follows the method of analytical approach in the analysis of self-dimensions and reading their approaches in the poetic text in a flexible coordinate tool. As a result, the Arab poet Ibrahim Nasrallah and the Malaysian poet Abdul Aziz Darman poets always resort to the retrieval of the past and experience. In conclusion, the spirit of writing in this framework reveals to us a social, intellectual and human mind enjoyed by the Arab and Malay personality.

Keywords: Experience Biographies, Arabic, Malay, Poetry.

Leyendo en la experiencia biografías en poesía árabe y malaya

Resumen

La investigación tiene como objetivo comparar la biografía poética de la poesía árabe y la poesía malaya con la importancia de este género literario. La investigación sigue el método del enfoque analítico en el análisis de las dimensiones propias y la lectura de sus enfoques en el texto poético en una herramienta de coordenadas

flexible. Como resultado, el poeta árabe Ibrahim Nasrallah y el poeta malayo Abdul Aziz Darman, los poetas siempre recurren a la recuperación del pasado y la experiencia. En conclusión, el espíritu de escritura en este marco nos revela una mente social, intelectual y humana de la que disfrutaron las personalidades árabe y malaya.

Palabras clave: Biografías de experiencias, árabe, malayo, poesía.

1. INTRODUCTION

The poem is a biography of the cultural and creative current of the most fertile blogs in the cultural and literary scene, as a result of the wide and profound departure towards poetry, writing and criticism, and perhaps the orientation towards the narrative region in the poetic and poetic context - translation and writing - the most influential effect in encouraging the creative approach, The poets are very open, and they need a full wave of cash to be examined and read, and placed in a place that deserves under the sky of the narrators. After the contemporary poem in the context of its modernist, visionary and civilized development witnessed a series of transformations in the model of its construction, its formation, its forms of expression and its representation of reality and existence. There is no doubt that "all the transformations that were known in the architectural or plastic construction of the poem were due to the use of poetry by other fine arts" Salam (1994: 17), the art of art is intertwined with poetry. The poetry draws from its aesthetic, plastic and visual elements in an intensive manner, in a way that preserves the identity of the poetic literary genre. The subjective experience can be seen as the

fundamental basis on which the poet is based on his creativity. Without a real experience, it is detrimental to the author's reality, society and biography. There is no real creativity. In other words, the subjective experience of the creator in its uniqueness and uniqueness is the true basis of creativity. Understanding this experience requires us to pay attention to its own specificity, "Entering into the exploration and stability of the creative self is conditioned to highlight the features of this creative transformation", (Abdelkader, 1992: 14), analyzing its components and revealing its links to the outside world the world. However, this experience cannot be suitable for creative work without being prepared to play this important role. Perhaps one of the first conditions in this field is to "evoke a suitable situation for experimentation" Ghazwan (1998: 10) digesting and transforming it into a material of creativity.

The relationship of the creator to the place is a dialectical relationship that is formed through the process of influence and influence (Shukrihayas, 2001), which soon interact with time and events to provide the experience opportunities for good formation and crystallization. As for the time of the creator in relation to experience, it is no less important for the place because it is important in formulating the specificity of the experiment, which requires in essence "to coordinate the feeling at every moment with the experience of the last moment and the present moment" Fattah (1966: 15) To acquire time of this great degree of cohesion and integration and unity, and until the experience of time within the general experience of creativity organized context contributes to the regularity of the entire

series of the experiment and its joints and components. The creative experience in its literary model requires taking into account all the substantive conditions related to the writer, his society, his environment and his world, as well as the technical conditions relating to literary expression tools, its characteristics and its problems, because

Literary experience of a writer is united through its artistic and objective dimensions, especially when this experiment is formulated Art within the framework of a literary genre characterized by its ability to gather what in the human condition of human dimensions and life in situations and conflicts (Alsamarrai, 1984: 14).

The literary genre in it is a pot of experience that enters into a new experience within the literary genre that will take a different form with each written experience within the laws of the genres, rules and specifications. The poet and poet of the Arab and Malay are characterized by experiences and experiences of their own, and their images are poetic. The poet's experience is based on the foundations of the autobiographical composition by virtue of the unity and the supposed correspondence between his self-experience and the self-irrigated text, and his two self-selves to exist outside the text (Bahrawi, 1984). The individual self is not in its true psychological sense, but rather in what is a conscious and subconscious form of perception, which transforms it into a subjective self-narration that is limited to its subjective experience, with distinct characteristics that lead to its poetry, The process of self-transmission, and artistic, methodical and branching, is manifested in everything that is shown in the poem's biographies, from its dependence on the poetry-based reflexive process

to the hot activation of the memory mechanisms centered around a specific focus and locality that converges with the spatial reality of the experiment and tends to harness any available poetic. Thus, it is more focused, specific and evocative about the level of time, place, event and narrative of the poem. It is often impossible in one poem that can be short or medium in length depending on the nature of the stylistic experience adopted by the poet in presenting his own subjective experience. If we try to examine the poetic experience based on the cultures of the poem, we will reveal the threads of the experiences of life and poetry here and there.

The poet is faithful to his experiences and attitudes. The contemporary and modern poetry critic finds a poet who integrates his poetic writing with his cultural views and intellectual orientations and his initial concepts of creativity. His feelings and responses combine to shape the world's great integrated world. There is no doubt that the poet must "create his autobiography as the bird creates its nest, or the beaver sings it down, or perhaps the spider will create its nest" (May, 1992: 165), and therefore we consider poetic experience as an important focus in revealing Poetic poetry as an independent literary genre, regardless of the possibility of benefiting from certain aspects of the poetic text. We will try to choose a poem from the Arab poetry of the poet Nasrallah (1999), and this poem is in her talk about her wedding, which can be said to include in its atmosphere the world of poetic and humanist, and can also express the poetic biography, a comprehensive poem contain an ambiance between the wings and ambiance heart The experiment, in order to give a clear analytical

picture of it, we will publish the first poem in full before the eyes of the reader, and then we strive to analyze in the light of the idea of the title of our reading.

The poem reads as follows:

From afar I heard your sin

I knew you among them

When they came to us in the evening

And after them the sun

From afar I knew you

I said a lot to my heart

And it is speculated in the darkness of darkness

In the silence of our dark tent

I was laughing

Then my mother whispers static

Tea was provided to them

I saw you

How to cause a cold on my forehead

And my bow is not out of the torrent of fire being

And how I stood in front of you two seconds

I realized I am a river and you run

I said: Time has come to me

I will feel conform and rest in it

From sadness

And nights

And tired

In the day of my marriage i said to my family

He is now my family

And said to my mother

He is now my mother, my brother, and my father

There is nothing in my tears now except that you are now dead

I said in myself, my clouds

There is nothing in my tears now

It is just only my threshold

In the narrative, which is in the text, the poem/story tells the story of the mother, and it is summarized in the description of the father's coming with a group of suitors to her sermon. We are speaking here with the word mother and father although the (mother) here talks about her experience before the poet is her son, on the path of restoration by the poet of the family's human memory that paints the scene. The poem is a narrative in which the self-narrator, who is (the mother), returns here through the title of the poem (in her talk about her wedding), the story of her wedding, in determining the time, place and event. The narrator begins to retrieve it by activating the sensitivity of the remote sensor which operates the mechanisms of emotion - obsession and hearing - (from afar / I heard your fault / I know you / among them)), and then determine immediately the space narrative event that describes the place and suggests the idea ("), which is subject to a metaphorical image that strengthens the idea and connects the space of the narrative to the symbolic metaphorical space within the picture. The self-narrator then isolates the introductions away from the sensitivity of the deep self-formation of the event. (From afar / I know you), and this knowledge represents a picture of reassurance for the event - the next dream in the space of the story, here closes the space of narration on the character straying to turn the internal dialogue into a monologue (I said / to my heart / a lot of words), in which he takes the act of narration saying the extent of it, but it soon opens up to the symbolic poetic space to get away from its narrative path (and its likeness in the darkness of darkness), Poetry. The narrative then moves to the place to describe it through personal experience and its surrounding spaces and horizons, as a contrasting

rhythm is generated between the silence of the place and the joy of the silent self ((And in silence / Our dark tent / I / Laugh / Bless me dark / Then / scream / Mom The silence that surrounds the place (silence) within the color that doubles the value of silence in the image (dark), is located in contrast to my voice with the verb (laugh) expressing the happiness of the silent, and responds in some way with the voice The other act coming from the silence zone to preserve the social climate that undermines the act of joy always. There is a symbolic and fictional conflict that takes place in this passage between the vocal terms ((laugh/scream)) on the one hand, and the vocabulary of silence and silence (silence/dark/darkness/static)) on the other hand. This passage is followed by a chapter similar to that of a rhythmic station that separates movement and movement in the context of narrative narratives in the form of points (...), suggesting that the poetic event moves from level to level. The narration of the narrative continues when the narrator intervenes in the depth of the event to begin to formulate and activate it (and give them a tea). Then the narrative self-moves towards the other to achieve the desired spiritual and emotional connection (your film) through a visual sensitivity that reflects the nature of attention, then return to itself to imagine the impact of its response to the new development in the story ((How to cause a cold on my forehead)), which reaches the maximum emotional level in ((and I have no fire from the fire)), through the formulation of quality For the emotional, psychological and emotional state of the self-stoic speaking against this emotional position. In another depiction of the intensity of the rapid time in which the story took place in its central focus (and how it stood before you two seconds), and stabilizing the

end of the story as if it were certain certainty (I realized that I am a river and you are marine). Here, the external narrative action ends after settling on a certain mode of thinking, to return to its homological climate and to dialogue itself based on the possibilities it has determined its future in the story, as the reassurance that the events became sardine with her story led to a decisive development in its structure, The level of self-belief that the things that took place as you want and as you desire so I reassured her future and began to think freely ((I said: I have a time / I will rest in him / sadness / and night/fatigue)). In the next section, the story turns from the level of suspicion and hope to the level of the actual deed performed (On the day of my marriage, I said to my family), so that the stoic self-will dare to look at the next husband as the final station that cuts down all the stations and puts them in his basket: I said to my mother: Now he is my mother, my brother and my father, as can be explained by the nature of life that this marital partnership between the two can be. The poet then leaves a gap in the line of poetry that refers to this transition, and perhaps the reader should strive to fill this void, which will inevitably be filled with all the meanings of happiness, joy and joy The struggle for a dignified, free and authentic life is now being talked about, pain, suffering and grief and describing her difficult life without him. The following describes the phase of departure and separation represented by (death) and separates between (tear) and (orphan), as it connects the experience of the poem and the idea of the Diwan in general to the end. In this passage, the staunch self of the procession continues in its final form. Nothing is in my tears now, except that you are now dead. Three signs appear that move the

narrative into a new narration space (my tears), ((Her talk)) a tragic level of expression of suffering and tragedy. In the final section, the final image is formed when the tear is also absent and becomes reduced to the threshold (I have nothing in my tears now.) The camera operating in the field of memory continues to regain its temporal awareness, returning to the present and separate About the beautiful past with a space that allows her to take a quiet shot, to take a picture of her, about Ateb in a moment of feeling fraught with sadness at that time. The story ends and the self-narrate at this point after the story is completed in such a condensed and beautiful way, full of poignant poetry. The poet sought to transform the mother - a reality and a fantasy - into a deep-rooted mythical symbol of poetry inspired by the power of self-presence in things and visions, so he ridiculed much of his experience to go back to her and delve into the details of her biography. He also expressed the presence of the mother-father- A poetic vision that contributed to the formation of his poetic style, which is characterized by a very special poetic experience, and his poem is characterized by style and composition based on self-narration and the liquidation of a passionate account between a boy and a mother Raum, and it is also at some level. But we will not take much from him if we limit him to this level. We are tempted by the simplicity with which Abraham Nasrallah masquerades in this poem, but this cunning simplicity will send poetry, or send the receiver to poetry, what is it

We are not in front of philosophical or philosophical articles.
We are dealing with this drama with its signs and mystical

statements. Armed with what the poet is armed by the absent text that starts from the title and spreads in the group in the form of nuggets or signs, a function of the moment Clay in the broad sense of the word, which is suitable for mortgagee and circumstance (Dahbour, 1999: 14).

As "creating unique space features that differed in language, flavor and sensitivity, to show the poet's self in belonging to the privacy of the same self-absorbed and absorbed and incubating, which reflect visions, attitudes, issues and fantasies" (Obaid, 2004: 14). This is what the Malay poet Abdulaziz (2002) said in the poem (Umm), which was formed according to a narrative dialogue of reactionary linked to the poet ((mother)) and emotional implications, the poet spoke mother tongue,

My son

How I miss you!

I am unstable

I will spend the night and I will be your sleeping pillow

I will take your sleeping pillow between my arms

And I will smile your cloths

I will put my body in your room

How I hope nice dream with you

And when I move downstairs

Going down and up to clean

I imagine when you were lovely baby

In front of your eyes and play what you desire

How my mother heart happiness and I was usually happy

I hope if I can renew the past again

And you stay and remain in mine

I want to be much closer to you

And sang and you breastfeeds milk from my breast

Bring you my beloved son

And bigger quickly and go to work

Bring you my beloved son

O my heart's soul

And you know all of them are gone

And now I am in treachery, and the age will guide me

Knee and joints have sailed

The eye cannot see clearly

The ear is not strong enough to hear

Luckily your father is still alive with me

Let him love in his worship

And you know all the possibilities are repeated

MAK

Anakku

Bila saja aku merinduimu

Aku jadi tidak menentu

Akan kugosok bantal tidurmu

Akan kudakap bantal golekmu

Akan kudakap bantal golekmu

Akan kucium kain baju pakaianmu

Barbaring di kamarmu semahu hati

Mengharap mimpi mengubat diri

Sesekali aku melangkah bendul

Turun naik tangga membersihkan laman
Terbayang waktu kecilmu riang ria
Di depan mata berlari bermain apa saja
Betapa gembira hatiku, rasa hati senang ibu
Kalaupun waktu berlalu boleh kujadikan baru
Kekal dirimu di ribaanku
Ingin kutatap wajahmu
Sambil kudodoikan lagu menyusuimu
Timang – timang anakku sayang
Lekas besar pergi berjuang
Timang – timang anakku sayang
Buah hati ibu seorang
Kautahu semuanya itu sudah berlalu
Aku yang kain uzur dimamah usia
Lutut dan sendi-sendiku dihinggap sengal bisa
Mata yang terang mula hilang cahaya

Telingaku mulai kurang deria

Mujur bapamu masih ada, tua

Biarlah dia asyik dengan ibadahnya

Kautahu pasti yang mungkin berulang

The poem is a narrative in which the self-narrator (the mother) reverts through a dialogue that starts with a fictional encounter (my child) not far from an emotional appeal that refers to a memory that reverberates over the text to form an image that is similar to what is visible. (When I miss you)) and she does not go far from asking the question to herself, as she tries to deliver her suffering to her son, stressing that it is unstable ((I am unstable)), to express the instability and the suffering of longing for the repetition of acts in which they use the act In an eye-catching way, the analysis deepens its suffering, creating a painful and painful image at the same time molecules to form a harmonious music, I will add your sleeping pillow / I will put on your clothes / I will throw my body in your room, she says, I will put your body in your room. The tone of repetition through the system of actions ((touch/embrace/ throw)), (The little boy), with these things that the mother considers a large part of her living space and the life of her child, and have deep memories, the mother tries to retrieve them from time to time, to reduce the ants of time, and the problems of aging. To end this moment of a dream to the distant dream through the formula wishful ((I wish a beautiful dream with you)). The place is characterized by a high degree of privacy and uniqueness, and

spontaneous connotations that refer to innocence, pleasure and clinging to life. The attachment to this place in children is intensified by the attachment of the child. In this place, as one of the most places where he plays trying to show his physical strength to go up and down, the narrative becomes the poetry then to the place to describe it through personal experience and the surrounding spaces and horizons, creating a rhythm opposite between the silence of the place and the joy of self - New To imagine and imagine ((when he descended from the ladder / climb up and get off when he was clean)). Here the narrative action ends after settling on a certain position of the writer, to return to the sardonic climate of the monologue and dialogue on the basis of what has acquired the potential identified the future in the story, like the reassurance that the events of the sardine with her story led to a critical development in the structure.

The joy of the heart of the mother and what I rejoice, but this joy soon begins to fade due to the instability of life, and the transition to abstinence and work according to the concept of despair if the last time to renew it again / Return it again. To return to the past through the system of regenerative perception that the narrator (mother) feels in a moment of distant hope, in an attempt to shorten the matter according to the seizure theory (and you remain in stone) for fear of leaving and returning to the visionary dream () In reference to the depth of longing and a sense of separation, to return to the most beautiful moments of life. The moments of happiness that the mother experiences when she looks at her child singing the song that expresses her joy (And sing the songs for you and you suckle), to move to the narration in her narration

and reduce the passage and she says ((I encourage you my beloved son / and quickly grow up and go to jihad / Expressing her love and satisfaction in a moment of self-stability, in which she intensifies her determination in the face of the unity and separation she suffers from, to turn into pride, violence, patience and indifference to this parting, to call him ((the spirit of my heart / you know that all of them)), All the beautiful things are gone, you are gone and I leave ((And now I am in treachery and the age of my hands / knee and muff The origin of Safat / and the eye does not see before her clearly / and the ear is not strong to hear)). Through the formulation of the quality of the mental, psychological and physical state which was the self-stammering speaking against this emotional position. In the later section, the story turns from the level of suspicion and hope to the level of the actual act accomplished.

As the poet tends to clear direction in the activation of the narrative of writing biography, towards the answer to self-questions and self-narration in the circle and laws of art self-walking so arrogant self-dare to look at the next husband as the final station, which cut down all the stations and put them in his basket (Your father is still alive with me / let him beloved in his worship / and you are full of all things possible, as can be explained by the nature of life that this family partnership between the three might be. Then she gets a great narrative leap that perhaps shortens the age that is shared between them all, to come to the last stage of it, the last farewell stage, so now she talks about pain, suffering and grief and describes her difficult life without him, but she tries to fill her life with the presence of her father

He is a believer in the endowment of God and his destiny, as he is likely to win the hereafter on the world, and the hereafter is always the best with him, in full readiness to meet his child. The passage expresses the phase of departure and separation represented by (death) and separates it between sadness and unity, as the poem's experience generally leads to its end. Perhaps his experience of family life is related to his poetic experience, adding artistic, aesthetic, and semantic data to the poetic experience as the essential basis on which the writer is based on his creativity. Without a real experience that has an impact on the author's reality, society and life, there is no real creativity, understanding and understanding of its fundamental problems. The writer cannot confront his problems and express his experience only by revealing its social roots, to work on smelting the components and visions produced by the previous episodes of vision, and push it towards the connection to formulate new visions broadcast in sensitive areas and durable. The excitement of the reader's emotion, in such a way that the poet surrounds a central and comprehensive briefing of the temporal and spatial environment in which the incident of the narrative, which the memory moves, moves. Poet Izz al-Din Fendi is one of the poets who left the memory of his life with a great impact on his happiness and misery. He always resorted to retrieving the past and moving it. The poem presents the image of his mother, especially her feelings and similarities and wisdom, which relate to the mother descended from the history of this region of the world with its primitive, The poet has an issue in his hair, which made his poem glowing, express the issue of the wound, draw, visualize and tell.

2. COMPARISON AND APPROACH

Poetic poetry is one of the most prominent literary forms that have been pre-eminent and without a nation. Since poetry (human phenomenon) is repeated in different languages, times and places, and with it repeated experiences In order to balance what he knows in his language to what others have, and then generate the desire to compare and balance, according to the system of approach and balance aesthetic and to identify the negatives and positives and areas of beauty in terms of wording and style between each of them in dealing with the poem biographies. The budget has taken different dimensions according to the conditions and the environment of each nation and every civilization has undoubtedly reached its peak in this age. Comparative literary studies have emerged, which aspire to achieve a great deal of scientific objectivity similar to other sciences.

3. ENVIRONMENT AND CIVILIZATION

The Arab poet and the Malay poet did not differ very much in the formulation of his poetic style of self, because the Arab poet Nasrallah (1999) is the author of the case: ((the Palestinian issue)), and poet Ezzeddine Darmin also the same case, as they are two Muslim people reject colonial domination of colonialism, That the Malaysian poet Izz al-Din Darman was influenced by the issue of colonialism before the independence of Malaysia in 1958, and by comparing the similarities in the use of the case and the experience of self-narratives

addressed by each poet, we find that the two poets are linked in one case, and one fate is the fate of Islam.

4. NARRATIVE STYLE AND LANGUAGE

We mean the method chosen by the poet to communicate his ideas and feelings to the reader through the synthesis of the means embodied in the characters and scenes and the environment in his hands represented in photography and imagination, which results from the image brings the idea closer to the mind and informed by the heart and then achieve its technical goals. The poetic work language has a special style and features that differ from the language of poetry and theater. They serve as important weapons for the poet in constructing his poem and conveying his idea to the reader. The style is the expressive image that the poet draws his poem including language and phrases, graphic images, dialogue and so on. We find that the family poem is a biography of the poems that showed the narrative style that the poet Ibrahim Nasrallah walked in an ordinal manner is not without aesthetic, and the poet in this text and other texts does not repeat itself and this is an important virtue not noticed or avoided by many poets Modernity. The poem (mother) of the Malaysian poet Izz al-Din Darman, one of the poems in which the narrative method was intensively concentrated in passion and beauty, the poet tried to use the phenomenon of ((repetition)), which gave the poem a harmonious aesthetic language, Poetry is prose but it is not devoid of the rhythm of my hair. The poet Ezzedine Darmin used the simple narrative style,

charged with emotion, and mixed with complete satisfaction with the judgment and worth of God. The poet's methods are not without some rhetorical features, such as the poetic image that depicts, depicts and simulates. However, there is a difference in poetic style due to the different language in which the Arab poet and the Malay poet wrote (Moura, 1978).

5. DIALOGUE-SPACE-AND PERSONALITIES

The poets began to make sure that the dialogue method in the poem makes a biography of the nature of the poem, especially the poet Abdulaziz (2002), taking from the simple dialogue calm, emotional atmosphere loaded with grief, through a wide space is centered ((mother)) and flowing from the poetic to end from a wide imagination to The fact is inevitable, and the character of the mother is the dominant poem with the existence of parental partnership, which the poet employed to frame the poem frame of love and satisfaction. The poet Abraham Nasrallah has been able to work on the poetic text self-transmission, intensively, refers to more than reading poetic text in the family poem and poetry ((mother)) which led to a multi-dialogue in a wide poetic space, framed by the mother's poetry despite the existence Personalities, including the character of the father but the mother is dominant in his poem is the narrator and the narrator of the same poet. The Arabic poet and the Malay poet are moving to activate the narrative of writing autobiography towards the answer to self-questions. The autobiography in the circle of mechanisms and laws of

art is self-explanatory, and develops a kind of close relationship between the selection of events from memory by subjecting them to current awareness of writing, The events mentioned in the Memory Thesaurus are a method of stylistic intentional development, which seeks to present the incident in the writing screen as much as possible from the vitality and heat, and on the other hand, with a technical intent that preserves the geometry of the composition within the space of the self-biography art e.

6. CONCLUSION

To the Arab poet Ibrahim Nasrallah and the Malay poet Ezzeddine Drammen an experience of self-employed in the memory of the acquisition in kind and emotional and mental, drawing and visualizing and telling skillfully and retain their memories of the memory carefully to employ intelligently whenever necessary, it is a camera with a high concentration and intensity and sensitivity, In the form of poetic vision plastic work intensive intensity and concentration, which enabled them to be able to employ their personal poetic experience in a poem biography, in a way that determines the importance and effectiveness of the poetic experience in this genre and sets limits to understand it The biographies do not operate in a position without reference to the experience of the poet and biographical the ability of the poet to employ this experience. The story is one and that is what made their poems glowing. In the text, the Palestinian Arab man, who was martyred under the shadow of stigmatization and the

absence of free administration, oppression and oppression, is a man with whom the biography is fully recorded to reflect the contradictions of reality and spaces of renewed life. Poet Ibrahim Nasrallah, poet of the Palestinian cause, and we find that most of the poets of Malawi, including the poet Abdulaziz (2002), the Palestinian cause is a large area rooted in their poetry, as a crucial issue common to the two peoples.

The creation of an innovative, dynamic and effective bridge between the Arab reader and the Malay reader, as it is important in the cultural rapprochement of necessity between two vital peoples living in one almost through many participants, and what the literature plays in, its nature, its space and its human and aesthetic presence this field. The spirit of writing in this framework reveals to us a social, intellectual and human mind that is open to the language of love, tolerance and coexistence enjoyed by the Arab and Malay personality through the self-perpetuating self-model of events accurately depicted in the reality of man and life.

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