

The Pictorial Scene In Nounia Ibn Zaydoun

¹Asst. Lect. Doaa Ajami Beshit ; ²Asst. Prof. Dr. Ali Aswadi

^{1,2}, *Kharazmi University/Tehran /Iran*
asvadi@khu.ac.ir duaaajmi887@gmail.com

Abstract

The term scene has been borrowed by literature from other arts that are embodied in practice. She could represent Ibn Zaydoun's non-fiction in a movie or theater; Because of its huge kinetic energy between its words. Ibn Zaydoun poured all his feelings into this poem in order to reach those who loved it and those who caused a change in the colors of the nature of his life, so it came with easy and smooth words that reached its recipient quickly, without the trouble of searching for its meanings. Ibn Zaydoun employed repetition and alliteration. And the interview in this poem, to give it movement, and free it from stagnation.

Key words: the scene, Ibn Zaydoun, pictorial

Introduction

Scene and its significance _ Linguistic: back Roots The word " scenery " to Tragedies the covenant Greek, and what It was wanted to with that it ((a dialogue theatrical lasts time certain, is being in a period time comma between we sing get up with them Chorus) (Abdelnour, 1984), The dialogue theatrical It was Represent stanza or ((part From a play, is being Number from him the classroom In which, or Division From the classroom is happening in it change in Presence persons)) (Abdelnour, 1984), The scene in the art theatrical he is

section partial From Season, and sum Clips / scenes form chapter, And there From make it synonym to separate; Because he may be make up on his own chapter, as such it's a may be Different syllables in the classroom the one From Where Presence Personalities or her absence, and all Presence new for one he is change in walk the event, has accompanied by change in time in case occurrence anticipate or recovery - also or has evolved linear for him, Or the place so go ahead for every a

period He fell In which verb, what it's a framework for movement time and characters together. get up the scene All The performance in the art theatrical on me the places and its change (Abi Al-Eid, 2008), with All Scene new determined the place that will work as well determined Personalities concerned Already, The controller in change viewer he is the place; Because he for every Scene new place New - almost - but Personalities Lost change she other, has Stay the observant That " scene " in the play linked by dialogue that He carries in its folds the movement and interaction between the parties the spokeswoman, has is being dialogue internally special by character solo (monologue), interactive with her memories or Discuss and analyzer to her problems with Dignitaries different in times cross, and in Places Multiple From Where Extension physicist, and openness and closing psychological to her, In the form of monologue a sight standing by itself whether in The theater or in Novel - field Study - and dialogue he is Worker From factors that caused the difference between The theater Aristotelian and the

theater epic that ((He approves on me narration in Show events, and hot get up with it Personalities and combo get up with it Narrator)) (Nuhad, 1999).

The scene is all that the eye sees, and it is one of the mechanisms of sexual interference, and it has ((the ability to break the monotony of telling in the third person,...)) (Hassan, 1990).

Critics paid attention to it and made it the main axis that connects the elements of the story. Then he identified the characters and clarified their role in the story and spoke in building this event, mentioning that the event element in the story is different from the event element in poetry, and this is attributed to ((the nature of poetry that tends to suggest and intensify and hint((.

The scene is one of the requirements of cinema that overlapped with poetry, as it reflects - that is, the scene - the extent to which the poetic text benefits from the revelations of cinema and its mechanisms, as it discloses the data of cinema within the poetic fabric (Omaima, 2015). The literary, to realize this real and mysterious relationship at the same time, such as the rhythm of the building, the poetic scene, the depiction of the word and its music, the embodiment of the situation and thought, the color of the tone and the characters.)

When we shed light on the immortal potty of Ibn Zaydun, which he said about the birth of the daughter of Al-Mustaqfi, after he ((important Son zidon in his youth has a duration From time, and organized in love her Sect From coolest his poems, then got worse Relationships between them, and his migration Birth and he sympathizes with her with poems impressive, was compete with him in and this man From Sarat Cordoba, he was called Abu Aamir bin Abdus, whom I married after a birth) (Muhammad, 1997).).

The narrative scene in Nouniya Ibn Zaydun deals with special topics related to the poet's personality, so we can refer them to its main source, which is the poet himself, as these topics result from his relationship with conscience, as he insists on weaving the threads of this relationship in an artistic scenic style, which is a reflection of what It revolves in his conscience, and the embodiment of his own position on the

things around him, after that things changed in him, and time changed on him, as he was the two ministers, he became exiled, homeless, and his loved ones dried up, including a birth, he wrote this poem between his current situation in it.

When standing on the title of the poem, which represents the threshold of the text that suggests to the recipient the intentions of the creator, Modern literary and critical studies have attached great importance to the title, as it is an effective procedural term in approaching the literary text, and a key arm with which the rhetorician is to probe the depths of the text in order to interrogate and interpret it. Understanding the title contributes to understanding the text; Because it represents the general topic, while the textual discourse constitutes the parts of the title, which is a general or central idea, or as a total text and the poetic text critic can reject the title or accept it based on what the text contains; so The content is sufficient without the need for a title denoting it (Ezzat, 2005).

Hence, choosing the title of the poem through the reader may be more precise and specific, as Ibn Zaydun said

Al-Tana'i has become a substitute for our condemnation And on behalf of Tayyib, we found Tajavin (Youssef, 1994)

It depicts the extent of interdependence between the focus of the text and its textual and intertextual atmospheres, and therefore it can be said: The title is a manifestation of the meaning, and his poem has already opened up the past (Adha), which is a reference to the content of the poem, which is the anguish and sadness over the past and the memory that became a pain for the poet. Whites to black days no Something he likes. And he crossed with this act without any further indication that the parting took place in broad daylight. As for the notables, the affair of the informer was not hidden, but rather it was open to all.

If the thread cut off the connection and loosened what In the hearts there is a belief in love, loyalty and sincerity, although he still clings to what What remains is the memory of love, for it is his religion that is followed Deviates from it no matter the circumstances. Love is a firm belief in the heart of this poet who loves his beloved.

Despite the separation and the change of loved ones, he did not betray his covenant and remained on his love, hoping for the return of his beloved after this estrangement..

The poet stopped us in his poem on the details of his love, and his condition changed and what It happened between him and his birth as a result of the whistleblower's act, as if he wanted us to stand on the details of that sad story and console him with what happened to him and feel what he felt and share his pain and sadness..The poet's sad, tormented, burning, longing and nostalgic psychology was clearly manifested in this poem..

Thus ((summarize Poet in the house idea the poem the public summary Smart, Where fee in it picture obvious when It was on him status with His lover before from clearing, meeting and cohesion spiritual intimate, as such Spread in it What became mechanism they are later, From spacing and recurrence and discord The Painful..)) (Ahmad, 1437 AH).

and with that no reveal Poet frankly by adding the two mechanism Nor to me his lover

Birth (film say Became our two substitute From we condemned) And that avoid From addition the two of them frankly, in attempt to pay going spacing first a glance, As for debt Lost addition to me Their conscience " condemns us ", like puffing in That add destiny comfort him and applies about him some what finds From heartbreak loss and deprivation.

The poet's kindness to the second half (and he was on behalf of the length of our encounters that we found) on the first half (Became the two substitute From we condemned) when between them From mediate between perfectionists; so that both ruined by new miserable, and dream Old desperate, and both export From same grieving deprived, grief in dearest From was..((

The poet draws the scenery of the situation he feels through the words embodying the depth of the suffering he feels, and the greatness of the horror in order to show the opposite the extent of the change of colors. Ibn Zaydun's pictures show the extent of

his feelings towards that person, whom the last thing he thought of was avoiding him; Because of his strong feelings and sincere emotions.

Then the painful meanings follow in the next verse where the poet wishes for the perished to descend with them - as what is between them has become to that tragic extent of separation and painful abandonment after the emergence of signs of strife and severe estrangement - and he says I wish that the matter had been so, for it was easier.

Then comes the emphasis on the standing of time from the poet, the position of the obstinate, the harsh pressure, frank and intentional. Then the poet reveals the reasons for the estrangement and the causes of estrangement, and he limps in the next two verses on the worst causes of estrangement and the motives of sadness that they put on. Within itself of meanings interspersed with close knots and strong ties

For a while, he stood with us for a while
No, the morning has come -

Hanna

Sadness with eternity does not wear out
and afflict us Who is the one
who informs us that you will disgrace
them?

People near them may cry again

That the time that still slips by
That we choke, and eternity said, Amen
Uday's anger became angry from
our desires, so they prayed

And grow what was attached to our hands
dissolved_____

Today we are and please don't meet us

And we may be, and we are not
afraid of_____

Did he get any chance of being blamed ?

Oh, would my hair and
not repentance would host you.

opens Son zidon this section and disown
Than may be you think in it From matter
Says I distraught, not possessive sense and
perception From intensity your goodness
my love Tribal, Where we did not comply
to blame bring you back, and why
download their admonition us carry out
their wish I hurt you and hurt you, Is it like
And make you happy that remove you all

reproach brought us back you with your implementation their wish in we hurt and hurt us and landing Sorrow Us and move Poet in the house next one to me a report his loyalty love it and not deny it for them despite drive them away, and confirm that loyalty for them became doctrine believe it, and we have wear it and penalty meet him then Denies Poet on me Sweethearts - sweetly Accompaniment - listening to enemies, and admonishes them in make them available haters ambiance pleasure schadenfreude

then Come the house next one revealing About Energy Effect That memories for the mother in same Son zidon then rise tone grief, And it gets stronger flames Separation in the house next one Says it's a that and difference loved him, and they like that Panwa and left him, tidy up on me that drought his life and inflammation Wings longing to them, in when that makai did not dry and his tears did not cut off no still Poet send with messages grooming I hope to me mother and decide Poet that hung it with loved ones spiritual buried, and that the tongue did not Prepare Instrument surviving communication, but he is personal pronoun the dweller the latent spirit, then Presents Poet for reasons direct go down on him From grief the killer with it and the perisher staring Says Poet: I their days turned and their nights changed About their natures, then enumerate Poet Appearances That His Excellency immersive for walks his life days Wesal He remembers fluency live abundance The good and glory, serenity life.

It mentions Poet in the house next one From Appearances His Excellency That, so photograph Poet Niles zest Bnaim the love and picking Adoring and pounds it by whispering, right for the poet that turns up to me Pray for to reign sweethearts that It was Blessing and pleasure by watering and life, and concludes Poet this section admonishment sweethearts swear sincere on me charity while broadcast it and tell about him From sincerity for them, sincerity manifested demonstration while bar with it From the mother.

An opinion and we did not imitate another religion After you, we believed nothing but loyalty to you

us, and do not go unchallenged in us

What right do we have to read the eye of the envious?

We have despaired, but despair tempts us

We used to see despair amuse its symptoms

Longing for you and not dried up

Your son and our son, as long as our wings are wet

Sorrow destroys us if we do not grieve

We hardly when we call you to join our war

Black and you were white our nights

I've lost our days, then you've gone

And the source of amusement is pure of our purification The aspect of living is free from our harmony

Then he continues describing the sad picture in which Amal lives to meet again. After that, the poet turns to the sad present and acknowledges that his days have become black after his nights were white with her presence, so his condition changed and his world became dark due to her absence. The poet continues to distance himself and reveals the mother and his sad psyche, nostalgia for the past era and the beauty of life in it, acknowledging that parting did not change his feelings, nor did he forget what he had of love for her, rather the distance increased him in loyalty and sincerity, so his hopes are still alive in meeting her again. After that, the poet moved to the soliloquy and diagnosis of the elements of nature, addressing the lightning and the breeze, using them to share his sorrows, carry his burden, relieve his nation, and stand by him. After this temporal alternation in recalling the past through coexisting with it in all its details and paying attention to the sad present with distancing and admonition, and speaking and diagnosing the elements of nature, the poet moves to another element, which is chaste flirtation with a mother, where he likened her welfare and her upbringing to the upbringing of kings. She described it and its scent with sweet musk, and that God had fashioned it from silver and adorned it with gold as an improvement, and that the sun had nursed it with its light and beauty. And to complete the spinning, he likened it

to the planets in beauty, for it is the life and bliss that enjoys its youth, and that is not out of veneration of her destiny and in honor of her personality, but rather that of her high destiny.

One of the striking scenes in this poem is the letter nun, and its repetition was not without interest, as ((repeat in a poem Son zidon Flag Nearly free Of which a house, and the nun Letter Out From party the tongue gesticulate beside him From Gar palate the above, knocks this party What beside him From Gar palate the above and accompany that sang From gill, sum this gourd and sound the ongoing ghana From gill make up Letter The Nun. and he Letter unknown Collecting between intensity and looseness, and this is Suits an experience Poet, as such it's a Letter slandered Utters laminated in all his cases, and he What signify on me tenderness feelings that carrying it Poet to me his lover. as such that the nun Letter open minded meaning that the sound no confined between party the tongue and maximum when pronunciation with Gar palate the above has use it Poet in rhyme open To suit broadcast his complaint and nostalgia, and spinning and his memories, that sleep About puff exported Wants that share it In which All the world, and supports it open that result about him satiate a movement the nun tide open, letter the nun in Text He carries indication suffering and sadness and pain((.

to shove your era Covenant pleasure, so what you were for our souls Except Rayina The poet Not affiliated with this the covenant which he is in, and completely separated from the world around him, and he calls for that covenant in which there was a birth next to him, and he calls it the covenant of pleasure - which It was ripples I'm arrogant his love - an Lasts, and remains as such It was in Past sent for joy and pleasure, alliteration etymological between (our souls And the Rayahina) Zain the meaning, and increased it harmony with Tone rhythmic gliding In which My voice the nun and the bark, to send in receiver feeling ecstasy and rest.

And in the verses that follow this verse, Ibn Zaydun tries to woo his beloved, despite the distance between them, but he did not change the passage of time, and he did not

tamper with another's heart. Because of the sincerity of feelings, sensitivity and good choice

Do not think that which of you is changing us. As long as the love changed our hearts By God, our whims have not asked for anything. from you, nor did my wishes depart from you

Oh, lightning-bearer, leave the palace and give water to it Who was distracted by passion and affection watering us

and ask there if you remember us Alpha you remember him yesterday _____

O breeze of youth, say hello to us Whoever was from a distance alive would greet us We find that in (O Sari of Lightning) (O, the breeze of youth), the letter of the call (O) was introduced by metaphor with a human process.

O Kindergarten, as long as you go insane, watch us Young boy answered him tenderly, and my secret - us

O life, fill us with its flower I have wretched

O bliss, from its harmfulness threatens us When we were blind, we pulled his tail for a while

As (kindergarten, life, and bliss) all carried positive aspects, but we cannot rationalize them or call them outwardly. As for Ibn Zaydun, this is possible because (kindergarten, life, and bliss) are nothing but symbols of the birth of the one I love, which are now non-existent because they are separated In terms of the association of these names with the last chapter (O Rawda Agent, O life dictates us, O bliss that threatens us It is worth noting that the poet, by attributing the three calls to these things, entered us in the parallelism of the beginning, and this linguistic parallel came in a semantic parallel as well because it came parallel to his love of birth (Basma, 2007) .

As for the last section of the poem, in which the poet wished that his voice would reach a birth, to ask her to be on the covenant they were in, and remind her that the promise of freedom is a religion, as he has preserved his love and longing, she also has the same thing, and he says:

Stay on the covenant as long as we are conservative So the free man is the one who condemns just as we have

So we did not replace a friend from you who would lock us up, nor did we seek a friend from you who would dissuade us from you.

And if they rained towards us from the height of the dawn of the dawn, your entrapment would not have hit us

I cry out of loyalty, and if you do not make a connection, the spectrum convinces us, and the male suffices us.

And in the answer there are pleasures, if the eggs of the hands that are still attached to us will intercede with it.

May God's peace be upon you for what remains You hide it, a snare, a trap __ in us
To conclude a poem in the most beautiful scenes of love, which is peace on the beloved, and its duration - that is, peace - as long as he has love for her in his heart.

Conclusion

In conclusion, the research came out with a set of results that summarize what was stated in it, including:

- The term scene has been borrowed by literature from other arts that are embodied in practice.
- Nonya can represent Ibn Zaydoun in a movie or theater; Because of its huge kinetic energy between its words.
- Ibn Zaydun poured all his feelings into this poem in order to reach the one who loved it and the one who caused the change in the colors of the nature of his life.
- Ibn Zaydun employed repetition, alliteration, and contrast in this poem, to give it movement and free it from stagnation.

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