

PalArch's Journal of Archaeology
of Egypt / Egyptology

INVESTIGATION IN THE POETRY OF MUJIR AL-DEEN IBN TAMIM (684 HIJRI)

Instructor Dr. Ali Sahib Issa

Department Arabic language, College Basic Education, University of Misan, Iraq

Email: aaalqw332@gmail.com

Instructor Dr. Ali Sahib Issa, Investigation in the Poetry of Mujir Al-Deen Ibn Tamim (684 Hijri)-Palarch's Journal Of Archaeology Of Egypt/Egyptology 17(9), ISSN 1567-214x

The first paragraph: diagnosis in language and convention

The first face:

Diagnosis in language: it is derived from the person: they are a group. The person of a person, and the plural of persons, persons and persons. The person: the blackness of a person and others you can see from afar, and everything you see is his body, so I saw his person (1). And the man was diagnosed with annexation; he is a person, any particle. And personified, by conquest, people: rose. Ibn Sayyidah: The person diagnosed with the thing was diagnosed by people who had litigated, and diagnosed the wound as a tumor. And the characters: Against the decline, and the arrow diagnosed the persons, it is the person: the target (2) and he was diagnosed with it, like me: Something bothered him and bothered him. And as generosity: Increase and increase. And the person: the gaseem, which is Baha, the master, and from the logic: the frowning. And characterize it: It annoyed him, and so-and-so: his walk has come and gone, and with it: his backbiting and the thrower: his arrow may aim. The diagnosed: the different, and the different (3).

The diagnosis was mentioned by Allamah Al-Ragheb Al-Isfahani (d). For a day when the eyes are diagnosed) (4), and the Almighty says: (The eyes of those who disbelieve) (5), i.e. their eyelids do not turn (6). Diagnosis: It is the meaning by which a thing becomes excellent from others so that it is distinguished, not shared by something else, and its description prevents the occurrence of fellowship among its described (7). And from that, the diagnosis is the real knowledge of the matter and the identification of its causes (8).

The second face:

Diagnosis idiomatically: It is a rhetorical term. Human life is bestowed on things, especially nature, and he is endowed with life, speech and emotional participation. It is very common in poetry, especially among romantics. As they highlight the human emotions on inanimate objects. And they picture the inanimate being a living being they address, and it is nothing but the inspiration of their imagination to broadcast an idea or topic. They may address an animal or inanimate object and

utter it, and the diagnosis is also called an embodiment (9). This, and the diagnosis is typography of the characters of the novel and the play, and the characteristics of each one of them are depicted. A brilliant writer is one who diagnoses his heroes with realistic qualities that convince his readers and viewers. The characterization of the hero makes the reader influenced by him, interacting with him (10) and from that, the diagnosis is the presentation of the inanimate or the abstract from life, through the image, in the form of an object distinguished by feeling, movement and life. This approach is very common, especially in the effects of the creative movement, who used to imagine all nature, in its mountains, fields, trees, and rocks, beings who share their heart feelings, so they mourn their grief, and rejoice in their joy, and in return they felt the autumn of nature squeezed their hearts, and the spring of nature It fills their souls with joy and bliss (11). In the same context, the diagnosis is a metaphorical method of discourse, in which abstract things confer the human characteristics and present the human form. Or it is the artistic representation of an abstract characteristic or idea as if it were a human being (12).

The second paragraph: Diagnosis is a critical term.

The first section: The diagnosis in the old criticism:

The ancient Arab critics paid great attention to the phenomenon of diagnosis. Because of its pictorial ability, abstract meanings are embodied in it. In literature, the diagnostic images were closely related to what is termed in ancient Arabic rhetoric metaphor. Because it reduces the barriers between the two extremes of the image: the human; And the rest of the assets and tangibles, by approximation. The second is for the first, “the organs, actions, and human features are clues to the metaphorical image indicating their belonging to two worlds, the first being the world of man and all that it is, and the other is the world of the beings that surround and accompany man, and the role of the diagnostic metaphor is to melt these two worlds and create a new world that belongs to it” (13). It is noticeable that the metaphorical image tends to present sensual relationships between its two parties, consistent with the verbal understanding of poetry as a simulation, and one group rejected it and others accepted it, so they derived it from the Holy Qur’an and Arabic poetry, studied it and broadcast it in their books, when they talk about the metaphor, which is no longer the same. The only diagnostic and anthropomorphic tool (14).

There is no doubt that the Arabs have known the diagnosis through their talk of the metaphor, without knowing the modern terminology, and that they have that as long as the word itself is not found in our ancient dictionaries. But critics turned to its meaning and revolved around its content (15).

However, the ancient critics dealt with the diagnosis within the section of metaphor. “The Arabs borrowed the meaning of something that is not his, if it is close to him, suits him, or similar in some of his conditions, or was one of his causes, then the borrowed word is appropriate for the thing that was borrowed for him and is appropriate (sic) (*) For its meaning (16) Thus the ancient critics proceed, in referring to the concept of diagnosis during their determination of the metaphor, that it is: “To transfer the phrase from the place of its use in the origin of the language to another for a purpose, and that purpose is either to explain the

meaning and prefer to explain it, or Emphasizing it and exaggerating it, or referring to it with little verbalization, or improving the exhibition in which it stands out”(17).

It is important to say that Abd al-Qaher al-Jarjani (d. I looked at the scales issue, and found it had no support dearer than it, and had no luster unless it weighed it, and you find the similes on the sentence unimpressed unless it is, if you wish, show you the subtle meanings, which are from the subtleties of the mind, as if they were embodied until they were seen by the eyes, and if you wish, the descriptions were gentle Physicality, until it returns to spirituality, which you can only attain "assumptions" (18).

Section Two: Diagnosis in Modern Criticism:

As for modern criticism, it clearly paid attention to diagnosis. As the diagnosis is an essential tool; rather, it is the essence of the poetic image (19). The diagnosis comes as: It is the removal of human feelings and characteristics from nature. Or imparting the characteristics of the organism, especially the human qualities, to the external reality phenomena. He spreads life in it and makes it feel as a person feels (20). Thus, modern critics proceed in defining the diagnosis, as: “Attributing human qualities to abstract ideas, or to things that are not described in life ... and his example is to address them as if they were a person who heard and responds in poetry and myths” (21). Moreover, the diagnosis “takes what is perceived and perceived to be a general framework for existence” (22), and it is the humanization of non-humans.

It is also defined as: “the imparting of inanimate objects or the forces of nature or meanings to personalities, meaning that they envision living persons standing by themselves” (23). Abd al-Ilah al-Sayegh refers to the concept of diagnosis, which is putting off life on inanimate senses and silent natural phenomena, so that it addresses the one who rationalizes, understands, and removes the characteristics of vibrant creatures on it. Who is like him is the personification of the earth and the sky (24). In this regard, the diagnosis: “is the perception of life without life, or the perception of a living, conscious, wanting personality for things that have no life, as well as awareness and will, such as rocks, mountains. and it is a queen found in all children; see how the child plays He speaks to her, feeds and waters her, thinking that she is alive, and how he gets angry at the chairman that he clashed with, and insults her, thinking that she is a living person who intentionally hurt him "(25).

It is noticeable that the diagnosis is one of the colors of imagination, which is represented in putting off life on inanimate substances, natural phenomena, and emotional emotions. This life, which may rise to become a human life, includes substances, phenomena and emotions, and gives to all these things human emotions and human quirks, with which human beings participate and make them feel life in everything that the eye falls upon or clears the sense with (26). Our modern criticism has celebrated the personification as one of the means of image formation in both ancient and modern poetry, aware of its role in the elevation of the imagination, which transforms what was an unwanted will, into beings that perceive, feel, and respond transcendently and elevate them (27). Among the modern critics presented a definition of the diagnosis as “reviving the inanimate

objects and giving them humanity and actions” (28), or it is “diagnosing inanimate objects, spreading life and giving it movement in all its manifestations” (29).

It appears from the foregoing that the diagnosis: It is a psychological process that affects the recipient’s psyche and provokes his emotions, by diagnosing the meanings in sensual images that the recipient seems to be united with, as he embodies these psychological, emotional and mental truths, which the poet wants to express, so that we can say that the mental basis for the phenomenon of diagnosis is; It is the depth of emotion and the breadth of imagination (30).

The third paragraph: The manifestations of personification in Mamluk poetry.

The first resource: poets and personalities:

The poets excelled in the Mamluk era, and left poetry for us in depicting nature and its fixed and moving assets. They put what they had in their souls on nature and uttered it as they wanted. As they made nature their refuge in their joy and mercy, they dispel their worries, spread them their most misfortune, and share their joys, for when they photograph nature, they paint a complete picture for it that collects its assets, and they compare every part of it to what they have been accustomed to in their lives, utter it, add awareness and human feelings to it, and connect nature with man And take off what is in them (31). The truth is that the Mamluk poets, fulfilled their nature, their rights, and consumed all of its limbs, including its waters, its river and its water wheels, its water and its flowers, its birds and its dirt, its sky, its land and its pyramids, its Egypt and its lofts, and they diagnose it as a person overflowing with his feelings, and chanting his feelings 2 and angry and maddening him.

Naturally, these poets also depicted the joys and merits of them, colors, types, shadows and suns, flowers and winds, mountains, valleys, terrain and landmarks. The poet often breathes the soul into the appearances of nature, making it sing, dance, pride, swag, steal steps, or jealousy, as if they are living creatures that feel as every soul feels. This process of diagnosis was known by the ancients and the modernists followed it (33).

Nature was with its sky and soil, its plains and rivers, its flowers and fruits, its palaces and its role, its seasons and its fluctuations a horse fed with the milk of most of the poets, so their hair grew and nurtured in its arms and produced a pleasant meaning, graceful expression, a delicate analogy, elegant style, and did not think of it (34). Reviving inanimate objects, moving plants, moving birds and animals, is one of the ways of literature that transcends the literary, and shows the unity of the universe, the harmony of its assets, and man’s sympathy for it, showing the truth of humanity and its essence, and therefore this method of describing nature is considered from the fine literature (35). And what draws us - in this depiction - is the characterization of nature, including houses, winds, streams, birds, breezes, branches, splashes, roses and flowers. He breathes life into her, making her speak, write, write, write, recite, chant, dance, clap, sing, or gaze, as if they are living creatures that feel as every soul feels (36).

It is important to say that the poets were fascinated with depicting flowers, and they made comparisons between them, and they envisioned dialogues, and poets raced

to give plants, birds and others the morals, emotions and way of thinking of people, and they established human relationships between them, so the dominant phenomenon in their portrayal of nature. It is stripping human characteristics from their assets, and establishing dialogue between them (37). Thus the Mamluk poet goes on in his poetic texts; He started as a great photographer and flying painter. He created an expressive talking painting when he held the feather of an artist who brought with him all the tools and dyes he needed ... to take off the nature of bright colors and luxurious images ... He barely left an exquisite decoration except weaving it with ingenuity and dressing it in his floral, making it a dance floor, a singing forum and a square Eid (38).

-The second resource: the poet and the personification:

The poet Mujir al-Din bin Tamim, he is Abu Abdullah Muhammad bin Ya'qub bin Ali al-Asadi, the tribe of Fakhr al-Din bin Tamim, was born in Damascus without specifying the sources as the year of his birth, and he studied on its most senior scholars and literature, including Sheikh Ala al-Din al-Nahhas, and he grew up as a glorified poet. Scholars witnessed his superiority, among the princes of soldiers. Damask. Hama settled, and its owner served King Mansour. And he had a specialization in it. Qutb al-Din al-Din al-Greeks said: He is one of the numbered poets of his time, and IbnShakir Al-Kutbi said: The master of the systems is gentle and pleasant to imagine, and the son of Imad al-Hanbali said: He was one of the virtuous, generous, and his poetry was of great quality (39). He served as a soldier, was known thanks to him, his courage, and his mind, and he was considered one of the stallions of the poets of the Levant in the seventh century AH (40). After the Tatars seized Damascus in the year 658 AH, the deterioration of the situation there, and the killing of its Ayyubid king Al-NasirYusef bin Muhammad bin Ghazi, Mujir al-Din bin Tamim left Damascus and headed towards Hama, and was sponsored by its king Al-Mansour Muhammad bin Mahmoud, and his army investigated a brave fighter, and fought several battles against the Franks And he sang his poetry in the squares of woe (41).

The poet is considered one of the most brilliant descriptions of the manifestations of nature, those concerned with it, those responding to its magic and among the most productive in its chapter, and among the most gentle of them in depicting roses, tables and wheels ... (42). Nature caught the poet's interest, and enriched his poetry with wonderful pictures, those images through which he penetrated the consciousness of the listener and the reader, so he was close to them with his clear expressions and easy analogies, which made his words soft, not surprising or complicated (43).

Therefore, nature is the main source for the components of artistic photography in poetry, because of its attractive beauty on the one hand, and the secrets surrounding it on the other hand, so nature was an unforgettable source and an inexhaustible aid for poets in every time and place, and it was the influential engine. For the poet's imagination (44). Nature, with all its sights, objects, and appearances, and what creeps on the earth, tweeting on tree pans, flying in its skies, and grazing in its flaws, was the poet's companion in his emotional artistic journey (45).

The poet was not far from nature, after he found a way to the sweet word, the expressive image and the gentle meaning. He broadcasts what he suffers from pain

and worries, so if it shares his worries with him, and if with it, she talks to him or complains to him (46). The poet, like most poets, took great care of nature in various eras and literature, and this is not surprising. Because nature was and still is the repository of aesthetic secrets, which the poets, artists and philosophers draw from, each in a direction and an angle. And the matter does not stop at the limits of external photography or direct transmission; Rather, that goes beyond the concealment of things and their reflections on the poet and his conscience, so that nature becomes a mirror on which inner things and their shadows are drawn, or a pathway to distant worlds and horizons, in which the imagination rises, poetic images shine, meanings and reflections deepen (47).

The magical nature took possession of the poet, so his senses took possession of him, captivated his hearts, and he was inspired by its picturesque beauty, and he made of it a living being who shared his feelings and feelings (48). Mujir al-Din Ibn Tamim was a lover of nature, and its trees, fruits, flowers, rivers and birds (49). That is why he left us diagnostic images, in depicting the environment, its static and moving assets, and the image here may convey to us the poet's emotion. But it may also convey to us the idea with which he was moved, and the image that the poet's imagination creates is nothing but a means of using language in a way that ensures the effective transmission of his feelings (emotions and thoughts) to us (50).

There is no doubt that Mujir al-Din is known as a poet, photographer, artist, who loved nature, loved beauty, and denounced the doctrine of enjoying the charms and merits of life and avoiding the problems of people and life. He was a lover of life, a lover of beauty in various demonstrations, especially the beauty of nature, so he worshiped them and celebrated his poetry with unique pictures in which he contemplated the goodness of nature and the refuge of life, and deposited his ability to conceive and creativity. It is an ability that is rarely seen among poets (51). As for the aspects of the diagnosis according to Mujir al-Din bin Tamim, this is what we will deal with in the fourth paragraph.

Fourth Paragraph: The poet's diagnostic aspects.

The first type: the diagnosis of the silent and living elements of nature.

The first level: Diagnosing the elements of silent nature:

What is meant by it is the earth and its components, including seas, mountains, rivers, valleys, riyadh and fields, and the spheres, stars, planets, sun and moon that rise in their sky, and what results from their relations with the sun and moon, such as eclipses, eclipses, light, sunshine, night and day, dawn, heat, hail, clouds, thunder, lightning, rain, storms and winds, and what decorates them It provides its people with food, from trees, herbs, palms, vines and flowers (52).

First: Diagnosing Riyadh

Kindergarten: the combination of kindergartens, kindergartens and kindergartens, the garden: The land planted with grass (53). And it was named by this name, to placate the water in it, and it would be reassuring, flowing to it with torrential water, then it was found in it, and varieties of grass and legumes sprouted, and it would not wilt quickly. If its grass turns and thickens (54).

The poet Mujir al-Din bin Tamim mastered the photography of Riyadh, and he came with picturesque, captivating images that were gathered to direct sensory transmission, the diagnostic tendency in which the poet elevates to high levels of artistic quality (55). Mujir al-Din paused in front of the rich Riyadh, depicting nature as a refuge for poets in their joy and solemnity, dispelling their worries, spreading them with their best contributions, and sharing their joys, in his saying: (From Al-Kamil).

Why do I not wander to Riyadh and its flowering, and live out of it under a
dazzling shade

And the flower meets me with stomata in my name, and the water meets me with a pure heart (56) and in another diagnostic image, the branches dance, the birds sing, the clouds roar, and the black blackbird (57), singing with joy in its cheerfulness and singing, thus mixing an integrated picture between nature and the poet, so the poet bestowed upon it the comfort and pleasure of himself. He says: (It is simple)

And a kindergarten whose branches danced and its wings tightened and was
watered by the clouds

And her grudging blackness remained as you thought it was black, with a golden flute (58). And he depicts Riyadh, wearing a green and disheveled suit, the attributes he took off on Riyadh in order to give his description movement and creativity, from his saying: (From Al-Kamil)

Look at Al-Rawd al-Nadir, on which a green sheet was spread (59)

Among the diagnoses that show the effect of nature on the soul is the poet's depiction of Rawd, who has removed from him the human qualities, from establishing relationships, dialogue, and associating nature with man, saying: (From Al-Kamil)

The best of sports I went to it, so she met me with rehabilitation and welcome I glanced at its blossom and blossomed by spreading its soil from the best medicine Its sweetness is covered with a row of winds, so what passes through it only in order? (60)

In the same formal style, Mujir al-Din ibn Tamim says: (From Al-Kamil)

Al-Rabeeh sent a message by his coming to Rawda, for he is Farhan

And to the pleasure of what Al-Hazar read with its dazzling content, branches
tended to him (61).

Second: Diagnosis of flowers.

There is no doubt that the flower is a scientific name for all types of flowers, with their different names and colors. This is because our saying: (the flower) of a plant or tree means its flowering, regardless of the type of flower, so on this the flower is a knowledge of the members of the genus of flowers. Therefore, it is correct to say and hear: the daffodil flower, the al-manthur flower, the chrysanthemum, the nilufer, and the violet flower.

The flower: the plant, its light, or the yellow one thereof, c: the flower and the roses c. (Roses) are almost as indicative of an approach (to flower), and roses from every tree have its light or flower. However, he prevailed over this type that smells, i.e. the one from which rose water is distilled, and the red color predominates. This is

because the root of this word is from the connotations of the redness of the woman's red cheek (63).

The reasons for this introduction are that the poet is distinguished through diagnosis, by his ability to interact with things, from a special and deep artistic vision. The poet relied on accuracy in depicting the scene of the metaphor. Because the poet's ability to portray is dependent on transmitting images of existence as they are located in his sense and feelings, and presenting them to the recipient with life (64).

The poet was fascinated by depicting (flowers), making comparisons between them and depicting dialogues, including Mujir al-Din Ibn Tamim, in a remarkable imagination, the appearance of nature represented by flowers. A beautiful girl who fell rings on her fingertips; As he filled the picture with life and a sophisticated feeling, he made his recipient share his artistic emotion suggestive of life and movement, he says: (From Al-Kamil).

And we saw the flower rings when they fell from the fingertips of the branches (65).

The poet excelled in mixing between the sensory depiction based on the transmission of the features of the described and his appearance, and the intense feelings in the poet's conscience and conscience, when he depicts the flower in the beginning of its opening, and he took off the human characteristics, which is kissing the beloved. And this is nothing but the imagination of a poet, who bestowed on the roses the characteristics of a living being, such as the desire, the feelings, and the kiss, by saying: (From Al-Kamil).

A rose came to you from the garden and came prematurely to parasites
She coveted in your veil when she saw you and gathered her mouth to you as a student kissing (66)

And he - here - in his personal metaphor has included the impotence of the house of Al-Mutanabi, saying: (From Al-Kamil)

Attracting the reins to her heart changes me, as her mouth is to you as a student kissing (67)

The characteristic image becomes clearer to the poet, through the phrase (saying the roses), in addition to the present tense verb with (not nahia), in (do not leave), which indicates the movement that gives more vitality to the image, in his saying: (from the long).

And I have not forgotten what the Lord said: "Do not leave to the Treaty of Al-Manthoor", for it is an oath (68). From his also saying: (From Al-Kamil).

Whoever said that the rose is like a scattered one in the greatness of the position, denounced it

The cheek of the rose is not red, unless it becomes scattered slapping his cheek with his paws (69)

As for narcissus: it is a type of windy plant with a white, round flower (70). That is why, if we come to the image of (Narcissus flowers), we find the poet humanizing the narcissus, and at that time he bestows on her human qualities, from the closing of the eyelids and modesty from the beloved, saying: (From Al-Kamil)

If I regretted the one I loved in a kindergarden, its birds chant

I saw her narcissus closed its eyelids from us and the gaps of its smiling (71)
 However, the poet came up with another diagnostic image in the same scene, which is (the flowers of clematis) and the daisy: (plural of pollen and pollen) a plant with a white flower (72). Here, the poet drew a graphic painting, based on the diagnosis in an integrated scene, carrying a metaphor with it, he wanted to highlight his feelings and feelings in a beautiful image, using the human qualities, from (mouth and smiling), and combining (daffodils and chrysanthemums). Because the image is one of the poet's most important aesthetic formulation (73).

Mujir al-Din was able to combine poetry and photography in personalized poetic images that carry most of the elements of beauty, after he combined (the flowers of narcissus and scattered), trying to give them the characteristic of humanity, or one of the characteristics of man, by using the words (cheek, sleep Eyes, fingers, nodding, winking, narcissus eyes); He says: (From Al-Kamil).

How is the way for me to kiss the cheek of someone I like when the eyes of the majlis are asleep. The fingers of the proverbial nod for envy, and the eyes of a daffodil wink at them (74). The poet benefited from the analogy of the proverbial poem with the fingers, so he made them point to him, and from the analogy of the narcissus to the eyes, so he made them fool around on him, and from where the prodigy of envy, and the narcissus of jealousy? They are the qualities of putting it on the dice to give his description movement and creativity.

Mujir al-Din bin Tamim also said: (From Al-Kamil)

If I did not embrace my loved one in a kindergarten, the children who daffodil would look at us

Her brother's pocket is not a body, and the breeze with its tail will not stumble (75).
 And so we go with the wallflower: it is a plant with a smart-smelling flower, a family of the Crusaders. Various flower colors according to its varieties (76). From here, the poet was keen to benefit from the qualities of the flower, and he built from it meanings related to the human being, in an attempt to renew and innovate. For those who neglect his rights, and this is a human characteristic, he brought it to the participant who brings together the hands and fingers of a person opposite the palms and fingers of the strewn, combining the image of the flowers of the scattered and the chrysanthemum, and the poet created a rivalry and competition between the scattered and the chrysanthemum, and attributed to them (supplication, wishful thinking, and biting), and embodied it And he uttered what is happening among people, by saying: (From Al-Kamil).

When the scattered person called for the rose not to come and to pray with the burning fire

The stomata of the chrysanthemum would wicker if they were biting the fingers of the chrysanthemum (77).

In the same context, Mujir al-Din says: (From Al-Kamil).

My lord Al-Munthur has a right, and that is to receive it as it throws its cup of nectar

Honor him or know that his hands call upon those who have not fulfilled their rights (78).

In al-Manthur he also said: (From the long one).

And since I said to the proverb that I prefer you, the majestic roses, over the likeness

He became discolored from my saying and became more yellowish, and his palms opened and tilted towards my face (79).

And if some of the images stemmed from the poet's cultural memory, then the other diagnostic images were the result of the poet's senses being captured by them, drawing from his social or individual environment (80), so Mujir al-Din was fascinated by photographing (chrysanthemum flowers) and other aspects of nature when pollen referred to smiling people In front of the rain, weeping eyes, taking advantage of the technique of opposites that nature only interacts with, from his saying: (From Al-Kamil)

And the sacks began and their holes smiled when the eyes of the souls were censured (81)

In the same context, the poet said identifying the chrysanthemum: (From Al-Kamil) The stomata of the chrysanthemum smiled pleased at its arrival, and the stomata colored (82).

As for the nilovre, and it is said: nanofar: it is a type of winds that grows in stagnant water, cold in the third, wet in the second (83). Mujir al-Din forgot the image of the Nilufer. As the flower conferred the status of the sane man, through imparting human qualities, including speech, competition and fear; He says: (From Al-Kamil).

When the flower of the stars spoke, and he stayed while he was anxious He was afraid of the fire and it set it with its meteors, and that is why it sinks into the water (84).

As for violets: it is a wild plant that has a pleasant-smelling flower (85). One of them (Viola): annual or perennial flowers famous for their delicate flowers (white, yellow, purple). Of its types: fragrant violets (86). The poet added to the violet flower, humanism and human feelings, by making the recipient share his sorrows, while wearing mourning robes, saying: (From Al-Kamil).

The violet from the one who preached the rose made up for a beast of his The roses are brought in by the pigeons, so he wears a mourning dress for himself (87).

The poet takes the gossip, a plant that has a strong aromatic seed like basil, so called because of its scent surfaces (88). Mujir al-Din ibnTamim presented a diagnostic image, and he put on it the characteristics of a living being, combining the image of a gossip in a person, and he who talks with the people/ people, sleeps on them, reveals what he hates to reveal, and the image of the gossip, he says: (From Al-Kamil).

And I have not forgotten when he visited the beloved in a kindergarten and she neglected us, sheep and blameless

I say, and the narcissus's juvenile tip points to us, and the gossip around me is familiar with

O Lord, even in the gardens eyes are on us, and even in the winds we speak. (89).

In this regard, he says: (From Al-Kamil).

And a classy council that disguises it and who supervises it blames Ilam

There is nothing in it except the saqi, and there is nothing in it among the whims
except the basil, namamah (90).

The poet draws a picture from Zahr (the brother), and the brother: he is the so-called (anemone): a herbal plant with a beautiful red color. (91) The poet has diagnosed the brother Zahr, so he was able to transmit human emotions in it by saying: (From Al-Kamil).

Her brother's pocket did not split a body, and the breeze by its tail would not stumble (92).

And the poet said diagnosing Zahr (Al-Sawsan) (93): (From Al-Kamil).

As if a lily in its nursery appeared white, its spread multiplied by the fall of the dew Nawara cooled the breeze; she wore her robe in the morning and stripped (94).

It is important to say, that the poet has other diagnostic images in the flowers of jasmine, azure, and branches (95), in which he mixed feelings and scenes (96).

Third: Diagnosing trees

The poetic images have varied in this era, including the various natural elements, their conditions and bodies, and their effects, on a variation in style and poetic originality, with which we understand the sincerity of the emotional experience, and its good representation or belonging to the era (97). That is why poets are interested in the beauty of nature, which is multifaceted, diverse in appearances. This beauty may consist of on the roof of a forest. As its trees are covered with a green carpet, and we may see roses whose sleeves open colors, and lay a scent that takes the hearts with its charm, it is in the broad plains, the barren mountains, the thirsty deserts etc. (98).

In fact, the images taken by the Mamluk poet varied, from depicting nature to depicting animals and inanimate objects. We glimpse in their portrayal of nature as a mixture between the poet's feelings and scenes, and an interaction between the two, and we may feel that the poet takes off his feelings and drops them onto the natural appearance (99), as did our poet Mujir al-Din bin Tamim, diagnosing the almond fruit (100), which is: a fruitful, elongated tree of love Deliciously eaten green or dry, by saying: (From Al-Kamil)

When we got the almonds, they did not send us a publication, and they lasted for
fear of being harvested.

His complaint against the wind took it away from the hands of the branches and
separated it from us (101).

Fourth: Diagnosing the celestial bodies

The Arabs were interested in the celestial bodies such as: the stars, the moon, the full moon, the crescent, the sun and other planets, and they took the largest part of the vocabulary from which the images of silent nature are formed, and from that the stars led them to the location of their needs. And because they needed to move from their lectures to the water, and they know that this process of movement requires a correct time to be documented (102). Among the diagnostic pictures that Qarihah found our poet Mujir al-Din bin Tamim, diagnosing the image of the leader (Al-Badr) (103), in the midst of the stars of the night, and he walked with his army, as he marched at night with this army that is subject to him until the morning time. In

order to surprise his enemy, and in the time of the day he lay, from his saying: (From Al-Kamil).

It is as if the stars of the night and the full moon are among them Malik Serra and the army is marching obediently

He wanted to assassinate an enemy, but he is still walking until the morning time and is lying in wait (104).

In the same context, the poet said identifying the stars: (From Al-Kamil).

Do you see that the stars fell in love with love, and they fell and hung in his waist? (105).

Fifthly: Diagnosis of the daily and seasonal natural phenomena

The poet embodied the poetic scene, and gave special roles to these daily and seasonal natural phenomena, such as: winds and breezes, night and morning, clouds, clouds and rain, and the seasons of the year, and stirred the inner feelings of the recipient. As he took on her human characteristics, such as: good or evil, joy or sadness, laughing or crying, and others. And from the influence of natural phenomena on Mujir al-Din's poetry, his depiction of a poetic painting that is a diagnosis of winds and clouds, and he has given it the characteristics of a living being, such as theft and kidnapping. He says: (From the perfect).

To you through the wind and with the sparklers like the wind are stolen, and the flashlights are stolen (106).

Among the terms (delegation, and hands) the poet used the diagnosis, in a way that indicates mastery of craftsmanship in use and employment, and his skill in capturing pictures, by saying: (From Al-Kamil).

When the clouds appeared and the hands of the wind rose, the love loosened from them (107).

And he has a personification in Al-Naseem, he says: (From Al-Kamil).

It was as if the breeze envied her raid and broadcast what she had kept from her secrets (108).

Among the natural images suggestive, the diagnosis of the morning, the poet depicts the moment of the emergence of the morning, which is the moment of separation of the night from the beginning of the light, through (the death of darkness, the anger of the morning, the emanation of light), from his saying: (From the simple cloth)

So he died from us the darkness and his wrath in the morning (109).

Among the elements of nature that Mujir al-Din bin Tamim employed in his poetry was rain, as he diagnosed the dialogic image, combining the abundance of rain (rain, volley), and the presence and generosity of King Al-Mansour, saying:(From simple)

How much I said to rain, when the rain wiped. I'g, this is what you showed is a ridiculous

He said to me: Tell him to praise his talents, for out of the dots of his palms I will be plumped (110).

Just as the poet portrayed the natural phenomena that were occurring in his country, so he portrayed the seasons and what they brought about, from heat, cold or good air and moderation, and from that the poet received Spring with his poetic texts, and praised and welcomed him, mentioning his joys and what excites them

Feelings of joy and ecstasy in the beauty of nature (111), and spring almost - among all poets - is the season of life and young living, the festival of weddings and the season of pleasure (112), so this is the meritorious religion, singing its joys and good looks, where green Riyadh precedes rain, saying: (It is simple).

To God, what clothes have you spread out on the face of the wealth you wove a
hand

And we did not see garments before that were weaved with threads, all of them
knots (113).

Sixth: diagnosing Rivers, streams and creeks.

(The river) is often contained in the scenes and scenes of nature, in the characterization of the image for the poet, as part of the structure of the image. In a graphic scene, the poet paints a war painting, diagnosing the streams and streams with the image of the defeated army from the battlefield, and he left behind him the tools of war such as shields and swords, from his saying: (From the long). The season of winter ended and left streams dragging streams I accused him of an army that wanted a defeat, so it threw shields and threw up arms (114).

In another picture, no less than the previous one, Mujir al-Din diagnosed the image of the river, which was surrounded by trees on every side, with the image of the king who has authority and the command that is surrounded by his soldiers, in saying: (From Al-Kamil).

The river walked in the shade of the branches, as if it were a king tomorrow
boasting its green banners

The wind had put on him a shield, fearing the sea, when he was throwing into the
sea (115).

The poet paints a personalized picture of the river and the air, as they ally themselves: from the union, the covenant, and the covenant between them, to steal the jewelry of the precious branches, saying: (From the abundant).

And a river allied with its desires until they volunteered for him in every matter
If you stole the twigs jewelery, she threw it to him and he took it and ran (116).

The second level: Diagnosis of the elements of living nature:

And by nature he means living nature, all that lives on its land and trees, and that flies in its sky, of various kinds, shapes and colors, and what creeps on this land, including livestock, predators, beasts, and poultry. In other words, we mean by living nature all the animals of the earth except for man (117). And as we found, from images diagnosed in the aspects of silent nature and its vocabulary, according to the poet Mujir al-Din bin Tamim, we find in it images that are also diagnosed in the aspects of living nature, but the poet's familiarity with the elements of silent nature, for their abundance and penetration in various aspects of life, such as riyadh, flower and trees And the stars, the sky, the rain, the clouds, the winds, the breeze, the night and the day, he changed his familiarity with the living elements of nature, for he was not a Bedouin poet, he had accompanied the camel and a thousand horses, and he took the beauty of the antelope, so the urban nature, like the nature of the Levant, did not have such familiarity with him, so the elements of living nature came less Much quantitatively, however, personalized images of the living elements of nature appeared in his poetry, whose traces will be traced by research (118).

The poet dealt with birds in general, when photographing Riyadh and the spring, other than what really attracts the student's attention. Mujir al-Din ibn Tamim's poetry does not contain any description or mention of prey birds. Pigeons and blackbirds (songbirds and shaddies), meaning that the poet used the aforementioned birds to spread a specific psychological feeling with them associated with assonance and crying. However, the poet used the bathing as a means of expressing the strength of the repressed in memory, as well as what is related to his psychological and emotional state, not to mention the aesthetic role that is related to the conscience. The image does not convey reality as it is. Rather, the poet paints reality with his own vision, with his own colors. Therefore, the aesthetic role varies from one poet to another according to the psychological preparation and the environment depicted (119). Thus the image rises to the effectiveness of metaphorical expression of the poet, employing the counterpoint in (teasing) and (wailing), (discreet) and (disclosure), and (Farah), (Mutam), (Yesser), (Majrouh), (Farhat) and (Al-Thawkel), and these qualities reflect the poet's state through imparting humanity and his actions, he says: (From Al-Kamil).

The bird cheers and mourns at times, and wants to conceal its happiness, so it opens
Whatever it was lost, its hadith is encouraged, and as for the connections, it relaxes

And you see the garments of the farahs, and they are sacked

Joy and fulfillment in one place - a happy heart and a wounded socket (120)

He also said in Al-Tair in person: (From Al-Kamil)

Her pilots appealed between them in their own languages, like poets and they brought what we would like in their poems with oddities that rang out against prostitution (121).

And from the significance of (the pigeon) while he cries, the poet was able to express the sad psychological atmosphere, because the crying of the dove raises the impulses of sadness, loss and abandonment within the poet, and this means that it possesses feelings, from joy or sadness, desertion or connection, towards others, by saying: (From Al-Kamil).

The pigeon mourned on your stature as it was folded under the dirt while a shrine contained it and for the loss of your leg, the arak trees have become of his grief, with the doves wailing (122).

In the same context, he says, diagnosing the image of (Al-Warqa): (From the long).
And the leaves of Ashgani echoed her voice, and I did not turn Noah on that voice or singing

It is astonishing to complain to her and complain, and she does not know what I'm saying, or I (123).

He also said: (Among the many).

And honestly, she echoes her sins to me and makes me happy and I am ignorant of what she says.

Ibrahim (124) has a hot melody with weight that he does not know (125) Hebron
(126).

The second type: the diagnosis of industrial nature.

The poets of the Mamluk era did not lose sight of the industrial nature, such as the orchards that were tidied by the human hand, the pools of water and the fountains. Rather, they exaggerated the photography, as if it was only occupied by them, or as

if they were suffering from a great emptiness, they spent it contemplating and photographing what was around them, and perhaps they made photography a way out for them who preceded the ancient poets into everything, as they thought (127). Manifestations of nature, he began to impart to her qualities and feelings, which leads to her humanization or diagnosis, and to attribute to her feelings and feelings, and he pleads with her, sympathizes and complains to her, and from the most beautiful of that is the diagnosis of Naoura, the poet says: (From the long).

And Naoura said, having lost its heart and ribs, it was almost considered a barn
I turn on my heart because I lost it, and as for my tears they are running on my
body (128) and we go with the image of the waterwheel, which is a machine to
raise water from the Saqiya to irrigate the crops, and the poet bestowed upon it
human descriptions, and tried to share nature with him, in terms of possessing
inanimate objects the characteristics of man and his actions, abilities and feelings,
by saying: (From the complete).

Naoura told us that she groaned verbally, and she did not read the article, nor did she understand

How much of a defect is seen in me, even though I never walk and do not part with my position

There is no head on my body, my heart is visible to the beholders, and my eyes are in my ribs (129). The poet dealt with depicting things that the ancients did not care about, such as the wheel, and he linked his image to the image of lovers, and this indicates the intensity of the poet's familiarity with nature and a deep sense of it, as he says: (From Al-Kamil)

Contemplate the wheel and the river as they ran and their tears abundant between
the riyadh

It is as if the fresh air has been lost from them, so that it is that which is flowing
and that which rotates (130).

Likewise, what we find in this diagnostic image, in which he depicts a wheel and a river, in his saying (from the simple).

The river was broken when it ran, and the tire became mourning and crying (131).

The third type: the diagnosis of cultural aspects.

The aspects of civilization were under the sights of the poet of the era, and for this reason the poet did not leave anything of the natural assets around him except for his pictures. Rather, he exaggerated the photography, as if he was occupied only by him, or as if he was suffering from a great emptiness, spending it contemplating and photographing his surroundings (132). Among the things that have been repeatedly depicted and diagnosed in his poetry: the lute, the candle, and the lantern, and the poet's ingenuity in humanizing these appearances appears, in which he infuses movement and vitality, through the qualities and feelings he bestows on these images of the characteristics and feelings that lead to their diagnosis. She expresses the feelings and emotions inside her, and then translates that into words and actions, the result of which was to listen to her, and listen to the beauty of her speech, which goes to the hearts of God, the flow of blood in the veins, saying: (From long) and speaking in the Spirit about the command of her Lord, expressing what she has and translating we fell silent and said to the hearts, and they were terrified, while we were silent, and whimsy spoke (133).

From the image of the candle that accompanies it every night, he contemplated it for a long time, and came out of this meditation in funny pictures, some of which are beautiful, and some of them are grandiose. The whiteness of the candle, and a sweet slime in his hand a candle, and he made from the melting of the candle tears flowing envy and rage on the boy who surpassed it in beauty and splendor, from his saying: (From the perfect).

It is astonishing for him that he visits with a candle and his light turns the darkness during the day

And I think that when her heart was inflamed with envy, she shed her tears over and over.

And she went to the excitement, giving everyone who complied to cut her head off a dinar (134).

Although the poets differed in their proficiency in depicting the candle, and in the descriptions and meanings they reported in their depiction, they all stood at the meaning of the sacrifice that the candle suggests when it melts to light for others, and this meaning is the core of the depiction of the candle among the poets (135). It is close to photographing the candle, photographing the lantern, which is similar to it in its mission, but differs from it in its form and nature, and the image of the lantern was associated with Mujir al-Din bin Tamim, the buried lover who was humiliated by love and perpetuated his crying, and it is an image stemming from the shape of the lantern and the method of its burning, and its depiction is not far from the representation of the candle, and had it not been for the difference in shape, we would not have found a difference in its depiction. (From complete).

Look at the lantern received an orphan whose tears were shed at the loss of the
beloved

His heart appears to be flaming him, and under the shirt his ribs are counted (136).

In the same graphic style, he says personally: (From the long).

The lantern says to her, when it appeared to him, and in his heart a fire of affection was burning (137).

Conclusion

After this journey with the diagnosis in the poetry of Mujir al-Din bin Tamim, a number of results emerge, most notably:

- The poet was a lover of nature, and its trees, fruits, flowers, rivers, birds, stars, winds and clouds, and for this he left us diagnostic images, in depicting the environment and its silent (fixed) and living (moving) beings.
- The poet assumes that he is a photographer, artist, who loves nature, loves beauty, and denounces the doctrine of enjoying the charms and merits of life and avoiding the problems of people and life.
- Diagnosis is almost one of the poet's most important poetic methods, in drawing his vibrant images and movement, for this poetic means by which the poet bestows on the elements of nature the image of life, by means of metaphorical formation, is not satisfied with presenting the pictures of nature, and highlighting the beauty, charm and magic in it. Rather, it offers all this beauty and magic, embodied in a human form, which provides pleasure with beauty, and a sense of life, represented by its most wonderful human assets.

Margins:

- (1) See: Ibn Manzur (d. 711 AH): *Lisan Al-Arab*, Part 5 / Article (Person).
- (2) See: Same, Part 5 / Article (Person).
- (3) See: Al-Fayrouz Abadi, Majd Al-Din Muhammad Bin Ya`qub (d. 817 AH): *Al-Qamoos Al Muheet*, p. 5, subject / (person)
- (4) Ibrahim / 42.
- (5) Al-Anbiya '97
- (6) See: Al-Ragheb Al-Asfahani, Al-Hussein Bin Muhammad (d. 425 AH): *Vocabulary of Words of the Qur'an*, p. 447/ article (person)
- (7) See: Al-Jarjani, Sharif Ali Bin Muhammad (d. 816 AH): *The Definitions Book*, p. 46.
- (8) See: Mustafa, Ibrahim, and others: *Al-Mujam Al-Wasit*, p. 116.
- (9) See: Al-Tunji, Dr. Muhammad: *The Detailed Dictionary of Literature*, vol. 1 / p. 252.
- (10) See: himself, part 1 / p. 252.
- (11) See: Abd al-Nour, Jabbour: *The Literary Dictionary*, p. 67.
- (12) See: Nassar, Nawwaf: *The Literary Dictionary*, p. 51.
- (13) Al-Sayegh, Wijdan: *The allegorical image in modern Arabic poetry*, p. 37.
- (14) See: Nassif, Mustafa: *The Literary Picture*, p. 135.
- (15) See: Bakkar, Yusef: *Issues in Criticism and Poetry*, p. 38.
- (*) Such as in the text, and its correctness: convenience.
- (16) See: Al-Amadi, Abu Al-Qasim (d. 370 AH): *The balance between the poetry of Abu Tammam and Al-Buhtry*, p. 266.
- (17) Al-Askari, Abu Hilal (d. 395 AH): *Kitab al-Sanaatayn - writing and poetry*, p. 295
- (18) Al-Jarjani, Abdel Qaher (d. 471 AH): *Asrar al-Balaghah in the science of statement*, p. 42.
- (19) See: Al-Jiyar, Medhat Saad: *The Poetic Image by Abi Al-Qasim Al-Shabi*, p. 189.
- (20) See: Qassem, Adnan Hussein: *Poetic Photography - A Critical View of Our Rhetoric*, p. 148
- (21) Wahba, Majdy, and Al-Muhandis, Kamel: *The Dictionary of Arabic Terms in Language and Literature*, p. 398.
- (22) Saadi, Alia: *The Soorah in the Poetry of the Pioneers - A Study of the Symbols of the Image*, p. 134.
- (23) Al-Noihi, Muhammad: *The Culture of the Literary Critic*, pp. 248- 249.
- (24) See: the jeweler, Dr. Abd El-Ilah: *The Technical Image as a Critical Standard*, p. 157.
- (25) Al-Noaihi, Muhammad: *The Culture of the Literary Critic*, p. 249.
- (26) Qutb, Syed: *Artistic Photography in the Qur'an*, p. 73.
- (27) See: Al-Maghribi, Dr. Hafez: *The Image of Color in Andalusian Poetry - A Semantic and Artistic Study*, p. 317.
- (28) Al-Rubaie, Dr. Abdel-Qader: *The Technical Image in Abi Tammam's Poetry*, p. 169.

- (29)Al-Baseer, Dr. Kamel Hassan: Building the Artistic Image in the Arab Manifesto, p. 184.
- (30)See: Abu Al-Adous, Yusef: The Metaphor in Modern Literary Criticism, pp. 116-117.
- (31)See: Muhammad, Mahmoud Salem: Literature of the Successive States - The Mamluk State, pp. 90-91.
- (32)See: Al-Damasi, Dr. Abd al-Fattah al-Sayed Muhammad: Poetry in the Shadows of the Mamluks, p. 160.
- (33)See: Amin, Dr. Bakri Sheikh: Reviews in Mamluk and Ottoman Poetry, p.152. And see: Peace, d. Muhammad Zaghoul: Literature in the Mamluk Era, Part 3/ p.52.
- (34)See: Youssef, Dr. Khaled Ibrahim: Arabic poetry in the days of the Mamelukes, and those of their time with authority, p. 501.
- (35)See: Muhammad, Dr. Mahmoud Salem: Arabic Literature in the Mamluk Era, p. 62. See: Al-Rubaie, Dr. Muhammad Shaker: Poetry in the Arab East in the Middle Age from 656 AH to 1213 AH, p. 196.
- (36)See: Abu Zaid, Dr. Sami Yusuf: Literature of the Successive Countries - Al-Zankiyya, Ayyubid and Mamluks, p. 78.
- (37)See: Muhammad, Dr. Mahmoud Salem: Literature of the Successive States - The Mamluk State, p.92. See: Amin, Dr. Bakri Sheikh: Reviews of Mamluk and Ottoman Poetry, p. 155. See: Haddad, Dr. George Musa: An Introduction to the Study of Arabic Literature in the Mamluk and Ottoman Era, p. 120. See: Al-Hussain, Dr. Qusay: Arabic literature in the Mamluk and Ottoman eras, p. 275.
- (38)See: Youssef, Dr. Khaled Ibrahim: Arabic poetry during the days of the Mamelukes, and those of their time with authority, p. 503.
- (39)See: IbnTamim, Mujir al-Din (d.684 AH): Al-Diwan, p. 6. And see: IbnShakir Al-Kutbi (d. 764 AH): The Fatality of Death, Part 2 / p. 448. See: Al-Zarkali, The Best of Religion: Al-Alam, Part 7 / P. 145.
- (40)See: Peace, Dr. Muhammad Zaghoul: Literature in the Mamluk Era, Part 3 / p. 389.
- (41)See: IbnTamim, Mujir al-Din: Al-Diwan, p. 6. See: IbnShakir al-Kutbi: Uyun al-Tarikh, part 2 / p. 262. See: Ibn Al-Imad Al-Hanbali (d.1089 AH): Gold Nuggets in Gold News, Part 5 / p. 389.
- (42)See: Salim, Dr. Mahmoud Rizk: The Age of the Mamluk Sultans, Part 7 / p. 395.
- (43)See: Awad, Abdullah Ahmad Ayal: The Artistic Image in the Poetry of QaisIbn Al-Khatim, p. 85.
- (44)See: Khader, Dr. Fawzi: The Elements of Artistic Creativity in IbnZaidoun's Poetry, p. 168.
- (45)See: Rabi`, Mahmoud Muhammad Ahmad: Nature in the Poetry of IbnZaidoun - An Analytical Study, p. 31.
- (46)See: Wanted, Dr. Ahmed: The Picture in Al-Akhtal Al-Saghir, p. 123.
- (47)See: Al-Ayoubi, Dr. Yassin: Horizons of Arabic Poetry in the Mamluk Era, p. 203.

- (48)See: Al-Saeed, Muhammad Majeed: Poetry in the Shadow of BaniAbbad, p. 101.
- (49)See: Peace, Dr. Muhammad Zaghloul: Literature in the Mamluk Era, Part 3 / p. 390.
- (50) Look: Die, Dr. Ghazi: Literary Art - Its Types and Types, pp. 70-71.
- (51)See: Peace, Dr. Muhammad Zaghloul: Literature in the Mamluk Era, Part 3 / p. 395-396
- (52)See: Nofal, Dr. Sayyid: The Poetry of Nature in Arabic Literature, 24.
- (53)See: Mustafa, Ibrahim, and others: The Wasit Dictionary, p. 249.
- (54)See: Al-Qaisi, Dr. NuriHammoudi: Nature in Pre-Islamic Poetry, p. 37.
- (55)See: Al-Ayoubi, Dr. Yassin: Horizons of Arabic Poetry in the Mamluk Era, p.204
- (56)IbnTamim, Mujir al-Din: Al-Diwan, p. 61.
- (57)See: Al-FayrouzAbadi, Majd Al-Din Muhammad Bin Yaqub: Al-Qamoos Al-Muheet, p. 386 / article (Shihr).
- (58) IbnTamim, Mujir al-Din: Al-Diwan, p. 96.
- (59)Same, p. 95.
- (60)Same, p. 19.
- (61)Himself, p. 89. See also: same, p. 122,111,109,96,84,78,76,51,44,40,38,37,36,31,28.
- (62)See: Al-FayrouzAbadi, Majd Al-Din Muhammad IbnYa`qub, Al-Qamoos Al-Muheet, p. 376 / article (Zahr).
- (63)See: himself, p. 307 / article (Word).
- (64)See: Al-Akkad, Abbas Mahmoud: Ibn al-Rumi: His Life From His Poetry, p. 264.
- (65)IbnTamim, Mujir al-Din: Al-Diwan, p. 122. See: himself, pp. 37, 41, 45, 50, 51, 52.
- (66)Same, p. 74.
- (67)Al-Mutanabi, Abu Al-Tayyib (d. 354 AH): Al-Diwan, part 2 / p. 214.
- (68)IbnTamim, Mujir al-Din: Al-Diwan, p. 120.
- (69)Himself, p. 62. See also: same, p. 111,110,71,64,48,46,39,35,34,33,31,28.
- (70)See: Mustafa, Ibrahim, and others: Al-Mujam Al-Wasit, p. 574.
- (71)IbnTamim, Mujir al-Din: Al-Diwan, p. 80.
- (72)See: Mustafa, Ibrahim, and others: The Wasit Dictionary, p. 61.
- (73)Al-Maghribi, Dr. Hafez: Anxiety, Alienation, and Death in Al-Shabi's Poetry - An Analytical Critical Study, p. 265.
- (74)IbnTamim, Mujir al-Din: Al-Diwan, p. 47.
- (75)Same, p. 43. See also: the same, pp. 110,109,106,98,90,71,60,55,28.
- (76)See: Maalouf, Lewis: Al-Munajjid fi linguistics and flags, p. 789 / article (prose). And see: Iskandar, Naguib: A Dictionary of Meanings for Synonyms, Converts and Antithesis of Nouns, Verbs, Tools and Expressions, Article (nthr).
- (77)IbnTamim, Mujir al-Din: Al-Diwan, p. 39.
- (78)Himself, p. 113.
- (79)Same, p. 125. See also: same, p. 97,62,58,55,47,35.
- (80)See: Haddad, Dr. George Musa: An Introduction to the Study of Arabic Literature in the Mamluk and Ottoman Eras, p. 120

- (81)IbnTamim, Mujir al-Din: Al-Diwan, p. 96.
- (82)Himself, p. 35. See also: himself, p. 109,80,39,28,18.
- (83)See: Al-FayrouzAbadi, Majd Al-Din Muhammad IbnYa`qub: Al-Qamoos Al Muheet, p. 452, article (Nilufer).
- (84)IbnTamim, Mujir al-Din: Al-Diwan, p. 50. See: himself, p. 58, 111,110,98, 125.
- (85)See: Mustafa, Ibrahim, and others: Al-Mujam Al-Wasit, p. 96.
- (86)See: Maalouf, Lewis: Al-Munajjid fi linguistics and flags, p. 50 / Article (Banff).
- (87)IbnTamim, Mujir al-Din: Al-Diwan, p. 48. See: himself, p. 64.
- (88)See: Maalouf, Lewis: Al-Munajjid fi linguistics and flags, p. 838 / article (name).
- (89)IbnTamim, Mujir al-Din: Al-Diwan, p. 117.
- (90)Himself, pp. 116-117.
- (91)See: Mustafa, Ibrahim, and others: Al-Mujam Al-Wasit, p. 299.
- (92)IbnTamim, Mujir al-Din: Al-Diwan, p. 43. See: himself, p. 96.
- (93)Saws: a well-known flower species from the family of Brassica, which is very diverse and widespread in the northern hemisphere. Often its flowers are large and shiny in color and are according to species, purple, white and yellow. See: Maalouf, Lewis: Al-Munajjid in Al-Lakh 1 Language and Al-Alam, p. 362/ article (Iris).
- (94)IbnTamim, Mujir al-Din, Al-Diwan, p.102.
- (95)See: himself, p. 109,61,52,50,43,41.
- (96)See: Rashid, Dr. Nazim: In the Literature of Late Ages, p. 34.
- (97)See: Al-Ayoubi, Dr. Yassin: Perspectives of Arabic Poetry in the Mamluk Era, p. 193.
- (98)See: Die, Dr. Ghazi: Literary Art - Its Types and Types, p.20.
- (99)See: Al-Hussain, Dr. Qusay: Arabic literature in the Mamluk and Ottoman eras, p. 277.
- (100) See: Mustafa, Ibrahim, and others: Al-Mujam Al-Wasit, p. 481.
- (101)IbnTamim, Mujir al-Din: Al-Diwan, p. 85. See: himself, p. 122,105,79.
- (102)See: Al-Qaisi, Dr. NuriHammoudi: Nature in pre-Islamic poetry, p. 64.
- (103)Al-Badr: (Plural of full moon bodies. See: Mustafa), Ibrahim, and others: Al-Mujam Al-Waseet, p. 84.
- (104)IbnTamim, Mujir al-Din: Al-Diwan, pp. 84-85. See: himself, p. 25.
- ,(105)p. 40. See also: the same, p. 44.
- (106)Same, p. 65.
- (107)Same, p. 15. See also: himself, p. 111,106,96,85,51.
- (108)Himself, p. 109. See also: Himself, p. 38.
- (109)Himself, p. 23. See also: Himself, pp. 24, 75.
- (110)Same, p. 66.
- (111)See: Al-Rubaie, Dr. Muhammad Shaker: Poetry in the Arab East in the Middle Age from the year 656 AH to 1213 AH, p. 207. 0
- (112)See: Yusef, Dr. Khaled Ibrahim: Arabic poetry during the days of the Mamluks, and those of their time with authority, p. 501.
- (113)IbnTamim, Mujir al-Din: Al-Diwan, p. 27, and see: himself, p. 89.
- (114)Himself, p. 72.

- (115)Same, p. 106.
- (116)Same, p. 32. See also: himself, pp. 31, 38, 50, 69.
- (117)See: Nofal, Dr. Syed: The Poetry of Nature in Arabic Literature, p. 24.
- (118)See: Rabi`, Mahmoud Muhammad Ahmad: Nature in IbnZaidoun's Poetry - An Analytical Study, p.109.
- (119)See: Abu Zaid, Ibrahim: The Hammam in Arabic Poetry, pp. 239-241.
- (120)IbnTamim, Mujir al-Din: Al-Diwan, p. 100.
- (121)Himself, p. 96. See also: the same, pp. 31, 36, 80.
- (122)Himself, p. 25.
- (123)Himself, p. 89.
- (124)Abu Ishaq, Ibrahim al-Nadim al-Mosuli, famous for singing in the Abbasid era, who died in the year 188 AH. See: IbnKhallakan (d.681 AH): Deaths of dignitaries and the news of the sons of time, vol. 1 / p. 42.
- (125)Al-Khalil bin Ahmad Al-Farahidi, was an imam in grammar, and he was the one who devised the science of performances, who died in the year 175 AH. See: the same, part 2 / p. 244.
- (126)IbnTamim, Mujir al-Din: Al-Diwan, p. 72. See: Himself, pp. 13, 48, 76, 87, 88, 92, 107, 113.
- (127)See: Muhammad, Dr. Mahmoud Salem: Literature of the Successive States - The Mamluk State, pp. 94-95.
- (128)IbnTamim, Mujir al-Din: Al-Diwan, p. 82.
- (129)Same, p. 57. See also: himself, p. 14, 42, 60.
- (130)Same, p. 31.
- (131)Himself, p. 92. See also: Himself, pp. 36, 43, 91.
- (132)See: Muhammad, Dr. Mahmoud Salem: Literature of the Successive States - The Mamluk State, p. 95.
- (133)IbnTamim, Mujir al-Din: Al-Diwan, p. 117. See: himself, p. 89.
- (134)Himself, p. 32.
- (135)See: Muhammad, Dr. Mahmoud Salem: Literature of the Successive States - The Mamluk State, p. 99.
- (136)IbnTamim, Mujir al-Din: Al-Diwan, p. 55.
- (137) Himself, p. 36. See also: the same, p. 104.

References

The Holy Quran

1. Al-Amdi, Abu Al-Qasim (d. 370 AH): The Balance between the Poetry of Abu Tammam and Al-Buhtry, Edited by Ahmed Saqr, Cairo - Egypt: Dar Al-Maarif, 2nd Edition, 1972 AD.
 2. IbnTamim, Mujir al-Din (d.684 AH): Al-Diwan, verified by Dr. Nazem Rashid and HilalNaji, Beirut - Lebanon: The World of Books for Printing, Publishing and Distribution, 1st Edition, 1420 AH / 1999 AD.
 3. IbnKhallakan (d.681 AH): The deaths of notables and the news of the sons of time, verified by Dr. Ihssan Abbas, Beirut - Lebanon: Sader House, No. I, 1972.
 4. IbnShakir Al-Kutbi (d.764 AH):
- (1) Ayyun al-Tarikh, investigation by Dr. Faisal Al-Samer and Nabilah Abdul-MoneimDawood, Baghdad - Iraq: Freedom House for Printing, No. T, 1984 AD.

- (2) The Fatality of Death, an investigation by Ali Muhammad Moawad and Adel Ahmad Abdel Mawgoud, Beirut - Lebanon: Dar Al-Kutub Al-Ilmiyya, 1st Edition, 1421 AH / 2000 AD.
5. Ibn Al-Emad Al-Hanbali (d. 1089 AH): Gold nuggets in news from gold, edited by Abdul-Qadir Al-Arna`out and Mahmoud Al-Arna`out, Damascus - Syria, Beirut - Lebanon: Dar IbnKatheer, 1st ed. 1406 AH / 1986 AD.
6. IbnManzur (d. 711 AH): Lisan al-Arab, edited by Amin Muhammad Abd al-Wahhab, and Muhammad al-Sadiq al-Obeidi, Beirut - Lebanon: House of Revival of Arab Heritage, 1st Edition, 2010 AD.
7. Abu Zaid, Ibrahim: The Hammam in Arabic Poetry, Cairo - Egypt: Dar Al Maaref, 1st Edition, 1999 AD.
8. Abu Zaid, Dr. Sami Yusuf: Literature of the Successive Countries - Al-Zankiyyah, Ayyubid and Mamluks, Amman - Jordan: Al-Masirah House for Publishing and Distribution, 1st ed. 1433 AH / 2012AD.
9. Abu Al-Adous, Yusef: The Metaphor in Modern Literary Criticism, Amman - Jordan: Eligibility for Publishing and Distribution, No. i, 1997 AD.
10. Iskandar, Naguib: A Dictionary of Meanings for Synonyms, Converts and Antithesis of Nouns, Verbs, Instruments and Expressions: Baghdad - Iraq: Al-Zaman Press, 1st Edition, 1971 AD.
11. Amin, Dr. Bakri Sheikh: Reviews of Mamluk and Ottoman Poetry, Beirut - Lebanon: Dar Al-Alam for Millions, no. T., d.
12. Al-Ayoubi, Dr. Yassin: Perspectives of Arabic Poetry in the Mamluk Era, Tripoli - Lebanon: House of Gross Press, 1st Edition, 1415 AH / 1995AD.
13. Al-Baser, Dr. Kamel Hassan: Building an Artistic Image in the Arab Manifesto, Baghdad - Iraq: The Iraqi Scientific Academy, No. T, 1987 AD.
14. Bakkar, Youssef: Issues in Criticism and Poetry, Beirut - Lebanon: Dar Al-Andalus for Printing and Publishing, no. 1984 AD.
15. Al-Tunji, Dr. Muhammad: The Detailed Lexicon of Literature, Beirut - Lebanon: Dar Al-Kutub Al-Ilmiyya, 2nd Edition, 1419 AH / 1999 AD.
16. Al-Jarjani, Sharif Ali Bin Muhammad (d.816 AH): Book of Definitions, Beirut - Lebanon: House of Revival of Arab Heritage, 1st Edition, 2003 AD.
17. Al-Jarjani, Abdel-Qaher (d. 471 A.H.): The Secrets of Rhetoric in the Science of Al-Bayan, commented by Muhammad Rashid Rida's Notes, Beirut - Lebanon: House of Knowledge, 1st Edition, 2002 AD.
18. Al-Jiyar, MedhatSaad: The Poetic Image by Abi Al-Qasim Al-Shabi, Tripoli - Libya: The Arab Book House, No. i, d. T .
19. Haddad, Dr. George Moussa: Introduction to the Study of Arabic Literature in the Mamluk and Ottoman Eras, Tripoli - Lebanon: The Modern Foundation for Book, 1st Edition, 2012 AD.
20. Al-Hussein, Dr. Qusay: Arabic literature in the Mamluk and Ottoman eras, Tripoli - Lebanon: The Modern Foundation for Book Publishers, 1st Edition, 2011 AD.
21. Khader, Dr. Fawzi: The Elements of Artistic Creativity in IbnZaidoun's Poetry, Kuwait: Abdul Aziz Saud Al-Babtain Prize for Poetic Creativity, City Graphic Printing Company, no. I, 2004 m.
22. Damasi, Dr. Abdel Fattah El-Sayed Mohamed: Poetry in the Shadows of the Mamelukes, Cairo - Egypt: Dar Al-Zeiny for Printing, No. I, 1976 m.

23. Al-Ragheb Al-Isfahani, Al-Hussein Bin Muhammad (d.425 A.H.): Vocabulary of Words of the Qur'an, edited by Safwan Adnan Daoudi, Damascus - Syria: Dar Al-Qalam, 1st Edition, 1426 AH / 2005 AD.
24. Quadruple, Dr. Abdul Qadir: The Artistic Picture in AbiTammam's Poetry, Amman - Jordan: Yarmouk University, 1st Edition, 1980 AD.
25. Rabee, Mahmoud Muhammad Ahmad: Nature in IbnZaidoun's Poetry, PhD thesis, supervised by Prof. YunusShwanan, Faculty of Arts - Yarmouk University, 2013 AD.
26. Al-Rubaie, Dr. Muhammad Shaker: Poetry in the Arab East in the Middle Era from the year 656 AH to 1213 AH, Amman - Jordan: Dar Al-Radwan for Publishing and Distribution, Edition 1, 1433 AH / 2012 CE.
27. Rasheed, Dr. Nazem: In the Literature of Late Periods, Mosul - Iraq: Bassam Library Publications, No. T, 1406 AH / 1985 CE.
28. Al-Zarkali, The Best of Religion: The Notables, Beirut - Lebanon: The House of Knowledge for the Millions, no. I, d. T.
29. Saadi, Dr. Alia: The Image in the Poetry of the Pioneers - a study in the image parallels, Baghdad - Iraq: Ministry of Culture, House of General Cultural Affairs, 1st Edition, 2011 AD.
30. Al-Saeed, Muhammad Majeed: Poetry in the Shadow of BaniAbbad, Najaf Al-Ashraf - Iraq: Al-Nu'man Press, 1st Edition, 1972 AD.
31. Peace, Dr. Muhammad Zaghoul: Literature in the Mamluk Era, Alexandria - Egypt: Knowledge Foundation, No. T, 1996 AD.
32. Salim, Dr. Mahmoud Rizk: The Age of the Mamluk Sultans, Cairo - Egypt: The Literature Library, No. T, 1965 AD.
33. The goldsmith, Dr. Abdul Ilah: The artistic image is a critical criterion, Baghdad - Iraq: Ministry of Culture and Information, House of General Cultural Affairs, 1st Edition, 1987 AD.
34. Al-Sayegh, Wijdan: An allegorical image in modern Arab poetry, Beirut - Lebanon: The Arab Foundation for Studies and Publishing, 1st Edition, 2003 AD.
35. Abdel Nour, Jabbour: The Literary Lexicon, Beirut - Lebanon: Dar Al-Alam for Millions, no. I, d. T.
36. Al-Askari, Abu Hilal (d. 395 A.H.): The Book of Two Industries - Writing and Poetry, edited by MoufidQumaiha, Beirut - Lebanon: Dar Al-Kutub Al-Ilmiyya, 1st Edition, 1981 AD.
37. Al-Akkad, Abbas Mahmoud: Ibn al-Roumi, his life from his poetry, Beirut - Lebanon: Modern Library Publications, no. I, 1982AD.
38. Awwad, Abdullah Ahmad Ayal: The Artistic Picture in the Poetry of QaisIbn Al-Khatim, Amman - Jordan: As-Safir Press, 1st Edition, 2016.
39. Al-Fayrouzabadi, Majd al-Din Muhammad bin Ya'qub (d.817 AH): Al-Qamoos Al Muheet, prepared and presented by Muhammad Abdul Rahman Al-Maraashli, Beirut - Lebanon: House of Revival of Arab Heritage, 2nd ed. 1424 AH / 2003 AD.
40. Qasim, Adnan Hussain: Poetry Photography - A Critical View of Our Rhetoric, Kuwait: Al-Falah Library, 1st Edition, 1988 AD.
41. Qutb, Syed: Artistic Photography in the Qur'an, Cairo - Egypt: Dar Al-Shorouk, 16th Edition, 2002 AD.

42. Al-Qaisi, Dr. NouriHamoudi: Nature in Pre-Islamic Poetry, Beirut - Lebanon: Dar Al-Irshad for Printing, Publishing and Distribution, 1st edition, 1390 AH / 1970AD.
43. Al-Mutanabi, Abu Al-Tayyib (d. 354 A.H.): Al-Diwan, with the explanation of Abi Al-Baqda Abdullah Al-Akbari Al-Baghdadi, adjusting its texts and preparing its indexes and was presented to him by Omar Farouk Al-Tabbaa, Beirut - Lebanon: Dar Al-Arqam Bin Abi Al-Arqam Company for Printing, Publishing and Distribution 1st Edition, 1997
44. Muhammad, Dr. Mahmoud Salem :
45. Literature of successive countries - the Mamluk state, Abu Dhabi - the Emirates: Abu Dhabi Tourism and Culture Authority, National Library, 1st Edition, 1433 AH / 2012 AD.
46. Arabic Literature in the Mamluk Era, Damascus - Syria: Publications of Damascus University, House of millions, no. I, 1438 AH / 2017 CE.
47. Mustafa, Ibrahim, and others: The Median Lexicon, Beirut - Lebanon: House of Revival of Arab Heritage, 1st Edition, 1429 AH / 2008AD.
48. Wanted, Dr. Ahmed: The picture is in Al-Akhtal Al-Saghir poetry, Amman - Jordan: Dar Al-Fikr for Publishing and Distribution, No. T, 1985 AD.
49. Maalouf, Lewis: Al-Munajjid in Language and Information, Beirut - Lebanon: Dar Al-Mashriq, 29th Edition, 2008 AD.
50. Moroccan, Dr. Hafiz:
51. The Image of Color in Andalusian Poetry - An Semantic and Artistic Study, Beirut - Lebanon: Dar Al-Manahil, 1st Edition, 1429 AH / 2009 AD.
52. Anxiety, alienation, and death in Shabi's poetry - an analytical critical study, Cairo - Egypt: Anous House for Printing and Publishing, no. I, 1999 m.
53. Nassif, Mustafa: The Literary Image, Beirut - Lebanon: Dar Al-Andalus for Printing and Publishing, No. T, 1983 A.D.
54. Nassar, Nawwaf: Literary Lexicon, Amman - Jordan: Ward House for Publishing and Distribution, 1st Edition, 2007 AD.
55. Nofal, Dr. Syed: The Poetry of Nature in Arabic Literature, Cairo - Egypt: Dar Al Maaref, 2nd floor, d. T.
56. Al-Noihi, Muhammad: The Culture of the Literary Critic, Cairo - Egypt: The Committee for Authorship, Translation and Publishing, 1st Edition, 1949 AD.
57. Wahba, Majdi, and Al-Muhandis, Kamel: Dictionary of Arabic Terms in Language and Literature, Beirut - Lebanon: Lebanon Library, No. T, 1979.
58. Yammout, Dr. Ghazi: Literary Art - Races and Types, Beirut - Lebanon: Dar Al-Haditha, 4th Edition, 2008 AD.
59. Yusef, Khaled Ibrahim: Arabic poetry during the days of the Mamelukes, and those of their contemporary with the Sultan, Beirut-Lebanon: Dar Al-Nahda Al-Arabiyya, 1st Edition, 2003 AD.