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The social pattern in the orphan of eternity in the virtues of the people of the age and its completion by Abu Mansour Al-Tha'alibi (429 A.H)

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Abstract

This research aims to shed light on the representations of the social system in the orphan of eternity, and the importance of the research lies in the fact that the orphan was translated into the literature of the fourth century AH, which witnessed a process of acculturation that contributed to the spread of promiscuity and the tyranny of delinquency with the boy, as well as the reproduction of the masculine view towards the feminine entity, it has remained usurped identity and suffers under marginalization and exclusion in addition to Reducing her to a desirable body that achieves the goals of the systemic stallion until the scene of absence appeared, which worked to overturn the systemic equation between the systemic stallion and the woman, so that the woman was no longer that marginal being, just as the systemic stallion was no longer vigorous in the exercise of its virility; Because the woman has become the owner of the will and the decision-maker without the authority of the man in that. The research revealed the social system that came represented by the sultanate of the profane / the temptation of the boy and the destruction of the self through systemic grants, as well as represented by the wine and its use as a weapon to expel worry and sorrows from the worlds and spaces of the self, as well as the man's

view of the woman, which varied between the presence and absence of the desirable body, from here Our reliance on the theory of cultural criticism came as it has the procedural tool that enables us to interrogate the orphan's texts and find out their patterns.

Introduction

If we follow the connotation of system in Arabic dictionaries, we will find that it has followed a single system in speech, if we search for the concept of linguistic system according to Al-Khalil bin Ahmed Al-Farahidi (d. 170 AH) is: (In everything there is a general system of things. And we say: These things coordinated with one another, meaning they were coordinated) (Abdul-Hamid, 2003), and the sequence does not depart from this connotation according to Ibn Faris (395 AH). one system has the sympathy of some of it on some of it, and its origin as saying: Tagore format: If the teeth are consistent, and beads format: organizer) (Ibn Faris 2005) and the original use of the term pattern that is brought to Ldr harmonious, but the speech when described in the format it is a matter of metaphor (Abu al-Qasim, 2004) Here, the word "form" refers to everything characterized by accuracy and organization. Those Western criticism trends, along with the menopause reached by literary criticism, contributed to the emergence of the sun of cultural criticism in the Arab world at the hands of the Saudi critic (Abdullah Al-Ghadami) to occupy (The layout) is a basic pillar and a central concept in his monetary project (Abdul Ghadami, 2003) For him, the system acquires semantic values and special idiomatic features, so it - that is, the system - is not determined by its abstract existence, but by its systemic function, which occurs only when two systems or systems of discourse conflict, one apparent and the other implicit, and this implicit is a copy of the apparent in a text One or what is in the rule of one text, as he stressed the need for the text to be beautiful, describing aesthetics as one of the most important tricks of culture in passing its forms, and aesthetic here is not limited to the institutional according to the perspective of the literary criticism perspective, but rather what the cultural subjects considered beautiful, and thus it is not He excludes (bad) and (elitist) from the aesthetic condition (Abdul-Ghathami, 2003), Al-Ghadami also looked at cultural systems as historical and established systems that always prevail, and their sign is the public's rush to consume the product that includes this type of pattern, and the public's desire to receive a text that is considered evidence of the systemic act, which must be revealed (Abdullah, 2010).., this is what Kilito went to, and the system has (a social, religious, moral, and strategic situation... imposed by, at a certain moment of its development, the social situation, which is implicitly accepted by the author and his audience) (Abdel-Fattah, 2001), hence the cultural patterns as (Man-made earthly laws/legislations - in contrast to the heavenly teachings that God Almighty revealed in religions - He put them to control himself and to manage his affairs in life) (Abdel-Fattah, 2010), and since literature is a human expression that embodies life experiences, it complied with those laws, and the body became It conveys it away from revealing and nudity, to control its cultural grip on the text, taking from the aesthetic and metaphorical coverings to hide under it. By intriguing, and investing the aesthetic and metaphorical to pass on its polemics and implications that are revealed only by close reading and can only be explored by forming an integrated conceptual and cognitive apparatus) (Youssef, 2015).

Literature review

First, promiscuity is a common form

If we follow the connotation of system in Arabic dictionaries, we will find that it has followed a single system in speech, if we search for the concept of linguistic system according to Al-Khalil bin Ahmed Al-Farahidi (d. 170 AH) is: (In everything there is a general system of things. And we say: These things are coordinated with each other, meaning they are coordinated) (Abdul Hamid, 2003), and the arrangement does not depart from this significance according to Ibn Faris (395 AH). One system, some of which have been intertwined with each other, and the origin of their saying is: "A pattern of alignment: if the teeth are coordinated, and the beads of a pattern: coordinated" (Ibn Faris, 2005). (Abu al-Qasim, 2004) Here, the word "pattern" refers to everything characterized by accuracy and organization. Those Western criticism trends, along with the menopause reached by literary criticism, contributed to the emergence of the sun of cultural criticism in the Arab world at the hands of the Saudi critic (Abdullah Al-Ghadami) to occupy (The layout) is a basic pillar and a central concept in his critical project (Abdul Ghadami, 2003). It acquires semantic values and special idiomatic features, so it - that is, the system - is not determined by its abstract existence, but by its systemic function, which does not occur except when two systems or two systems of discourse conflict, one of which is apparent and the other is implicit, and this implicit is a copy of the apparent in one text or What is in the rule of a single text, as he stressed the need for the text to be beautiful, describing the aesthetic as one of the most important tricks of culture in passing its forms, and the aesthetic here is not limited to the institutional according to the perspective of literary criticism, but rather what the cultural subjects considered beautiful, and thus it is not excluded (The bad) and the (elitist) of the aesthetic police (Abdul-Ghathami, 2003)

Al-Ghadami also looked at cultural systems as historical and established systems that always prevail, and their sign is the public's rush to consume the product that includes this type of pattern, and the public's desire to receive a text that is evidence of the systemic act, which must be revealed (Abdullah, 2010)., This is what Kilito went to, for his system (a social, religious, moral, and aesthetic situation... imposed by, at a certain moment of its development, the social situation, which is implicitly accepted by the author and his audience) (Abdel-Fattah, 2001), from here the cultural patterns become as (Man-made earthly laws/legislations - in contrast to the heavenly teachings that God Almighty revealed in religions - put him to control himself and manage his affairs in life) (Abdel-Fattah, 2010), and since literature is a human expression that embodies life experiences, he complied with those laws, and the body became It conveys it away from revealing and stripping, in order to control its cultural grip on the text, taking from the aesthetic and figurative coverings to hide under it. And the investment of the aesthetic and the figurative to pass on its polemics and implications that are revealed only by close reading and can only be explored by forming an integrated conceptual and cognitive apparatus) (Youssef, 2015).

First, promiscuity is a common form

If private indulgence in promiscuity and debauchery is a sign of luxury, then the immersion of the public in the culture of promiscuity is due to moral decay and escape from the tragedies of life and the disorder in values (Shawki, 1995e), until a group of vacant and unemployed people emerged who took off the robe of dignity and stripped of their dignity. Wearing modesty, they

became indifferent to people (Badawi, 1970) and went on to record everything that goes on in their lives, indifferent to social norms, moral values, or religious feelings (Youssef, 2009).

It is necessary for the research to define promiscuity in order for us to stand on its significance, as it came in the language dictionaries, insane, insane: solid and rough, and insane includes those who do not care about word and deed, as if they are hard-faced, and they are insane, free and crazy (Muhammad, 2008). And technically: it is the commission of acts that violate public morals, custom, and traditions without concealment or shyness (Muhammad, 1963).

Looking at the poems of promiscuity in this era, we realize that close relationship between the cultural/social pattern and the poetic pattern, where the relationship remains etymological between the two parties, meaning that poetic values are the same as cultural values, in addition. On being substitutionary, where (the ideas of the cultural system are replaced within the poetic system, because the latter resulted from transformations in the first body) (Abdel-Fattah, 2010), and thus the Matn culture becomes the one who nourishes the culture of the poetic system, and from here came the orphan Al-Thaalibi brimming with patterns of promiscuity, as one of the cultural variables that occurred in the course of the literary movement as a result of cultural cross-fertilization (acculturation), and this does not mean that the literary scene before the era of the orphan was free from the current of promiscuity and debauchery, as promiscuity remains one of the eternal and deep-rooted patterns, as it is linked to the cultural haven of the individual and the group. But the culture of promiscuity was not so widespread and widespread, for the free people were a category in the ages that preceded this era that did not constitute a dominant current on society, but the influx of cultures and their mixing in the Abbasid era were among the reasons that produced this detachment that deviates from the social taboo.

If we look at promiscuity from a semiological perspective, we find that its prevalence as a system suggests a violation of the entire system of society, considering that promiscuity is a sign of that cultural degeneration, and thus achieves the double author who is responsible for the productivity of the discourse, where production takes place only by the act of the cultural author (the implicit author). Who takes the personal author as a means to pass his forms, and the symbolic author (culture) constitutes an active presence in the subconscious of the familiar author, and exercises all forms of control, domination and direction over him (Olaya, 2011).

Perhaps this is what appears to us through the revenues of Al-Thaalibi and the poems contained in it that depicted the deviant aspects of the life of that society. The dominance of the cultural author was exercised over Al-Thalabi / the personal author and subjected him to its cultural hierarchy, until he became subject to the control of the cultural system. We can clarify the cultural patterns that the poetics of promiscuity implied if we are armed with cultural reading, as it possesses the procedural treatment that enables those who work in it to comprehend the texts and explore its depths.

Sultanate of the profane / seduction of the boy and self-destruction

The change in the system of moral values and cultural interference in the Abbasid era, especially in the fourth century AH, is one of the reasons for the infiltration of the arts of flirting with boys in the language of softness and vulgarity. And its compliance with the general pattern that has become profane. The observer of the orphan finds credibility for our claim through the dominance of the promiscuity and glutmany texts over the other poems.

Accordingly, we achieve the function of the cultural system from Gertz's perspective by describing the pattern as a guide to action and a draft of behavior (Nader, 2004), and accordingly the behavior of Al-Thaalibi is governed by that guide who directs it according to the vision of the culture that dominates the consciousness of its members, where the individual is restricted to act according to the requirements of the dominant cultural pattern. From here, Gertz defines man as (the most hopelessly governed animal, with control and control mechanisms that go beyond genetic mechanisms, such as cultural programs that regulate his behavior) (Nader, 2004). From a sociocultural perspective, the individual factor (author/writer) is excluded from the creative process that is made by the cultural actor (Samir, 2014), and thus the creator of the text is absent due to cultural hegemony.

It seems that the hegemony of the cultural system that made Al-Thaalibi acquiesce in it was the same behind the rush of some poets to the Sultanate of their slaves and granting them a centrality beyond the position of those who flirt with them. Especially if the boy is armed with the ritual of abandonment, this is what is implied in the text of Abu Al-Faraj Muhammad bin Ahmad Al-Ghasani, nicknamed the Damascene Awa', which was transmitted by Al-Thalabi (from Al-Basit): A visitor who takes care of people's hearts, his sight is sweeter than security when he is afraid
He cast upon the night a night of its melts, and the morning feared that it would appear out of shyness

By desertion, he wanted to kill me, so I sought refuge with him, so he took my soul out of my hand for me

In it I became the prince of lovers, for it became the emirate of the people of love before me (Abu Mansour, 1993).

In this text, the other / boy constitutes a tyrannical presence as a giver of the life of the poetic self and the pole influencing it, as the boy appears in an authoritarian scene to which the poet acquiesces by the temptation that gave the one who flirts with him a centrality over the spinner. Until the sap that rooted the meaning of life and defines its features from the poet's perspective, and that is why he humiliated him for fear of separation, which became a boy's decision that the poet has no authority to make, this is what the cultural function gains (he wanted to leave me, so I sought refuge with him) as it reveals the act of will that has become The other / the boy enjoys it and strengthens his dominance over the self, which has become an abolished entity that does not exist except in the presence of the boy, and for this reason it has tended to activate the culture of trade (so I used it) for fear of a rupture that leads the poet to the scene of annihilation (my murder), and this is confirmed by the meaning that Sort and comment.

It seems that the poetic self succeeded in its persistent endeavor to reject the objection of the opposite / boy and keep it within the limits of the place, in order to extract it from the authority of fate (so take my soul from my hand for me). This is because the boy's presence in the poet's space and his spatial world made the latter a prince and gave him a position above his lover peers, and perhaps this is what the last passage ensured by revealing about him:

In it I became the prince of lovers, for it became the principality of the people of love before me
From here, it becomes clear to us that the act of will, which is involved in this text, refers to the idolatry and authority of the Golmani system, and the rupture of the anachronistic system.

We also see this rift with the poet Fatek Al-Shawaji, who seemed obsessed with the culture of begging for the other / the boy and owned by him based on the authority of seduction. Alrajz):
For the sake of love, relieve my suffocation of what strengthened the abandonment of my bonds

O He who possesses me with one end, O He who exalts descriptions beyond descriptions
 O killer of his promise and his successor, have mercy on a lover who has approached his death
 Have mercy on a dear one in your love, when you dressed him in a dress, so he did not dictate
 (the orphan of eternity)

This text includes cultural predicates that refer to the overwhelming presence of the boy, and establishes the concept of his authority and the destruction of the egoistic system that he resorted to since the opening of the text. And its system was cracked, this is embodied by the formula of the command (he gave the right of affection to my throat), which came out to the meanings of demand, petition and begging, as the poet seemed to be captive to the domination of the boy and complaining about his abandonment.

The poet delves into the culture of begging due to the sensual desire that overwhelms his mind, as he seemed docile to the tasks of the desirable body, which made him position himself in the scene of marginality. The dominance of the boy did not stop at the limits of ownership, but we find that he represents the meanings of life according to the self-desirable perspective, as the culture of not fulfilling the promise has become contributing to the demise of the egoistic system and strengthening the concept of annihilation in his world. Which necessitated the poet to search for a way to stop the policy of estrangement and to renounce the relational rift between him and his servant, and this method is evident in his saying (have mercy and love), which clearly declares the reality of the broken self.

The society's immersion in the culture of promiscuity has given the boy authority and centralization at the expense of the poet, who has become authoritarian. Mr. / Al-Ashiq, with this, the lover began to exercise his dominance over his master, who began to grovel in order to meet his servant, this is what Al-Tha'alibi transmitted to Al-Mafji' Al-Basri (from Al-Khafif):

My lord, you, your servant, has become a flutter, his heart fluttering on a wing

So the sergeant took advantage of his negligence in a robe of darkness and a scarf (orphan of time)

The opening of the text reveals the domination exercised by the profane / boy over his master, as the producer of the speech worked on the sultanate of his boy, and this indication emerges at the beginning of the text (Sir You). The individual pronouns that illustrate the extent of the dominance enjoyed by the boy (my master, your servant), which made the poet/lover self-appear submissive to his boy in order to have a sensory encounter with him. Achieving pleasure by urging the other / boy to do the visit away from the sight of the social watcher who stalks him and disturbs him that pleasure. This was done by invoking the night time and using it as a means of transgression and camouflage, as he sought help from the darkness and darkness of the night in order to secure that sensory encounter.

The systematic smuggling of this text reveals the appropriation of the culture of seduction on the thought of the poetic self, and this acquisition contributed to its submission to the realization of its erotic desire and its submission to it, as the text represents the reality of the poet seeking to satisfy his instinct that is fulfilled by that adored boy, and since the self has become submissive to that desire that is achieved by the other. The boy, she empowered him and centralized him by humiliating herself.

A power looms before us for the boy of Abu al-Faraj Muhammad ibn Ahmad al-Ghassani of al-Dimashqi, known as al-Wawa' al-Dimashqi, where Ghadeer appeared on his cheeks due to the separation, and the long desertion that the poet's servant used to perpetuate.

A visitor came to me who used to show me the long desertion and did not visit
 People said when they saw him to congratulate you! The bright moon visited you
 So I said to them, with tears running down my cheeks, there was a lot of excitement
 When will I take care of the gardens of Hassan from him and my eyes have included Ghadeer?
 And if a mill were erected in front of my tears, the one who descended from it would revolve
 This text reveals the reality of the self that is repulsed by the long separation practiced by the
 other / boy on the poet, but this self-affliction quickly fades due to the visit of the beloved / boy,
 until people become envious of the poet for this visit through the verbal act (people said, to
 congratulate you). The forms of dialogue between the poet and the people reveal the poet's
 burning desire to engage in an act of obscenity with the boy (when I take care of the goodness of
 it).

The discourse revealed the truth of its product that lies behind the cover of inferiority and the
 domination of the boy over the text structures. The text revolves around the domineering act of
 the boy over the poet's consciousness. However, this domination granted to the boy is nothing
 but a superficial domination under which is deposited the reality of the self submissive to the
 authority of the promiscuity and his systemic eagerness to practice the act of vice with The other,
 and this significance is gained by the systematic smuggling of the phrase (when I take care of the
 goodness of it), in addition to that, the technique of self-questioning represents a semiological
 sign charged with the culture of the self constantly searching for its insane purpose, so the
 question formula suggests the state of the self that is exhausted by waiting, and depicts the sorrow
 and affliction that go through The poet is emboldened by the policy of separation followed by the
 other, and based on that, if the poet finds his tears flowing (the tears of the eye are running, and
 my eyes have contained it Ghadir, and if a mill is erected against my tears), they are nothing but
 aesthetic covers and rhetorical sentences that contain a cultural pattern that suggests the
 psychology of the poet docile to the practice of the act To permissive with the other / the boy on
 the one hand, and on the other hand, the proclamation of the authority of the other / the poetic
 self, and this marginality in which the poet is positioned is nothing but a systematic echo of the
 requirements of the cultural actor, as one of the individuals belonging to this culture. The cultural
 system that controls his consciousness, as society remains a source for shaping the identity of the
 individual and molding it as he wants within his cultural frameworks (Abdul-Ghani, 2006), which
 remains an effective and influential authority in drawing the systemic course of the discourse.
 The self continues to immerse itself in its culture due to the tyranny of the other. The poet has
 become docile to the boy, and a rebel against the cultural haven (habitus), which condemns the
 practices of pedantism, especially when it intersects with the religious taboo rooted in the
 collective imagination. fit her mind.

The authority granted to the boy went beyond religious taboo to self-smashing and humiliation
 by virtue of the culture of seduction.

I have accepted passion for myself as vinegar, and I have seen death in love easy
 I humiliated the Beloved, and the strength of the boy in the year of desire was to be humiliated
 For my father, who permitted killing me intentionally, and congratulations to my master for what
 they permitted.

I will reward the beloved with new affection, and with severing ties of kinship
 And if he increases in wandering and amazement, I increase myself to him in submission and
 humiliation (The orphan of eternity)

This text includes a systemic position that refers to the anthropomorphization of the other's system and granting him an authority that contributes to the inferiority of the poet, and textual thresholds emerge from the folds of the discourse that confirm this understanding (I groveled to the beloved, killed me, my master...) and this servile pattern comes from the poet's vision in the discourse of passion, as He sees that a lover's humiliation for his lover is a sign of his pride (and the honor of being humiliated in the year of passion is to be humiliated) and based on this systemic view, the poet became entangled with the other to the point of submission and cancellation. It seems that this systemic love made the poet dwell on his inferiority, in order to ensure the permanence of the relational relationship between him and his lover, which allowed the other to form a presence that cancels the poet's being and existence, and perhaps submission embodies the stunt of the dying poet; In order to preserve the course of the relationship from inconveniences (relationships and estrangement), this is what is highlighted by the textual threshold (I will reward), which announces the continuity of the glow of the relationship, even if the other / boy deviates into my culture (relationships and estrangement). An indication appears at the end of the text that is completely consistent with the concepts of the Sultanate of the boy and the inferiority of the poet, who is now facing the culture of the other's wandering and his transcendence with the culture of humility and submission (I increased myself to him in submission and humiliation).

Wine as a haven

Our interpretation of this title came as a result of the excessive abundance that the orphan of time contained from the poems of the wine, as it covered a large area of the geography of the written achievement of Al-Thaalibi. The observer of this title will come to his mind that the wine poems focus on the acts of debauchery and the immoral practices that the wine poets used to do, such as chasing the sommelier, flirting with boys and drinking alcohol because of the old regulations and ready-made rulings on which literary criticism worked for a long time until the dawn of the cultural criticism that dealt with the text as a cultural event.

It is not surprising that the poetry of wine and the culture it entails represent a paradox between the authority and the public. The means by which the poet confronts the power of eternity and the tool that breathes worries and banishes them from his world.

When I saw worry knocking on those who came without peace

A guest who visits not all but my flesh or bones

And eternity has carried arms to the honorable from the ignorant

His medicine is in peace, the antidote to the honorable (orphan of eternity)

From the perspective of this text, wine has become a weapon with which the poet responds to the invading armies of concern, and a shield with which to confront that guest who is not welcome to visit him. Speech to fight the weapon of eternity and bear the brunt of it. The humanization of eternity and making him carry a weapon represents a semiological sign that suggests the system of the eternal conflict between eternity and human being, and the function of the past action (has been carried) contributes to strengthening this understanding, as it is a sign that indicates the eternity of that conflict.

And when we reconsider the text, we find that the self models itself in a transcendent scene through the rooting of the language of class distinction, where the poet appears to belong to the system of the honorable, and for this he is exposed to the visit of the guest (inspiration, and the weapon of eternity), and in this another human being that the poet tends to make him anxious A

guest who visits only the honorable, and eternity does not carry its weapons except on them as well. In light of these connotations, we have an implicit systemic chi of the size of the self transcendent over the other (meaning).

Also, in the end of the text lies an implicit systemicity that reinforces that systemic transcendence of the subject, as the wine from the perspective of its drinker represents a symbolic sign of human differentiation, and thus the text has revealed all its secrets and mysteries through the systematic monitoring in which we revealed two systems, one of which is apparent, which is to take wine as a means of healing The guest poisons (the carefree) that he emits in the body of his poet host, as well as making it a weapon known by the self to deter eternity and overcome its expenses, and the other implicit suggests self-differentiation over the other, and thus the wine culture has embodied the voice of the ego and its transcendence to find and expel the other. of this culture; Because he does not need it by not visiting him (worry).

The subject may resort to embellishing the wine culture by framing its text with aesthetics that add elegance that is difficult for the other to resist. For the purpose of persuading the other to practice the act of drinking, he says (from Al-Rajz):

And drink a drug that if you hit a stone, it would fly from the lightness of that stone
The enemy of sadness, which I have never conquered, but has done badly in my victory
The hidden trick in the boy's body occurs in the body, bearing and numb
It is as if the strings in it have been collected, so there is no life for its hollowness

The poetic subject begins her speech by inviting the other to enter into the act of drinking through the commanding dialogic formulas (and drink) to suggest the kinetics of the verbal act in an attempt to convince the other of her call, which makes her resort to stereotyping the image of wine by activating what the wine causes from the act of injury in the stone that is sacrificed Light as a result of that action, and thus the stone is systemically equivalent to the human soul/other. The theme of persuasion that the poet inclines to in order to lure the other into the practice of drinking requires him to exaggerate that suggests an implicit system that reflects the opposition of the other to this practice, and this opposition is fully consistent with the theme of persuasion that we referred to in the opening of the text.

Among the other textual incubators in which the wine is given an authority that works to dispel worries and reprimand them, and this is what the text of Abu Muhammad al-Hasan bin Ali bin Waki' al-Tanisi, to whom al-Tha'alibi transmitted his saying (from Mukhla' al-Basit):

Drink, the property is good, and the roses and allspice smiled
From a coffee that was not brewed for them except that it was swarmed
It has armies of amusement parks for them to flee before them

So grief for her family is a raindrop, and a dream about a catastrophe in its wake (the orphan of eternity)

This text includes the systematic position of the self, which suggests the authoritarian granting of wine, and leads to a culture of drinking it, and this grant is embodied through the effectiveness of the wine and its ability to dispel anxiety and banish it from the worlds and spaces of the other.) This textual threshold forms a cultural sentence from the perspective of cultural reading to reveal the value that the self has added to the wine, which seems to be loaded with the ability to defeat anxiety due to the power it possesses (it has armies) until it makes it unable to withstand it (they may flee before it).

The poetic subject proceeds in its philosophy about the statement of the act of wine, which works to transform the miserable human model from the opposite to the opposite, this is what is revealed by the conclusion of the text (grief for its people is an airport, and a dream in its wake is an airport). That is the model of the frustrations of reality, and the captivity of worry and sadness. This concept is completely consistent with the imperative form in the opening of the text (drink), which carries the connotation of advice and encouragement to indulge in the practice of the act of pleasure, in order to bring the opposite / worry and sadness, and get out of the negative reality. From here, we note that wine is a cultural tool that the poet takes as a refuge from the crises of reality, and as a weapon to confront worries.

The poet himself continues to present his perceptions about the act of wine by inviting him to indulge in it and abandon the arbitration of the mind.

Do not accept his words from the wise, and if the brother of seduction calls you, accept it
Leave the strictness and beautification for the future, for living is not good for the one who is beautified

And drink the saffron of the shirt as a dye from the dye of the birdan or Qatar

A cup if the worries are thrown with its arrow, it does not cross a window, whether the person is killed

Red welcomes every narrow chest with it and opens every closed door (the orphan of eternity)

This text reveals the truth of the human model yearning for the culture of drink in the thought of the other through the commanding formula (drink), which represents the subjective voice wishing to export the act of pleasure. Her arrow is a cup if she throws worries) From here wine becomes effective in freeing the human model from the bondage of worries.

The subject continues to confirm its vision of the wine by giving it the ability to reveal (the narrowness of the breasts). This granting process records a cultural position that refers to the extent of identification and fusion in the culture of society, as the ego voice remains a systemic echo of collective thought and a reflection of its systems; Because the self is a systemic tool that does not speak in the language of its own condition, but rather speaks in the language of the system and submits to the conditions of culture, and accordingly the value given to wine in this text is a cultural value that the self has been ideologically imitated and reproduced in its discourse. It is clear to us through the texts included in this topic that the discourse of absurdity is common and the collective taste prevails due to cultural cross-fertilization (acculturation), which contributed to the domestication of society and its stereotyping to receive that discourse, despite its violation of moral prohibitions, and its infringement of religious aspects, but it did not aim to change the ideological constants. The texts also revealed that receiving has a role in that prevalence, which led to the decline of ideal values. And that lies in receiving the acceptability shown by the virtuous and the writers to the absurd discourse, and Al-Tha'alibi was not immune from that reception, which suggests the dominance of the social system over his translation of that discourse.

Second: Women between absence and presence

Culture has looked at women, especially in the early antiquity, which was repressing the female entity, a view of exclusion and marginalization in biology, psychology and sociology. A mother does not have the right to express opinions, as her role was limited to motherhood, care for offspring and childbearing, as she is like the land in which she throws seeds even if they are eaten

and the fruits are ripe, the man picks them to enjoy and leave them until the time of need, and thus the woman is a need of life, and not a supreme value, It has become subordinate to the male gender and is indispensable, and that value entity that is entrusted with the matter of survival, civility and humanization is no longer an asset and center (Nadia, 2016).

Since the pre-Islamic era, her image has been lower than that of men, due to the prevailing culture at the time, and this view was reinforced in her literary texts (Sahar, 2014). Derivation of the poetic text/branch from the dominant cultural pattern/origin, and that is why the cultural institution was feeding discourses in drawing a negative image of women.

Al-Tha'alibi was not immune from this domination, as he is one of the authors who write down and choose literary texts subject to her desire, which they have not been able to liberate from her authority, so that they come with their narrations according to the prevailing cultural view. He begged himself to break its systems, and describing al-Thaalibi as a member of the culture, he must submit to its authority and acquiesce in the dominance of its systems. They do not speak in the language of their subjective condition, but rather they are systemic tools that speak in the language of the system and the condition of culture, not consciously and deliberately, but this comes through the systemic implicit hidden in the conscience of culture (Abdullah, 2017).

The presence of the stylized stallion/woman is sensually given

It is not deception if we say that there is a built-in hatred for women in the masculine subconscious to make them a mere repressed body, and this is what recurs in the virtuoso poetic imagination in order to restrain the feminine lust or desire and in exchange for amplifying the eroticism of the masculine other, demonization or openness, lust or evil... Thus the poets spoke In the language of style as a cultural condition

And this cultural condition continued to reproduce through poetic discourse, as an actor in directing the productive self, which remains subject to the patterns of the dominant culture, lest it be expelled and exiled outside the framework of the cultural system, if that condition is violated, and thus the female entity remains a crushed being through framing it in a sensual way by an act Stallion culture practiced and practiced on it. (And if the cultural system has referred the woman as a meaning to formal manifestations and reduced her to a body, or to purely sensual qualities for the man to enjoy, then the poetic system did not succeed in changing this view, considering women as a human value that has a positive meaning) (Abdel-Fattah, 2010) rather it obliged him Culture by regurgitating its forms and reproducing them in order to consolidate that view in the collective consciousness.

Perhaps the contemplator on the revenues of al-Thaalibi glimpses the eroticism that the regular stallion re-broadcasts in his speech; In order to exercise his transcendence over the female being by reducing the woman's body to the desirable factor, (where her entire existence and entity were reduced to her body, which became a symbol of her weakness, inferiority and sin) (Mafid, 2012). Silent and hidden (Saad, 2018), but he may sometimes give a woman the will to act, not in order to elevate her being and give her an identity, but in order to make her more vulgar, inferior and a sexual initiative, as submissive to the authority of the lustful body away from the arbitration of the mind, and we glimpse this feminine inferiority in my father Sahl al-Janbdi, the writer, who was quoted by al-Thaalibi as saying:

Watering for a visitor who visited in a hurry, and at night I wear the dusk of the blankets of Al-Fala

On a night when people became together and sorrow and sadness separated
I cut off the first of them drinking, the middle of them being drunk, and the last of them embracing
and embracing

Until the morning seemed red with its melted particles, as if it were burning on its horizon.
She said goodbye to me while the eyes were weeping, I wish the morning's whiteness were not
created

This text reveals the inferior view held by the social system of women, and nourished its members with these cultural predicaments that refer the female being to a compulsive need that has no intrinsic value. In order to show her willing and docile to her erotic feeling, where the female poet appears in the opening of the text that she is rebellious against the powers of the mind, or rather that the poet robs her of that value, and accordingly the cultural condition that divides the mind and language and made them for the man, as for the feminine is just a body that receives language and is devoid of mind. Abdullah, 1998) Undoubtedly, this dispossession refers to an implicit pattern that causes her to ditch in the trench of inferiority by submitting to the motives of the body seeking the act of pleasure.

Another indication appears to us at the end of the text that is completely consistent with the negative action that was granted to the female, this time by giving her the will to do the saying (she said she bids me farewell with the eye crying), but this will was not granted as a natural right enjoyed by the woman and exercised by it to express what goes through her consciousness, but as a systemic will that contributes to the inferiority and dependence of women in order to inflate the ego of virility, and accordingly, the verbal act (she said), with its implicit meaning, becomes a systemic act that marginalizes the woman. And the self reflects on enhancing its virility by confirming that refractive moment that deepens the woman's sense of dependency and this significance is revealed by the current sentence (and awareness in crying) as the female seemed unwilling to end the act of pleasure until her tears became flowing.

The subject contemplates the statement of her female in submission to the power of desire, and this signification is gained by the theme of female desire (I wish the whiteness of the morning was not created). Undoubtedly, this represents the cultural implantation that the self has acquired from its social environment, to transmit it in its poetic discourse, which embodies the cultural perception towards women. Thus, the woman is submissive to the motives of her body, which is haunted by the obsession of pleasure and sexuality.

The fashion stallion continues to embody the masculine culture and identifies with its patterns by referring the feminine entity to a need that meets the desires of the ego, which is what we find in the text of Ibn Sokra, which was transmitted by al-Thaalibi (from al-Basit):

Welcome to the one who visited without waiting in the dark and did not warn of the guards
I deliberately concealed myself in darkness, but I did not cover it, and its radiance at night was
far from al-Qabas.

And if the darkness had folded it from us, it would have revealed the lightning of folds and the perfume of the soul and the soul.

This text reveals, at first sight, the supremacy of women by making them rebel against the social norm that limits their freedom and suppresses their existence. The poet highlighted her as an initiative that was not fraught with social restrictions, as it seemed to be haunted by a culture of transgression against the cultural tools represented by the (guard) function taken from the night time. (Darkness) is a tool for transcendence and camouflage, as it confronts the tyranny of the

other/society with the darkness and darkness of time. Due to the deceptive systemic signification that emerges, the woman is devoid of using her mind and subject to the dominance of emotion that made her break the law of social isolation in order to meet sensory without the other / man having any authority in the course of that encounter.

The appearance of the woman as the owner of the initiative clearly embodies the view of the perpetual masculine system in referring her to a pleasure-giving entity, denying her the value of the mind. To highlight her in a vulgar way by seeking to satisfy her erotica despite the presence of (the guard).

The entire discourse puts us in front of an image of the female other that has always been repeated in the tradition of culture by feeding its texts in line with its ideologies. It becomes effective and influential, and thus the cultural pattern becomes an agreed upon custom, reflecting the institution's view of the female entity (Abdullah, 2014). And the cultural view that was agreed upon is confined to a narrow horizon that is determined by the erotic aesthetic.

We can also note in this text that the discourse of the productive self was limited to the external aspects of the woman, as the text came to depict the moral beauty, not the moral (its radiance at night repels the qisas, shown by the lightning of the folds and the perfume of the soul and the soul) and these rhetorical embellishments contained patterns that were repeated in the cultural blog., it refers to the fact that the female is reduced to external beauty, as she is just a body that attracts a man to him to satisfy his desires, and this is the ideology of the patriarchal institution that has dominated the collective imagination by broadcasting its cultural patterns and subjecting them to its system.

The neat stallion continues to exercise its virility on the female being, this is what is revealed by the text of Al-Mutanabbi, which was transmitted by Al-Thalabi (from the simple):

Swarms, perhaps, went their impregnable journeys between being stabbed and beaten
And perhaps I took the hands of those who were riding with it on some of the horsemen who were right

How many Zurat I have in the Bedouins, hidden and worse, and they have slept from Zurat of the Wolf

I visit them and the darkness of the night intercedes for me and I bend, and the whiteness of the morning tempts me

The poet invoked the night time as a cultural tool to defraud the collective system that refuses to harm women, so the poet resorts to the darkening of the night to break social taboo and win women. Another theme that enhances the virility of the poetic self is present, which is the theme of choosing the woman to whom he flirts; The poet evokes an Arab woman above the vulgar women who were subject to poets in word and deed.

The contemplator of the text imagines at first sight that the poetic self has worked to present the female with a transcendent scene in order to elevate her entity and highlight her as a value that is not needed. However, the cultural treatment refutes this superficial reading by transcending the dress of aesthetics that deludes the recipient of the superiority of women, and according to this treatment my theme becomes the guards And the choice / Bedouins is a systematic smuggling that brings us to an implicit indication that suggests that the poet is proud of her virility that appears through the other two houses. The night, intercedes, tempts, Li Bi) who made a cover to hide the ugliness inherent in the text. If we arm ourselves with the pick of cultural reading and we dig and excavate what the discourse has treasured, that deceptive systemic implied by the poet

becomes clear to us; To confirm his virility through the will to act that he gives to himself and robs her of the female, which we find present in his saying (How many visits do I have, I visit them), which reveals the plurality of the poet's visit action, and thus the female other remains marginalized in the culture of the poetic self and waits for the stallion to come to satisfy his desire. The woman has been transformed from a natural being into a (cultural) being by virtue of civilization and history, where she has been usurped and her right was underestimated to have a stereotypical and specific significance, not a substance or a subject, but rather a In a group of qualities (Abdullah, 2006), and even these qualities still need the arrival of the systemic stallion in order to reveal them to exercise his virility, as the female body for a long time remained dependent on the biological and social functions drawn in a patriarchal society that reduced the woman to her body image and her lustful sexual function (useful, 2012)

The female physical presence in the poetic discourse represents the reflection imposed by the authorities of society, where the talk about the body and its erotic dimensions remains the talk of the sociological manifestation in social structures, and the poet cannot depart from these structures that formed his consciousness through the cultural implantation that deposited the dents of the inferiority of women by molding them With the physical being, not the human being, as society, with all its practices and structures, remains responsible for shaping the female body (Mazen, 2015), and thus the body becomes oppressed and does not exist outside the boundaries of the negative system / the physical body. We see this image in the text of Al-Mutanabbi, who began to close his eyes to the female body.

It's as if he drove it if a drunken man wrung out of drunken wine

Impotence draws her under her waist, as if from her separation and majesty (Yasin, 1999).

This text is based on the molding and stereotyping of the female body according to the wishful view of the systemic stallion, who finds the woman a symbol of pleasure by reducing her to the image of the heaving body to enhance its virility.

The physical and material employment embodies the cultural deposits that saw the female as an oppressed being by robbing his human value and turning him into an exclusionary need that does not go beyond satisfying the desires of the stud. His begging for rhetorical aesthetics that highlights the female swaying in the calf and waist and drunk from looking at her side; To hide under it the ugliness/the implicit pattern that indicates the virtuous domination of the feminine other, reduced to the sensual image, and accordingly the rhetorical embellishments that the text contains are a cover that the subject takes to justify and pass her speech; To keep the ugly ones lying around and hidden from detection and erosion. Another text by the same poet appears to us that is not very different from the previous one, as Al-Thaalibi transmitted it to him {from the simple}.

Important Al-Fouad, in Arabic, dwelt in a house from the heart, with which you did not strike a chord

The victim of the cod in its comparison of a branch, the oppressed of the saliva in its comparison of a beating (Abd al-Rahman, 2018)

What we notice in the poetic text is that the self-began its discourse by consolidating the bonds between it and the other/woman through the expression of the emotional side, so that the discourse becomes humane, violating all the dominances of systemic virility. With a relational interaction between the self and the other (the center and the margin) and it establishes the concept of human love away from the virile thought. However, this balance quickly vanishes as a

departure from the cultural pattern and an infringement of the systemic condition; For the poet to emerge as fused with the dominant culture, and the sensory image appears through physical diagnosis (the victim of the cod, the oppressed of the saliva). The other is presented as a given summed up in the aesthetic; In order for her to raise her power over the other and cancel his presence.

Another indication emerges for us in the opening of the text that contributes to the construction of the eloquent system (Ham al-Fouad in Arabic). This limitation in selecting the other who flirts with (the Bedouin woman) does not give superiority to women as much as it gives elevation to the flirtatious self, as Bedouin remains better than the seductive and Qayan who robbed the poets' core. at that era.

And if Al-Mutanabbi is proud of himself and flaunts his poetics over the private and the public, then there is no room for recognition of the woman, who is the weak and marginalized being, as the poet remains saturated with his ego and sees everything below him. A means subject to the culture of the age dictated by its hegemony. When the poet penetrates a look into the female body, it represents an extension of a cultural pattern that has been established in his mind. When the poet depicts the woman as (the oppressed of cod, and the oppressed of the stomach), this means that he conveyed the stereotyped image drawn by the cultural institution and began to reinforce it through its texts, so that the female entity remains deprived of value and reduced within the framework of the body.

Among the texts in which we find a systemic echo of the virtuous thought that reduced the woman to a body that achieves man's erotic goals is what we read of the blind poet Ibn Ayyub al-Ghanawi, who evoked the woman in his speech as the giver of pleasure.

God does not take away the days I have been blessed with between the temptation and the reunion of the neighborhood

With all its soft, shining edges, almost radiating injustice

The opening of the text reveals a wishful vision that pushes the poetic self to the technique of supplication; In order to continue the act of pleasure and bliss (it is not far from the days I enjoyed), the woman's presence does not exceed the sensory dimensions that possess self-awareness, and the function (Al-Ghawani), which suggests the plurality of the female entity, contributes to this desirable act, and reinforces the superiority of the man over the woman, who remains deprived of value from The perspective of the self that it takes as a tool for pleasure by reducing it to a body that satisfies the desires of the man, but these indications are quickly refuted by the systematic smuggling in a function (and include the neighborhood healed) that indicates an implicit pattern that reveals the existential value that women give to the spaces of the place through her reunification of the neighborhood that disperses without her It becomes scattered.

Perhaps the multiplicity of plural forms that the poet invokes suggest real deprivation, which leads him to this multiplicity to compensate Realistic desire and its fulfillment; (Because imagination and artistic existence do not replace reality in any way, so the man's hunger for the woman always pushes him to mention her a lot, so he resorts to begging in the form of plurality, in an attempt to satisfy the impossibility of reality and its scarcity on him) (Sahar, 2014), as this plurality indicates. The material need of women to fill the gaps of masculine desire, and this is what we find in the sentence (with all the soft sides) that highlights the transcendence and supremacy of the self, but it contains real deprivation.

From the above, it becomes clear to us, the presence of the systemic stallion and its dominance over the worlds of discourse to turn the woman into a marginal being reduced to a desire-based body that fulfills the sensual desire of that stallion, as there is no woman outside the framework of that body framed by culture, and this is a systemic act that has been bred in the culture of masculinity so that women remain ostracized and alienated. Existence, it has no presence except in order to fulfill the desires of the stallion, as it becomes clear as well as the lack of human love between a man and a woman, because it is contrary to the requirements and systems of culture, it does not allow the existence of an ideal love in which signs of breaking the pattern appear. Human love between a man and a woman is culturally distorted and crushed; In order for the virility/poet to remain possessed of the will to say and do while it is robbed of the feminine being.

The presence of parting / the absence of the regular stallion

If the poetic production has reproduced the idea of the systemic stallion that reduced the feminine entity to an erotic body and a desire-giver by virtue of the domination of the cultural condition on it, which gave the poet the right to exercise his virility through the tyranny of the transcendent ego over the female other, then this mature ego may fragment and become a broken self if confronted in the pattern of deprivation/departure, farewell, so that the discourse of love turns from the abhorrent masculine system to a human and merging discourse in which the woman forms a presence and centrality, and thus vanishes the system of virility that the self exercises on the female other by the ritual of forced separation, to become a coercive power through which the woman is granted supremacy and centrality, resulting in The poet is positioned in a pathetic scene, complaining about the moments of loss and declaring his inferiority towards the movement of the departed woman, where (the da'inah in the poet's consciousness represents an authoritarian force as a model of female human perfection that roots the sap of life and the value of existence), and with the woman's departure, life ceases and the value of existence is negated from the perspective of the self that has been practiced. She has to parting, where parting becomes a tool for liberating the feminine being from the bondage of the body's desire and is presented as a human gift. Perhaps the one who meditates on the texts of the orphan will notice that given by the poets as a sense of the value of the paradoxical woman.

My bathroom watered me the day they brought their loads, I was happy, and they went between a leg and a driver

And my speech is silenced while he is not dumb, and my tears are pronounced while he is not speechless

So, my father, those tears that were pouring out revealed the secrets of those relationships

The poetic subject appears in this text to be glorified by the adverse movement of departure that the female exercises on her, to make her a bewildered being before the culture of leaving and her quest for an unknown world. What the function tells us (they gave me a bath when they carried their loads) as a cultural sentence that indicates an implicit pattern through which the poet tries to show the paradoxical woman, unaware of the cracking of the subjective pattern that results from the scene of the realized absence, which compels the poet to follow a behavior against me through which he tries to undermine the The other / the paradoxical woman, as she makes her the giver of death and annihilation, not the giver of life and existence, as the woman is the one who waters the poet the cup of death, which becomes an inevitable fate on the self, and these

connotations are gained by the phrase (Saqouni Hamami), which refers to the absence of self-existence and the obliteration of life by the movement of departure / woman.

The dominance of the female entity and its supremacy over the poetic self is manifested through the scene of masculine impotence. The negative that causes this separation, and perhaps the self tends to activate that culture, i.e. the culture of tears, to announce through it the extent of the hegemony that is being exercised over it. (Tears, tears) reveals the marginality of the self, and identifies with the feminine supremacy, in addition to that, the past actions (they drove me, drove, I rejoiced, went, shut up, pronounce...) reinforce the dynamics of the past conflict between the fixed / self and the transformed / woman, as It gave a functional dimension in indicating the completeness of the kinetics of the parasympathetic line.

And it seems that the authority to leave becomes a coercive tool to expose the poet's hidden secrets before the act of absence was realized (which indicated the secrets of those relationships), as the theme of tears becomes from the poet's perspective a proof of that relationship, as the linguistic symbol of the function (Maknoun) indicates the purity and purity of the relationship, and this The sign is compatible with the paradoxical female supremacy.

The emancipation of women from the bodily aspect and their acquisition of the human being and the ontological value that are granted to the feminine being by virtue of the culture of nuclei make her controlling and dominating human existence, as a giver of life, The feminine transcendental trait that raises her above the limits of bodily vulgarity (Zainab, 2017), as if the man and woman are in a state of constant conflict, one of which is only higher than the other. This contributes to strengthening her supremacy and dominance over men, but it robs her of the character of humanity and makes her stubbornly deviate from her perspective.

The self, we look at these indications in the speech of the poet Muhammad bin Abdullah bin Abdul Wahed, known as Arjoun, which was transmitted by Al-Thalabi from {Al-Khafif}.

O my messenger, convey my complaints to her, and ask her, even for the rest of my life

Tell her your love has been spent on him, he is dead or the muezzin of death

For the moment, you see that if you want a dead person, he will live in the easiest moments

And I like that a moment of your eye gives life to the dead

These verses are based from the perspective of systematic reading on the supremacy of women, as it seems that the bonds of communication are not paved between the self and the other woman, and this communicative rift in the relationship gives the woman power over the poetic self, which makes her - the self - appear in an inferior scene that leads her to activate the language of appeal in order to Discourage the woman from the decision to part, for the appeal embodies the reality of the human voice that rejects the objection of the opposite, in order to ensure the stability of the human relationship by describing the woman as the essence of life and the pole that influences it. This is why we note that the appeal reflects the wise human voice that fears estrangement and separation, which leads to the cracking of the human relationship (Youssef, 2004) And this indication we find evident in his saying (O my Messenger).

The poet continues in his inferiority by begging his life from that paradoxical female who pushed him to activate the culture of begging. Complaining and begging imply an opposite pattern in contrast to the discourse of devotion to the other, which is to present the woman in a negative way, as she appears to enjoy the poet's torment and is indifferent to the miserable scene, and this is reinforced by the news formula (tell her your love has been spent on him) that highlights the female other than his world in his condition, which forced him To bring the messenger to inform

her of the inevitable fate that the self will go to in the event that the act of estrangement and estrangement continues (he is dead or the muezzin of death) as if death and life are in the hands of that paradoxical female, and based on that the poet indulges in the act of begging; Perhaps it discourages the other / woman from dwelling on the culture of alienation.

The poet's delinquency to activate the languages of complaint and begging embodies the presence of women and the absence of the systemic stallion in front of the scene of the absence of the female model, and this is why the self continues the culture of begging and this time through the request formula (the moment you see if you want dead), which represents the end of marginalization and exclusion in front of the power of separation, which makes the poet give an act of will for the feminine self; Perhaps she wished him a look with which to live, and this act of will becomes, from the poet's point of view, a cause for wonder:

And I like that a moment of your eye gives life to the dead

How can a view from the other / woman control the gift and robbery of life, and accordingly, the woman has been positioned in a transcendent scene to contemplate the suffering and humiliation of the self, and according to this concept, separation becomes a cultural tool to restore respect to women, and give them the centrality that they lacked in their spatial surroundings.

The departure of the female being towards the labyrinths of the unknown makes the poetic self suffer the pain of loss and estrangement, which allows to activate the culture of crying, a sense of fading out the existential value represented by the woman, as the self appears losing everything by leaving except for the puffs of air that keep it alive, and this image emerges to us when Saeed bin Muhammad bin Al-Aas Al-Marwani in his statement, which was transmitted by Al-Thalabi from {Al-Kamil}

They raised the howlings to leave, and they became darkened, and tears became flowing between them.

They walked, and the corridors of darkness concealed them, as if they were stars from under the darkness

And they were kept quiet by their path under the darkness, but the musk breeze refused to be silent

It is a miracle that I am late for them, and my heart is ahead of them

And they are the nuclei, after which I have nothing left but air with the breath of which I can breathe

And if a young boy is captivated, I say, "Perhaps they will receive them with my greetings, and they will greet."

The opening of this text reveals the broken self by bereavement and loss as a result of the realization of the scene of absence/departure, as described by the poet through the employment of past verbs (raised, and darkened), in addition to that these pronouns that the poet assigned to the verbs refer to the comprehensiveness of the moment of loss, and paint a holistic picture. For the scene of absence, which enhances the pain of loss in the same poet.

The departure of the other / woman - as a system that rooted the meaning of life - towards the unknown (and they darkened) suggests the fading of human existence and its absence, which makes the poetic subject face the spaces of the empty space alone, and this absence gives the woman a superiority and allows the presence of the opposite system / the broken human being (they have tears in between them). It also contributes to activating the ritual tears of tears in the

sense of the ordinal fa in the function (it became), which continues to gnaw at the poetic self as long as the theme of female absence exists. In the face of the Japanese scene created by the other system/women as a result of leaving.

The presence of female separation in the poet's world represents an abolition of masculine domination and the absence of the male pattern that collapses in front of the culture of abandonment that leads to the broken male pattern that leads to the activation of the language of begging in rejection of the idea of female separation, this is what is revealed in the text of Ibn Darraj al-Qastal which was transmitted by al-Thaalibi (from al-Basit):

I see that you are smart enough to say your ransom: Who has commanded you to kill?

You brought me to the pain of abandonment, unjust, have mercy on me
From the pain of abandonment, have mercy on me

I think your intention is to hide my solution to you, my opponent, that I am not wires

Forbid that you combine good qualities to the ugliness of doing the one who loves you
(Mahmoud, 2009)

The ritual feminine abandonment, as a policy that women take to extricate themselves from seclusion, constitutes a tool of injustice according to the culture of masculinity that tries to possess the other / the feminine being.

It is only a value among other values, which the man wants to integrate into his existence, and not to drown out his entire existence in it, as he remains within his life as a self and a master (Sahar, 2015), but the dominant self becomes diminished by the culture of abandonment practiced by the female, forcing the self to activate a language Humiliation and begging, perhaps discouraging the other from the decision of separation/abandonment, and this understanding is gained by the significance of his saying: 2018)

The culture of abandonment shows signs of breaking the virility pattern and deviating from its conditions, which led the poet to distort that feminine favour, in terms of the words that dominate the discourse (killing oneself, killing, he recommended you, pray for me, unjust...) These cultural signs reveal the truth of the voice The humanist rejects the idea of abandonment and distance from his world, and accordingly the act of a woman/abandonment becomes one of the ugly from the perspective of the systemic thought of the poetic self, as the poet remains an object that only speaks in the language of the cultural system that tries to ugly the act that contradicts his desire, it is not easy for culture to raise the flag The white woman accepts the idea of breaking her patterns and encroaching on them. This is what the self has embodied by trying to falsify the culture of abandonment in order to convince the other/woman not to go too far in the politics of distance.

Forbid that you combine good qualities to the ugliness of doing the one who loves you

Conclusion

1. From the above it becomes clear to us that there is a systemic grant that contributed to the boy's sultanate and the smashing of the poet's self, so the boy is no longer submissive to the practices of domination by the poet, and that sultanate lies in the action of the will that the boy has become, which led to the cracking of the self system until he was forced to Activating the culture of begging in an attempt to dissuade the other / boy from following the policy of separation and maintaining the course of the relationship within the framework of the place

2. The texts revealed to us the presence of the social voice, which represented a barrier between the self and its slave by disturbing the serenity of the sensory encounter between them, which led in particular to evoke time as a cultural tool characterized by transgression and camouflage to confront the social watchdog.
3. We also revealed the effectiveness of the wine and its ability to transform the miserable human model from the opposite to the opposite, as it appeared as a weapon to which the poetic self resorts and takes refuge with in order to expel worry and sorrows from its spaces and to evoke its worlds and build its yabi style away from the use and arbitration of the mind.
4. The survival of the female entity suffers under marginal and abolition in the discourse of masculinity, which was dominated by the presence of the systemic stallion, until the scene of absence and the ritual separation appeared. The female separation contributed to the absence of the mature self, which has always looked at women with a look of inferiority and exclusion, but with the presence of separation, signs of breaking the male pattern appeared. And the woman became the decision-maker, for the stallion to abandon his systemic virility and resort to the culture of begging, in order to preserve the female other and discourage him from turning towards the labyrinths of the unknown.

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