

Horses as a Cognitive Psychological Vision in Stating Scenes -Zaid al-Khayl as a Model

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Abstract

Zaid al-Khayl is a poet whose name is associated with horses specifically, not out of nowhere about, his relationship with this beautiful animal, which is authentic, rises to the level of love that we prepare among lovers and perhaps the stating scenes we have shown. But unconventionally, you're in contact with cognitive psychology, the best proof of what we're saying. All of them came to give us a noble and bright image of that animal, which sings to the Arabs, old and new, but Zaid al-Khayl is completely different. The horse is only a lone wolf in the desert of the Arabian Peninsula, and its noble qualities are no less important than that of a noble man. They pushed it to be a reflective image of Zaid al-Khayl, and even the horses of other knights, if there are any qualities in it, what it takes. When Zaid leaves the earth to rise to heaven, he finds no better than the bird of punishment, the undisputed master of his name, too. A reflective image of his horse from here, the image of the horse is large and deep, the distance between the punishment of heaven and the wolf of the earth. As he moves into the world of materialism, he does not seem to confine the images of his dear horses between the two strongest and most contradictory elements of nature: fire and water.

Keywords: *Horses as a Cognitive Psychological, Vision in Stating Scenes, -Zaid al-Khayl as a Model*

Poet's Identity:-

He is Zaid ibn Mahal bin Mu'id bin Abd al-Rida al-Taie (Diwan Zaid al-Khayyal al-Taie, Al-Qaisi 5, Al-Baghdadi: 2/448, Al-Jazari: 2/241). He was named as The Horse because of his horse, the length of his cruiser with it, and his leadership of it, and he was not for any of his people, nor for many Arabs, except horse and knights. He is the master of his people (the tribes of relief), a long-renowned knight in Al-Jahiliya, and he was a serious and handsome and brave man of the people, described in good body, tall, and it was said that Zaid the horse was great of creation very long, and named the kiss of the ante. He realized Islam, and it was composed of their hearts, and then he delivered and improved his Islam (See: The Lion of the Forest of Ibn al-Atheer: 241). Zaid al-Khayyal came to the Prophet of God (peace be upon him) with a number of folds (namely: Zarban Sedus al-Nabhani, His Son of Al-Aswad bin Amer bin Jawair al-Harami, Malik bin Jubeir al-Mughn, Andy Bin Jubeir al-Mughn, Andhin bin Khalil al-Tarifi). They surrounded their passengers at the door of the mosque, and entered the Messenger of God (peace be upon him). When he saw them, he said: "It is better for you than to be attributed, and from what has been gained by Aja's name, he is named for refraining from the remnants of the ajam. Diwan Zaid al-Khayyal Al-Taie, Al-Qaisi:5 (5: From all the unhappy and unhappy ones, and from the black camels that you worship without Allah Almighty, And Zaid rose up.) He was one of the most beautiful men, and he completed them, and he was riding the honorable horse, and his legs crossed the ground, as if on a donkey. He said: I testify that there is no God but Allah and that you are Muhammad, the messenger of God, and he said: Who are you? He said: I am Zaid Al-Khayyal ibn Mahal, and the Messenger of

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Allah said: But you are the good man, and he said: Thank God that came to you from your plain and your generation and your heart is on Islam, Zaid. What a man described to me, I saw him without what he described except you, you are above what was said in you" (Ibn Qutaiba: 333, Bakri 3/1033). Zaid al-Khayyal's poetry is "an important historical document, because it records the facts of his people, the number of their heroism, and the location of their battles and their days." Al-Qaisi: 14,15).

Statement as a language

(state): It turned out. It is said: the trees appear: the leaf seemed the first thing that grew. Between the century: it came out. And the thing is, we are showing and showing it: explain it.

(statement) The argument and eloquent logic. The words reveal the truth of the situation, or carry with it a communication (Anis, C1, C2, 1972:8).

Statement as a concept

It is in the term phlegm the origins and rules by which the one meaning is known in different ways in the clarity of the same meaning. (matching must always be considered) is no secret that some of these compositions are clearer than some (Al-Masri, 155). From the foregoing our scenes will be in critical treatment in: metaphor, metaphor, or metaphor.

Critical viewpoint

After looking at the poetic collection of Zaid alkhayal, we limited our scenes under consideration and study to scenes that take the stating arts (analogy, metaphor, writing). This deep statement is accomplished by mental processes by absorbing and storing sensory information, restructuring it, and showing it again. In a variety of ways and on a daily basis, it may be spontaneous, once it is behavior, and another is an art that indicates a broad horizon, a creative tendency, which can only be produced by those who have a distinct ability in intellectual brilliance, and the freedom of the soul is flying in a captivating poetic sky. The interplay between the arts of the male statement and the conscious awareness of psychological knowledge (Al-Assadi,18,19,20). The emotional maturity of man and animal and all the assets in the poet's world, is framed by the presence of influence in the transmission of the word from one meaning to another. By establishing new verbal relationships, it gives us a new universe, a world that is in front of the visionary on the one hand, and a unique expression on the other. This remarkable artistic intuition cannot be confined without its embodiment of texts and poetic syllables in traditional lines. But it is the most successful, deeper and deepest understanding, monitored and drowned in its structure by a recipient who is capable of his linguistic and cognitive wealth. This advanced interlock produced poetic scenes that benefited from the various stating arts. It pronounces chunky texts with the image and the sexy compositions of the recipient. The poetic collection of our poet Zaid al-Khayyal is a fresh spring for the scenes of analogy and metaphor, metaphor and writing. You need to stand on them, and look at their corners. But in a completely unconventional way, so our study came.

Zaid al-Khayyal (collection of Zaid al-Khayy, Al-Qaisi: 31,32,33):

you are rescued, son of Ameriya, by a swimming one...

a fast running and virtuous

If you say you've realized, make it easier...

Stripping the master of his hand, Goop

For the whip, the hop, the leg, dora...

and with the palm of hand unleashed

He's on the legs after he's both...

As the dogs were dug by captain

Each letter in the words of this section has been spun very carefully, and carefully unconscious lying a severe. And carefully the collective unconscious that absorbs its root from the springs of Arab human thought, and the traditional

storage of Arabic poetry. The poet did not organize a poem, as much as he produced an artistic scene, with moving images, and with a slow. Although he embodied the speed of a very distinctive mare. It has a magical power, unleashed, races and precedes the quick wolf, and that touching the whip, pushes her to run like a flaming fire that does not remain behind it and does not shed. Continuity in running is overwhelmed by speed after speed, as if its run, which exhausts it, stimulates it, pushing it to run more and more, like a given well that does not drain its water no matter how much it is watered from it. An suggestive verbal image, you see and hear every movement of it, the sounds of the horse hooves, the blows of wolf lists, their inspiration and exhalation, the sound of the fire. The well water tickled the pits to each other, weaving it all over the long sea. In addition, it is a combined b-rhyme, the whole scene gave a very aesthetic soundtrack. It's like a horse running in the paths of heaven, not on earth. The ability to create, the richest scene artistically and spiritually. He made the behavior of the horse real and actual and the wolf. Besides, the movement of other materialism, from the marriage of antagonisms and the tender ness of water, added to the scene a conscious consciousness framed by a visual imagination imposed by the poet on the recipient. As if the poet realized unconsciously the optimal ways of dealing with the exciting and stimulating real knowledge, from the moment it came down in the depths of his feeling, to the moment it broadcasts bursts of aesthetic workmanship towards the recipient. He transferred the physical world of physicality, with its visual and auditory senses, and deep psychological knowledge, into a fascinating creation.

We read Zaid al-Khayal saying:

I swear to god, Doll won't leave me.

I'm going to take it, if it's more.

(Doll: The name of a horse belongs to Zaid Alkhayal, Al-Qaisi:33)

The strike sits from the many damage swords, and the friction with the knights in the sahib. all of this puts the poet and his horse in a very desperate, high-tension scene, with a great degree of vigilance. Because it's a war of war. All this horrible mix, and the poet swears that his horse, Doll, doesn't leave him. It is even toured in a state of frequent strikes, and the wandering is a word indicating a state of harmony and harmony between the horse and the knight framed by relaxation. Any war, and any link between the knight and his horse, as if the two were characterized by patterns of behavior, does not depend on instinct in such a very fierce circumstance. Estimated to rely on experience, skill and knowledge of war and corresponding behavior. It's as if it's a way to ease the psychological emotion of reality. The abundant sea on which this house was organized gave a musical rhythm with a faint emotional tone, created by the creative poet. The entire war scene was contained with a passion imbued with satisfaction, reassurance and knowledge of life in general, and the war in particular. He mentioned in a sign that was between his people and the sons of Kalab, saying:

We prepare the horse from Aja and Salma..

They move like wolves

We brought in every crooked party...

And a sleaus like a fear of punishment

We drive the belt with her elbows...

soft Steel and deaf heels

They were beaten in the midst of pride from it...

The exit of the clock from the fault of the clouds

Majandand and Salma are mountains of Bani Ta'i, Al-Qaisi: H.3.36).

It is taken from the abundant sea, in which the horses of his people describe how they came from a mountain. Salma, who is encroaching and fading, and her face is as intense as if she were observing the ferocity of the event from multiple angles, in an epic combat atmosphere. Their horses are long and authentic, their descendants return to (AlAoj) an ancient cream stallion that returns the distinctive horses of the Arabs to his descendants, and the poet resembles her horses with the blades of punishment. His choice of bird of the burrow is characterized by courage and rapid swooping on its prey. There is no bird in its space for fear of it, and out of respect for its combat ability. He gave a very independent scene. Easy to grasp, with two different, interconnected faces, a visual connection that suggests a taste and knowledge. Each of which is taken out of its narrow space, into the vast poetic space, to get the enemy and pounce on it so that the rich moment in the scene is the inevitable victory, this mare between the fat and the weak). Its physical composition is well coordinated. It takes in its rapid running, so that its elbows push the belts tied to it back, and do not hear with all this intense fuss, a voice of its heels, the fact that the fall of the dust, the horse and the knights, so that you do not distinguish any of them for their many and the horse, so that the horse swayed the rain out of the thick clouds, the poet returned in this house to hold another link between a scene of the earth. The midst of the water, i.e. its intensity and its abundance the limit of the flood, and a scene of the sky, which is the rain falling through the clouds, made the first a picture reflecting the horrors of the battle and its chaos. He made the second a reflective image of the horse's exit from those peaceful and triumphant marshes, a scene quite rich, it is not a coincidence that he chose the ring, the rain, the title of goodness and blessing to represent his original horse. The poet provoked his memory. It in turn employed the real images of external stimuli in support of the poetic creative image (Al-Assadi:105). So we see the poet and through his creative imagination he was able to find connections between scenes that seem edifying at first glance, or that are very far apart. It has made a more comprehensive scene, which is very much an investment in natural and war situations. Elsewhere in his collection, he said: (collection of Zaid al-Khayyal, al-Qaisi: 45).

On the night, it left Ibn Dab as if...

It was about the punishment of Sandda

It defeated all the troops...

It came back fast

Zaid Alkhayal returned from the long sea, to tell us about one of his facts in Beni Fazara and Ghoffan and they were an alliance, where their master - ibn Dab- left at night and he was killed. After cutting off his head, which fell from the top of his body, as if a stone had fallen from the top of a mountain, that prayer he fought on the surface of his mare, the belly, the waist, and behaved the behavior of the wolves of the night, which used to raid under the cover of darkness, and all its night raids fruitful. The phenomenon of likening the horse of Zaid to the wolf in various situations of force and violence is a tangible phenomenon in his hair. It may be a color that distinguishes him from others because of the many mentioned in his cabinet on the small size of the poetic collection that reached us, and took it as an effective means in confirming the meanings and images that he wanted to express, clarify or improve. In the form of the complete independence of the scene while, or the overlap between them while others, which gives the context of the dramatic atmosphere in his poetic monument, it sometimes even goes up to the epic level. Someone has lost wildlife photos. The predominance of his diagnosis gave us two axes burdened with significance, from which he mimicked the most beautiful poetic scenes of his most important creature, as it seems, his horse - and he believed who he called Zaid alkhayal. He then showed his horse in the form he wanted, which is the images of a wolf who knows nobility of behavior in the wolf community. This certainly happens with the prior knowledge of the intelligent poet, as we believe, the connotations of a rich, densely meaning, distinctive lyrical lyricism in creative images, convincing to the recipient.

Zaid alkhayal also said:

when I feel that the roses are aware...

And strict and calm with liver

Poetic collection of Zaid al-Khayal al-Qaisi:51

The poetic line is from the long sea, in which his horse (alward) is mentioned, how fast it is?!

Aware of her demand, Amer bin Tafil is no less equestrian than Zaid al-Khayal, a fast horse that does not fall into the dust of the war, nor the rattling of the weapon. It is not frightened by the cries of men, a horse mounted to fight, fixed in dismay, its stability extending to the stability of its knight, its composure, its shaggy and shaggy, and its dust is a lion. The identification between the self and the Persians is a picture of emotional belonging, and represents the nerve around which the colors of his images, the formulations of his ideas, and the identification of Zaid al-Khayal is a dominant function of his poems and provinces. By watching this, he pushes his existential fears into the collective unconscious, because his life is based mainly on conflict and war realities. He can't find his horse better than to borrow the qualities of ferocity and violence in the wolf, or to liken him to him, or to be a metaphor for his courage, he is the master of the wilderness, and he has not found the best punishment than the master of space. It remains to be seen, where could it be where a horse is riding with such noble qualities? In a moment of common consciousness between a poet and the wilderness and its animals, the moment of timeless pleasure erupts, the lion's lion. No less than the lion with the face, as if this lioness is the crown of equestrianism, watching the simulated visual images of the intellectual and emotional meaning of the poet, he is subject to the psychological state of knowledge. It is the product of instant emotional experience, supported by reason with its cultural and objective stocks. Here, he describes himself as a strong lion, saying: "poetic collection of Zaid al-Khayal, al-Qaisi: 61):

And protect if death is to meet it...

As long as an inch protects the nose to be delayed.

A strong lion was protecting its destruction...

It was thrown into death, so it was dripping

And all Koumeit like a tamara channel...

Every landfill calculates the goth as a barrier

This confirms what we mentioned earlier, that the identification and intellectual and spiritual affiliation of the poet according to his psychological and environmental composition, in a society ravaged by differences and wars. It is a cosmic principle, to accept its poeticity only to retain its high symbolism within the poetic scenes, it is only suitable for him to be the knight of the desert and its lion, consciously in keeping with the moment of the poetic emotional explosion. Elsewhere, from the long sea, he said proudly: -(Abu Maknif, The Surname of Zaid al-Khayal, poetic collection of Zaid al-Khayal al-Qaisi: 66):

Son Amer, do you know if he's going to be able to do that?

Abu McNabb has tightened the contract of the wheels

With an army that's still in its chambers...

You see the pain of it, the hoof's prostrate.

It's a habit for Lord to hate the war...

And something my spear in Nimir and Amer

The second poetic line represents a precise embodiment of bragging and pride in the doctrine of the small land simplest things, describes here the many horses that went out with Zaid al-Khayal to fight. And how the horse is not thrown in the black and white colors, although its colors are distinctive, but it is difficult to recognize, and it is

difficult for the horse son of our poet Zaid al-Khayal in particular, and his people are generally. In the same passage, he also said: -poetic collection of Zaid al-Khayl, Al-Qaisi: 67):

don't disbelieve your horse after...

your hands cry because of death

And you are rescued when war sits..

Wipe the two-wing break-up

We see the skill of synthetic construction between the content of the text, and its technical techniques, it reinforces and documents the idea that the horse for Zaid al-Khayal more than being a horse. Here she feels and takes a human attitude when he says about her (stop), (hate), the horse has an explicit and sarcastic glorification of his person and his history, the stating scenes of horses have the color of predominance and oppression of men. And in all this is a complete pleasure in the depths of the same rebellious poet, and his fierce desire for victory and victory. He also said: (poetic collection of Zaid al-Khayy, Al-Qaisi:68):

If you say the spears get it...

It's a shame to be a serhan with a flood of da'ar.

He addresses the poet al-Aqama, and he is lost from the thought of his horse (the belt and ligaments of the Persians fall on his lists), thanks to his horse he survived the death achieved in more than one war incident. Especially on the day of the terrible panic, as his horse swooped down the broken punishment on his prey, and here is a return to describe the mare, even if it is not his horse, but a horse of the day - so the horse remains at the horse's side in the front and impeccable and never.

In the text of the interactive construction engineering and its technical possibilities, which enriches the text and gives it the dimensions of an exciting stereoscopic vehicle, a mechanical present once present, and a dynamic that changes again.

All of this is presented within a framework of sensory techniques in a communication way, the poet, the horse, and the punishment is a sensory creative triad, knocking on the receiver's ears and caressing his feelings. This series of interlinked episodes between more than one theme or body in the worlds of wild animal and visual arts interacts with a high aesthetic and sensuality, emerging from a moment of common awareness between Zaid alkhayal and the horse. After we were diagnosed by the Persians, he directed scenes that had individual features that represented a personal displacement, the poet's unique style. Because of the specificity of the likeness in the scenes of the Poetic Zaid alkhayal, he does not ask for any likeness to him. It is about confining the Persians, as we have seen, to the wolf and the punishment. They were confined only to scenes of power and nobility. When he wanted to show the precise and severe injury inflicted by the spears' limbs in the body of the enemy. Torn apart by a torn evil, he found nothing but the wolf, that ferocious predator, the belly-blind of hunger, and he was in the desert in search of prey, as he said: (poetic collection of Zaid al-Khai, al-Qaisi:68):

And the horse knows I was its knight...

The X-Day is from The Help of Rook.

This remarkable intuition of photography can only have traces of touch in certain topics that occupy the linguistic tradition, and we see the poet's ability to embody these images and ideas away from ambiguity and blur. He benefited from them in favorable conditions to initiate these traditional issues with the most successful work, and in some of these cases he has guessed tangible progress that is monitored only by a well-possessed recipient of his linguistic wealth, and shaved in the skies of a rich imagination. He also said: (poetic collection of Zaid al-Khayy, Al-Qaisi:77):

The nearest hook of the hat...

I see a war that's going to get away from you

I'm going to get a good place...

It affects most of the kids.

This vision is based on the adoption of some form of referral, he has referred the horse to the world of knowledge, so she learns from her knight? That knight, whose face is full of slurs, features courage and masculinity, especially in the fierce frenzy, even as the fighting rages on his face, the shrinking of the lips, and the appearance of teeth. Personal diligence and self-taste, the whole scene was referred to as stating rhetorical features in its classical context. To verbal, densely meaning, economic relationships, lighting the corners of the scene, creating the spiritual meaning that the poet presented in a way that is not even more wonderful. And here's something to be seen on, as he said:

And we once threw the women in the neighborhood with the bottle..

And with the horse you want us to have a son of Dhalim

(Al-Hatal, Mare for Zaid alkhayal, poetic collection of Zaid al-Khayyal, Al-Qaisi:89)

The poet tells us about his great interest in his horse, and his care for it, and may prefer it to his son and his family, especially in the winter, because of the harsh weather in it, and the lack of food. It also shows the man's generosity and his vision. So his horse is always ready for war and fighting, and its readiness makes no difference between the state of peace and the state of war. A surprising course that showed very clearly the strength and roots of the relationship between him and his horse, which some may not understand in its true limits. But they represent deep philosophical and intellectual extensions that are due to the adoption of the ignorant mentality of the cults that sometimes existed between the knight and his horse through some poetic verses. Although it's a few breaths here and there, it's a chunky that feeds the construction of a deliberative process, a valid theory at the same time and in its time. It is employed by poets, and our poet is one of them in his poetic texts, based on another intuition of the methods of cognitive psychological knowledge of the characteristics of the stating scenes and the infinite generosity of the Arab. It was a stunning text based on its accumulated knowledge of the reality between creativity in the text industry and creativity in receiving text. The poet benefited from this psychological legacy in modifying his effects and directing them towards the unique behavior of the horse's gaze.

He also said in different places:

The parents came and the talks are a lot

The sons of the defeated Army

I'm not standing while horses came to war

And I'm not a liar like Qais bin Assem.

(Ibn Dhalim, captured by Zaid al-Khayyal and his wife in a raid, Diwan Zaid al-Khayyal, Al-Qaisi:96)

Zaid raided the horse on The Time of Ben Ghoffan and supplied the women of the neighborhood with spears, and captured Ibn Dhalim with horses as she translated the ground in a stoning between the enemy and the heavy walking. I was about to be swayed by the knights with spears. But the virtue of the fall of one of the masters of Ghoffan and his wife to the horse and the way it runs, the horse has accomplished its mission, and the horse achieved the victory in his raid, met between the women of the neighborhood and spears. We know that a knight prefers to fight with a sword because he is brave and steadfast, not provided by fighting with spears. A logical product in harmony with the spirit of the times. And the thought of the Arab male society, whether consciously and consciously intentional, or unconsciously women remain less concerned than the man the collective concept of eastern society. We see him meeting between the son of an oppressor and his family on the one hand, and the horse on the other, but for the horse of a prestigious position at Zaid Alkhayal. The two images in the same house are a metaphor for implicit relationships and their relational details affecting the poetic space. It creates kinetic and pictorial dimensions that ensure its entire

poetic space of self-integration, and uses it consistently as a starting point towards the creative integration of higher mental processes with cognitive psychoactive function. And also:

Oh son of Saida, reply and be honest.

He's doing this with a poor.

Don't make him humble..

Son of Saida, Mahry the poor

You, make him as if I did..

The night's dissented and the dead man's death.

Hold the stick on his tissues.

The guest will remain a suppling

(Al-Hasam, Ayd, Tim al-Thalat, Qais bin Al-Thalaba and Anza, and Timallah bin Al- Thalaba bin Aktaba, allies of The Son of Ajel. Poetic collection of Zaid al-Khayyal Al-Taie, Al-Qaisi:99)

In response to the raid of Bani Ajel, the poet tells her, although the hadiths are many, but it is a raid that must be stopped and respond to the lies of the haters and envious (Qais bin Assem). The poet knows himself in wartime. If the horse is reluctant to keep up with the flames of fighting, but it is not a stop, or a lethargy, or... Because he is a brave knight with a vision, horse sizes in the second house, takes us back to her person and gives her the right to decide, and this raises the horse's affairs with him. It is adapted in a certain way to the different stimulating levels in the capillary corset, the systemic structure produces a dynamic spatial dynamic structure once, shifting again. It presents the poet's ability to know the needs of the sources of her input, to come up with the scene with kinetic reflections that simulate his feelings, and the intense emotion that encapsulates the whole scene.

He also said:

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(Sons of Sida, people of Assad's son. Poetic collection of Zaid al-Khayyal Al-Taie, Al-Qaisi: 93, 94)

" Zaid al-Khayyal said these verses in a horse of his own horse that was shaded ... And behind him in some Arab neighborhoods ... To move, it raided them with the sons of Assad, and they took the horse as they took them." (poetic collection of Zaid al-Khayyal Al-Taie, Al-Qaisi:93)

It is a piece with groans and sorrows, in each word we see the poet's meditative personality of herself patience. And from the people of his enmity to respond to him with what he hopes, and indeed they returned to him his dear Persian who recovered from her shadow. The direct speech of the sons of the pharmacists, and his use of the letter "Ya", gave an extension of the voice of the poet and his feelings in the section to reach the children of all the pharmacists, and this has some hidden entreaty. It is hard to do by a knight man like Zaid, a horse with a high narcissism that is boundless. Hence the increased knowledge of the place of the horse in himself, a horse that knows no humiliation, bridges of heart, walks at night, and stomped on the dead of the wars he fought. He doesn't fear anything, with the attributes of the guest's dignity, all these good qualities characteristic of his horse as a metaphor for his own qualities. The section gives us a psychological and behavioral match between the Persians and her knight, and therefore any abuse that affects her affects him personally. And a new aesthetic and moral work that is in front of us, created by the poet's cut, shows a real interaction of the spaces of the soul capable of dialogue with his horse silently unconscious or what we call telepathy. Which is usually between man and man, but Zaid Alkhayal from his point of view is not any horse, so we don't rule out telepathy between them. On the other hand with his enemies loudly audible, although his dialogue is a request and known to them. The diversity of behavioral activities in his section is due to the depth of his cognitive psychological perception. So the verses gave the poetic text and by explicit and suggestive metaphor changes in the

characteristics of functional, performance and cognitive words. Then, his systems on the sea of sand, he gave a sort of nostalgia and entreaties to the horse's proud frame by breaking away from his horse. This poetic sea was a practical guide to creating dynamic sensations. Elements capable of performing practical and human functions of the poetic text. The clip was a series of interactive communications, the most recent interaction in the sensory reciprocal procedures that occurred between more than one element. This constructive interaction was based mainly on the amount of psychological information stored, which feeds the success of the interactive communication between the interactive elements and the tides of change that are taking place, from the shadow of the horse. Then her recovery, and the theft of the horse and then her return, and from the enmity and raids between the people of Zaid alkhayal and the sons of Assad, but they left this enmity aside. They responded to the tenderness of the cut and the sincerity and sweetness of the love that exists between the lover - Zaid alkhayal - and the beloved – the horse - despite the general framework of the incident between war and plunder. But human feelings and high-end feelings remain the key to enjoying the text, and its career success. This success is calculated for the horse's increase in his feelings and poetic choices first, and for the sons of Assad when they returned his horse again.

Conclusions

Zaid al-Khayl is a century poet named in horse, not out of nowhere about it, his relationship with this beautiful, intelligent and authentic animal rises to the level of love, which we prepare among lovers. The stating scenes we have shown, but unconventionally, are associated with cognitive psychology as proof of what we are saying. The sight of all of them came to give us a noble and bright image of that animal that the Arabs sing old and new. Zaid al-Khayl changed them completely. It can't be like a horse. But the lone wolf in the desert of the Arabian Peninsula is undisputed, and his noble qualities, which are no less important than that of the noble man, have led him to be a reflective image of Zaid's horses. Even the horses of other knights, if there are any qualities in them, it is necessary. And when Zaid leaves the earth to rise to heaven, he finds no better than the bird of punishment, the undisputed master of his name, a reflective image of his horse. From here the image of his horse is large and deep after the distance between the punishment of heaven and the wolf of the earth. As he moves into the world of materialism, he can never find between confining the images of his dear horse between the two most powerful elements of nature, the most contradictory and contradictory, namely fire and water. That's how Zaid's horses are, and that's the one they're like, the ones who've been enriched by their horse-related scenes. A questioner might ask why the lion didn't choose to liken it to his horse. Zaida's response was clear, whether his horse was a wolf or a punishment, the knight is the lion. Zaid Alkhayal added all his knowledge reservoirs to a beautiful and sound job to enrich the cognitive psychological image he gave us. It was the descriptive analysis of his choices, the behavioral space of them, and the cultural values known about them in the memory of mankind. In addition to its symbolic dimensions and its association with the intellectual environment of individuals, such as latent energy helped in the organization of the data of the real environment as concepts, ideas and poetic images, rich in creative stating scenes.

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