

ISLAMIC REFERENCES AND THEIR IMPACT ON THE CONSTRUCTION OF THE POETIC TEXT IN THE POETRY OF AHMAD MATAR

By

Asst. Prof. Ibrahim Khalil Ajimi, PhD.

Dr. Ghazi Hilal Makhlaf

Received: 14 March 2020 Revised and Accepted: 8 July 2020

Abstract

This research aims to try to uncover and search for Islamic references in the texts of the poet Ahmad Matar (1) and the extent of the impact of those references on building the poetic text of the poet and giving him the dominant Islamic formula and knowing the extent of its connection with the poet's personality and his secrets, especially when the poem was made and the time of its formulation. These religious references are based on contexts with an Islamic structure that would reveal the poet's ability to produce semantics and poetic compositions, since the poetic text is a linguistic building block with many poetic tools that make it considered the completion of the building as a communicative tool through which the creator communicates with the recipient.

Also, the structure of this research tried to identify some of the poetic mechanisms that Ahmad Matar used in the manufacture of his poetic text in terms of the nature of those Islamic references, how to exploit them, their formulation and their structures, and how the poet guided them in managing the structure of the text, so that in the end the aesthetics of the poetic text emerged from technical, semantic, composition and musical connotations.

Then the research turns to the issue of Ahmad Matar's influence on the ancient Arab heritage, its connection and its forms, where that influence was reflected, whether negatively or positively, on the construction of the text and the extent of his communication with the recipient. Which ultimately leads to the creation of an ideal poetic text that is coherent in parts, and then those Islamic references reveal the extent to which the poet relied on it in making the text and the extent of the poet's success in making the task of the text recipient a circle between the difficulty and ease in the process of revealing the aesthetics of the text in general, as well as the aesthetics of those Islamic references, their artistic impact and the extent of their relationship with the rest of the other poetic images. Participation in the construction of the text and the extent of the poet's ingenuity in making unfamiliar poetic methods in the text that are in some cases subtle, dispersed with other methods as they came outside the usual laws of poetry, and there is no doubt that Islamic references It has an active role in making any text in it rich and rich in connotations and images without underestimating or dispensing with other poetic mechanisms.

Introduction

It is certain that the poet Ahmad Matar was distinguished by two great poetic ability and talent that paved the way for him to have an important literary position among Arab poets, not only the poets of the generation but all Arab poets, and among the poets's poetic skills was his good use of stylistic displacements and the large number of deviations from the origin of poetic things and their frequent violation and violation. Because of the laws of the poetic language that are out of the ordinary, so the use of - rain - the mechanism of Islamic Qur'an references in his poetic texts came within the framework of doubling the departure from the familiar and how to raise the astonishment of the recipient, as well as how to provoke his taste by moving away from these references from the familiar point of poetry and here lies the poet's skill and cleverness in how Drafting the poetic sentence that includes a reference from the ancient Arab heritage, and where to place it in the joints of the poetic verse and what will be the impact of that reference on the verse in particular and the text in general. There is no doubt that modernity poets, no matter how much they try with the ancient heritage, will not get good merchandise, because the attempt to exclude will lead to the life of the modern text. From the strength in making the text despite the limited space given to the poet, the fact that that reference was of great holiness, and Ahmad Matar had made his bucket and took his share of that legacy and this reference, and the result of that was the manufacture of poetic texts that were many injustice, exodus, shifting and violating the Sunnah of poetry, and its

rules are based on the foundations of Those Islamic words, and it may be in some cases that the poet's employment of those Islamic references is an indication of many parts and aspects that represent the poet's life as well as his poetic experience.

The matter that we have no doubt is true is that not every poet is successful in the process of employing these Islamic references in the poetic text, as this depends on the extent of the poet's poetic and general culture, his broad knowledge and knowledge of the ancient Arab heritage. The Qur'anic references in particular and the Islamic references in general in the poetic text. Accordingly, we go towards emphasizing that the poetic visions that were based on Islamic references in constructing poetic texts differed among the poets. They differ in terms of the essence of these references and their origins, and in the multiplication of this research we will try to uncover the patterns and poetic styles that Ahmad Matar adopted in building his poetic texts, those that were based on the foundations of references based on the ancient Arab heritage through the patterns of compositional reference as well as the reference reference with the Qur'anic text and the reference reference. With the hadith of the Prophet and the reference of Islamic historical figures.

First - Synthetic reference with the Qur'an text:

There is no doubt that the reference to the Qur'anic text has great importance in building the character of the poetic text, and here the text is based on the gender of what it is built upon. (The chosen text) The poet says in the poem (lack of manners):

I read in the Quran

((Repent hand of Abi Lahab))

the means of acquiescence announced

((Silence is golden))

I loved my poverty..and still reciting

((Wep

his money and what he earned will not enrich him))

So my throat was confiscated

For the crime of impoliteness

The Quran was confiscated

Because .. he incited me to riot: - (2)

And while we notice in these uses (Abi Lahab's hand - repent - his money and what he earned will not enrich him) complete control of the poetic visions resulting from the Qur'anic text over this text of Ahmad Matar, where it took a large space from the space of the text, the control of the text, its core and its idea (lack of etiquette) is Whoever assumed the poetic sentence with the Qur'an reference (Abi Lahab's hand) the task of disclosing it, and this idea dormant in the depths of the poet was exemplified by the lack of manners of Abu Lahab himself with the Messenger of God, may God bless him and grant him peace, as well as the lack of etiquette (means of obedience) with the righteous throats against Injustice (so my throat was confiscated) and she must be silent because (silence is gold) as well as the lack of etiquette of every matter (and the Qur'an was confiscated) would incite poets to riot (because ... he incited me to riot) The language of Ahmad Matar's poetic text with the Qur'an reference to us is very distinctive About the other poetic language in many previous poetry texts as well as contemporary, as it appears to be a living organism that grows and develops through its vocabulary, which seems to us as well that the presence of that Islamic Quranic reference in the text was the most important factor in the development of this language.

The use of the meanings of Islamic references (Qur'anic) to construct poems is undoubtedly not available to Ahmad Matar alone, but he has been preceded by many poets as well as his contemporaries. However, the poetic advantage - here - lies in the poet's intelligence and skill in formulating that reference from words and meanings with emphasizing on the aspect of vocabulary accordingly, the critics have been concerned with (the quality of the word, its clarity, goodness, purity, abundance of clarity, its wateriness, with the correctness of casting and composition, and the absence of systems and composition, and the meaning is not required except for it to be correct)) (3) Ahmad Matar says in the poem (Lives Fall Down)

Oh, shake the stem of the conference

I'll drop around you the caution:

Long live the flames

... and down for the rain (4)

The reference, which includes the words of the Qur'an text (Oh, shake the stem of the palm ...) and (fall around you ...) adopted the task of leaving an eloquent trace indicating every reader that it has greatly contributed to building this text and giving it its distinct poetic identity, and it was the way of linking in the use of the poet. This Qur'anic reference is precisely that it was appropriate to address a (purely feminine). In the original, God Almighty addressed the Virgin Mary, peace be upon her (Oh, shake the stem of the palm, clammy date falling down on you). As for the structure of this text, the poet changed the path of this reference in terms of the addresser, but he remained The origin (the female), so he addressed the city of Jerusalem in the opening text ("Jerusalem, excuse me - and someone like me, does not apologize", so the connotations of (Mary ... Jerusalem) shared the femininity of the event as well as the idea of the subject, as Mary and Jerusalem both belong to one environment ((in which the poetic discourse moved to a certain vision, not accepting doubt about it, in addition to the poetic texts, they become overflowing with multiple voices that pose - at that time - a conflict of contrasting visions)) (5)

Perhaps the reason for giving Ahmed Matar this great and distinctive importance to the words of the Noble Qur'an is his awareness that the poet's drifting behind this text and hiding under his robes would give him his own poetic identity, which makes him a poet competing with many of the poets that follow? On the other hand, we notice that the poetic language of this text can renew itself and update it on its own and it is of a high level. The poet used it in order to build this Islamic reference, which in turn used it as an outlet through which he entered towards his main topic (satire of rulers and regimes). Here, we guarantee that language for her, the text, and the reference, the long eternity in the memory of the recipient.

Ahmad Matar's techniques and his poetic mechanisms formulated on the basis of Qur'an references employed through the mechanism of dissolving the original true meaning and remodeling it in a new contemporary template and transferring it from the old heritage to the field of modernity and contemporary that absorption and dissolution brings by the poet in accordance with the requirements of the development of the poetic text down to the time of contemporary Here, an aspect that points to a part of the poet's experience is evident through that poetic interrogation that Ahmad Matar baptized into the text with the mediation of this Qur'anic reference. My poetry for the connotations of the vocabulary, its metaphor, and the poetic connotations that can ultimately lead to it. (7)

The dexterous poet who is able to master his poetic tools is the one who can make the Qur'anic reference a vital means to nourish his text and make it a living and vibrant text. Here, the text itself can take a distinctive place for it among the rest of the texts, and even impose its own authority over it that one of Ahmad Matar's poetic

merits distinguishes him by his ability to preface The idea of the basic text is through some introductions that make it bear some harmony with that basic idea. The poet's reliance on the aesthetics of the reference to the influential Qur'anic system was a kind of (poetic preacher) that would push the recipient to confuse the reference text with the poetic text unless he gave an appropriate and correct direction. (9)

The poetic text was indispensable for resorting to the reference of the Quranic text, especially the Islamic reference in general, as a result of this strong influence on the construction of the poetic text. This inherits speech, glory, dignity, accuracy, and smoothness of position) (10) and this is what can be influenced by Ahmad Matar's saying in the intention of "where is the escape":

One is in our homelands
Detained in his skin
Since childhood
And under every drop of his blood
Hidden dog point
His fingerprints have pictures
His dreams have pictures
His breath has pictures
One is in our homelands
It is nothing but a file
It has a human skin cover
Where is the escape? !! (11)

In the multiplication of this text and through these clear-cut poetic images, this is evident to us that the actual correspondence between the image of the Qur'anic reference that represented the title of the text as well as its conclusion (Where is the escape) and the other poetic images that represented those signs resulting from that reference (detained in his skin - a bad dog) -Hasour- his fingerprints- his breath- his dreams- a file- its cover is the skin of a human being- all of this is only in our homelands so that the text comes out in this beautiful poetic suit despite its clear sadness. Where is the matter? It seems that it was based on its origins on the basis of the dichotomy of freedom / unjust restriction, and here this Qur'anic reference proves that it is an integral part and the poet cannot overlook it in order to build his poetic text if he wants him to reach the mind of the recipient and immortality in it through the foregoing. Most of the ancient and modern poets have taken the Qur'an text as a basic basis for building their poems, as they (found in it wonderful verses and eloquent eloquence, and from here they said that the Noble Qur'an is the greatest literary book, so -so the expression is- known to Arabic in all its aspects. N our ancient times to the present day) (12)

Here, we must pause, and we find it very necessary, especially in this regard, that the caricatured satirical poetry of Ahmad Matar, who used in drawing many of his pictures and features, those Islamic references (Qur'anic), came as a metaphor without doubt about this cartoonish poetic abstract development whose features appeared strongly in The second century AH is the one in which the poet (poetic color) relied on drawing the character of the attacker from a moral or physical aspect, but it is not necessarily a graphic, but a (caricature) drawing that emits laughter, amusement and entertainment, and the poet's tools in drawing this poetic color are based on the elements of humor, humor and irony And all knowledge of the era.

What seems to us is that Ahmad Matar was influenced by this poetic color, but he developed, modernized and renewed it as an inevitable result of the development of life in general and the poetic text in particular. By changing its approach from ordinary figures to public figures such as rulers' personalities and others of the same status (13)

Second: denotative reference to the verses of the Holy Quran:

The poet who possesses a wide poetic imagination in addition to the poetic talent is the one who is able to employ the largest number of poetic mechanisms in order to construct a poetic text complete with elements and pillars. The wording and meaning are complete, while in this part you find it tends to employ the Qur'anic reference reference when he intends to refer to certain parts of some verses of the Qur'an text, making it the core of the poem and its center on which the poet relies in the process of astonishing the reader, arousing his feelings and attracting his attention to the text. This means that (The poet is inspired by a word or two words to employ them in a new linguistic shift that shows the poet's ingenuity and his intellect in concentrating and intensifying expression and his artistic ability to reduce the distance of the vocabulary reaching the recipient and surrounding his feelings (14)

Ahmad Matar was one of those modern poets who succeeded greatly to the good use of the reference of the Qur'an text on its indicative side, so we came with poetic poems that were well-formed and solidly constructed, those that imbibed some of the words of the Qur'an text with reference to them, the reader's sign of the strengths of that poetic text and its poetic focal point when it was present in Any other poetic text, because the poetic connotations and their mental meanings do not necessarily have the same connotations of words according to the grammatical and lexical system. (16)

The poet tries, through employing the Qur'anic reference reference to a certain idea that is the injustice practiced by those rulers who are in fact the owners of the (White House). The mind of the recipient is better than the reference reference method for the Qur'an text, so he used the method of collecting signs from different Qur'anic surahs that collectively gave these ripe fruits, which prompts the reader of this poetic painting to notice the possession of the Qur'an reference reference to this poetic text completely forming the basic idea of the text or almost dominating it. And to be the core of the text and its center.

In some cases, the poet makes the Qur'anic reference words an explosive tool when they are fragmented and lead to the manufacture of a distinct poetic text. Through Ahmad Matar's employment of this type of Islamic references, the appearance of the mechanism of presence / absence, the presence of injustice / lack of justice / oppression of rulers and their oppression by these miserable peoples, and here the poet tries to establish a kind of relationship between the text and the Qur'an reference, he says - rain - in a poem (For in which people evidences you are lying):

The fires have subsided ..

Her eyelids drifted clouds of smoke

All vanish

There is nothing left but the face of (your Lord) of Glory and Committees

And it has exploded

And chanting

He was condemned

So, the Ba'a, the rulers, lie

And his revolutionary slave girls are all right

And he has power

The truth comes back with the tank and the violin

So, the rulers are lying!

..... After killing the horse

So, the Ba'a, the rulers, lie

Vartan gasps in the trap

You look forward to salvation

On the hand of cats and quail

So, the Ba'a, the rulers, lie

Creating a citizen is a criminal even condemned

.... With our tears and blood, the entity fell

So, the Ba'a, the rulers, lie

In every inch of blood

The chair will be melted

And fall down a tumbler

For in which people evidences you are lying (17)

In the joints of this long text, we note that the poet relied on the mechanism of leaning on the mental poetic images that imbibed the reference of the Qur'anic text (because the people - rulers - peoples - lie) in order to deliver ideas to the recipient because the function of these images - here - cannot be fused into a mere Not only sweetening and decorating, but it depends on the mechanism of clarifying meanings and approving the idea with emphasis and detail. (18)

A careful reading of the images of this text concludes that the poet was very clever in his use of the Qur'anic reference in order to serve the idea of his text, especially in his saying (there is nothing left but the face of (your Lord), who is glorified and the committees) when he referred with the word (your Lord) to a person (the unjust ruler) (In terms of the continuation of the poetic sentence (His Majesty and the Committees) as well as in the other sentence (and his female slave girls are all right - and he has the righteousness). The mimicry, the recipient of the text could not understand the poet's idea and his intention behind this text that Ahmad Matar's making semantic encounters that combine the Qur'an text with the poetic text in a strong relationship (For your God's verse are you lying - for the saints of the people - the rulers lie - and the face of your Lord, the glory and honor - remains The faces of your Lord are His Majesty and the Committees - and - He has the neighbors, installations in the sea, such as flags - He has the female slave girls who are rebelliously - and - the creation of man, he taught him the statement - the radio taught him the statement - and the man created from clay like pottery, and he created the elves out of meadow from fire - the citizen created a criminal until he was condemned J Because the text falls within the circle of incendiary and displacement poetry provoking the feelings of the recipient that provokes the instincts of reading and reproducing the meaning of the text again. The text also acquired its poetic identity that distinguishes it from many other poetic texts, so the semantic and indicative contrast that the word (your Lord) came carrying to it gave an indicative and suggestive language of multiple references. The reference to the significance of (your Lord) in the Qur'an text specifically in Surat Al-Rahman refers to the divinity of God Almighty, while the reference of the poet came in terms of (your Lord) in the poetic text, referring to (the ruler, the governor, the ruler, and the authoritarian ruler) in reference to the Qur'an text as well in Surat Yusuf when the Almighty said (He is my Lord, the best place for me (as well as) (Go back to your Lord, ask him what

about the women who cut their hands, that my Lord is aware of their ploy.) Ahmad Matar was very successful in using these double indicative signifiers in order to create a highly valued poetic text.

In some poetic texts belonging to this referential race, the poet's intense references to a kind of Islamic references suggest a complete actual presence of that reference in the poem, albeit through a small detail but it comes with an intense meaning, Ahmad Matar says in the poem:)

You are required on all axes

Do not migrate

Ride the camel and charge a thousand tons

Stand as you are

And recite Surat AlGhasaq

On top of the fetish

They went peace

Go with your ammunition

To return the exiled homeland, victorious

To homeland (19)

In this poetic painting, the poet employs an indicative Qur'anic reference (that they have gone for peace) as an allusion to the reference of the original Qur'an text (and if they succeed in peace, then he will succeed in it and trust in God that he is the All-Hearing and Knowing) to draw, through these references, an suggestive artistic painting that suggests from behind it but rather indicates the true meaning For delinquency and peace, he wants to refer to that peaceful, pregnant delinquency, the meaning of strength and victory, with which the Messenger of God, may God's prayers and peace be upon him, was preached in the details of the Qur'an verse and tries to marry between him and the contemporary delinquency exiting by (the ruler - referred to as the idol). One of his rulers of darkness is that the idol's misdemeanor towards peace - humiliation and dishonor - so you have been victorious for ammunition - the revolution against it and the war against it, and that otherwise, (the exiled homeland is victorious - will not return to the homeland) and here is manifested (the rhythm of an alliance between different things, but this only comes to the clever. In the workmanship of poetry, which is skilled in craftsmanship, it makes him discern the similarities between what is different and contrasting) (20)

What we can observe, both the reader and the critic, is that most of the texts of the Qur'an reference reference that was employed by Ahmad Matar, we note that it makes this traditional reference employment an objective equivalent to the ruler, the governor, the Sultan, and the oppressive and oppressive president of his people. These Islamic references of Ahmad Matar hardly depart from this clear field and that is what He made it have a great impact in building a very distinct poetic text that no reader, even if he is a regular reader, can pass unnoticed such a text without standing with it and contemplating it in a long, deep reflection. Ahmad Matar says in a poem (If the victims are asked)

If the victims are asked

of what guilt she was killed ?

Its bodies rose up and shuddered:

The guilt of a loyal people

For traitor Leader (21)

In this poetic picture that informs us of poetic intelligence and skill in employing the Qur'anic reference reference and placing it in its appropriate place for it in the details of the text, rain has established semantic encounters through this employment and some kind of relationships and strong ties between the reference of the

Qur'anic text and the meanings of the poetic text. Jahiliyya Arabs were victims of infanticide to death without sin or felony, so the girl was afflicted by the ignorant and unjust father. (If the victims are asked for what guilt they were killed) both of the oppressed are victims of injustice, coercion and tyranny. Here we note the vocalizing poet invoking the Qur'an text along with the indicative suggestion in order to convey the whole basic idea of the text to the reader, about which the people have long been a victim - the guilt of a loyal people - and the ruler is unjust. Arrogant - for a traitor leader.

Ahmad Matar tries in all of his texts as much as he is able to do so by subduing the connotations of the words of the Qur'an text and making it a reference reference through which he raises a specific issue that he would like the reader to know about. Often this issue is in two sides, the first is related to the second, a humanitarian and a political aspect, so Ahmad Matar persevered in all his texts. As he places his text based on these two pillars in order to convey the suffering of human peoples to whom they care about, Matar says in the poem (Revelation)

And I see the morning horses coming

pulled the coffin for him

And I see her hooves pledged to his grave

And its morning rises:

(Oh, long night

Go away ...) (22)

The rhythm of the text of the text forming poetic images in the proverb (I see the morning horses coming - and you see their hooves - and their mornings rise ...) in a suggestive language indicates the poet's dependence in some way on the reference of the Qur'an text (and the ordinary ones are a slaughter - the changers are morning - so they enriched it with it ..) the whole officer What is between the reference of the Quranic text and the pictures of the poetic text is that the maddening horses crossed the first dawn when the enemy was caught off guard and descended into his yard, and that the poet's vision came in the removal of the last night (and the night in the final tendency - he plunged into his weak power) and that in his vision he hopes that the night will evacuate with the morning of the horse (except you The long night, but an angel), so that poetic painting, despite the simplicity of poetic suggestion in it, was intense in meaning and had a great impact in building the poetic text in all the texts of Ahmad Matar based on the reference Qur'anic reference. We notice the advent of its poetic language, a traditional language employing a modernist poetic skill with great poetic skill It is a high-level translational, intertextual sign language. Moreover, this language also included the traditional poetic image that is partially employed, and through this poetic language, the recipient of the text notices a real poetic transformation, the principle of this new poetic language.

Third: denotative reference with the noble Prophet's hadith: -

The noble Prophet's hadith is no less than the noble Qur'an text in terms of importance in that it is an important reference that relies heavily on building the poetic text in the past and in the modern, especially in Ahmad Matar's poetic experience. However, Ahmad Matar, as we have already said in the chapter on the reference of the Qur'an text, was able with his cleverness and poetic skill to update this reference, renew it, adapt it and use it in building his contemporary poetic texts with a new, shifting poetic language. And that is only because Ahmad Matar was able to formulate these Islamic references in the formulation of contemporary modernism and was skilled in putting it in its appropriate place in the poetic text. The character of satirical political satire. This part of the research will attempt to address a number of poetic models in which Ahmad Matar adopted the authority of the noble Prophet's hadith. In building his distinctive poetic texts.

A poet like Ahmad Matar is fully aware of the status of the Qur'an text and the reference of the noble Prophet's hadith in the same Arab reader and how close and attached to his heart is to him. Therefore, he made these two references a basis for building his poetic texts. However, the matter lies in the poetic method through which the poet can subdue these references and make them accessible All levels of readers, despite their differences in poetic tastes, and from the models of building Ahmad Matar's text based on the reference to the hadith of the Prophet, as he said in the poem (Arjuza bastards)

... the duty of the preacher to say the duty

Throw us in the door

Lords sermons

Say, O first door

They were cut from the robes

Release the beards ... and trim the mustaches. (24)

The plural form referred to in the title of the text (the bastard goat) is the same as that referred to in the saying - rain - say, "O first the door - cut off the robes - excuse the beards - and shorten the mustaches) And it is the same meaning contained in the opening sentence of the text (Our leaders were monuments - they were honored by a quorum) So came the reference signal of the hadith of the Prophet (Pardon .. Save the beards and trim mustaches) as an irony to refer to that duplicity that the rulers have suffered and the rulers are on the one hand commanding others to adhere to everything that they must adhere to and they are On the other hand (Obash - Ansab - scribes ...) they order others to righteousness and forget themselves, so the reference of the prophetic hadith came in its appropriate position to indicate the poet's mockery of those dressed in the dress of preachers, so the purpose of their preaching is to order others to exempt beards and cut mustaches.

In another poetic image (Ahmad Matar uses his poetic skill in adapting the authority of the noble Prophet's hadith and invests it in a modernist poetic template to build his poetic texts with an unfamiliar poetic imprint, he says in the poem (The causes of descent)

So why was the Quran revealed ?!

Ironing guide us miswak

We erase it from mind

Fad toothpaste?

Um to fasl (dishdashat)

Looks like half shirts?

Was that down? No ...

I don't think I go down except

Forbidden to drink smoke! (25)

The meanings of the words this poetic painting indicates that the text is related to two references to two different prophetic hadiths that the poet employed through the method of sarcastic and ironic interrogation to address a widespread issue, especially in our time in which the papers of all things have been mixed with each other, so the first question (in order to guide us to compromise?) An indicative interview for a hadith (If it were not to be difficult for my ummah, I would have instructed them to use the siwaak with every prayer). As for the second question (or to separate dishdashas), in an allusive reference to the hadith (what is below the ankles is in Hell) in terms of a sentence (similar to half-shirts, and both signs wanted to express an idea To the effect that this religion is more general, bigger and more comprehensive than being limited to this simple matters, those that many people humble about, leaving the essence of this broad religion behind the scenes, on the other hand, this controlled irony contained in these poetic sentences related to the reference reference to the noble prophetic hadith I tried to convey an idea as long as the poet humbled about it to the reader that (nine tenths of faith - in obeying the command of the Sultan) and that unjust ruler that Ahmad Matar did not want to draw in his mind is like a persecuted poet in the mind of a For the Arab reader, especially the oppressed, except for that ugly, bad image.

The reference of the hadith of the Prophet plays an effective role in building the structure of Ahmad Matar's poetic texts, as it leaves a clear trace of that structure that makes the task of the recipient not difficult as he tries to understand and read the text, Ahmad Matar says in his poem (I will not spend):

cant

And hypocrisy

Then he died, then he died

A thin body is not spared

If not

cant

So what about hypocrisy?

If you lied when you were being honest?

cant

The ignorance that falls

To rise above your body the hypocrite. (26)

Since the connotations of the meanings in this passage (hypocritical - what about hypocrisy - if you lie and you are sincere ..) refer us in terms of the indicative meaning to the structure of the prophetic hadith (meaning the hypocrite is three. If a lie occurs, if a promise breaks and if he is entrusted ...) then he indicates The other section of the text (even if they put both the east and west in the palm of the hand) to the hadith of the Prophet (By God, if they put the sun on my right and the moon in my north, that I claim this matter what I left ...) and the essence of the text's idea is that saying the truth in countries of oppression, repression, sultans and oppressive rulers will not lead With its owner but to perdition and loss, so there is no solution for the defeated Arab except adulation and hypocrisy to the rulers and those in their status so that the wheel of life continues, and those who seek truthfulness in saying and deed in this country are like someone (with death the race) and he is aware of the certainty (that death is precedent) in what Previously from those poetic models that were based on the reference reference to the noble Prophet's hadith, it is necessary to quickly refer to that mixture between the poetic text and that reference, which reaches the point of intertwining and perhaps some confusion between real meanings and metaphorical meanings. However, the fact contained in the mind of the recipient is the resurrection Those texts are based on Those references in general.

Fourth: The reference of Islamic, historical and heritage persons: -

There is no doubt that personalities throughout the ages in their various Islamic, historical and heritage forms have represented one of the most important references taken by the first poets and others, a methodology that they built on the foundations of their poetry poems. Every reader is guided to it and to the text by simply finding its connotations, even by way of gesture and gesture. Ahmad Matar was one of those poets who possessed a poetic ability that enabled him to make good texts that were based on the foundations of these Islamic and historical figures and their references.

It is not criminal if ((The Bible was the main source from which European writers derived their personalities and models, because a large number of them were influenced by some Islamic sources, foremost among which is the Holy Qur'an, as they drew from these Islamic sources many topics and personalities that were the focus of great literary works)) (27)

From this point of view, we find that (((It is also not strange that the religious heritage is a main source of the sources that our contemporary poets have devoted to, and derived heritage personalities through which they expressed some of their own experiences)) (28) and Hammatar was one of those contemporary poets whose poetic experiences were full With such Islamic references.

It is possible that the personal reference may come with several aspects, and it may be religious or historical, carrying several dimensions, and it may be religious or historical. Matar in the poem (How to learn to struggle in 5 days without a teacher)

Want to fight?

Come

Wash your hands well from the question

At Abi Rgal

Stop killing people's children

In a poem guillotine ...

Or an essay dagger ...

Sorry for the family's livelihood (29)

The dirty struggle practiced by the historical figure of Abu Raghhal in ancient history when it became a guide to Abraha al-Habashi and his army when they came to demolish the Holy Kaaba, the Sacred House of God before the noble Prophet's mission, it is the same (struggle) that Ahmad Matar wanted to demonstrate and refer to by using the reference of the historical figure of Abu Raghhal. The pronoun referred to it in the opening of the text (You want-come) as well as what poetic sentences referred to later and said: I am from the subject matter of mules - mule politicians - mule policemen) so the officer who combined the meanings of the poetic text (Come - leaders - politicians - mules) and a reference The character of (Abi Rghal) is that both characters (Abu Raghhal - and the contemporary rulers) used the same disgraceful struggle that included selling the debts, homelands and their wealth to strangers at the lowest prices. Therefore, both of these characters deserved this disgraceful history until God and those on it inherit the earth. Therefore, the poets recommend that from He wanted to learn this kind of struggle, so he should go to Aba Raghhal, for he can teach beginners within five days only, as well as recommend someone who was suffering from (the humiliation of the question) due to the shortage of living and limited resources, protesting (and apologizing for the livelihood of the children), because he must mean (Aba Rajal) Ki He guides him an easy, affordable and impassable path through which he can obtain many of the reasons for living through learning (the struggle of selling homelands, their wealth and their people) to every foreigner, and that is only at the hands of (Abi Raggal - and the contemporary rulers). Accordingly, I left a personal reference (Abi Rajal). A great artistic impact on the construction of Ahmad Matar's text, as it represented the only distinguishing mark in the text that could easily and easily guide the recipient of the text to its fulcrum, strength, and basic idea realizing his poetry.

The Islamic character comes in Ahmad Matar's poetic texts of many characteristics. It is the character of the Prophet, as well as the companion and the personality of the enemy, as well as the heritage and historical figure. Ahmad Matar says in the poem (A Rose on the Dumpster)

I drove, gentlemen ... but

I only lost my shadows

My people were not like me

The governor tossed him a piece of jihad declaration

So he looked busy with me turning the question

Do we call him Saladin

Or we call him Qaqa

Or is it more appropriate to be called Aba Zaid Al-Hilali? (30)

Ahmad Matar's summoning three personalities at once in his poetic text all carry positive qualities and each has weight and weight in Arab Islamic history (Abu Zaid al-Hilali - al-Qaqaa - Salah al-Din al-Ayyubi) was an elaborate poetic paradox by setting up a semantic encounter between these characters. And what is between the idea of the text to be expressed (the governor), that is because the common denominator that unites these three personalities lies in the characteristic (courage, chivalry, strength, magnanimity, and victory for the oppressed) as the character of Abu Zaid Al-Hilali from the first generation, Al-Qaqaa from the second generation, Salah al-Din from the third generation and all of these characters The giant left a large imprint and a good effect on the souls of people at every time and place, and when the recipient finds it in any text, he automatically remembers the positive side, so Ahmed Matar tried to employ it in this text, trying to link it to the character of the text (the governor) described with cowardice, submission and submission (the governor slandered him) A piece of jihad declaration - so he was preoccupied with me turning the question) to reflect the connotations of those personalities and their positive qualities through the ironic displacement poetic paradox and convey the idea of the cowardice of that ruler and his emptiness of the qualities of courage and through this The use of the heritage of the references of historical and Islamic figures in the text, the poet (has known ways to benefit and draw inspiration from the reference of Qur'anic characters in his poetry, in addition to the poet's knowledge of the brilliance and eloquence of the Holy Qur'an and his great stylistic miracle, as he became very impressed with his methods, so he was keen to draw from his pure sources) (31)

Many times, the poet comes to the religious authority figure employed in the text to convey to the recipient his text a certain idea, which is the shortest way to deliver it to him, as this character represents a poetic mechanism and tool and not just a decorative tool for the text, Ahmed Matar says in the poem (Punishment of the Devil)

Satan reassured his girlfriend

Paris, don't be upset

My torment is not miserable

What does my Lord do to me in that house?

Will he bring me into a fire?

I am from fire!

Does it wet me?

I'm the Devil (32)

The appearance of the denotative reference to the personality of the Devil with a religious dimension in this poetic painting has saved the recipient of the text a great effort that he would have exerted in the search and scrutiny if another character had been represented in the text. Here the recipient quickly brings up the negative side of the personality of the Devil at all levels, which increased this negativity Taken from Paris as his mistress. On the other hand, the poet can sometimes lean on a traditional personal reference that is when employed in order to construct a poetic text with multiple connotations, changing shapes and qualities, but in this text his personality (the Devil) cannot be multi-dimensional, as it has been taken aside in the mind of any recipient of the text. One constant that is impossible to change is the aspect of evil and corruption, and that it is not possible for this character to do well for the human race.

The symbolism of the Islamic reference character may bear features indicating a poetic duality - the personality - the past / the poet - the present - these features are of some kind contradictory in their meanings to give the poetic text a previously unfamiliar face, so the poet must succeed in the process of employing it in his text from culture A high-level poetry that qualifies him to know the whereabouts of that character, its dimensions and its past in order to be able to put it in its appropriate place in the text, Ahmad Matar says in the poem (The Eye of Cowards Does Not Sleep)

I released my fathers' winds

My sky was silenced
Death walked in front of me
Death walked after me
But she did
Between death and death
My fathers' lives
I wished in spite of death on my body
Singing and in a wound
And the words are bloody
Eye of cowards did not sleep (33)

In the beginning and upon the first reading, the text of the text implies the complete absence of any reference to any Islamic heritage or historical figure present in the poetic images of the text. However, a second, in-depth reading in which this poetic image in the suggestive language publicly present in the painting's conclusion sentence (the eye of cowards does not sleep) indicates to a character The Islamic text absent by the poet for a need in himself, and as we have stated first, that it is known that this famous saying belongs to the famous Arab-Muslim leader, the great companion of the noble Saif God, the solitary, Khalid bin Al-Walid bin Al-Mughairah Al-Makhzoumi (d.642 AH) when he said it when the death attended, may God be pleased with him (... I have witnessed a hundred or so crawls in my body, and there is no place in my body for an inch, except there is a sword strike, or a throw with an arrow, or a stab with a spear, and here I am, I die on my bed, my nose dies, as a camel dies ... so the eyes of cowards do not sleep) (34) So here is this saying. The famous reference to the reference point of the Islamic text character that Ahmad Matar has absent from relying on his suggestive sign language in order to ensure that this intermingling occurs between the character - the past - and the poet - the present expressed by the other textual sentences that the poet penned speaking for himself in (I launched Janahi - Inqat - my parents - My heavenly-in front of me-behind-me-wish-my-hair-as-my-blood) These meanings that Matar tried through employing in the text, he came out with the saying of the great companion Khalid bin Al-Walid (The eyes of cowards do not sleep) but in the language of the present state it is not the tongue of the state of the past in line with his lived reality The bitter who is ruled by the cowardly rulers of the contemporary.

That the poet employs the reference of Islamic personalities in his poetic texts would lead to ((There is a kind of feeling of continuity in poetry as it helps the poet to link the past and the present and unify between subjective and collective experience and saves the poetic text from drought and stagnation and opens his horizons to accept deep colors of conflicting forces and diversification In Forms of Installation and Construction) (35)

From the above reading and explanation, we can conclude several things, including that Ahmad Matar found in the references of Islamic, heritage and historical personalities what he did not find in other than them an outlet and a way out that among the gaps in which he could express his own experience or part of this vast experience, so the whereabouts of these characters became an objective equivalent of the poet's personality. Especially since a poet like Ahmad Matar suffered what they suffered from the colors of injustice, oppression, suppression, marginalization and displacement in the parts of this world.

Conclusion

From the above from these modest readings of the poems of the poet Ahmad Matar, those that he established on the pillars of Islamic references in their various forms from the reference of the noble Qur'an text, the noble Prophet's hadith, Islamic, heritage and historical personalities, we, the critic and the reader, find that there is no escape for poets in general and Ahmad Matar in particular to be reliant In addition to these references in making poems with a distinctive imprint, they can reserve their place among thousands of other poetic texts, and they seek eternity in the memory and mind of the recipient for a long time. On the other hand, we found that these Islamic references have a great influence and an effective role in building the texts of Ahmad Matar, as they dyed them with that Islamic color. It gave it an unfamiliar poetic face compared to other poems. Therefore, Ahmad Matar's formulation of his texts based on these Islamic references does not necessarily mean that he

directed a purely religious or Islamic direction. Rather, this was restricted only by his poetic text and no one else. Accordingly, Ahmed Matar built a well-crafted bridge Between him and the Islamic references for this purpose, which is serving his poetic text. It can be called a stuff fever. On the other hand, we find Ahmad Matar was able to describe the Islamic references in his poetic texts that were read and analyzed, this is evidenced by the durability and casting of these texts with their meanings, vocabulary, music and partial and total images, as well as the harmony and harmony of the idea of the text with the features of the Islamic reference on which the poetic text is made, as well as So, there is a critical, careful reading of Ahmad Matar's poems, and I found that Ahmad Matar's goal behind his use of these Islamic references in constructing his texts was almost all to talk about one topic centered around him, which is the unjust, weak, cowardly Arab ruler who has all the shameful descriptions. To show its ugly image to the Arab reader, and he did not find a way to convey the meaning in the best and shortest way except for relying on Islamic references in all its forms, especially the reference of the noble Qur'an text, which came first in terms of importance and use, and from there is the reference of the noble Prophet's hadith and then references of Islamic figures.

• **Research margins and footnotes.**

• **Research reviews and sources.**

1- Ahmad Matar is an Iraqi poet, born in 1954 in the village of Tanuma, one of the Shatt al-Arab suburbs in Basra, a contemporary poet who is the owner of the school of poetry signs that he was famous for, which took political satire and satirical caricature as its main theme ... See the complete poetic works - Ahmad Matar - Dar Al-Orouba - Beirut - Lebanon - First Edition - 2011 AD - 5

2- The Complete Poetic Works - 13

3- Book of the two industries: Abu Al-Hassan bin Abdullah bin Sahl, known as Abu Hilal Al-Askari (d. 395 AH), verified by Dr. Moufid Kumaiha - Dar Al Kutub Al-Ilmiyya Beirut - Lebanon - Second Edition - 2 - 1989 AD - 64

4- The Complete Poetic Works - 27

5- Issues of writing and depositing with Dostoevsky - Mikhail Bakhtin - beautiful translation - Nassif Al-Tikriti - House of General Cultural Affairs - Baghdad - 1969 AD - First Edition -1-15-16-

6- The Complete Poetic Works - 34

7-Looking - the language of modern Arabic poetry, its artistic constituents and creative energies - Al-Saeed Al-Paper - Dar Al-Nahda Arab Printing and Publishing - Beirut - Lebanon - 3rd Edition - 1984 AD - 132

8- The Complete Poetic Works - 42

9- Looking - in the shadows of the Qur'an - Part - 23 - 34 - Sayed Qutb Ibrahim Hussein - Dar Al Shorouk Publishing - Single Edition - 2011 AD - Volume VI

10 - Al-Bayan and Al-Tabiyyin - or Othman Amr bin Bahr Al-Jahiz (d. 255 AH), Editing - Abdul Salam Muhammad / Haroun - Al-Khanji Library - Egypt - Cairo - Fifth Edition - 5 - 1985 - Part One - 118

11- The Complete Poetic Works - 43

12 - The impact of the Qur'an on Arab literature in the first century AH - Ibtisam Marhoun al-Saffar - Dar al-Risalah - Baghdad 1974 CE - 3

13 - In this regard, what was presented and referred to by Dr. Muhammad Mustafa Haddara when he mentioned a number of poets of this poetic color, such as (Abi Aynia - Hammad Ajerd - Al Qubaisi - Mansour Al-Isfahani - Abu Nawas - Bashar Bin Barad - and Razin Al-Aroudi), where he referred to Haddara In addition to this, poetic color depends in its origin on representation, not on the verb in itself, as well as on anthropomorphism, diagnosis and comparison, not insulting, swearing, swearing and defamation, as well as on the popular spelling called (rash). An interesting artistic satirical photography that indicates a creative, artistic and intellectual poetic energy.

• Looking at the trends of Arabic poetry in the second century AH - Dr. Muhammad Mustafa Haddara - Dar Al Maaref - Cairo - Egypt - 1963 AD - 418-436.

14 - Intertextuality in the poetry of Suleiman Al-Issa - Nizar Muhammad Ishi - Master Thesis - Al-Baath University - Syria - 2005 - 212

15- The Complete Poetic Works - 23

16-Look - an article on poetic language - Muhammad Al-Asaad - The Arab Foundation for Studies and Publishing - Beirut - Lebanon - 1982-24.

17- The Complete Poetic Works - 48-49

18-Looking - the picture in poetic criticism - Abdul Qadir al-Rubai'i - Dar Al-Uloom - Riyadh - 1994 AD - 16.

19- The Complete Poetic Works - 49-50

20 - The Theory of Poetry among Muslim Philosophers from Al-Kindi to Ibn Rushd - Written by Kamal Al-Robi - Dar Al-Tanweer for Printing and Publishing - First Edition - -1 - 1983 AD -214.

21- The Complete Poetic Works - 58

22- The Complete Poetic Works - 87-88

23- The Complete Poetic Works - 69

24- The Complete Poetical Works -234

25- The Complete Poetical Works -229

26- The Complete Poetic Works - 60

27 - Summoning the heritage figures in contemporary Arab poetry - Ali Ashry Zayed - Dar Al Fikr Al Arabi - 1997 AD - 75

28 - Same source - 76

29- The Complete Poetic Works -130

30- The Complete Poetry Works - 196-197

31- Qur'anic Symbols in Modern Poetry, Study on Selected Poems of Free Poetry - Khaled Al Karaki - Dirasat Journal - University of Jordan - Volume 6 - Issue -3-1989 AD-7

32- The Complete Poetical Works -188

33-Same source-30

34 - Al-Bayan and Al-Tabiyyin - Abu Othman Amr Ibn Al-Jahiz - Abd Al-Salam Haroun's investigation and explanation - Dar Al-Jeel - Beirut Lebanon - Part Two - 2 - 55.

35 - Trends in Contemporary Arabic Poetry - Ihssan Abbas - Dar Al Shorouk for Publishing and Distribution - Amman - 2001 - 128

• Index of Quranic verses and hadiths of the noble Prophet.

1- Surah Al-Masd verse 1-2

2- Surah Maryam Verse 25

3- Surah An-Naml, verse 34

4- Surat Al-Asr Verse 1

5- Surah Al-Qiyamah, verse 10

6- Surah Al-Saffat Verse 102

7- Surah Al-Feel Verse 1

8- Surah Al-Rahman Verses 13-38

9- Surah Yusuf, verse 23

10- Surah Al-Anfal, Verse 61

11- Surat At-Takwir Verse 8-9

12- Surah Al-Adiyat Verse 1

13- The hadith (All of you are a shepherd, and all of you are responsible for his flock, the prince is a shepherd, and he is responsible for his flock, and the man is responsible for his family, and he is responsible for the woman who takes care of her husband's house and she is responsible. And his days - Muhammad bin Ismail al-Bukhari (194 AH - 256 AH), verification and commentary by Sheikh Abdulaziz bin Abdullah bin Baz - Dar al-Fikr Beirut - Lebanon - 1993 - The Book of Marriage Chapter: Keep yourselves and your family with fire - Hadith No. (5188) p. 317

14 Hadith (Save the beards and trim the mustaches ...) Sahih Al-Bukhari - Part Four - pg. 39

15 Hadith (Had it not been difficult for my ummah, I would have commanded them to use the toothpick with every prayer) and the other narration of the hadith (If he rises at night, his mouth will be smeared with toothpicks ..) Sahih al-Bukhari, Part 1, p. 55

16- The hadith (What is the hypocrite is three, if it is a lie, and if he promises he breaks and if he is entrusted with betrayal) Sahih al-Bukhari - Book of No Yaman - Chapter of the Sign of the Hypocrite - Part One, p. 100