

(Formal Shorthand in Contemporary Iraqi Ceramics)

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Abstract:

This research dealt with the topic of formal reduction in contemporary Iraqi ceramics, which included four chapters, the first chapter dealt with a presentation of the problem of research, which was defined by the following question: What are the formal reduction levels reached by the contemporary Iraqi potter in his works? This chapter also included a statement of the importance of the research and the need for it and the purpose of the research, and the identification of the limits of the research objectively, spatially and temporally, as well as a definition of the most important terms in the title of the research.

The second chapter included the theoretical framework and previous studies, and this chapter included four themes:

The concept of formal reduction.

2- Formal reduction in the pottery of ancient Iraq.

3- Formal reduction in Islamic ceramics.

4- Contemporary Iraqi ceramics.

The third chapter dealt with the research procedures and the identification and selection of the research community, which was identified by (16) ceramic work and the selection of the research sample by (4) ceramic works.

Finally, the fourth chapter, which included a number of conclusions and conclusions that are consistent with the objectives of the research, the most important of which are:

1- The contemporary Iraqi potter emphasized the formal reduction of works of art of various kinds, as in the research samples.

2- Stay away from the unfamiliar in the works of art through the inclusions of modernity in most ceramic works of art.

Problem of research:

Since art is an expression of reality, it has become known that the language of expression relates to all the elements and artistic foundations that make up the work of art, and the form is one of the elements that work to impose the aesthetic and structural dominance of the structure of the general composition of the artistic work, and thus find new connections with reality, develop and witness Many shifts in mechanisms and formal formulation, the structure of the form is dealt with according to the necessities and data related to the philosophy of the artistic current, or the characteristics of the personal style of the artist (potter).

The figure is subject as an effective structure in the artistic achievement of contemporary Iraqi ceramics, to clear technical treatments, through which the potter rearranges and organizes the image of that shape, by encoding it at times and stripping it at other times, but in the end it is formulated according to its relation to the idea and composition and the style of potter and crosses Contemporary potter wants to examine the shapes and search their elements to get as many unusual images, in other words, the Iraqi potter reduces the shape, and converts it into various references, so that the structure of the shape is transformed into a set of semantics, each of which is related to a certain meaning and therefore the case Moving from the realistic image of the shape to a certain level of reduction, coupled with the implicit meaning of the idea of form and the vision of the potter.

Hence the origin of the problem of current research by answering the following question:

- What are the formal reduction levels reached by contemporary Iraqi potter sought in his works of art?

The importance of research and the need for it:

- 1- Represents an attempt to study the concept of formal reduction in the structure of ceramic work and thus to identify the levels of diversity in the process of dealing with the structure of the figure 0
- 2- The current research is interested in studying the concepts of shorthand, form and semantic references to ideas and concepts related to the structure of contemporary ceramic form in Iraq.

The aim of the research:

The current research aims to:

Identify the formal reduction in contemporary Iraqi ceramics 0

Search limits:

The current research is determined by the following:

- 1- Objective limits: study of contemporary Iraqi ceramic works in accordance with the levels of formal reduction.
2. Temporal boundaries: Research is determined in time from (1985-2005).
- 3- Spatial boundaries: The search is determined spatially in (Iraq) (Baghdad Center for the Arts, plastic galleries, private collections)

Select terms

1- Shorthand:

Linguistically:

Reducing the thing deleted and cutting it, and reducing much to a little (6, 1986, p. 177).

The surrounding dictionary says about the shorthand and shorthand the following:

Reducing: is a quick cut, a prick. Reducing any cut and from which what is mentioned in the hadith of al-Ansar (.. They wanted to cut him down without us..) That is, they are unique to him, as well as to anyone's

talk. (Abdullah bin Abi was snatched from that place..) I.e. single and avoid the rest of the plural (13, 1952, p. 102).

Terminology: The concept of shorthand by the general specification is 'a word from which some letters are chosen without others, provided that the letters used in their writing give an indication of the acronym, and it is stipulated that the sum of the letters used in the acronym does not give any meaning to another word (11, BT,p. 15).

2- Frama:

Linguistically:

'The shape means, the likeness, the combination of the shape and shape of the object is its perceived and delusional image and the form of the object depicted, the shape of a picture' (1, BT, p. 398).

Terminology:

The term "form" is quoted from the Latin word Frama in the sense of body, organization or construction, and the form in the artwork is a body and a jewel embodied in a material of materials, be it words, movements, dances, colors or figures, and each work of art has a form and content' (3, 1984, p. 123).

The procedural definition of formal reduction:

It is the sum of deletions and abbreviations that are located on the appearance of the form and its ramifications without disturbing the lessons, meanings and semantics that it conveys mentally without reaching the shape monster to another form that is semantically different.

The concept of formal reduction:

It is the desire to express oneself that drives man to make his art a place of the meeting of the objective and subjective worlds, as he finds a special way between the two that allows him to create a space of private expression by modifying and reducing the problem from its reality to varying degrees. And the reduction of the problem was a characteristic feature of the ancient human arts through which he seeks to summarize the subject and shorten it in its most important features and elements, that the formal reduction was an attempt to get out of the frameworks of reality and break the icon, a desire to put the imprint of the self in the form of the subject, which is the catalyst of the active imagination of man, a margin Artistic freedom since the beginning of creation, the artist depends on the opening of the significance and the addition of the element of tension and artistic attractiveness to the creative work and in it the artist can move the minds of people and push them to meditate in freer and more extensive spaces semantically

There is undoubtedly an aesthetic intellectual crystallization that seeks to achieve creativity, and beauty remained a value of the absolute values sought by man, as is the goal of the artist who seeks to achieve it in his works of art. And since the idea undoubtedly needs a picture or form that embodies it and makes it actually exist to address people, and in order to come up with his beautiful idea, or at least to the maximum extent possible beauty, it was necessary to emphasize the form, it is what will fall on him the artist's work and his creations, which will be subject to analysis and tribulation before The recipient, 'The message of the artist is of great importance inspired by the recipient not only in the sense, but by the

form in which he tells us about his feelings and feelings as the artwork has a great energy and a relationship between the same artist and its surroundings' (2,1997, p. 30).

The reduction in the formation of the artwork does not envisage the artist employing symbolic semantic elements, which form the basis in the construction of the foundation in the formation of the artistic achievement and then (its formal construction is addressed to match the formal variations of any of them in order to provide a unified organization consistent in its formal and objective construction, where the artist is keen. However, the reduction process does not weaken the expressive and communicative power in the artwork, it seeks, besides providing the element of conformity between form and content, to provide an aesthetic character attracted by the opposite characteristic supporting the visual attraction (5, 1998, p. 107), as the artist seeks through his reductive treatments in the formation of His work of art, to highlight the data of the compatibility of the form and content in the total output, in support of the building of his communication relations with the recipient in which interpretation, interpretation and analysis overlap in the process of exploration of the structural orientation.

The reductions are based on the orientation of practical thinking supported by the expressive ability to match the symbols employed and to take care of the formulation of ideas through the adaptation and confirmation of the formal construction of the achievement (8, 1984, p. 57). It must undergo the process of experimentation and identification of mechanisms in the structural process, as well as the detection of the receiving process of the recipient, along with a number of real-time variables according to the orientation of the formative idea and what it is and the suitability of treatments for aesthetic performance formal, as the artist has the freedom and ability to create multiple and varied formulas in the formation of his works, with his emphasis on the express ionic consensus and the realization of the participation between the reader and the artist, he is here subject to the process of partial analysis of composition, and then develops a structural structure and new bonding relationships, and provides new visions to build the formative idea, By adapting the construction of these parts to the partial reduction process, which includes manipulation (the overall structural characteristics of the shape or some of them (shape, color, line, contact, dimensions, optical value, direction), and re-linkages in support of overall construction, resulting in the transformation to form a new building system that possesses Ability to communicate with the recipient)

Reduction in the pottery of ancient Iraq:

The form was and still is the first means of communication by the artist through its semantic structure and throughout history, and the images of art (separated over time from its origin to begin to develop its own innate potential) forms painted on the pottery are mostly two-fold editing drawings and the process of dropping the idea And turn it into a composition that is in fact the process of forming a pattern of relationships that form those subjects drawn with all stages of development in the vision of forms, each form must have the characteristic of an organic entity and be complete and integrated in itself, which is called (configuration) because it contains a special system of Closed relationships that produce the so-called unity where vacuum tension and similarity are important relationships that help to form the unit 0 The transformation in the flat shape painted on the surfaces of pottery has passed through stages of transformation in the structures of geometric, plant, human and animal forms where the forms were developed and (Reduced and stripped over thousands of years in terms of work and idea, the shape goes hand in hand as the piece of pottery has a visible message in its form, color and message when we touch it in our hands (4, 2007, p. 15-16)

The pre-blogging era occupied a great importance in human thought, it established the first building blocks in the construction of human knowledge, from which the features and features of the beginning of the civilized roles began to be the great economic transition and the emergence of the first agricultural settlements, formed the civilized roles in Iraq The old, important historical detail, in which the artist freed pottery and his drawings and figures carved on his surface from the power and definitions of the familiar reality, to the reduction of forms towards images that departed from the iconoclastic formulation and conformity to nature.

- Formal reduction in Islamic ceramics

Islamic art is one of the arts based on intellectual and cultural criteria, where it is distinguished by a different personality from the rest of the arts. It became a site of interest and study in various fields and the Muslim Arabs showed efforts in the field of arts that were with methods and artistic elements borrowed from other arts and regions added to the innovative elements such as types of porcelain and decorations, which are the most wonderful and fertile of what Muslims produced (9, 1973, p. 10).

The ability to delve into the semantics of Islamic art internally needs to possess the responsibility and imagined forces that strip the images of the senses, the activity of imagination and its effectiveness depends on the ability of the official to freedom from the images of the senses to form a new body of taweelation that is not reached by the apparent sense if we leave the sense of the apparent And we moved to the forces of internal perception we saw the degree of abstraction and reduction increases little by little and we found that the imagined forces strip and reduce images more abstract and reducing the abstraction and reduction of sense, it is known that mysticism, they are the most abstract and reductive difference of the senses and delve and deepen in the taweel, so the research was For truth and beauty requires the hopes of thought and the search for the need of Islamic art for a spiritual philosophy that meets the needs of the Islamic era, the Islamic artist has always shown his notes not to seek to simulate reality but to overlook what is worldly in the representation of reduced forms to reach the transcendence of the aesthetic thought of the artist The Muslim is about to portray the symbol of man's height towards Allah (12, 2009, p. 97-98).

The study of Islamic ceramics helps us to shed light on this important aspect of Islamic art, which reached a distinct level in the days of the Abbasid caliphate, where the ability of the Muslim potter in general and Iraqi in particular was manifested, to be characterized by the ceramics with originality and distinctive creativity, it is an art resulting from an artistic vision of it Its independence, and the importance of porcelain is due not only to the technology that distinguishes it, but also to the drawings of the human and animal and the reduced and abstract plant and geometric decorations, which shorten the aesthetic of Islamic art, thus realizing the idea of Islamic civilization in transcendence and proverbs (7, 1981, p. 40).

Through the above we find that the character of reduction was inherent to the characteristic of abstraction, which is the characteristic of abstraction that prevailed in Islamic arts and more accurately in the decorations of Islamic arts, where it gained great importance through the philosophy of Islamic thought through prohibition as mentioned above, so the Muslim artist came to Focus on the character of abstraction and formal reduction, in his works, whether functional or artistic.

Contemporary Iraqi ceramics:

Contemporary Iraqi ceramic art stands in various ways between several paths that characterized contemporary art in Iraq in general, in talking about the problem resulting from the shock of modernity faced by art in Iraq and the ability of the Iraqi artist to absorb and represent it, and between the problem of existence between the obsessions of heritage and contemporary, and between The power of the past and the enormous artistic achievements of ancient Iraqi art as a with history and heritage of the dominant centers of the space form meaning of the artist and the recipient alike.

Porcelain is characterized by a special position that makes it more concerned with these problems than the rest of the arts, because it belongs cognitively, formally and aesthetically to an ancient history that no philosopher or artist can ignore, it remains a firm authority beyond the limits of the mind in terms of its dominance over technology, methods of formation and general belonging.

'There are two overlapping tendencies to crystallize the Iraqi ceramic form, in what is ancient and in the renovations that have taken place since the middle of this century. Despite the time difference between the earliest civilized times, those in which art was inseparable from belief and the whole of social history, and the modern era in which the artist tried to recreate the masks of the past while at the same time making them modern in character' (10, 2000, p. 89).

In the search for modernity on the one hand and the establishment of artistic identity on the other, Iraqi potters found themselves attracted to the achievements of Iraqi ceramics with all its wealth of Mesopotamia, Islam and popularity, which became a huge heritage. At the same time, they found that the spirit of Iraqi ceramics was full of elements of abstraction, reduction and non-moldova, which helped bring them closer to the paths of modernity, its aspirations and its forms, which always seek the new.

Previous studies:

After searching and seeing many of the letters and frameworks published and unpublished and following the pages of the Internet did not find the researcher a previous study approaching the current research in its limits and problem and its goal and results.

Indicators of the theoretical framework:

- Reducing the problem was the hallmark of the ancient human arts through which he seeks to summarize the subject and shorten it in its most important features and elements.
- The character of reducing forms, alteration and abstraction was inherent to the consciousness of man in expressing his vision.
- The artist in the civilization of ancient Iraq came to the flat and reduced forms and the paradox of real-life images and away from complex formulas, symmetry and adherence to proportions and order.
- The treatment of different forms by the artist has highlighted the phenomenon of formal taweel.
- The prohibition in Islam played a role in showing different types of arts that distinguished itself from other arts.
- The crystallization of Islamic thought based on prohibition has led to the emergence of elements of abstraction and formal reduction.

- The reduced animal and organic forms have been associated with the historical background of the ancient Iraqi arts.
- The diversity of artistic movements played an important role in the crystallization of artistic ideas and the emergence of new visions in the artist embodied by the projections of these ideas and visions on the forms carried on the works, emerged cubism, symbolism, abstraction and other artistic movements.
- The artist, through his resort to flat and reduced compositions and the irony of the realistic image, was not the result of inexperience, as much as it was done on his own, as he did not confirm the things by themselves but the independent formal compositions of the artistic text.

Research Community

A society for researching published and illustrated ceramic works related to the objectives of the research, produced by Iraqi potters, included the research community on (16) ceramic work, which the researcher was able to find within the duration of the research, and in accordance with the justifications of the current research and its limits.

Sample search

The researcher selected the research sample, numbering 4 ceramic works, intentionally, and related in achieving the goal of the research.

Search tool

The researcher used the 'observation' as an 'analysis tool' by observing contemporary Iraqi ceramic works and also relied on intellectual, aesthetic and artistic indicators produced by the theoretical framework.

Research methodology

The researcher adopted the method (descriptive analytical) in analyzing the research sample and reaching its goal.

Model (1)



Artist (Saad Shaker) Name of work (Girl and Dove) year of production (2001)

Ceramic work consists of two forms containing one of the other, the general shape of this composition is a clear geometric design through the shape of the square which pulled its ribs in some corners to get a flexible shape in its outlines, and has emptied the shape of the box from the inside leaving internal space in addition to the movement of the flexible line Hanging from the top like a wave of water hides behind the symbol of women. The bird (dove) which took the position of stability compatible with the general lines of work (external and interior) and which seems the girl embraced her to her chest as gives the square shape of the inside, in the form of a flying plane, came as symbols with expressive connotations and is very simple, as embodied in the ceramic work is an important factor, which is the transformation of ideas into forms and intellectual contents in addition to the presence of the element of abstraction strongly in ceramics through the transformation of these realistic forms (girl) into reduced geometric shapes, while the color of the shags with spiritual significance in the civilization of ancient Iraq as well as derived from Islamic art He had achieved with the Ukraine merged into a single work to reveal the secret of fusion and formal it that gives the work in his visual vision a chance to catch the beginning or the end with the opportunity to break out of the ordinary in an attempt to break out of the traditional form into a reduced ceramic form.

The nature of the formal reduction is formed in this ceramic work, through the formation of the shape (girl) in this abstract body, with a design character imposed on the composition generally a structural dye, based on the interest in the elements of size and color, the size was represented by the artist in the shorthand composition of the two images and specifically what resulted from its use of the lines representing the frame, then the potter here adopted the reductive colors, to employ it for the colors only, the light and light blue, to indicate the nature of the formal reduction in general and the two colors in particular.

Model (2)



Artist (Shanyar Abdullah) The name of the work (Bismillah Rahman Al-Rahim) Measurements (50 x 70 cm) year of production (1987)

The ceramic work shows us in the form of blocks and hard bands these geometric blocks refer to the geometric dimension, in addition to the inclusion of these forms writing in the name of God the most

merciful in Kufic script, the artist tried to work on the elements of the simple form without complexity. These videos with blocks may represent the artist's simulation of the character of modernity and contemporary to present us a work of art that includes more than one meaning, and the color of pottery has these forms in white and the Ukraine color and the color of the rocks or the word bismillah has a color in red and this indicates the similarity with the technique of that pottery with oxides that were available in the civilization of ancient Iraq.

The potter (Shanyar Abdullah) is interested in presenting his ceramic models with a clear reductive character, as happens in this ceramic work in which the potter employed the basmala (In the name of Allah the Merciful , The compassionate) on a reduced floor, is a set of clear and stereoscopic geometric units, representing a rectangle on the left and another On the right, with four high longitudinal building strips between them, while the words of bismillah distributed on these geometric units, to give them a clear-eyed reduction.

The formal shorthand here is that the potter intentionally did not indicate some letters that disappeared with the clear overlap between the straight bars, because the point under the word B in the word (Bismill) does not exist, and the word "majesty" (God) did not appear from it except (the L) And the letter N in the word (Rahman) is not present, and the letter r in the word (the Compassionate) we did not notice in addition to the points for the letter Y, which he also shortened, from here (Shanyar Abdullah) was practicing a clear reduction of the image of the literal composition against a reduced background Also to a group of clear elongated embodiments, the effects of Islamic civilization in this work appeared to be of vinegar The word basmala, as well as the influences of modernity through the engineering formation of the shapes.

Model (3)

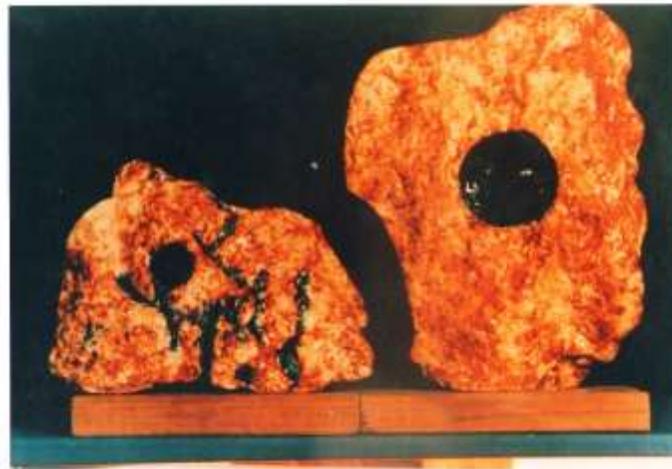


Artist (Maher Al-Samarrai) The name of the work (from the effects of the natural environment) measurements (50 cm) year of production (2001)

The artwork represents the shape of a ball but it is incomplete from the top and has left the upper area of it intentionally to make a space for its work to write in Kufic script and the color of the ball in light blue is a sign of the color of water and the upper area in earthy color is an indication of the color of the earth and has the color of writing in black And red as well as curves that may resemble the terrain or waves of water, the potter Maher Al-Samarrai, reduced the upper part of this composition to an area of professional work and specifically in the area that was used as a ground to achieve the reductive dimension of forms and heats employed by the Samurai, Therefore, the potter here was very interested in finding a consensual relationship between the reductive area at the top (biblical) and the large part of the ball which took the function of the base and its color with a gradual mixture of light blue (samy) with the observation of its use of a special technique of transparency added a kind of Transparency on the surface of the ball.

The artist distributed his writings scattered at the top of the composition as a reference to the visual significance of those writings, which he was interested in drafting according to the Kufic script treatments. We find here that the artist has treated his artwork with metaphors from the cultural heritage represented by Islamic civilization through writings in Kufic script, and influenced the artist by modernist tendency through his technical treatments and artistic output of his achievement.

Model (4)



Artist (Mohammed Al-Oraibi) The name of the work (man and woman) measurements (50×55 x 12 cm) year of production (1995)

The artwork is a ceramic composition of two clusters of varying size, the first achieved dominance of a larger size than a second, as well as the surface of the two clusters included circular black shapes that appeared prominently, giving a major attraction where the point of attention meets and from which the eye proceeds examining the entire structure of the ceramic composition Moreover, the work was dominated by the earthy color that occupied the entire work space.

Here the artist has envisaged the modern taste in the treatment of mass, in the assignment of the specificity of the form and its representation with an irregular appearance and an irregular mass of zigzag borders, which achieved an abnormal dynamic rhythm systems with great interest and experience based on the accumulation of quantitative knowledge in the output of its artistic aesthetic appearance.

Where the composition of the sculptural pottery here leads to the reliance on the technical treatment of the material, based on the presence of a sculptural composition representing both vertical and horizontal blocks, which represented the artist in a composite form of (man and woman) which was emphasized in many ceramic and pottery models sculpture until his style was printed later The composition here is a hypothesis through which the formal image of men and the formal image of a woman is reduced.

And that the dominant honey color on the work surface came to reveal the achievement of a general unity that combines the atmosphere of work as a whole, so the formal unit came achieved in the composition of the ceramic through the relationship of the part to all within or within the general formative space, that the formula of formal reduction in the presentation of these two models of the artist represents In recognition of the diversity of technical performance in finding new mechanisms in Taweel and analyzing and interpreting the real picture and referring it to a reduced image as it happens in this work, and that the artist was creative in the development of the formal appearance that distinguishes the forms in taking them out of their realism and introducing them in the style of art with the goal of aesthetic and artistic values Consistent with contemporary taste.

Results of research:

- 1- The contemporary Iraqi potter emphasized the formal reduction of works of art of various kinds, as in the research samples.
- 2- Stay away from the unfamiliar works of art through the inclusions of modernity in most ceramic works of art.
- 3- The transformation of the works of art from functional to aesthetic, which depends on intellectual philosophies and projections on the forms accomplished.
- 4- The contemporary Iraqi potter sought to achieve the formal reduction in ceramic achievement at the level of form and content, when the familiarity and stability towards the metamorphosis was exceeded.
- 5- Through contemporary Iraqi ceramic work about a wide world of semantics, at a time when ideas and concepts became confused and paradoxical to their centrality, the reduction and distortion of the features and manifestations of the human form extended above the natural phenomenon to a symbolic image expressed as in the sample (1, 3)
- 6- The Iraqi potter emphasized the metaphors of the ancient Civilization of Iraq, Islamic civilization and modernity methods as in the sample (1, 2, 3, and 4)
- 7- The Iraqi potter handled some ceramic works within the formal reduction through borrowing from the environment or the earth as an indication of the deep connection between him and the motherland as in the sample (3, 4).
- 8- The contemporary Iraqi potter explores the meanings of the whole that reveal what it is in the way and how he has followed it to achieve a work of art that penetrates in essence a huge number of units and

vocabulary interacting and inherited and the environment on the one hand and the desire to decide in the spirit of contemporary on the other, within modern artistic contexts.

Conclusions

- 1- There is no clearly visible Iraqi ceramic form, which we may consider a distinctive modern feature or a second.
- 2- The contemporary Iraqi potter practiced the reduction in ceramic form when he seemed less interested in analogy and iconography of the assets.
- 3- The style of the contemporary Iraqi potter expressed his needs and his own aspirations; he is free to invent a new style determined by nothing but his imagination and his own experience.
- 4- The contemporary Iraqi potter was not isolated from the inherited historical references that influenced his works and philosophical ideas.

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