

Artistic construction at Al-Sharif Al-Murtada (d. 436 e)

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Abstract

The image poetic has great role in drawing a picture that affects the recipient, judge of Poetics depends on image poetic and other pillars to who draws it in special ways and multiple styles .

The poet can reveal the hidden meanings of the phenomena, where thinking blends with emotion to form a creative text in which the poet's ability is manifested, and show his skill in building a basic entity of the poetic text.

The picture in the Murtada Poetry was not a novelty outside the inherited format, but it benefited from the new life and the developments of his era, and by virtue of his social, political and cultural relations, his artistic image was manifested by the means that formed the image, patterns and characteristics, but here we stopped at the means of shaping the image in terms of Being metaphorical images, although his poems is full of multiple pictures.

The explicit analogy was prominent but implicit, dramatic, and eloquent in a large way in the Poetry, and metaphors rolled significantly in multiple poems, and were very inclined to it.

Keywords: Al-Sharif Al-Murtada, metaphor, imagery, artistic image

Al-Sharif Al-Murtada: Biography and Status:

He is Abu al-Qasim, Ali bin Hussein bin Musa bin Mohammed bin Ibrahim bin Musa al-Kazim bin Jaafar al-Sadiq bin Mohammed al-Baqir bin Ali Zain al-Abidin bin Hussein bin Ali bin Abi Talib ⁽¹⁾

His surname: Al-Sharif Al-Murtada, Captain Alawiya, Al-Talibeen, Shia Sheikh, ⁽²⁾ Allam Al-Huda, Al-Mujahideen, Al-Majal, Immaculater

His birth day in (Ragab 355 HA) ⁽³⁾.

His father, Mr. Hussein al-Musawi (403 AH) or (400 AH), was great status in his era, in Abbasid and

Bohaiid era held high positions, he managed the Alaweein union, and prince of Hajj, and the mandate of Muslim grievances, and nicknamed by Immaculate Virtues. Baha Al-Dawllah Abu Nasr Ibn Buwayh called him (The only one Immaculate), and took the union of the Taliban five batches, and he died while imitating them ⁽⁴⁾

His mother is Fatima Bint al-Hasan Ibn Ali ibn Al-Hasan Ibn 'Umar Ibn Ali Ibn al-Husayn Ibn' Ali Ibn Abi Talib, nicknamed the great Nasser or al-Atroush. ⁽⁵⁾ His brother is Al-Shareef Al-Radhi, hi is younger than

him by four years (359 - 406 AH), the great poet whose fame as a poet has covered his literary backgrounds in authorship in various fields.

Al-Murtadha is a descendant of a family with a high honor and a prominent position in society, and has a religious, social and cultural status, A name associated with the lineage of Ali bin Abi Talib (may Allah be pleased with him), as well as the presidency of the Al-Talibeein and take over the position of their union, was to his father and his brother Al-Radhi then reached him after them. (6)

Al-Murtadha lived in a time known for his vicissitudes, the weakness of the Abbasid state and the domination of intruders by the Bani Buayyaha, the Seljuk Turks, and others. He lived all his life in Boihi time. He was the good student to his teacher Mohammed Bin Mohammed Bin Numan, the son of teacher ot the useful Sheikh (413 HA) and Ibn Nabatah al-Saadi (405 HA) and others.

He possessed the talent of poetry and mastered him as his brother Sharif Radhi, but he became famous jurist speaking, although he is a poet as a breakthrough brother Radhi, but did not get luck of fame in this area.

Some sources have experienced the aspects of his life and his scientific and literary biography and mentioned his professors, most notably Sheikh useful and his students, most notably Sheikh Tusi, especially in recent years, so we are limited to what is

mentioned. (7)

Theoretical introduction

Poetic image is an important Pillars of the poetic text, invested by the poet to create his own poetic world, he transforms things from scratch to infuse the sense, using linguistic relations to create a new meaning, and as far as skillful in taking the singular from its lexical meaning into a more spacious and broad meaning, was able to draw his images are better embodied in his poetic talent and originality, and the poetic text does not vibrate life without vivid images.

To the extent that they adhere to the words and meanings, they form a wonderful structure because "literature is based on three elements combined: the element of words and the element of meanings and the element of the image ..." (8)

The ancient Arab critics were interested in the image and define its concept, through references or cross-insinuations, or by trying to develop a definition that suggests the depth of the image and its impact on literary work, perhaps the oldest of these references to the protruder (died. 255 AH) when he said: From the fabric, the genus of photography "(9) and came after Al-Jaheez Ibn Al-Atheer, Ibn Tabtaba, Qudaamah, Abu Hilal Al-Askari and others who contributed to enrich the concept of the image, but the most prominent of dealing with the picture in a clear concept is Abdul Qahir Al- Jurjani in his book (Secrets of rhetoric and signs of miracles), so he established the concept of the

conventional significance of the image for the words of the way of photography and drafting, and that the way expressed in the way of the thing that is located photography and formulation, such as silver and gold form a ring or bracelet ".⁽¹⁰⁾ Abdel-Gahir did not neglect the psychological impact and its importance in the formation of the image; Poetic creativity and the power of its effect on taste and sensation.

The image is a set of tools by which the writer tries to convey his idea and emotion together to his readers or listeners⁽¹¹⁾. It is the constant and permanent essence of poetry⁽¹²⁾. The poetic image relies more on imagination that transforms things from their rigid state to moving patterns and brings them to life. It "composes the distant things or breathes life into the unbelievable and requires that the poet's psychological state is honestly depicted" ⁽¹³⁾, and is "the artistic form taken by the words and phrases after being organized by the poet in a special graphic context to express an aspect of the entire poetic experience in the poem, Using the energies and capabilities of the language in semantics and Turkish B, rhythm, truth, metaphor, synonyms, contrast, interview, homogeneity, and other means of artistic expression."⁽¹⁴⁾

Image is words and phrases that symbolize meaning and embody the idea, which are controlled by several factors, including the experience of

the poet, his environment, thoughts, psyche and his human relations. (15)

Salah Fadl reads the image in another form "it is the visual form to be as much as the mental imagery raised by language phrases, so that the poetic image, for example, stands at the same level as the cover image" ⁽¹⁶⁾, and there are those who see "it is a sensory image of metaphors to some degree, In the context of a low tone of human emotion, but also shipped, flying to the reader a pure poetic emotion or emotion ".⁽¹⁷⁾

The image gives the poet his literary personality, using the richness of language, so be skilled painter, who produces dozens of paintings with one feather, "The importance of the image is, then, the way it imposes on us a kind of attention to the meaning that it presents, and in the way that makes us interact with that meaning, and we are affected by it."⁽¹⁸⁾

The poetic image is very popular in Arabic poetry since ancient times, which means "linguistic formation stemming from the creative imagination varying sensory and moral elements so that the internal relations between these elements have moral qualities characterized by experience and innovation" ⁽¹⁹⁾, which is important in the composition of the text where "The orbit of the text centered About the poet's creations of images and relationships, and his mental and psychological activity represented by the change in the images⁽²⁰⁾ of reality and his

relations, to create a new world is really more beautiful and exciting than reality, and here lies the greatness of the poet and his creative talent. Indirect of metaphor relations A different analogy and metaphor and metaphor, and others. We will summarize in each of them:

The first image: the analogy

To describe thing with thing similar to it in one or more character, and this similarity should be on the one hand and many facets and not from all sides; because if he match him in all attributes he will be the same person. Do not you see that their words "cheek like roses" but wanted reddish leaves and freshness, but only from the yellow in middle and greenery in its sleeves... "(21), or" is a similar contract between two or more things in order to participate in an adjective, or more, a tool for a purpose intended the speaker "(22), and the analogy brings the abstract meaning to the mind of the listener or the reader when the poet confer on it a physical or perceived character in a metaphorical use of language.

Dr. Abdul Aziz Ateeq extracted from the total definitions of the authors a definition that unifies the goal "to show that something or things that have participated in one or more attributes with a tool that is K or so pronounced or estimated, bring the similarity and the like in the type of the likeness". (23)

This means that the analogy has an

important effect in the formation of poetic images in terms of being an important graphic means that provide the poet with beautiful images wonderful that make the text poetry beautiful.

This art has a wide presence in the poetry of Murtada through its various forms such as the sender, the articulator, the eloquent and the representation ... His cases amounted to (1000) cases, the most of his tools as were received (456) times, and the K(348() times, and like(27() times Here, we try to mention samples of them and refer to the rest the fear of prolongation, he says in one of the qualities of the generosity of a friend: (24) His hands run by all The hopeful loves of generosity And you see it like a ha He hinted the sniper from Alaa

Never lost, but they are
The
y betrayed him by the ways of fulfillment And threw into the darkness of the Safa Listed in the morning or evening

Which this mean: "His hands run with all the generosity of the hopeful, and you see it like a falcon that hinted the sniper from the sky, he never went astray, even though they had betrayed him by the ways of fulfillment, they were thrown into the darkness of the plates in the morning or evening".

The hidden content fulfills this above content that the poet is looking for a person who honors him, as the falcon searches for his prey and searches them accurately, even if he hints at them, and this is the case of our holy

companion, who made him satisfactory in a wonderful image, and in this singular analogy (is like a falcon). (25)

It is likened to (sensual image) as a traveler has become a stranger in a desolate land, has run out of water and his camels tired, but this land has not been free from the lament that the poet wants to show his generosity here, as if he says: The lament is water and the tree and (from Al-Kammel). (26)

I asked him among the men and it was not

And the Lord is wanted for us, he did not follow As if after him is a desolate His whistle was yellow

Ad this means: (I asked him among the men and it was not, and may be wanted did not follow us. As if after him is his wilderness, his tools are yellow as the elegant night).

One of his analogies based on the sensory image, which depicts the martyrs of Karbala as if they were flowers that the wind blows right and north, after being bombarded, they are those bright stars that quickly fell after its brightness, and this is the end of the things that must be: (27)

It's like they're a kindergarten light. Wind, sometimes, and it's a little bit. And I'm staring at night all over the world

To our eyes until Avola was down
Any role is unfortunate
And what twig did you have?

In another scene, similar to the situation when the praise of Abu Hassan al- Batti

arrived, in the case of drinking wine and walked in his joints, and his magic even as if scooping from a river of wine, because this praise the mind, and spread his fragrance in the soul: (28)

Eulogy The thought retouched its fabric

And there is no cushy that the craftsmen refined

As if I didn't walk in my joints

He protected him in a forbidding wine

The eloquent analogy - which is omitted from his face and tools - is widely used in the court, such as saying that he laments the Abbasid captain Muhammad bin Ali al-Zainbi, and resembles himself with a bow that has lost his shares, and we get his money from a racket, a sword that has lost the part from which he is held. He is like a fire that no one is warming with, so there is no use for him. He is a guest who did not find anyone to add to him. He is a very dark night without a bright planet that shows his darkness. He resembles his bed with thorns or stinging scorpions, because his whole night is pain and sorrow after losing his friend: (29) If the days keep me after you for sorrow You and my sorrow is a depleted surplus

For I am a bow that has no shares in you And we reach a blade with its speculations

A fire without a good and a guest without villages And a night with a beast that has its own planets If the thorns of the peasants were not distressed You have a bed for me

And in another image he said:

And how fit in glory is not advised
I made my answer to his blame, shit

He blames me for the dew
I have no reproach for the dew

The money is nothing but death
I gave him or what I healed by a boy

Making money as the weapon that pays
death, or is the answer to the blame that
blames him and make it a substitute for
speech if we read instead
of, or is the medicine for those who
need it.

Elsewhere, people resemble a mirage
that deceives the eyes and misleads
the mind,
He used the style of the palace to
restrict the image and make it clear
personal to the recipient, likening it
from their admonition mirage has
made them a living image that can be
seen by every person and touches its
impact, just as there is no benefit
from the mirage also to benefit
them,
because they did not intercede for the
guilty and did not lighten the fear and
give him safety: ⁽³⁰⁾If you did not
intercede in ugliness They did not
intercede in fear in safety
But you are nothing but a mirage with
a bed My opinion is misled or my eyes
are tempted

The analogy of the representation
defined by the people of rhetoric as
"the analogy, which is in the form of a
painting depicting more than one, and
the similarity in it is not taken from a
single individual, but be taken from
him and others, or from the picture in
general" ⁽³¹⁾, has been mentioned in
several places, Of which: (from
full)⁽³²⁾

And they are the makings of famines
and famines They are Loth positions
and dilemma

They are the issuance of forums and
councils They are in the processions
and legions

He is proud of his fathers and says:
They are relief for every needy and
hungry,

They are lions in all difficult situations,
and in the second part: they are the
sponsors in the issuance of councils,
and they are the leaders in the battles
presented in their courage. And
describes the boys killed in Karbala:
(from simple)⁽³³⁾

How many spears are not hidden?

And how many epilepsy bath is
atheistic

As if their faces are bright white
Planets in the black worm disks They
did not feed death until after they were
destroyed By beating and stabbing the
necks of the mounds From every
eyebrow break, like a dinar, you're
witnessing. The mediocre of the dew is
thanks to the ineffective

These are bright planets in the
darkness of the desolate field, and

they are white like white dinars on the day of giving. These analogies give the status of youth, mind, light, generosity and generosity and allow those who were killed from the Al-Bayt, most of whom were young people, besides their virtue, faith and their existence. (34)

It is an implicit analogy, "an analogy does not put the analogy and the analogy in the form of the analogy known, but hints at the composition"(35)

, which is one of the most eloquent and beautiful colors of the analogy, because the ends of the analogy leave their conclusion to the listener and the reader: (from the rapid) (36)O distant from me and my wish I sold me after him near

How many hands have I had? Also if you are pale

And night as morning to benefit the Lori And tan as eggs have war

What happened in people is something for them? Pain of the eye and heart

The silk in yellow is created

It is better for those who suffer from damage

In previous verses The poet Laments the Prince Anbar the royal servant, and may have been brown in color and confirms it in the second house, and reminds him of his love and attachment to him and sees his status and benefit as the night benefits him like the day, and the difference between the darkness of the eye and the whiteness of the people, and then provides an image of the implicit

analogy in the last house It does not mean that cotton is better and more expensive than silk because it is white in color.

The poet found in the analogy the capacity to draw those beautiful images in praise and lamentation and the close relationship between him and Osama, which has long been added to his poems in the finest analogies, expressing in all this literary vision, pointing to the capacity of his political and intellectual culture and the ability of his artistic tools.

Second Image: Metaphor:

Second Image: Metaphor: "Metaphor is the best metaphor, and the first sections of Budaiya, and not in the beauty of poetry, and it is Beauties of speech if it falls in its position, and comes down in its position ..." (37) (or): it is : "The word used in its original sense, like a lion in our saying: I saw a lion throwing ..." ... Some of them said: the fact of metaphor, that the word is borrowed from something known to something not known, and the wisdom of that show hidden, or clarify the apparent who is not evident, or get exaggerated or total ... (38) About the place of use in the origin of the language to others for a purpose, and that purpose is either to explain the meaning and preferred to express it, or to confirm and exaggerate it, or to refer to it with a little pronunciation or improve the exhibition that stands out, and these descriptions are found in the metaphor misfortune, and if the metaphor misfortune includes what does not

include the truth, the increase of the benefit would be the truth of the first use "(39)", and explained by Abdel-Gahir" to want to liken the thing, You reveal the thing and show it and come to the name of the suspect. You want to say: I saw a man who is like a lion in his courage and power of his oppression, so let it say: "I saw a lion" "(40) So, is the use of the word in other than his position for a similar relationship between the original and sub-meaning, with a presumption of the will of the true meaning (41) It has become seen as a comparative linguistic relationship as in the analogy (42).

There is an interactive theory that asserts that "metaphor goes beyond a single word, which is derived from the interaction or tension between the focus of the metaphor, and the surrounding framework, and this theory shows that the metaphor has an aesthetic, diagnostic, stereotypical, imaginative and emotional goal". (43) The metaphor is a cornerstone of the poetic image, because it expresses things indirectly, and this graphic art of the most popular forms of photography among poets as well as its different colors and whenever sailed in the world of imagination, the more reflection and excitement in them, has benefited the poet Murtada of the use of metaphor and It has many divisions in terms of its constituent elements or that affect it. The metaphor is An essential pillar of the poetic image, because it expresses

things indirectly, and this graphic art of the most popular forms of photography among poets as well as its different colors and whenever sailed in the world of imagination, the more reflection and excitement in them, has benefited poet Murtada of the use of metaphor and Wide to serve its proper purpose to reach its target by borrowing, It has many divisions in terms of its constituent elements or that affect them, there is no place here to go into the details, but mention a group of the most prominent types (declarative and spatial) in terms of mentioning the suspect or the suspect only in speech:

1 - declarative metaphor:

It is authorized to pronounce the suspect, or borrowed the term suspect of the suspect, and statements metaphors, (from convergent) : (44)

Either a mountain is gone, and it is gone
For we have a mountain which is anchored
Either we were bereaved by the full moon
The sun of the morn remained from you

And if we miss the lion of the den

The lion of urticaria has surrounded you

Here he laments the Al-Gagir Billah and congratulates the existing son of his place, mentioned metaphors in more than one place in the text, including these, it is like The moon is full and we have lost him, we realize that he omitted the suspect (Al-Gadir) and replaced his suspect (Bader Tammam), this was the successor light and Guidance like moon, who guides those who walk in the darkness, has been replaced by his son, Shams

Al-Duha, and he is a light like his father.

In another poem congratulating the king's pride in the festival and praising: (from the long) (45) I am only in your paradise comfortable And I am only of your trigger is blazing Congratulations on the day of the festival And every time toward your pride is an aspirant You are proud of the days and are humiliated

And the nights are dirty of you, and they are scarce

The days are proudly cherished by the king, the pride is borrowed Pride from human to the days and made it pride impregnable after it was humiliated, as well as it is generous and generosity to human, not for the days, it wbe generous after scarcity. There Mortadha has given through these metaphors a great moral dimension of praise, lifted from his status so that he likened the situation in the land and his good things, from which he draws all his strength as in the first part of poem.

We see him praise the Minister Aba Faraj bin Fasangs in a letter written to him: (from simple) (46) God has a good job in a critical enclosure You ministered with joys and grades The color of coal is dark and not bright You took us off dark dresses it is a glance to the capacity of his mind and after looking at things and courage, in many difficult things.

In another metaphor: (from the light) (47) praising the pride of the king, he made his generosity like torrent and

likened his enemies (like a little water), omitted the return praised on the torrent, and delete the enemies of praised return on the little water, and draw us a wonderful painting through this metaphor, which stands out contradiction between the generosity of his praised, which made him like the infinite power of torrent, his generosity cover everything Drifting such as the flow, and between his enemies who are trying to attain his position but they do not have the ingredients of that overwhelming generosity, where the (little water) from the torrent? They asked for a comparison and where one of the few torrents came to fill the cities

2. Implicit metaphor:

"It is what the suspect or nickname was deleted from him, and the symbol of some of his features" (48) and metaphors of the poet: (from full) (49) And my father, who seems to be in spite of the many A beautiful mare we had his days

This is another text full of metaphors he used in his pride: (from the long) (50) Do not reveal my tusks

The misfortunes come from the desperation of zero

I have similar wealth and poverty
My conviction is enriched and
hardship despair

I left the curiosity of living but at least
And among the people who
overwhelm his abundant dream

Pardons and reasons for greed are many

And I know and the minds deceive them cunning

Every time I have a plan of my doctrines

And the worst creatures who do not benefit from the age

Silent and did not shut up and say virtue And I said, He did not forget the ugly logic

Gifts give passes and I do not rejoice, and come Advantages but not worth anything I do not care about them. He has made the gifts and advantages like a person go and become, and (abandoned the curiosity of living), he abandoned the pleasures of living and made it a person (Delete him) and came with the appropriate collection of money, as well as (kernels deceived by cunning), (Spent by the eternity), ((the human logic of abandonment) and the poem is long charged with implicit metaphors.

It is another poem that boasts, and mentions its virtues: (from simple) (51) I have paid for you what you see for adornment has You have made evil incapable of being easy

Both secret and public in his appearance And the level of wine in it and Taravi

If your profit is money that leaves you The white hands are nothing but my profits I inherited these beautiful qualities that you do not have For all the long food sold, I shall be forgiven

Folk if they rode one day quickly The space has narrowed and blocked

all the earth

In the first verse (you paid evil) a metaphor, he defended them with swords, which the smiths refined, whiteness, and his defense is as clear and wighite as the swords, but they did not keep it to him, so they were unable to defend him against evil and only the swords from the hands? He made the enemy evil pushes with hands.

And he said: (I inherited these qualities ...) It also has a metaphor because it made the championship qualities inherited as inherited money, as well as (narrow space ...), because of the large number of people who are narrowed by space and cannot accommodate the vast surprises (white deserts), has added to the verses emphasize those metaphors that have made the text a rhetorical image full of pride and glory, in saying (long white hand and courageous), a metaphor for courage, (white hands) metaphor for generosity.

One of his verses in asceticism to those who are not satisfied and not convinced with good, but their homes are full of evil, free from good:

Evil in their verses is a resident The good among them is lost

He made evil as a human being in the houses, and also goodness is lost among them.

The metaphors at Murtada come spontaneously and draw the features of the great imagination of the poet who opted to be metaphors living images with a representative dimension, takes the reader to the

world of fiction and how delinquent with the poet as he receives these rhetorical images fun and breathtaking.

3. The third picture: metonymy

It is "that the speaker wants to prove a meaning, it does not remind him of the word placed in the language, but comes to the meaning of the next and buttock in the presence and nods him and make him proof, for example, saying: "He is baldric, "want tall". (52)

Ibn Al-Atheer disagreed with many in its definition, he said: "The limit of the whole euphemism is that every word indicated the meaning may be carried on both sides of the truth and metaphor describing the combination of truth and metaphor" (53), and make it Gudaamah in the Synonyms section, the poet does not come with the word meaning, But comes with a word indicating the meaning is his Synonyms and continued to him (54), and the metaphor develops alongside its graphical usefulness, it excludes the words that cause embarrassment to embarrassing those who say it, one of the methods used by the writer to avoid the words that heat tastes and repudiated Hearing.

The Metonymy is about (adjective - prescribed - ratio). It has been all appeared in Murtadhahk's poem, including saying: (from light) (55)

If it becomes a crisis we have addressed Or became an attack and hit with swords And dear men, gentlemen of the people and jumpers Towards death young and gray

mighty nose, these heroes of the people of pride and impunity with their noses, so he was about heroism and bully, in gray hair and youth, a common expression in Arabic poetry, and in another text in the lament of his father and mentions its virtues: (from the abundant) (56)

A boy who is only rightly told His food was not void
And you have not defiled him with honor There is no hand to hand

Mild back of the bearing of sins
The newspaper is naked from the wing

His food and drink were Kashrut. He did not defile his clothes with shame, nor touched his palm of the wine, nor mingled with it in his lifetime. He was pure and did not bear a burden on his back. He was Metaphor his pure heart with a rise that was not defiled by sin, and his safety from sins by carrying iniquities

In a poem congratulates his father and moves through its verses and is charged with many of the characters that Murtada has repeated, and it lives with him in most of his poems in praise and lament of his father: (from the long) (57).

Extremely stable view between places
The winds of war between them are severe

You see him in all places and hard situations fixed opinion, and (winds of engagement) metaphor for severe difficulties overlapping things and

mixing together.

And follow Metonymy a large aspect in the divan, including what we see in this image he painted for the house of generosity where he lived with his father: (from the convergent)) (58)

God watered our house with a dune
With the palm of the clouds submerge
the living
The place of anger and shelter of lions
And the dew sea and the place of
riches

We find metaphor for multiple qualities in the second verse, which is about the relief of the atheist, the strength, heroism, generosity, quality and the place of abundant livelihood, not to mention the anaphora between (Heavy rain, lions, dew and rich), which is incomplete made the verse smooth (0). And in praise of the pride of the King: the long) (59)

Sorrows and dreams of the dreams of
minds And he smiles and faces as
faces

The prudence of his mind and
reverence with the indiscretion of
others, and his steadfastness is a
smiling, is a metaphor for his courage
in war when the faces of the people
prevail for fear and a difference.

Conclusion:

The artistic image of Al-Mortadha relied heavily on his literary heritage, his vast language and beyond the horizon. He gave the poem some of the features that it gained its luster, and returned it to its first value and did not drift with the currents of the times. It was realistic images derived from his civic life, although in most of

them an anointing reminder of the palliative stance and the abandonment of the homes of loved ones, especially in the forefront of his poems.

The poet has used a lot of analogy and its of apparent and deleted tools, especially in the eloquent in which his creative energies, as well as in the metaphors that have prevailed over the atmosphere of most poems and the image is getting stronger as he repeats those metaphors in successive verses, and he do not forget the picture of the nucleus, which is the proof of printing paper, and safety the verse, which is also versed in some poems All of this led to the construction of a coherent, sequentially in a way that calls for ineffective movement, without cost or aversion to the artistic forms formed by musical diversity based on the abundance of lexicon, which he helped in most places.

(1) Seen: Mortality of objects and news of the sons of time, Ibn Khalkan 3/313, and adequate mortality to Safadi (d. 764 e), 21 / 6-7, and the conduct of the flags of the nobles, gold (748 e), 17/588 and nuggets of gold in the news of gold, to General Hanbali (1089), 5/168, and a glossary of writers, Liaquot Hamwi, 1/1728 and nicknames and titles, Sheikh Abbas Qomi,

2/480, Ghadeer in the book, Sunnah and literature, Abdul Hussein al-Amini, 4/312, famous Shiite poets, Abdul Hussein Shabestari, 3 / 161.

(2) Nuggets of Gold, 5/168, and Senate Deaths, 3/313, Al-Ghadeer, 4/312, Regular in the History of Kings and Nations, 15/115, Diwan al-Sharif al-Murtada: Achievement: Rashid al-Saffar 1/49, Literature: Jawad Shabbar, 2/266, the lessons in the news of Ghabr, Hafiz Golden, 2/272.

(3) Nicknames and titles, 2/483, Diwan Sharif Mortada, Saffar 1/44, and deaths of objects, 3/316, Nuggets of gold, 5/171.

(4) Explain the approach of rhetoric, Ibn Abi al-Hadid 1/20, seen: Sharif Mortada: his life, culture, literature and criticism, Dr. Ahmed Mohammed al-Maatouq, 32, and high degrees in the layers of the Shiites, Mr. Ali Khan Shirazi 458, and flags to Zircali, 2 / 260

(5) Kindergartens of the Jinan, Mohammed Baqer Al-Khwansari, 2/256, high grades, 458

(6) Kindergartens Jinan, 2/256, high grades, 458

(7) He elaborated on that person in his book Sharif Al-Murtada: his life, his culture, his literature and his criticism.

(8) Building the technical

image in the Arab statement - balancing and application

-, d. Kamel Hussein al-Basir, 40

(9) Animal: bigeye, 3/132.

(10) Signs of miracle: 254

(11) Origins of Literary Criticism: 242

(12) Seen: The artistic picture in the critical and rhetorical heritage

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