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### **ABSTRACT**

Poetry representation seeks to highlight the image that impressed the poet as a result of what he witnessed with a live visual painting that is present in front of his eyes of the beauty of the Christian monasteries; as a result of its breathtaking geographical location, and the efforts of its monks to remain in the best form in front of its followers of Christians, poets and others, until it became the right for the learners of literature to be called the literature of Monasteries; because of its distinctive poems that departed from its old perspective in the paintings of the atlases and the description of the camel, and became verses that radiate comfort, humanity and pleasure, which was the cause of his poetry or poetry systems; to paint the image of the monastery hidden in the mind of the recipient between its lines, by means of its semantics and delicate verbal images that served its purpose, by consolidating the image of the Christian religions and their beauty and their monasteries, psychological and psychological illiteracy in the mind of the reader, and remained circulating in history, geography and literature with the same importance.

**Keywords:** Image – Nature – Monasteries Poetry

### **INTRODUCTION**

The description of nature had a prominent presence in ancient and modern Arabic poets, as poets took it to highlight the aesthetic aspects of all that surrounds them, or formed from the fabric of their imagination to reach the meaning that the poet wants to reach in his poetic text, and that the description of poets of nature is an art in itself, because it indicates a creative vision formed in the mind of the poet affected by it, which helped to generate a sensory image with expressive capabilities, with colors or sounds or words, and this is what the artist- the painter - does more accurately –who also relies on simulation of the scenes of nature and literal transfer, or adopted creation and innovation to come out with a fictional painting, and the two meet either a painted painting or a poem tasted with the words of a system that draws an image in the mind of its recipient, and the artist changes the nature of natural aesthetic sensibilities and establishes a new relationship with influential drawings, while the poet breaks the realist 's realistic and visual vocabular vocabulary , and resembles the structure of its poetry and its salivism. The first example of this mingling of artists was found in the ancient Greek era, when the poet Virgil carved a picture of the god (Zeus) at the top of the mountains, which in turn referred to a noble sermon to his recipients, as Homer portrayed him as a human being in the Iliad<sup>(1)</sup>, and this encouraged the poet Virgil to mention it in his poems, and he gave him the attributes of the gods of dignity and majesty<sup>(2)</sup>. Plato in his theory ( the theory of proverb), and later Aristotle in the theory of (simulation)<sup>(3)</sup>.

Our old critics have benefited from these Greek visions, which prompted each critic to give his opinion in the contract between the poet who organizes a poem composed of words and at the same time draws a picture of what is expressed in the imagination of its recipient, and between the artist who paints a painting using crayons, and he expressed that critic Ibn Tabbaba Alawi(322AH) in his book, and he said about the poet the painter (((the poet is like the clever weaver who fills a snitch with the best foaming and fills it, enlightens him, and does not cheer him up, and as a companion who puts dyes in the best engraving, and satisfies every dye of it until his good eye doubles)) (4); That is, the poet and the painter is within the same practical performance that is presented to the recipient. Baklani (403 AH) limped in the same meaning, saying: ((They resembled calligraphy and pronunciation of representation , and they unanimously agreed that one of the cleverest photographers from pictures of you is the laughing, the sad crying, the cynical laughing , and the upbeat laughing, and he also needs kindness in tongue and print in depicting what is in the soul of others)), <sup>(5)</sup>, as he made a simple comparison between what the photographer does to create, and what the poet does to bring the image closer to others. He found such a simulation in the monastery of Massarjis , when the poet Abdullah bin Abbas al-Rabi '(in a painting painted on the wall of the monastery, which inspired that situation by the poet's sense and imagination; he painted a poetry painting () (embodied in an identical image of the original of this ancient verse, and came out with an identical image of the original))<sup>(6)</sup>, as he said: (Al raml)

We were fascinated by a picture sold the God who filmed it .

The discussion increased it in its form .It was urgent that it be damaged .

I have no doubt about her face, glamour, and so does she

I am a vindictive of the. priest who broke it in vain <sup>(7)</sup>

Nature is considered to be the first influencing and creative factor of the arts of literature, as it is the one who gives it its colors, and it takes off its colors<sup>(8)</sup>. This is reflected in our literary and poetic heritage, specifically since the pre-Islamic era, and that each era has a nature and events different from those before and after, and each poet lived in a certain era that sings the nature of his era, and we note that the pre-Islamic poet is more than the paintings describing the dementia and ruins and crying on them, and this is what was known to the most famous poets and their poems immortal in history until the present. If we move to the Abbasid era, in which we study the entirety of our study, we note that the poets have been tortured by describing their nature, which in turn launched the sense of the delicate poet after the Arab poet was full of the words of roughness and migration, as most of the poet's intuition went to describe nature, and there is no doubt that the settings of drinking wine had the greatest impact of the systems of the poems of singing and flirting with nature surrounded by the surroundings, because the setting was held on its arms, to highlight its joys, colors and types of ponds, flowers, plants, fruits and brushes, all of which were in the presence and encouragement of the successors, until it was said about the Abbasid era: (( In this luxurious medium in which everything changed, and it resembled the natural art born, which sings the magic of nature in various manifestations and disperses of colors, so we heard from the literature that we did not know before it by the delicacy, and sweetness)<sup>(9)</sup>.

The Christian Monasteries had a natural and political site distinguished in the Abbasid era, whether in Iraq, the Levant, Al Jazeera or Palestine, in all these places attractive natural terrain, made it as a painting of the committee, and this helped the poets to sing about it, as well as the cultural monuments in the Abbasid era of palaces, parks, bridges and others, and the Christian Monasteries had a share of those monuments; as a result, the relationship between poetry and nature forms the basis of taking and giving; the poet takes from nature the idea, not to mention the nature surrounding it, as it is a basic source of the poet to provide the most important tributaries to form the poetry image, as it is the source of inspiration for the poetry in front of the nature, which inspires all kinds of wonderful poetry, and enrichment, and the poetry is the basis for taking and giving; the poetry takes from nature the idea, and expresses it in a poetic manner that includes the connotes of the most important values of the poetry in front of the poetry, because it inspires all the fascinating and the poetry, and the poetry, and the perfection () combines combine, and the details'.

### Applications of poetic imagery in the book of Monasteries

When we looked at the poetic evidence that appeared between the books of the Monasteries of Al-Asbahani, which increased it in beauty and beauty by describing the visual or perceived nature that comes as a poetic idea in the mind of the poet, including what was woven by the feelings of the poet Obaid Allah bin Abdullah bin Tahir\* When he was in a drinking session with the Abbasid caliph Ibn Al-Mu'taz in the Monastery of Virgins, as the monastery and the nature surrounding him met him, saying: (Al-Khuffi)

You see, Sa'id, our time is laughing and tame .

And Gardens, it's like they're cold every day . They have a new pigment .

As if the brother had a lover in it, as if the maiden were a dean

It's like a mile of light, like decades of light .

As if fruits and leaf were the garments of those beneath us

And thou shalt put her to rest ,and show thy pleasure ,and bring her again <sup>(11)</sup>.

The integration of Abbasid culture with new cultures caused the expansion of the poet's imagination; ((because of the welfare of the means of amusement, and the means of urbanization...So, if they resorted to the analogy, they derived most of it from orchards, ornaments, feathers, and clay, and spread to them the analogy of the cheek with apples, roses, and jasmine... <sup>(12)</sup>). We note that the poet organized this poem at the time of his drinking early in the morning in the light of the delicate morning atmosphere that explains himself, and the presence of the sounds of singing and accompanied by playing the instrument flute and oud, and this is considered One of the basics of the boards of wine in which the session is described and the nature that helped to establish that wine session, (((the imagery poetry is an exchange between the creator and the recipient of ideas and senses, by the creator's ability to express this interaction; in a poetic language based on metaphor, analogy and metaphor, with the aim of stimulating the sense of the recipient and his response)). (13), In this poem, we note that it satiated the various rhetorical methods; it gave in a machine-like manner the time spent in the monastery the attributes of laughter, which is inherent to man from other creatures, and refers to the joy, happiness and comfort, and the monastery of virgins was full of Christian virgins, until this monastery was called by their name to this day, and it added in a similar way to the visual nature of women's characteristics, ((the similar image that the poet derived from these fields of nature in the literature has been inspired and was infused by its manifestation)), as if it came (14), and this analogy of the image of the image of the image of the image of the image of the image of the morning, which is surrounded by the moment, and it is surrounded by the image of the moment, and it, and the moment of the moment of the moment, which is

surrounded by the moment, The plants have dewdrops that make the leaves as bright as the newly dyed thing, and it indicates the healthy growth of the plant and the presence of organic and natural materials suitable for it, and mentioned types of flowers planted in the Gardens of the monastery, including the Al shakik, which is called anemones, which resemble the cheeks of women; because it is red or white and has black heads similar to the tattoo that adorns the cheeks of women, and the spices that sprout on mild spring days, which reeks of the good wind, and the branches of the plants as if they are mild, and it resembles what surrounds the monastery of the light of the bright and sparkling trees as if it is the necklace that surrounds the woman; to appear in the best form, and it mentions the fruits of the monastery as well as it resembles the woman and the green leaves that adorn it.

Poems in Monastery Hannah- Akraha describing the surrounding Gardens at the time of drinking the wine as well, in which the poet Bakr bin Kharra said: (Al-Wafer)

Wouldn't it be nice to water the bamboo from a nice shop with a classy lover?

I spent the first day of his life drunk in the morning and in the dark.

And from us we wear a wreath and a foreboding wreath

It was as if his sport of goodness and a light of clouds were gone by the lightning.

It's like the trees are dripping in it. If the darkness dusks, it's a speech train.

And what do you want from the diary of the purifiers there and from the henchmen of the Shakik<sup>(15)</sup>

The poet explains what is in Hannah- Al-Akraha, monastery in the sense of the places near him, he has stayed in it for a specific period and has been drinking wine morning and evening, and the rainy night resembles the thinnest analogy of what is customary when describing lightning and clouds, that it has tasted the bright and gilded lightning, to give the poet a bright image of the recipient who imagines the scene, as lightning is linked to the memories of parents and loved ones or home, and when lightning trembles from the side of the lovers his heart trembles and increases palpation, because he moved the obsession of nostrils, longing and memories in himself, and the poet described the raindrops that descend on the dense trees that night and they give a reflection of the illumpses of lightning, and the rivers<sup>(16)</sup> And the poet admired this monastery, he organized another poem in it, as he said:

Leave the gardens of an ace and an apple and go to the tarmac with the same scoops.

To the Daskar, the opposite of the monastery of Ibn Wadhah.

Houses that have not yet been removed when it is necessary to travel to the pleasures of the spirits<sup>(17)</sup>

The poet begins his poem by doing the command verb (let), as if he has made a comparison between the aesthetic of fruits and the ace plant of color, shape and distinctive smell, and heading to Gardens al-akra, that Gardens is full of flowers, and in which the echoes of the airs echoes everywhere, and Gardens in the Arab countries is one hundred and thirty-six kindergartens, and it is called so; because the water resists in it<sup>(18)</sup>, and Gardens al-akra is one of them, and the poet is moving in the monasteries and places near the monastery and does not want to leave it, these words led to the meaning that showed the poet's merger with the picturesque nature that was stolen and made him affected by it.

Nature is one of the most important factors that help to hold wine sessions and enjoy their atmosphere, as the sites of the houses ((near rivers surrounded by Gardens, orchards and vineyards, and had a social impact by attracting people to visit them)<sup>(19)</sup>, as the same topic came in Mur Marie monastery\*, Al Fadl bin Abbas bin Al Mamoun\* said: (Al-Basit)

I joined in a secret of a horse for myself, and I crippled myself and my needs.

I lived in the depths of fun, indulging in shelling between rivers and paradise.

Bader Marmar, as we salute the morning with it, and make the cup in it in the evenings<sup>(20)</sup>

Mari monastery was one of the monasteries full of amusement and bombardment, and this is confirmed by the saying of the poet in this monastery, he showed and emptied in Mari monastery which is located in the secret of whoever he saw (currently Samarra), all kinds of pleasure, oppression and debauchery, and there is nothing left to do; in it is all that he likes to make the booths of wine, of a nature similar to heaven, or monks who do the duty of presenting them, and their sessions in the morning, with the sounds of beating the bellows; to hold the religious rituals of the Christians in the monastery, and when the sun rises, it is on the sounds of birds and water, and to watch what God has blessed them of a beautiful nature; it was full of trees and roses, and this is what comforts the nerves and delights the soul, and if the night falls, they drink wine on the sounds of the music and the songs. Such a poem became a means for the reader to enjoy the beauty of nature at the time, and from its illustrative beauty it became as a pleasure for the soul and a solace for the sad, in which the literary spreads his anxieties and concerns and in return he finds the image of joy and pleasure in his feeling<sup>(21)</sup>. It is known, as we explained earlier, that the houses are inhabited by many monks, and the poet has also mentioned this in evidence by saying (how much) the number, and they have beautiful faces, as they resemble more than one poet with a monastery, but here he was added the attribute of softness, which once they look at him, they admire him, and they organize in him verses and poems.

The description of nature may come as a prelude to describing something that the monastery distinguished from others, such as the domes that were designated in red for the monastery of Abu Yusuf\* in Mosul, and was mentioned by Al Siri Abbasid poet Al-Rafa\* looking forward to it, he said: (Al-Tawil)

And her monastery still smells of unraveling the contracts of the grieving and the profligate .

Rose pockets in their trees rip open a breeze that looks at the water cooling .

And an African-Arab playground with a morally uplifting structure .

Silences in secret, as if they were the domes of a barren man in the domes of Zerberid (22)

The poet describes the visual nature that existed in the monastery of Joseph in Mosul after his destruction, and describes the scale from which the rain falls and the change in the weather of the monastery, as well as the smell that smells from the ground after its dryness, and gives the mild breeze in which the flowers sticking to the dense trees move, and moves to describe the art of architecture that characterized the monastery ; in which there are silos for monks between the cypress plant that surrounds it from all sides like a fence, and its appearance is like a stone of garnet or lily ; because garnet and perido are different colors that are yellow and green, and the domes of the monaster are red, and surrounded by green plants, and the poet has mixed between the colors of living nature and the colors of gemstones to come out with a poetry painting to describe the monaster of Abi Yusuf.

The poet may praise one of the houses and describe what he found in it of the beauty of the building of nature another beauty, and this is what was found in the poets of the pre-Islamic era, as their environment was desert, they did not have any urban building to direct their poetry except the desert, but the nest\* When he visited Monastery Najran\*, and found the building of the sky, and its walls are tainted with phosphorus, and the roof of gold, this is what increased the poet's surprise; he described it as:((The historical place that has a time dimension, where the storyteller tries to show the change that time makes in a certain place))<sup>(23)</sup>, and he said: (The convergent)

And the Kaaba of Najran is bound to be soothed by its doors .

We visit Yazeed, the worshiper of Christ, and Qaisa, and they are the best of her lords .

If the inks twist them and drag their fringes down ,

And we saw the jasmine and the jasmine, and the rods with their rods .

We are linked by a permanent laboratory. Which of the three buttons are there?<sup>(24)</sup>

Al Aashaa was accustomed to going to boards of wine in ignorance, but Monastery Najran is not like other places he visited, as he took off the meanings of comfort and meeting loved ones with a creative poetry, and this is what the poet wants in all times, as ((the blood of poetry creativity is the same blood everywhere and at all times, and this blood is taken from the fountain of language, ideas or story))<sup>(25)</sup>, and the poet inspired his story to this poem from the revelation of nature, as he gave the qualities of nature the diagnosis, being a living witness to what he saw from the characters in the monastery , by taking the art of blindness or projection<sup>(26)</sup>; To complete the full weight of poetry without defect, as the word (Jella ) is mentioned, meaning the glenar, and the jasmine in which adorn the garden of the monaster is adorous, as it is beautiful in form and pleasant the smell of the hair of its shortage in the visual way (our witness) , which falls on the scenery of the spectacle of the spectacle.

And among the poets whose wish was to live forever under the shadows of the abbey; it is the paradise of God in the land, and that is the wish of the poet who watched the beauty of the abbey of Saliba\* , in which he said: (Al baseet)

O monastery of the Phrydis gate , which irritates me with water and its trees!

If I had lived ninety years in you ,my heart would not have spent some of its torrents <sup>(27)</sup>

This monastery was known for the beauty of its nature ; there were many orchards and Qalali, as it was next to the monastery a monastery for women, and there were many monks in it, as well as the visit of many poets and successors to this monastery to enjoy and sing the beauty of its nature, and its good construction, and this poet is one of his visitors, he was surprised by the beauty of the Qalali and the trees surrounding him, and we see that he has employed the unconditional tool of condition (if he lived in the monastery of Saliba ninety years, and rises every morning on this beautiful view; he did not satisfy and did not complete the needs that delight his heart and comfort his mind; one of the most important reasons for the mental and physical comforts surrounding the human environment, as (((the beauty of nature is one of the finest colors of beauty that eases the soul, and responds to it in joy and departure))<sup>(28)</sup>, and the Christian diars are among the most places where amenities are available.

The poet Abu Al-Fath Muhammad bin Ali, known as Abu Al-Ma 'al, said in the same monastery \*: (Al-Khafeef)

A paradise nicknamed Monastery Crucifix .Perfectly and kindly .

I came to stay one day and we stayed there for a month, and it was amazing. (29)

The poet conferred on the monastery the most beautiful titles –paradise– of the intensity of beauty, everything in the monastery was stolen its pulp; of the nature, building, hospitality, customs, etc. He released these phrases that depicted the beauty of the monastery in our minds as soon as we read these two poetic houses, and the poet

was one of the visitors to this monastery, and he employed the verb (shadow) that benefits the conversion; to indicate the transformation of the period he was determined to stay in, as he was supposed to stay in it for one day, but he stayed in it for a month; for the wonder that he saw in that monastery. As the poets used to remember the houses after they left and went home with honest verse suggesting the beauty of the monastery, and the comfort they found in it, as well as describing the Diraniya that provides them with wine with attractive descriptions, including the verse of the monastery of Paul\*, in which he described what he saw Fadl bin Ismail bin Saleh bin Ali\*, as he said: (Al-Taweel)

May the peace of God be upon you ,monastery .

And there is still a barrage of fish on you that is irrigated by the rain

He lets you out for a while after a while. A cloud to revive the Gardens is a guarantor .

If he finds the ground, he tears it with a view of the eyes of the beautiful eye .

I have no one but a boyfriend with me .

Included in which I gave my companions some kind of fuse<sup>(30)</sup>

The poet showed the extent of his longing for the monastery in the sense of the word (long) , and describes what he witnessed of the nature in which he was found with the ability of God Almighty; he described the relief that falls from the clouds and narrates Gardens , which increases the beauty of Gardens in the eyes of his eyes, and on a dark night, he only had the sword and entered the monastery to shelter in a safe place, and the daughter of the priest drowned him with wine, which increased his love and attachment to the monastery.

There may be poems in which the poet directs most of his feelings and ideas in describing something of the nature surrounding him. This poet is considered to be a composer , as the poet Khaled described the writer. \* The boy he met in one of the Christian congregations, and admired the beauty of his face , which made him confer on him the qualities of nature; so that the recipient knows the degree of his beauty, because the boy's face is not permanent, but the qualities he borrowed for the boy are continuous and renewed over the ages, as he said: (convergent)

I took a sip of her lips and kissed her cheek .

And I hugged a fluffy dune and a wet twig and a light moon

And I saw from her light in the darkness of every place night and day<sup>(31)</sup>

The poet, as soon as he saw that bright face, gave descriptions of what he liked to himself to the boy, as he compared his cheek to the round, red gelnar flower, which is one of the most beautiful descriptions of the cheeks of Hassan , and it is like a moist, easy-moving branch , and the full moon that illuminates the darkness of the road, and he guides and spins his light with the light of the general public, and the poet employed three of his senses: sight, touch, and taste; to appear with a desired portrait poetry of the receiver.

Another manifestation of the poetry of nature is the inclusion of pets that suggest familiarity and comfort. The Abbasid poet Mara described Mariam as confused by several descriptions of natural features, as well as the pigeon that made the trees of the monastery nests for him; evidence of calm and safety in the monastery; for his excellence ((with good voice, Hadel, and prayer))<sup>(32)</sup>, as he said:

With the passing of Mary the Great and the shadow of her vicinity ,

At my father's fertile palace ,

The strangler and the catapult were the predecessor's playgrounds .

To the muzzled palm trees and doves above the tone .

Let the saying of pardon and the big redhead in kindness<sup>(33)</sup>

Tharwani provided more accurate determinations of the location of the Monastery Mara Mariam, by his income of the palace of Abu Al-Khasab and the palace of Al-Khawrng and Al-Sudair, which is surrounding the Monastery Mara Mariam, and it has been distinguished by its high trees and palms that are stacked with each other, as if it is closed from the top of the abundance of palms, and the palms are located in the Arabian Peninsula in the places where water is available , until the location of the palms is associated with the phrase of paradise<sup>(34)</sup>, and the sounds of the Hadeel of the pigeon that makes it echo in the monastery , because it is closed with the high palm fronds, and it increases its beauty, because it has a sound that is characterized by (( happy, good singing , turbulence, noisiness , noisiness, and sighing)) . The pige is considered to be the poet in his joy and in the pain of separation and exotic nature.

In sum, in this research, we hardly exaggerate if we make a statement: (( Nature has always been a very inspiring influence on the psyche of the Arab poet))<sup>(36)</sup>. We note from the presentation of poems that were mentioned that the manifestations of nature were prepared for the Abbasid poet at the Festival of Life, which moves it towards creativity. After intensive research and extensive scrutiny, the research was able to highlight the image of nature as being:

- Describing the breathtaking nature that was available in front of him of clouds, flowers, birds, the thrill of Numan, the sky and what is in it, and he described it well, and the poets' sheets were split.
- The variety of poetry that decorated their poems, and expanded their poetic imagination.
- The abundance of rhetorical methods , especially analogy with real or metaphorical objects.

- In addition to the smooth, delicate, singing poetic weights, which indicate the joy and joy of the purpose for which it was organized.

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34. Al-Diyarat, Al-Asbahani:164. Diwan Al-Ashi Al Kabir, Maimoun bin Qais: 173 .
35. Al-Nashi Al-Kabeer: Mimoun bin Qais bin Jandal bin Ouf bin Saad bin Dhu 'ayya bin Qais bin Thalabah, one of the poets of the first class in the pre-Islamic region, was a Christian, famous for his playfulness and insanity, nicknamed Sinjah. Lexicon of Poets, Marzipan: 382.
36. Monastery Najran: In Yemen, it belongs to the family of Abd al-Madan ibn al-Dayyan from the sons of al-Harith ibn Kaab, and from that came the people who wanted to qualify the Prophet(r). Country Lexicon, Sapphire Hamoui: 2/538 .
37. Water and embers fragments (poetry of Salah Abdul Sabor), Dr. Ansam Muhammad Rashid, Adnan House and Library, Baghdad, 2014 :14
38. See: Literary Puzzles and Puzzles, Abdul Hay Kamal, 2nd Edition, Taif Literary Club Publications, 1401AH :11 and 22.
39. Al-Bayarat ,Al-Asbahani:111 . and visual pathways, age :1/380 .
40. Saliba Monastery: In the sub-districts of Damascus opposite Bab Al-Faradis , it was called Monastery Khalid; because Khalid bin Al-Walid landed in it when he besieged the city of Damascus .See: Hamoui , Dictionary of Countries : 2/519 .Also known as Monastery al-Saymeh, itis the site of a picnic ,many orchards ,and its building is Hassan Ajeeb .See :Al-Omari , Paths of Sight:1/380 .
41. Ballala: A man if he refuses .See :The Crown of Language and the Sahh of Arabic, Al-Jawhary .Wet root
42. Curriculum of Islamic Art, Sayyid Qutb, Dar Al-Shorouk, 1403AH-1983AD, I:6 :143.
43. Al-Bayarat ,Al-Asbahani :112 . Dictionary of countries, Hamoui:2/519 .
44. I did not find him a translation in the translation books .
45. (30) Al-Diyarat, Al-Asbahani :53-54 . Al-Rawda Al-Mattar in the news of the countries, Muhammad Abdel-Moneim Al-Humairi, under: Dr. Ihsan Abbas, Library of Lebanon, 2, 1975AD :251 .
46. Al-Fadl bin Ismail bin Saleh bin Ali bin Abdullah bin Al-Abbas Al-Hashemi: Abbasi poet, from the people of Qansrin, from the poets of the third and fourth centuries AH. Dictionary of Poets, Marzabani: 222 .
47. Monastery of Paul: Ramleh sub-districts. Country Dictionary, Hamoui :2/501 .
48. Al-Diyarat, Al-Asbahani: 178. Diwan Khaled Al-Kateb, Tah: Karen Issued, Ministry of Culture Publications, Damascus, 2006, 171. The first house was in the Diwan: (Take it)
49. Animal Book, Al-Jahiz : 3/144 .
50. Al-Asbahani , Monasteries:142 . - Abu Al-Khasib Palace: On the back of the kufa is close to Al-Sudair, which is one of the parks , the wonder of work, overseeing Najaf ,and Abu Al-Khasib bin Warka, one of Al-Mansour's hijab. See: Hamoui,Dictionary of Countries:4/354 . - The dagger: a palace with the back of the bewilderment. Hamoui , Dictionary of Countries: 2/401. - Al-Sudair: A place of perplexity , near the palace of the Khorang , and it was said that it was called that;because when the Arabs came and looked at the blackness of the palms, their eyes ran out of the intensity of the blackness. Hamoui ,Dictionary of Countries:3/201 .
51. See: Nature in Pre-Islamic Poetry, Dr. Nouri Hamoudi Al-Qaysi, United Distribution Company, Syria, 1st Edition, 1390AH-1970AD: 70-72 .
52. Animal Book, Al-Jahiz : 3/205 .
53. History of Arabic-Islamic Literature, Shawky Daif, Dar Al Maaref, Egypt, I:7: 385.



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