

The Aesthetics of Narrative Dialogue in The Poetry of Muhyar Al-Daylami

Dr. Haider Sahib Kazim, Dr. Naaman Jaro Ali Nassar

University of Karbala - College of Education for Humanities Department of Arabic Language

Abstract: This research sheds light on the internal and external dialogue in Mihyar's poetry. The reader of his poems can recognize the poet's point of view on life and the changes that occur in it. Dialogue has a prominent role in Arabic poetry; therefore, we find some poems in Mihyar's collection that depend entirely on dialogue. The poet thus relies primarily on thought and on dialogue as a method, in order to highlight the creative abilities through which he attempts to intensify the intended meaning, and to focus on the desired goals, through which he seeks to present the events or scenes that support his idea, according to different narrative styles, in addition to his rich record of embodying intellectual and mental trends.

Keywords: discourse, narration, Mahyar, dialogue, monologue.

Introduction :

The prominent role of dialogue in Arabic poetry cannot be overlooked, even if it is sometimes a simple dialogue that does not go beyond the scope of a momentary debate, conveying the idea, proving the argument, and personal influence. The poet thus relies on thought as a basis, and dialogue is an important method for highlighting the creative abilities through which the poet tries to intensify the intended meaning and focus on the desired goals, through which he seeks to present the events or scenes that support his idea.

I relied on a group of literary books, the most important of which is the poet's collection of poems. The study required dividing the research into an introduction and two sections. The first section dealt with external dialogue, and the other section studied internal dialogue in the poetry of Mihyar al-Daylami.

There is no doubt that dialogue ⁽¹⁾ in poetic discourse has a specific purpose, which the poet tries to address, even though the poet does not intend dialogue for its own sake unless it is laden with excitement, which leads to creating an effect on the recipient's psyche, which is represented by excitement and pleasure in narrating events ⁽²⁾. Thus, the dialogue constitutes a large space of the event and contributes to building the event, as the mutual dialogue between the characters develops the event and crystallizes it, because it builds the small facts and includes them in the context of the event to be a part of it ⁽³⁾. From here, the dialogue in the poetry of Mihyar al-Daylami ⁽⁴⁾ was divided into two types, which are:

The first topic: External dialogue (dialogue)

The second topic: Internal dialogue (monologue):

The first topic: External dialogue (dialogue)

External dialogue is known as ((two voices of two characters, sharing one scene through which the dimensions of the situation are revealed)) ⁽⁵⁾. Dialogue, as is known, depends on the presence of

another character, so it must have the character of interaction. The character may be a positive actor, relying on (he said, I said, we said...), or it may be a negative carrier character, content with silence and listening, without expressing its opinion regarding a matter. One of the researchers believes that dialogue does not take place in a vacuum, but rather revolves around an idea or a topic that deserves discussion with others, especially when the difference in cultures is deep between the dialoguers, and the dialogue may turn to the degree of hostility, narrow partisanship, and deviation from the interests of the nation ⁽⁶⁾. We find this in verses by Al-Muhayyar in which he defends the right of the Commander of the Faithful Ali (peace be upon him), in which he says: ⁽⁷⁾

According to the text, did they give it to him or withhold it? Allah will reward people for what they did. They have faces that are pale with hatred.

.....

The mind separates and the argument is cut off. Your pride is that you are the companions of Taba`. He is lying on his sides for strangers. People did not spend willingly nor did they gather. He was forced to do so, and Al-`Abbas was forbidden. Sights have no elevation or humiliation. If it were not for fabricated stories and artificial ones. He was not betrayed and his authority was not removed.

And he said to me, Ali was his heir. I said, "There were faults that I do not remember." The most eloquent of men, if you name them, they will be known.

.....

Stand on the consideration of the truth that we impose. By what rule did they build it? They follow you. And how its soil became too narrow for the people. And in what did you make consensus your argument? Ali's matter is far from his consultation. And the Quraysh claim him by kinship and So what disagreement is like the disagreement that was between you? And ask them on the day of (Khummm) after they made a pact.

The poet narrated to us in the poetic text his ideas through the dialogical style, adopting the style of argumentation as a means to defend the right of Imam Ali (peace be upon him) to the caliphate after the Messenger of Allah (may Allah bless him and his family and grant them peace). One of the researchers goes on to say that most of the Shiite poets in the Abbasid era used the style of argumentation, and the Shiite poets did not leave any proof that supported their opinion and strengthened their doctrine except that they mentioned it ⁽⁸⁾. The poet made himself a narrator and one of the parties to this dialogue that revolves around the status of Imam Ali (peace be upon him) through the question in the speech. This question awaits an answer from the speaker, despite the fact that it is known that they prevented him from the guardianship and the wills, especially after the Messenger of Allah (may Allah bless him and his family and grant them peace) confirmed to them in the Qur'anic text that Ali (peace be upon him) is his successor after his death.

The poet was able to employ dialogue and its techniques in the service of the subject, because it forms a part of his world and his feelings, and it increases the importance of the subject of the speech to the recipient. The poet used the Hadith of Ghadir to send his moral charge through it, and Mihiyar has an introduction to a poem in which he praises Abu al-Qasim Sa`d ibn al-Kafi al-Wahid ⁽⁹⁾, saying: ⁽¹⁰⁾

I said: A heart that has been humiliated and repelled. Perhaps it will return with a dream and triumph. Anger will allow the heart to look.

.....

A Joke?? He said yes, she said: He betrayed my heart, not with humiliation or weakness

She had patience and said, "What's the matter?" Do not return to being unjust in love A glance that you turned away from followed

.....

He said, "My life." She said, "Asleep. Oh, my beautiful love! Do whatever you want for her."

The poet used narrative dialogue in these verses, especially since he was imitating the style of Omar bin Abi Rabi'a in the erotic dialogue ((Perhaps Omar bin Abi Rabi'a was the most aware of the necessity of dialogue in poetry among the ancient Arab poets, and of the emphasis on the narrative trend within the limits of what is depicted by lyrical poetry)) ⁽¹¹⁾ As we mentioned at the beginning of the research, the poet in this poem praises Abu al-Qasim Sa'd ibn al-Kafi al-Wahid, so the aim of this introduction is to enter into the purpose of praise, as his aim is not to narrate an incident, but rather to convey the idea in its essence to the recipient, not for the purpose of convincing the reader of this or that matter, but rather to create an impact on him ⁽¹²⁾. Also, Mihyar has funny verses in which he converses with his beloved: saying ⁽¹³⁾

**Carrying the trust is a hill or it was
performed In secret or high up in the
sky to be heard After it failed and if it
succeeded My heart is on you as if my
eyes went mad? Guaranteed,
infatuated if it is lost That the living
one may gloat over you, it has gloated**

**Stand, O brother of the distressed, as a
messenger stands, and raise your voice
to the one who, if you were to address
her, say greetings and peace, and a
need, O sister of Saad, while he spends
the night in torment, return my heart
to me, for it is a trust, if you suspect
betrayal**

The poet Mihyar Al-Daylami embodied in the poetic text his psychological reaction as a result of the beloved's rejection by means of a direct dialogue, by saying (Stop), indicating that there is a mediator between them, and also by saying (Rudy), indicating the extent of her love for him. In addition to that, the poet used the imperative form before the vocative form to confirm the required matter. The poet wanted to convey his greetings to the beloved directly, and he was keen for this situation to be completed, calling on his messenger to oblige in this matter, especially since the overlap between the two forms created a request style that calls for severity. By saying (Raise your voice), he left an effect in the mind of the recipient that made him more eager for the required matter ⁽¹⁴⁾. The poet has poured out the good and beautiful conclusion that he indicated in the last verse, that the fear and anxiety of the gloater is that he will gloat over him, for he has gloated, so there is no need for anxiety and fear. In other verses by Al-Muhayyar, he complains of the separation of loved ones, and expresses his pain and sadness, as he said ⁽¹⁵⁾:

**I allowed it because of my longing and
yearning. On a covenant that destroyed
separation, it remains. Sweeter than life
after separation. My crying after it and
my burning. I kept your covenant in
bonds.**

**They said: Fear Allah in your soul. May
He comfort you since they left you. I
said: Is it anything but protection? May
the group of separation be sacrificed for
you. And a heart that is committed to
the covenant, either consolation.**

The poet used narrative dialogue to express the sadness he feels as a result of losing his loved ones. He does not care about death. On the contrary, death, for the poet, is sweeter than living after their separation. Because ((there is nothing of the calamities of this world that is equal to separation, and if you asked the souls for it, let alone tears, it would be little, and some of the wise men heard someone say: separation is the brother of death, so he said: rather death is the brother of separation)) ⁽¹⁶⁾. The dialogue he chose was a way to convey his feelings, emotions and anxiety to the recipient, and this in turn works to discharge the emotional charges that affected his psyche. The poet did not find except the interrogative style (hal / do) which is closer to the poet's psyche through which he tried to convey his voice to the beloved, and this in turn is a result of the severity of the pain of separation that afflicts lovers, so we see him repeat the word death in the second and fourth verses; because he is facing an issue that he wants to convey and prove its validity, which is that death is sweeter than life after separation from loved ones. Many dialogue styles have been mentioned in Mihyar's poetry, including when he converses with two characters who are almost hypothetical ⁽¹⁷⁾:

**Carefully, where is the abode of the
honored? In it are the ruins of the**

**Stand, both of you, in the midst of the
flood, and we ask, Which generous soil**

**lofty, forgotten ones. Greater places
where there are remains. A gazelle, a
stairway for the female warriors.**

**has been covered? Where is its
remembrance under the rain-drawn
streams? And how has it been curled
up in the hand of fate?**

In this text, the poet refers to the description of the qualities of his beloved and his high status in a dialogue style when he began to ask, "Where is the abode of the honorable ones?" Through dialogue, the poet was able to express everything in his heart, using repeated questions as a means for him to do so, focusing on the honorable ones. The significance of the question and the interrogation is a psychological significance for the poet, in which he explains the virtues of the one being praised. The one being praised, in depicting the poet, took another path, which is to declare his status and virtues. Therefore, he began to sing about the general values that they are characterized by. It is a tradition that poets followed at that time. The general nature requires the poet to dedicate some of his poetry to his people, to be proud of them, to spread their praises, and to broadcast their glories with sincerity ⁽¹⁸⁾.

It has become clear to us through the previous examples that the external dialogue in Mihyar's poetry represented an influential narrative tool, as it was clearly embodied through political sectarian poetry and the intellectual and mental conflicts it contains, as well as love poetry, which has a clear effect in expressing his feelings and thoughts.

The second topic: Internal dialogue (monologue):

It is the dialogue that takes place between the character and his monologue with himself. It is known that the internal monologue is heard and not said, without being bound by logical organization in a total or partial manner. The thoughts of a person are no less important than his speech or actions and so on of the psychological content of the character. These thoughts are not formulated merely for the sake of description, but because they help the event to develop; because this monologue is in reality a part of the character of the person and of the event itself ⁽¹⁹⁾. We find that in verses in which he addresses his heart, saying ⁽²⁰⁾:

**The celibate lover replied to you. The
experienced, gray-haired one consulted
you. The calculator overlooked the
remainder. They only hold the
departed. Unless the absent one
devours you. The one who desires her
advice is not disdainful. For in her
youth there is a lying transmitter.**

**Oh heart, where did you come from for
a while? Far from the youth of passion
dying. And after fifty years, what they
did passed. What are you, oh heart,
and the people of the fever? You did
not mention the absent ones from their
era. A preacher of wisdom preached.
So repeat her stories to the wind.**

In this poem, the poet resorted to establishing a dialogue with one of the body's organs, which is the heart, using the style of: (call, question, command). This in turn contributed effectively to revealing the anguish and sadness inside the poet, as others believe the one who transmits the false news. He asks the heart, through the constructional methods of request, to respond to them within the fantasies and lies with the wind. Moreover, the poet was not satisfied with this amount, but rather resorted to the method of preaching and guidance, asking from the heart once again to respond to these sayings. Hence, the long contemplation and reflection on these hadiths took its toll on the poet.

If in the previous verses, Mihyar was complaining about the lies and gossip of others, then in other verses, he was living a kind of spiritual self-alienation, and the reason for that was the beloved who left him, as he said ⁽²¹⁾:

Tomorrow, if the driver of the caravan said, "Walk" A crescent moon that the tents would deny Go with them, for that is easy for them You will be overcome by passion or they will be confused You do not know whether you are being deliberate or unjust With a verse: A light shone before him The Bedouins looked out from his litters For them are our burdens and for us is our sighing

Release me, O captive heart! May the bones rise if they stir! And if they take you and leave me behind! Their attachment may be that they will blame! Who hastened to it ⁽²²⁾? Its driver ventures through the night as a companion! And how can a rider fear the wandering of the night? He struggles in farewell with reproaches.

The poet embodied his sadness through poetic dialogue. The internal dialogue that the poet established with the heart, making it a human being, contributed to the embodiment of his tragic idea and its transmission to the recipient. The dialogue was part of the dramatic narrative structure, and this matter was resorted to by many poets, ancient and modern, in their poetic experience as a means to achieve that goal, as a factor that gives poetry vitality ⁽²³⁾. The poet depicted for us through description the worries and sorrows that befell him, a sensory depiction ((The pictorial description that the poet experiences with the other (the beloved) in reality or in his reality that he experiences with the poetic text contributes to forming a constructive image based on the mental foundation)) ⁽²⁴⁾. The dialogue in these verses has achieved the main goal, which is to influence the recipient by discharging the emotional charges that the poet wanted to convey to the recipient.

From the verses of Mihyar in which he talks about death, the poet realized the inevitability of this matter, and learned from others, so he said ⁽²⁵⁾:

Let us crack, and the earth is the mother of wonders And we delight in our days of war They are the fatal disease and the drinker's sip They are the fatal disease and the drinker's sip So where is my nearest father and where are my relatives? And none remains among the people except a departing son

.....

And in any land that is by my side

I am amazed at this land, how it gathers us. We chase our souls with our spears. The world enchants us with a satiated appetite. The world enchants us with a satiated appetite. I talk to myself, alone, about its immortality. And I was only one of a clan.

.....

I have no idea which side of the world will lead me to death

In these verses, the poet marvels at the earth, adopting at the same time a preaching style through dialogue with himself. He reminds it of the inevitability of death. This dialogue was to express the thoughts and feelings that were going through his mind. He looks at the world, remembers mortality, and learns a lesson from the departure of fathers and relatives from the world. This is a natural matter for some poets. Whenever public life tends towards material interests and worldly pleasures, poets find reasons and motives that push them to express their disapproval and discontent, taking for themselves a special position from which they do not deviate, which is to reject every worldly goal ⁽²⁶⁾. In another topic, we find the poet addressing himself, saying ⁽²⁷⁾:

And the doors of freedom were closed to those who read them. The sullen face of my time was rude. The stingy hands were harsh on her morals. They are a relief for your chest and a cheer.

I say - and my wound has become exposed And he revealed it to me and was courteous to me And its freshness has been withheld and dried up Tomorrow, O soul, await people

In these verses, the poet began to hold a dialogue with himself, starting with one of the dialogue techniques by saying (I say). What is worth noting is that ((the dialogue must be organically linked to the characters and situations)) ⁽²⁸⁾. Therefore, the poet's deep feeling of the misery that befell him made him live these worries and talk to himself in his poetry; to express the wounds inside him. These verses suggest that the poet is addressing another person, but in reality he is addressing himself, and he is hoping that he will be relieved on the day of his meeting with his patron, by saying (They are relief for your chest and a relief). This good news left an impact on the mind of the person being addressed, making him more eager to know what would happen in this meeting.

There are many styles in the poetry of Mihyar al-Daylami, including his dialogue with the language of nature, saying ⁽²⁹⁾:

And you are its branch, and your home is a lute. Your winds are violent, and the aggressors are stagnant. And there is no ascent for the one who is in a state of disposition. Highness and radiance, so where do you want? And he who is not ungrateful is acknowledged. And a column split the green from it. So the most amazing virtue is what a peer narrated. Behind you is a treasure trove of speech, ready.

Abu Talib, pride never fails. People sought the lowest of what you have attained, so you were blown away. The high cup lifted you up and brought them down. If the sun spoke to you, it would say, "You have caught up with me." The enemies forcefully acknowledged your superiority. How can a stubborn person argue in the morning? Listen to your description from the envious and rejoice. And if they do anything wrong, my eloquence

In these verses, the poet addressed Abu Talib, boasting about him, adopting the dialogue style based on constructional methods to influence the soul of his recipient. Therefore, the poet, as the sole speaker, began to present and explain the character of Abu Talib, revealing at the same time his character ((When the poet speaks in the voice of another, we can say that he represents in his style, the other's way of speaking, and this representation of the other through the voice or gesture is an imitation of the character that he takes upon himself to represent)) ⁽³⁰⁾.

Thus, the poet was able to establish a connection with the elements of nature and interact with them within effective dialogues, realizing his relationship with those things and their influence on his soul. The poet resorted to such methods of combining man and nature because of his emotional position ⁽³¹⁾ and his separation, as he said ⁽³²⁾:

And Babylon is a sorcerer in falsehood. This sign deceives you. Parting from someone whose worth you can bear. And glory is in the lightning and the house. He measures me with custom, denying it.

How much Babylon enchants me. If you, my heart, are of me, then no one more capable of bearing it than me. I may not smell the lightning of humiliation in your pearls. Allah grant me a brother.

The poet used the interrogative tool in the poetic text to indicate deep astonishment by directing the speech to the one in whose heart he sent deception by means of the interrogative (how much) in the beginning of the first verse, as the poet made it a means to establish a dialogue with his heart and to express what is in it of preaching and advice, especially since the direct style has a greater impact than others on the recipient, and the poet Mihyar Al-Daylami's feelings and emotions towards the one he loves are almost impossible to describe.

Al-Muhyar Al-Daylami has verses from another poem in which he praises one of the ministers, saying ⁽³³⁾:

The hidden aspects of things are revealed by the visible. Perhaps the one who rewards with loyalty will reward them. There is no Hind except for her ribs and her neck. Full and an eye whose sunset dried up yesterday. Today, passion has returned, seeking her repentance.

My friend, this is the home of my solace and perhaps Stand, let us volunteer to fulfill our vows For there is no home but tears, and how is it And you reproached me for a sigh whose flame has faded If my soul was in consolation yesterday, it has gone mad

In these verses, the poet intended to establish common links between narration and history, taking time as an actual driver of narration due to its continuity, transformation, and movement. He began to praise the one he was praising and to thank him for his continuous material and moral benevolence ⁽³⁴⁾, especially since the poet moves with his tools, and the language of dialogue allows him the freedom to move between times and places without restriction, directing the structural formations in the direction of his active movement parallel to his vision of any creative text ⁽³⁵⁾.

Therefore, the poet (Mahyar) in his poetic texts has achieved a semantic level to express the monologue of dialogue in various narrative styles, and although some of them are dominated by exaggeration and imagination, they have their impact and great influence on the recipient.

The previous examples show us how the dialogue in Mihyar's poetry came to clarify the feelings and repressed thoughts inside the poet that the poet was able to express through internal dialogue. Thus, the poet achieved the basic goal of this dialogue, which is to influence the recipient.

Conclusion:

After reviewing the private notices in the dialogue in Mihyar's poetry, we found the following:

1. Dialogue in the poetry of Mihyar Al-Daylami took up a large space in his collection of poems, to express the feelings, emotions and thoughts that were going through his mind using narrative methods, as Mihyar conducted many dialogues with women, companions and ministers.
2. Muhyar Al-Daylami was interested in his poetic texts in external dialogue (dialogue) and internal dialogue (monologue) until he achieved a semantic level to express the dialogue monologue in different ways, revealing the worries and sorrows that were going on inside him, and although some of them were dominated by exaggeration and imagination, they had their impact and great influence on the recipient.
3. The external dialogue represented an effective narrative method, as it had a clear impact in highlighting the relationship between the characters. This method was a good help for the poet in directing his speech to the other characters, in addition to the frequent occurrence of the expressions of speech in the poetry of Mihyar Al-Daylami as a means of narrative through which he aims to influence the recipient.
4. The internal dialogue in Mihyar's poetry came to clarify the poet's turbulent feelings and thoughts through which he aims to influence the recipient.

Research margins:

1. Dialogue is a review of the speech between two parties. The word dialogue comes from the word hawar (with a fatha on the ha and a sukoon on the waw), which is the return of speech from something and to it. The word hawar, hiwaran or muhawarah means to return from it and to it, and the dialogue. As for reform, dialogue is defined in terminology as: a narration of reality with the addition of the element of imagination, suspense and personal behavior, narrated by the poet in his poem. See: Tahdhib al-Lughah by Abu Mansur Muhammad ibn Ahmad al-Azhari (d. 370 AH) vol. 5/147. See: Lisan al-Arab by Ibn Manzur: vol. 4/218. Contemporary Arabic Poetry, Its Artistic and Moral Issues and Phenomena: 298.
2. See: The Artistic Construction of the Iraq War Novel: 210.

3. See: Contemporary Arabic Poetry, Its Artistic and Moral Issues and Phenomena, 294.
4. Mihiyar al-Daylami: He is Mihiyar ibn Marzawayh, his kunya is Abu al-Hasan, he was born in Baghdad and raised as a Zoroastrian. He converted to Islam at the hands of al-Sharif al-Radi, and studied poetry under him. It is said that he was born in Daylam, south of Gilan (on the Caspian Sea), and that he was employed in Baghdad to translate from Persian. His poetry was distinguished by its elegance and ability to express himself, in addition to its sweet music. He died in the year 428 AH. See: Siyar A'lam al-Nubala, vol. 17: 472, and al-Jami' fi Tarikh al-Adab al-Arabi (Old Literature), 869 and after.
5. Narrative mechanisms in contemporary Arabic poetry: 160.
6. See: Ethics of Dialogue: 12-14.
7. Diwan of Mihiyar al-Daylami: Vol. 2/183, see: Vol. 1/299, Vol. 2/260-261.
8. See: The Impact of Shiism on Arabic Literature, 94-95.
9. I did not find a translation for Al-Maduh.
10. Diwan of Mihiyar Al-Daylami: Vol. 1/366. See also: Vol. 3/270, and Vol. 4/147.
11. Dramatic origins in Arabic poetry: 76.
12. See: The Writer and His World: 84.
13. Diwan of Mihiyar Al-Daylami: Vol. 1/176
14. See: Dialogue in the Poetry of the Second Abbasid Era (until the year 247): 69-82.
15. Diwan of Mihiyar al-Daylami: Vol. 2/293-294.
16. The Ring of the Dove by Ibn Hazm Al-Andalusi: 81
17. Diwan of Mihiyar al-Daylami, Vol. 1/159
18. See: Tribalism and its impact on Umayyad poetry: Ihsan Al-Nas: 395.
19. See: The Art of the Short Story: 115-116.
20. Diwan of Mihiyar Al-Daylami: Vol. 1/136-137
21. Diwan of Mihiyar Al-Daylami: Vol. 1/358.
22. Shadniya: A female camel named after a place in Yemen or after a noble male camel. See: Mu'jam al-Buldan, Vol. 3, p. 328.
23. See: Dramatic Origins in Arabic Poetry: 76
24. The Self and the Other in the Poetry of Omar Ibn Abi Rabi'a: Saba Issam Abdul Hussein Al-Dulaimi: 88.
25. Diwan of Mihiyar al-Daylami: Vol. 1/58-95
26. Ascetic literature in the Abbasid era, its origins, development, and most famous men: 29.
27. Diwan of Mihiyar al-Daylami: Vol. 1/208
28. History of Arabic Literature, Literature of the Early Islamic Era: 84
29. Diwan of Mihiyar, Vol. 1: 311
30. Narrative structures in Saadi Youssef's poetry 133:
31. See: Aesthetics of Style and Reception (An Applied Study), Prof. Dr. Musa Rababa'a: 77.
32. Diwan of Mihiyar al-Daylami: Vol. 2/84
33. Diwan of Mihiyar Al-Daylami: Part 1/45

34. Diwan of Mihyar al-Daylami: Vol. 1/45

35. See: Narrative Mechanisms in Contemporary Arabic Poetry: 47.

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