

## The impact of religious centralization on the structure of prophetic poetry

An Extracted Research Paper from Master's Thesis Submitted

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### ABSTRACT

The parts of the Arabic poem constitute an important means of artistic creativity for poets, through which the poet shows the ability of the poet to portray his poetic attitudes to a certain phenomenon. It is considered as an intense poetic experience in its summary, and because of its valuable emotional impact it leaves in the psyche of the recipient, and we note that vocal phenomena represent an important part in the formation of the internal and external rhythms of the poem, especially (the phenomenon of repetition) as one of the technical tools of the poetic text, which helps the poet to give The unity of the artwork and reveals the speaker's interest in it, and thus has a psychological significance that benefits the literary critic.

**Keywords:** Al-Masala', the final episodes, the repetition, the prophetic praise, the religious environment

### INTRODUCTION

After the development of Islamic life in Andalusia, especially after the Arab conquests in most of its regions, its religious character was distinguished by its social and cultural diversity, and for this reason, this Andalusian civilization became developed and became a destination for students of science and knowledge from the Islamic world. But what interests us is their poetic aspect, as the Andalusians mastered the various purposes that suited their circumstances, and we found that the interest in poetry in terms of the parts of the Arabic poem is a phenomenon worthy of attention. The religious environment is based on the meanings and vocabulary of the poem, especially the purpose of the Prophet's praise, which many Arab poets were famous for. The first paragraph was based on (the poem's surprise), which is the poetic reading that gained great popularity in the formation of the poetic template; Because it is the key to the poem, and the second paragraph marked (Mab of the poem), which means the conclusion, which is one of the most prominent features of the artistic construction of the ancient Arabic poem and the basis on which the rest of the poem's parts are based.

As for the third paragraph, it came to identify (the essence of the poem), that is, the content of the poem in terms of linguistic and rhetorical manifestations represented by repetition, which is the focus of the talk that gives the psychological and emotional impact that he creates in the poetic word that leads to affecting the recipient, and for this is one of the aesthetic phenomena used by the poet. In forming his poetic position, especially that Andalusian and Oriental poetry were saturated with repetition to clarify the poetic meaning.

#### The beginning of the poem (al-Mutla'):

Those who are interested in the structure of ancient Arabic poetry, with each part having gained a place in the formation of the poetic form or the gharah (\*) of the poem or the so-called Al-Mutla' (1), is one of the most prominent of these components. Because it is considered the key to the poem, and the poet should strip the beginning of his poetry as the first thing he hears. The poets in Andalusia, especially, adhered to the oriental approach, and they were free to some extent from the introductions that poets were committed to, especially the poems of war battles, as poetic readings were important to many poets as a structure Artistic objectivity indicates the intellectual and emotional interdependence in the artwork. Since ancient times, opinions have been settled on limiting the poem's surprise to the first line, and therefore there is no need to dwell long on the phenomenon of ambiguity, and Dr. (Abdul HalimHefni) did not notice this matter and saw that the ancient critics did not agree on a specific label for the beginning with which the poem begins. This is (2). Therefore, he based his saying on an explicit text that goes back to the critic IbnRashiq al-Qayrawani, saying: ((The people of knowledge of poetry and its criticism differ in the meaning of the beginning. It is the beginning of the verse, but what is meant by it is the beginning of the speech and it is based on a previous speech and is related to it, so the end of the previous speech is called a chapter, and the beginning of the subsequent speech and the building on it is called an initiation) (3).

This is what we find at the stage who settled in the structure of building the veil on the religious content as a result of being affected by that upbringing, saying:

Muhammad is meant by praise, so I understand  
He prayed and greeted him every time  
**His battles are dictated, then his verses that**  
It appeared from suns and stars

I gave you every roll  
And there is no withholding, so collect what I have given you and organize (4)

We note that he began his poem with the Muhammadan prayer with the mediation of (may God bless him and grant him peace), that is, his words originate from the traditional religious premises circulated in Arabic (Islamic) prose and transferred to metered and rhymed poetry, to make it clear that his praise is directed to the person of the Prophet, even when his name is mentioned. We greet him at all times and in every place. The poet in most of his poetry begins by mentioning the name of the Messenger, and therefore he called us, through its content, to memorize every religious icon that transfigured and appeared as the sun and stars manifested in their appearance; Because these benign and endearing qualities in the circulation of the Islamic religion are similar to his gender, the white pearl with a good appearance, and he was not satisfied with this amount, but the intention of repetition is present in other poems, as we see him saying:

Muhammad Al Mamdouh with poetry, so I know  
May peace and blessings be upon this Prophet  
**His love follows the love of his Lord  
And both are light for every Muslim**  
**Erase the love of Maulana and the love of his beloved**  
**Love on every heart with a teacher (5)**

We note that he began his poem in the name of the Messenger and affirmed his love, and it comes after the love of his Creator, the Mighty and Sublime. Because this love gives a light that enlightens the heart of every Muslim, and this love indicates the great longing to see him, may God bless him and grant him peace. Then he says:

**The duration of the bliss of the soul, the love of Muhammad**  
**Blood in the bliss of love as long as I lived to praise**

**Your medicine is the remembrance of God and then following him**  
**Do not neglect to mention the extent of eternity**

**The dualists of desires, in truth, have manifested themselves, but rather**  
**It is goodness, piety and obedience to Ahmad (6).**

He mentioned that the happiness of man in this world is always the love of the Prophet Muhammad (may God bless him and grant him peace), and for this he reminds us to thank God for what He gave us of this love for the person of the Prophet, and the cure for people's healing is the remembrance of God Almighty, and then he mentioned the prophets who followed him and the Messengers, and remembrance of them after the remembrance of God is eternal; Because the human soul, with its will of longing and love, is exclusive to the Prophet in following and obeying him after God. He also says:

Plots in praise of the Prophet included  
Words for the understanding of lovers Qadot (7)

In the beginning of his poem, he mentioned that there are many sheets that spoke of praising the Prophet (may God bless him and grant him peace), so that the lover understands that this love is the only one who deserves it. It is widespread and its essence is as if it is stained with the perfume of musk. The poet excelled in depicting pure praise of the Prophet, peace be upon him. The beginning of the poem has been the interest in it since the era of pre-Islamic era, as it is the first thing that comes to hearing from the words of the poet, and this is what was mentioned by IbnRashiq Al-Qayrawani, saying :) Poetry is a lock, the beginning of which is its key, and the poet should be generous at the beginning of his poetry, for it is the first thing that strikes the ear, and by it he infers what he has from the first sight" (8).

For this reason, the concerns appeared in the suddenness of literary and poetic works in particular: "Be good in the book, the beginnings, for they are indications for an explanation" (9). The artistic form of the Arabic poem was almost followed by later poets, but after the following ages, this introduction changed, which began with spinning and standing on the ruins, and then the poet moves to his purpose, either spinning or praise or other purposes, and we note in the Andalusian phase; He began his poetry or poems alike with praise, which is the purpose that he used a lot to explain the benign qualities and good manners that distinguished our Noble Prophet, and he says:

The Pulp of the Breeds of the Prophets Ahmad  
This was done by the evidence  
Frankincense  
And the solution is halal and halal  
The milk of my soul, and it is the best of my means  
My visit to that is for a questioner(10)

We note that the poet began his poem with the two letters (lam and baa second), to indicate his ability to find his poetry, as if he wanted to show that the Prophet (peace and blessings of God be upon him) is the pure chosen one from everything; It is distinguished by the purest of the breeds chosen by God Almighty, for He is the last of them. He is the Seal of the Prophets, and he says in another place:

I bowed to the Prophet's praise, she cursed me  
His news is narrated, and his news is narrated

**Duo of obedience and worship**

**For every art of His Excellency I search**

**My reward is on my Lord, just forgive him**

**How often have I been annulled in my words and erf(11)**

The poet praised him and described the person of the Prophet after his birth and his mission to this nation that it is honor and generosity.

For people to introduce him and to follow him, he is the true Messenger that must be obeyed and worshiped after God Almighty. If his words of praise are not enough, he says:

To Muhammad, I gave a pair of rings  
What a good gift and a good couple

Flowers

And wires of pearls lined up for purity

Wreaths in praise of the Prophet Muhammed

Through it all manners attained splendor(12)

He began to mention the name of the Greatest Prophet and dedicate all his poems to describe a person, because of his qualities and advantages. In the poet's eyes, the face of the Prophet was bright white, like a bright flower from which the best perfume smells. It is like the wires with which pure white pearls organize its purity, so its qualities are like a bouquet of roses in the form of a crown, which is only worthy of the Prophet. Because the Messenger has many virtues for humanity, he mentioned in his poems the motives of his praise of the Prophet, the purpose of this praise, and even describing the qualities that the Prophet was characterized by. Through his poetry, the poet appealed to all recipients to be guided by his guidance and to imitate his fragrant biography. So the surprise of the poem is the first thing that falls into hearing from the poem, and one of its conditions for scholars is that it be consistent with the phrase and be in line with the subject of the poem, and that is why the poem's surprise is far from complex in its language, and that it is of a synthetic luxury that takes into account the quality of the pronunciation and meaning together. (13).

As for al-Sasari in the beginning of his poems, he did not begin by mentioning the name of the Prophet directly, nor by praying for him, as at the time of the Andalusian pilgrim. He says:

Little to praise the Mustafa calligraphy in gold  
On silver than a handwriting is better than books

And the nobles rise when they hear it  
Standing in rows or kneeling

As for God, in honor of Him, He wrote His name

On his throne, O rank, you are the ranks

(14)

We note on it that it is one of the few images in praise of the Prophet through the consolidation of the idea of writing in gold water on a silver tablet with the most beautiful fonts, and it is also few in his right, in relation to his exalted position, that the nobles rise in line or kneel on their knees; Because his position is after the status of God and for this he wrote his name on his throne. The poet was different in the style of his poems surprise from his owner, due to the fact that he was distinguished by the complexity in some of his poems, and that his language ranged between ease and difficulty, so perhaps we need some Arabic dictionaries to understand the meanings of his words, he says :

Praise be to God Almighty

About the eyes of majesty and fear

And then, listen, my brother (Lee) and deputize

To praise the best of people, non-Arab and non-Arab

When God built the heavens and the vastness

And he weighed it with luminaries and meteors (15)

Praise his Lord, who described him with majesty and awe. He did not explain his main purpose, but rather wanted to draw the reader's attention to what he would say, and then we notice that he asks people to listen to him; Because he will praise the good of people, non-Arabs or Arabs. Here it is found that our poet spoke about the personality of the Messenger by praising this character, and indicated that God chose His Prophet and then created the heavens and adorned them with the sun, moon, stars and meteors. Then he says:

I draw you or the morning light shines  
The mother of the full moon in the tower of perfection Jala Al-Dajja  
The mother of the sun on the day of awakening in the tower of Saada  
And your branch, or the night of the lover, when it is still  
Secret lightning or light your gap in the name  
And share you, or cleverly hold you anxious? (16)

He started it with flirtatious flirtation, wondering by means of it, is this the light of his face or is it the light of the morning light? Is it what the full moon sees in its fullness, as the light of the darkness of darkness? And the poet derives in his vague questions about the description of the Prophet a description that includes praise for these qualities. Is this darkness the blackness of his hair, or is it the darkness of the black lover's night? And even describing what is between his lips, is it the whiteness of his smiling socket, or the lightning in his secret, or is it the clever musk that pervaded the place? The poet described the face of the Prophet, perplexed in describing it or expressing it, and for this we did not notice that he referred to his name or something he referred to. The first is not intended as a preamble, and it may be said that the poem is mostly used in ancient and modern times for the first line. For this reason, we find that the poet has indicated his purpose in the beginning of the poem, and he may continue in it until he makes clear the purpose he is talking about (17), and this is what we found in Al Sarsari's saying:

Blessed be the Lord of the Throne, Exalted are His Attributes  
To Him be praise in both worlds, and God is greater

And not over the wretched, be praised by others  
Just as it is not worthy of arrogance  
He is the one remaining important in principle  
An excellent, innocent, teaching assistant and photographer (18)

He continues to enumerate the attributes of God in this poem until the praise of the Prophet appears in his saying:  
To you, O Lord, I seek my means  
By the chosen one, he is the intercessor and the evangelist  
(19)

The poet, in the entirety of his poem, mentioned the names of God, so he began to praise Him, and said that he does not praise anything but Him, and He is the Great, the arrogant, because arrogance is only worthy of Him. Until he reaches the praise of the Prophet of God

In the introduction to the camel's slippers, and I can realize that his poem was a praise in which he praised the sent prophet.

I was inspired by the praise of the Prophet Muhammad  
What is my pride and reward,  
The rhymes of poetry in him became luminous  
Brea, the meanings of his description are fragrant  
Your lover before the worlds, you chose him  
And Adam was lying flat without feeling (20)

From the beginning of his poem, he began to mention the names of God Almighty after praise and praise for Him, and then drew on a painting of interconnected parts in which he mentioned all the names of God until he was presented in a coherent saying in which he praised the Prophet of God, and he sees that the praise of the Prophet inspired him with pride, because he gets it after them in the world of abundant reward, and his poems were enlightening; Because it is perfumed by talking about the meanings and attributes of the Prophet of God Almighty, for the Prophet is God's beloved God chose him before the creation of the worlds, and even before Adam, who was clay and did not perceive. In some of his poems, I found that he began his poem with a blunt, in which he made it clear that his praise was intended for the Prophet, as in his saying:

To you, the Messenger of God, I have quarrels  
From longing, but without my intention, there are obstacles  
The soul yearns for you, Hannah is missing  
I stripped him away from the loved ones with a wide hand  
As for now, after the five, there are red roses  
With his eyes, he drank palatable water soaked(21)

In it, he talked about his great longing that he has longings that are not extinguished except by visiting the Prophet, but there are also obstacles, but without intention of him. And he is complaining to him about the harm of the time that brought them pain, and he is complaining to him about a matter for which he does not find a solution, as if he is trusted and taut that he cannot break away from, as if it has a coherence consistent with the purpose of his poem, and he also says:

To you, the Messenger of God, became our passengers

She has a trot in her walk and a humiliation  
The anchored wasteland roams when it folds  
Its names are miles exposed miles  
They went down to the ground, piled high, and it did not fall apart  
Every day has distress and departure (22)

**He says to you and to your father-in-law, O Messenger of God, our passengers** woke up to her trotting and drooling (they are two types of camel walks), she walks in the desert desert and walks towards your father-in-law. His poetic language was due to the fact that Sarsari had been educated by the scholars of his time, and that is why his language tended to be complex and interspersed with some indecent decorations, saying:

Oh, the shoes of the Hijazi rider, Milwa  
Fnaaman the passengers disembarked  
So give them a little comfort,  
Whoever faces it has seen it emaciated  
And take down the fear from Mina in which there is a shadow  
Wishes for those who are descending are shady(23)

The poet in his poem talked about the need to give a little rest to the mount; Because tiredness has worn her out and she has become emaciated, this poem is a long poetic panel that talks about livestock and even the way to reach the Kaaba, being the home in which all the lovers gather, and the subject of the poem is still ambiguous for us until we reach the poet's saying:

With a spacious side that contains all the grace  
And pottery since the Prophet dwelt in it  
Ahmed Al-Hashimi, the most generous creation of the  
It already has it if the assets are counted

Like the praise of his grandfather, the rain fell  
Its spring and the spring is fading (24)

The poet explained that his main purpose is to praise the Prophet, as he is in a pure place in which he resides, and which was a sanctuary of spaciousness that contained all virtue and pride since the light of the Hashemite Prophet appeared in it. So, some of his poems may not be in the beginning of the verse, but may be paved by the poet until he reaches the intended meaning of his poetry.

Through the aforementioned, we note that the Andalusian dynasty was distinguished by the cultural diversity in remembrance of the Greatest Prophet between its seal of prayer on him and leaving it with an abstract name that shines on the horizon of the sky. The Messenger of God) and each of these cultures has a characteristic that the poet wishes to include in a circulation between the comfort of the soul at the pilgrim by remembrance of prayer for him and the centrality of the proven prophecy of al-Sasari represented by the arrival of that word (Messenger of God).

#### □ **Mab of the poem (the conclusion):**

The conclusion or, as we mentioned, the map (\*) is one of the most prominent features of the artistic construction of the ancient Arabic poem, and the basis upon which the rest of the parts are based. He gives it special attention to it, because it necessitates the virtues of the poem, and the endings of poems have an important impact and leave an impression on the reader and listener, and every poem fascinates us with its beauty and splendor of its verses. That is why Al-Tivashi called it Hasan al-Maqta', and IbnAbi al-Isba' called it Hasan al-Khatima."(25).

The ancient critics paid great attention to the conclusions of literary works, and for this they called for the need to revise them, and directed poets to the need to pay attention to them. Al-Qadi Al-Jarjani believes: ((The poet is the one who strives to improve the beginning and the conclusion, and then the conclusion, for it is the positions that appeal to the names of the audience)) (26). For this reason, the poet must conclude his speech, whether it is poetry, sermon, or letter, with the best conclusion. IbnKhafajah al-Andalusi believes that poetry and the quality of its author is divided into two ends and a middle, and that the words of the poet appear in the second end, that is, the conclusion of the poem (27). That is why in our research we emphasized the inclusion of the poem's map in order to prepare a clear light for the differentiation between our poets, and this was confirmed by previous critics; Because the conclusion is one of the prominent means of differentiation between poets (28). Therefore, our poets did not neglect their attention to that part (Mab), as it was included in cultural features that made their poems more exciting and desirable, for example, the Andalusian scholar who received great attention in that part, saying in its part:

Brother, did you hear this preaching or not?  
Wouldn't I be in the hearers?

If the preaching is not sincere  
There is no loss like the loss of our preachers (29)

The poet ended his poem with an epilogue in which he talked about following the paths of goodness and caution against evil. Correlation between the parts of the poem that preceded it, and he says in the section of another poem, we note his saying:

We won by the praise of Al-Hashemi Muhammad  
Separate it, we divide the profit in the trade  
God's pleasure, we hope that tomorrow we will praise him  
It is not surprising that prizes are given in poetry  
(30)

We note that the conclusion of his poem is connected to its body, i.e. the main topic mentioned in his poem, which is the praise of the Messenger, may God bless him and grant him peace. He hopes that he will obtain the approval of his Lord when praising his Prophet, and this is why we note the conclusion of the poem related to the entire body of the poem and relates to its atmosphere in an artistic manner. At the conclusion of the sermons and the prose councils, they end their conversation by mentioning the beloved chosen one from God, may God's prayers and peace be upon him, as it is a trait inherited from that society and after including what was mentioned above, but it seeks to consolidate the attributes of the Lord of the Great Throne so that the conclusion of the poems is culturally diverse between the remembrance of the beloved and his Lord. Mab of his poems:

The god of the throne clothed him with prophecy ornaments  
And let him wear the king's bracelet

The treasures of Al-Ora are their deeds and their prayers  
It is the best treasure as long as it is in the king  
(31)

The meaning of the poem is coherent with its purpose, which spoke through it of the praise of the Prophet, and it was perfumed with the perfume of musk by everyone who wrote about it. Through its conclusion, it was clear that God Almighty clothed the Prophet with prophecy and made him the seal of the prophets and prevented him from throwing the reins of the king. We note that the poet is the one who sets the course for the poem, the method of its creation and mastery over that, and he is the one who chooses the tools in constructing his poem, saying:

Your equipment is to fear God and then follow Him  
And he carried the symptoms of time as deposits

May God's prayer be upon him as long as he left behind  
And she did not sleep in the branch of IkSwaji' (32)

The poet talks at the beginning of his poem about a miracle and derives his mention in his poem until he reaches his conclusion in which he talks about fearing God Almighty and doing what he commanded, and we take what he commanded and act as if it were a shining sun. The poet also talked about the extent of his longing to reach the city of Thebes, in order to lament the Prophet upon his death.

Die in covenant or live in glee  
In each case, we praise the endeavor

Certainly, may God benefit me with it  
So what he loves will reach the ultimate goal  
(33)

The poet ends his poem with a hidden conclusion, with evidence that a person, whether his life is happy or unhappy, praises God Almighty at his death, for God Almighty is the one who deserves praise alone. As for the poet Sarsari, his conclusions were more accurate because he was influenced by those who preceded him. He says at the beginning of his poem:

O driver of the rides, do not hurry  
Above the living, a condition below which is the veil  
(34)

The captain of the visiting passengers addresses the Messenger and does not want him to hurry to set out for their boat. He has a need that he wants to fulfill and that has prevented the blocking, and he continues to praise him until he reaches his conclusion, saying:

And be grateful for my praise in it  
Without it white silver and gold

But if I cut eternity praising  
Al-Mustafa has not spent some of what is obligatory  
(35)

The poet ends his poem with a coherent conclusion in a manner in which he describes that he was asking for praise from the Prophet (may God bless him and grant him peace). Because he has better treasures than gold and silver, and he will not fulfill the right that he owes him, even if time is interrupted in his praise. His poem from its beginning to its conclusion was coherent and interconnected in a flexible artistic language. We note that he used his poems as a means to highlight himself, and the conclusion of the poem is the appropriate place which he finds and which he exalts, so Al-Sasari, who appears at the beginning of his poem, says that there is a lineage and affection between the Arabs residing in the Hijaz and between him, and they are dear leaders of people of high determination. The poet continues in his poem praising the Messenger in his poem:

Kindness to your poor servant and who?  
Desire called him to them

And ask us, the majesty, a conclusion  
Her satisfaction approaches us and approaches

Peace be upon you from your Lord with the devil  
The age of more will not be shortened (36)

He links his poem with the conclusion with the text in which he talks about the qualities and personality of the Messenger as he prayed and begged the Prophet to grant him intercession; Because he is a poor slave who desires God's forgiveness, and he hopes that he will ask God with the end of contentment and draw close to Him and call His Prophet to peace from God, an everlasting peace that increases with the passage of time and does not stop. So the conclusion of the poem, which shows his ability to connect the parts of his poem, and that it has a coherent pattern of parts in terms of the content contained in the poem, our poet says in another chapter:

The ranks of the resources are guarded, and do you enter the  
Akdar is a heart with your love and refuge

And who is dearer to you than a boy  
He took refuge in him on his infirmities and took refuge (37)

He spoke of his longing to meet loved ones and that he still yearns for them, even if he seems careless about you whenever the day comes and the night gets dark, and his heart has always been attached to them, and he ends his poem also about love and kindness and that this kindness raised him to high levels, and this kindness must return the serenity of resources guarded of the faults and pains, and he says that there is no one who is dearer to you than you and the protection of a boy to you, so his poem from its beginning to its conclusion was interconnected in which he spoke about his loving condition in longing and kindness. He also spoke in another poem about the Noble Messenger, saying at the beginning of his poem:

Solace like you for the lover dear  
And you should blame casting, it is not permissible

My heart is humiliated in your love and hearing  
He has disobedience in blaming you (38)

The poet spoke praising him, may God's prayers and peace be upon him, meaning that a person is like you to someone who loves you dear, and that is why love is not blamed for his love for you; Because the poet's heart and grace are enamored with his love, and he ends the poetry with Maab, saying:

So help the weak and their plots will protect you  
Let's nip it in the middle of the heart, grooves

With you I beg for help, and I seek help  
I will win for you in the future (39)

He talked about the extent of his love and fondness for the Noble Prophet, and he completed and concluded his poem, asking him to help him when he is weak, and to save him from the cunning of this world and his attachment to it.

Glory be to Him who is the best dyed  
Glory be to the Lord of the Throne from a jeweler

Peace be upon him and his companions  
My Lord banishes from him the harm of the slanderer (40)

We note that he concluded the poem by talking about his praises to the Messenger, for these praises may tomorrow mimic the beauty of a young breast-feeding Durr, and that is why Muslims must pray for him; Because the Al-Awra prayer is conveyed by God Almighty to him and then he answers them, may God's prayers and peace be upon him, so his conclusion is

similar to the commandments that he recommended to the Muslims. And he says, Glory be to him, who is the best dye Exalted be His Majesty, He is the One who portrayed His Prophet in the most beautiful image, and prayed for him and his companions, for He is his Lord who removed the harm of the absent from Him. We understand from what was mentioned the desire and intent that the poets of the East and Andalusia represented by our poets used is cultural diversity with care for the linguistic content, i.e. interrogative tools and others, in addition to that manifestations of asceticism, advice and guidance as if they wanted our ears to ring at the conclusion of each poem. It is the most prominent features of Arab prophecy.

The essence of the poem

After standing on the surprise and the conclusion of the poem and contemplating those cultural particles, it is necessary to stand on the content of the essence of the poem in terms of the linguistic and rhetorical manifestations represented by repetition, which is the focus of the talk that bestows upon our ears and the purpose for which it came (41), so we note that repetition is not based on The mere repetition of the word in the poetic context, but what this word leaves an emotional impact on the same recipient, thus reflecting an aspect of the psychological and emotional situation, and repetition is one of the aesthetic tools that help the poet to form his position and portray it, and repetition must be adopted after the repeated word so that it does not become Just a filler. If the poet repeats, it reflects the importance of what he has repeated, with attention to what follows it, so that relations are renewed, the connotations are enriched, and the poetic structure grows (42). It can also be said that repetition is one of the basic technical tools of the text, and it is used in composition, music, drawing, poetry and prose, and repetition creates a stream of expectation and helps in giving the unity of artistic work (443), as (Ibn Al-Atheer) sees that repetition is the meaning of the word, echoing the proverb 44 ( ), this definition is, in my opinion, inaccurate; Because repetition is not limited to the word itself, but extends to all levels of speech. The repetition was distinguished by highlighting a sensitive point in the phrase, revealing the speaker's interest in it, and in this sense it has a valuable psychological significance that benefits the literary critic who studies the impact and analyzes the psychology of its writer (45).

#### 1. Religious Center (The Greatest Messenger):

This is what we find in Andalusian poetry, and most prominently in the references of the Andalusian deported poet, so the religious centrality represented by the Great Messenger came to be repeated in an employee manner that serves the meaning and helps him in the flow of emotions and feelings, saying in his praise:

The god of the throne clothed him with prophecy ornaments  
And keep him from wearing the king's bracelet (46)

He affirms that God Almighty clothed the Noble Prophet with all the good qualities and matters of good leadership without wearing the king's bracelet; Because he was above all leadership kings, he was always striving to establish the matters of his religious message, and God Almighty dressed him in this capacity. We find this characteristic repeated in the Sarsari poet, saying:

Muhammad, the master of notables, is their seal  
And it is for the guidance in us to open

Thanks to him the great throne witnessed as  
His praised description included tablets  
(47 )

He affirmed that he is the seal of the prophets and the master of the messengers, as he is the key to guidance for the entire Islamic nation, and that is why the angels testified to him of his prophethood. The blessed Tablets of the Most Merciful also included a mention of his attributes with which God has honored him. We see him repeating what the Andalusian scholar repeated by saying:

He is the predecessor of the notables when he wrote his name  
On the throne then I deposit the tablets

And he is the one who sealed the prophecy  
The fragrances will not be forgotten  
(48 )

He made it clear that the Noble Prophet is the forerunner of the prophets and the best of them, and that is why his name was written on the throne in his honor and grace, and that is why God Almighty wrote his name on the tablets in honor of him; And because he is the seal of the prophets, and his message is the end of all messages, and his message is general to the people until the Hour of Judgment. We note that our two poets talked about the prophethood of the Prophet, and it was reported from both of them that his name is written on the tablets in His Throne, and the Andalusian narrator says that:

Al-Ula contracts in Jayed Ahmed collected  
And there is no turning except that He is among them all

Fih'r's families are all of them, but he  
And AbdManaf, witness and compiler (49)



He also says:  
Instilled with my pens praises Ahmed  
Whoever gains it bears witness that I am a genius

Grim sue, say grandfather  
Is Adeem when he dreams of Dabigh? (50)

We note that the deported poet has repeated the word (Ahmed), and he confirms that all the leading verses of Rahman were gathered in his blessed personality, as well as all the praises of the poet to him, this word was repeated in him, and we find that the repetition of the name of the Prophet also was mentioned by the poet Al-Sasari as in his saying:

Abi al-Qasim al-Hadi al-Bashir Muhammad  
The descendant of the honorable, the good, the polluted

The dearest Beta and the most honorable element  
And purer in width than UmiraMakath  
(51)

We note that the poet repeated the name of the Prophet with several names for him, so he calls him (Abu al-Qasim, al-Hadi, and al-Bashir Muhammad) and again he calls the Messenger of God, he is the descendant of men if they describe him. Which his prophethood was summarized by our greatest messenger are nothing but indications that the poet gives in order to support the course of the Islamic religion, taking into account its abundance, an indication of the fondness for the personality of the Noble Messenger and the love of the poet in general and the public in particular, and their love and attachment is thus an indication that she is an influential figure in that society and each of them indicates On an icon that supports a specific phenomenon, for example, the Messenger of God is an indication of the eligibility of prophecy, and Bashir a warner is a sign of raising the nation from ignorance to knowledge and from darkness to light.

Good luck with Ahmed Taiba, so let her wind  
Smarter and better than AbirFaha

Its lights were marked by it, so it became  
For one who is lit by its light (52)

If the name of the Prophet is mentioned a lot in his poetry, influencing the extent of the poet's sincerity, he sees that a good city was good for Ahmad, and that its wind was better than any fragrant fragrance, and that is why it was named by the Messenger of its lights, and it glowed and became a lamp for those who were illuminated by its light, so that the name of the Messenger mixed with the branches of the world and its nectar, so that its significance would be a kindness. An oasis that shows the tenderness of its owner's heart, for this Andalusian period we note his saying in that:

Flowers  
And wires of pearls lined up for purity

The Imam of Al-Huda, the Prophets prayed behind him  
And the people of every poison prayed for himu

Faithful to the Noble Revelation, but  
It is a secret that is not deposited except by the trustees (53)

In addition to the feature of repetition that shows the extent of his love, but in the essence of the verses he guides all the poetry he wrote that he praised, and then we note that he mentioned qualities and they are names that belong to the Prophet, he is the Imam of guidance by which all people are guided, and he is for his honor praying behind him all the inhabitants of the heavens and the earth And again, he says, "Amen," for he was released and I pity him from his name, Al-Sadiq Al-Amin, and he sees these names as not befitting except for the Prophet, may God's prayers and peace be upon him.

## 2. Proof of his pure lineage

Our poets sought to consolidate the lineage of the Prophet within the context of their cultural references represented by the Arab tribe, in order to hide from the skeptics and haters of the greatness of the lineage and the purest from whom the greatest messenger (Al-Hashimi) descended, as they had in its essence a silver and moral signification for a purpose according to the sentence mentioned in it, here the Andalusian stage shows his lineage Al-Tahir illuminated the alleys of the poem with its light, saying:

Melts of glory of all the Hashemites  
She named a prophet with the glory of God Almighty

All Kindergarten other than Good Kindergarten

You have not been reaping sweet fruit

Nabahi Al-WoriBalhashimi Muhammad  
Who is an envoy to mankind and the jinn?

A prophet has a right over all creation  
And bounty and grace without whom or from whom (54)

We note that the consolidation of the lineage of the greatest Messenger was manifested in the Prophet's tribe until the repetition of the word (Al-Hashimi), which is an honor that the poet appears before anyone else. A kind of argument and debate, and in another poem, the poet celebrates the arrival of the venerable Prophet to nations whose lineage is proud of the essence that the Messenger is sent from them and to them, saying:

I was sent to Al-Mukhtar from the Hashim family  
Ornaments of praise, with which I hope for the mercy of the Lord

Bawasem about the flowers of meanings and their flowers  
She is the light in the spheres and the light in the rod (55).

The poet also repeated the word (Hashimi), which indicates the importance of the tribe; Because the Prophet is a descendant of the family of Hashim, his dress is good and beauty, and he is beautiful in character and character, and his beauty and splendor. A great presence before the advent of the greatest messenger. This phenomenon was also reported by Sarsari, who said:

O son of the honorable, the ignorant of the family of Hashim  
By sending the fainting from us, you have manifested

And I made it clear when you were sent with the truth to go back  
Milestones that are precise in the understandings and are illustrious (56)

The poet repeated the word (the tribe) in more than one place, and if it indicates something, it indicates the poet's creative ability to employ the use of this word. Because he was among them, and he chose him from BaniHashim, and the Prophet addressed the noblest of BaniHashim that the error had been revealed and the grief over the people was manifested by his blessed mission.

### 3. The Blessed Days of Muslims:

It is necessary to refer to the phenomenon of consolidating the temporal context in mentioning the days that gained great popularity among Muslims, as their significance is considered as favorite and great days for them. What he said, saying:

Monday and Thursday if back  
It is the gain of the unified except

He asks God for the abuser and if he suffers  
If you are good, give thanks to God (57)

In another place he says:  
And every Monday or Thursday  
A messenger of deeds to you is looking at you

Be jaber, we will miss you  
For a long time when the oppressor is wide  
(58 )

The phenomenon of consolidating the blessed days was mentioned in all of what was mentioned, and this indicates the skill of the Eastern poet in diversifying the content of his poetry, and he paints a picture through which he addresses us that the works of the monotheists from the nation of the Prophet (peace be upon him) are presented to God Almighty on Mondays and Thursdays of every week, and the poet seeks The Prophet makes up for his shortcomings with his long standing standing with God Almighty, and the poet also tells us about the nation of his noble Messenger that benefits after his death, for they benefit from it every Thursday. Then, on the Day of Resurrection, he benefits the sinners with his intercession. In the bad, he was true to his promise to them, so the leadership of including these days is an attribute and an end that the poet eased into documenting in order to complete the cultural contexts in his entirety, including the days, as we mentioned, taking into account its repetition in other poems, so we see him saying:

And from it every Thursday we still have it  
Benefit and in crowding it is enough for the burning disobedient

O who if he promised the beautiful and fulfilled  
And if he vows one day to return, he will tell the truth (59).

As these blessed days, according to what the poet mentioned, were characterized by the presentation and veneration of Muslims' rituals, as well as the Sunnahs and recommended acts in the concealment of the servants of the Most Merciful, with spelling, reverence, and belief in the essence of these times. sound.

#### 4. Prophetic proof

The miracles of the Prophet received great attention from the two poets, as we find them implicit in these miracles in abundance in their praises, which lead them to demonstrate the sincerity of the Messenger's message (peace and blessings be upon him). Which received a wide range of poems compared to the rest of those other miracles; Because they wanted to show the purpose of that picture in order to bring it closer to the recipient, this Andalusian stage indicates this, saying:

He has the miracles that show  
For the eye of the seer, the joker

From the moon cracked until it swept  
Among the two sides of the mountain,

Israa soul and body together  
To the eternal presence of Jerusalem (60)

Among the proofs mentioned by the poet between the parts of the poem, which are (the part of the moon) and the Isra and Mi'raj, our home is that of the soul and the body, as it is an image inhomogeneous intent to represent the realism of the action as a response to the skeptics; Because they are two miracles that transcend human thought, the poet begins to include them, and defend them from the beginning as a strange phenomenon of which Muslims are proud. As for al-Sasari, he cites what was included in his repatriated consort with the same features; It is as if their identity combined to defend this issue, meaning that the purpose and intentionality are present in the poets' imaginations, so he says:

And you supported him with your miracles  
If a servant rejects it, he will mislead and disbelieve

Including the rise of the seven and the moon that  
Tomorrow, splitting in two halves, he will be dazzled (61)

We find him talking about the miracle of God Almighty specific to His Noble Messenger, and God Almighty supported His Messenger with miracles that only a misguided and misguided servant would deny and deny, and the miracle of the Ascension by which the Noble Messenger ascended to the lowest heaven, as well as the miracle of the splitting of the moon into two halves in front of the people of Makkah. And they were not satisfied with this. Rather, their poems rang out several times, and their tongues uttered with shouts of pride in that. Al-Sasari says:

I reached the honor of the Mi'raj rank  
Proximity provides any savings

And on the day of resurrection, you will be his intercessor  
You will save from the fire the same mortal

And the miracle of the Ascension when the sky rose  
Seven dish to great when considered

When he saw what he saw, he did not deceive his beholder  
And he did not deviate from a heart other than the one with a creek (62)

The poet explained that on the night of the Ascension, the Prophet reached a high rank in honor, for the Messenger had attained closeness to God, Lord of the Great Throne, and informed him of his position among the prophets and messengers, as on the Day of Resurrection he would be an intercessor for people with God, as well as describing the miracle of the Messenger in which he ascended the seven dishes, which is a miracle It is great for everyone who considers it, that is, he attached this blessed night with other proofs, except that the goal that he would like to reach is intercession, which is attained by every Muslim. He also says:

And from it the water poured down from his palm, which  
A solution and a resource for the army

Including the longing of the trunk when parting  
Including the prostration of the fangs and the eyes are murmuring

And among them are the sheep's drools, a slender barrier  
And the face of the earth with barren dust  
63 )

Sarsari mentioned the miracles of the Prophet, including the miracle of the spring of water between his fingers until his army members drank from him, and the longing of the trunk for him when he separated from him, including the prostration of a camel to him and crying in front of him, as well as the drool of a mother's sheep and she was lean and lean, in addition to glorifying the pebbles in his right hand and with the palms of some of his present companions. This is what we found with YahyaSarsari and did not find it at the deporter. Al-Sasari continues by repeating the miracles of the Prophet, as he says:  
And the peace of smell during the days of his resurrection  
On him aloud and the branch of the lost and the brown

And I came towards him in the land of Mecca, when  
He called this one with branches of trees

And he was amazed at the denial of discord to him  
They saw the split in the moon

And he glorified the seven pebbles in his hand  
And that is a good lesson

He wiped wide water from his fingers  
Until the immersion of the army was removed from the immersion  
(64 )

He tells us that the mountains greeted him with smell during the days of his resurrection, and the branches of the lost and the brown, as well as the trees saved him and came towards him when he called them while he was in the land of Mecca, and it is surprising that the people of discord denied after they saw the miracle of the splitting of the moon, as well as the miracle of glorifying the seven pebbles in his hand, and the water emerging from between His fingers, for these are clear miracles that the poet depicted for us in a painting that is consistent with the poet's sober words to produce a beautiful picture of the source, as well as the miracle of the Holy Qur'an was mentioned by the two poets, and the poets excelled in depicting this miracle in the most beautiful picture, and this is what we find at the Andalusian stage:

There was a lot of news about his miracles  
And the miracle of the Qur'an is the strongest evidence

He challenged them with miracles, and they lied  
And when he aroused the soaking, they said I resigned (65).

The deported poet explained that the most important miracle of the Prophet is the miracle of the Noble Qur'an, and it was the conclusive evidence that was revealed to our Noble Prophet, and it is a general challenge to the unbelievers who remained doubting the prophecy of our Noble Messenger. He also found it in Yahya al-Sarasari, when he said:

And mention some miracles, they are  
More for the faith of a celibate person

The miracle of the Qur'an is hot for its system  
Briefly, the wandering eloquent heart (66)

The poet Yahya al-Sarsari moved on to mentioning some of the miracles of the Prophet; Because in mentioning it there is a lot of faith for a Muslim, and among them is the miracle of the Holy Qur'an, which baffled the Arabs with the accuracy of its systems, the provisions of its brevity and the eloquence of its statement. Among the miracles mentioned by the two poets and repeated in their poetry is the miracle of the words of the wolf.

And the wolf believed him when he called him  
And he said: Do you testify? He said yes

And she gave him an old woman, Elihu  
She was slandered by a woman when before (67)

As for Yahya al-Sarsi, he says:  
And the words of the arm, the lizard, and the wolf  
B loudly and the bloodsucking doe

And he has in the resurrection in thirst  
A righteousness of a basin that narrates the narrators, Rawaa (68)

We note that both poets repeated the miracle of the Prophet during his conversation with the wolf, as they refer to the words of the poisoned arm of the sheep with the Messenger and his warning not to eat from it. Likewise, Al Sarsari referred to the miracle of the words of the lizard and his belief in him, and to the words of the wolf with him and his request from him to make him a share of the sheep of the people. And to the words of the doe who complained to him about her longing for her children after she had been hunting, as God Almighty singled him out for the Kawthar River in the Hereafter, from which he drank his drink, and he never became thirsty afterwards. And they had many repetitions in mentioning the miracles of the Messenger (may God bless him and grant him peace), and the summary of the above shows that the phenomenon of repetition is an aesthetic phenomenon that the poet uses to demonstrate his artistic ability to produce poetry full of rhetorical images, especially metaphors, in interesting ways. Repetition carries psychological connotations in its folds. A different emotionality imposed by the nature of the context, and it is a means of forming internal music. The phenomenon of repetition in the poetry of the late and Sarsari poets added artistic beauty, semantic richness, rhyming rhythm, and a contribution to creating a musical atmosphere that prompted the reader to enjoy the text and keep it away from fatigue, boredom, and monotony.

We understand from the aforementioned that the two poets were not satisfied with the presentation of one proof from the greatest world of the Messenger, but rather they deliberately referred to the presence of the majority of them as arguments against the unbelievers, the misguided and the hypocrites...etc. Because they did not overlook the technical and semantic depth of the feature of repetition, but rather that the third diversity Religious rhyme was present in the folds of the poem, and it is one of the most important qualities acquired by the two poets from acquiring a religious culture and a vision of society, which was mixed with satisfaction from their influential poetry and eloquent in the recipient.

Conclusion :

After completion, by the grace of God Almighty, the most important results and scientific observations can be recorded in the following:

The knowledgeable is one of the most important parts of the poem, because it shows the poet's creative ability and artistic talent, so the insider is the key to the poem and the poet should take care of it. The recipient of it, especially that the one who is informed is the first to hear at the recipient, for this must have a good impact. Therefore, the conclusion of the poem is one of the most prominent features of the creative artistic construction of the Arabic poem, because it is the basis on which the rest of the other parts are based and constitutes a main base for the poem, and for this reason poets pay special attention to what they leave From the impact on the recipient and the listener, and that the good poet is the one who works to make the conclusion of his poem distinct and with a coherent artistic structure, especially that the poet's talent appears in its composition. The receiver, which is one of the aesthetic artistic tools that the poet uses to build the structure of his poems, and based on the poetry models that I have monitored, especially the poetry of the two poets (Al-Sarsari - the Andalusian relay), it was found that they They innovated in this poetic art, as they had the ability to depict the moral and ethical characteristics of the Greatest Prophet, his courage and the qualities of his companions, and even places related to the life of the Greatest Prophet and mentioning his miracles. Therefore, praise of the Prophet is one of the artistic expressions of religious sentiments. Because it comes from a sincere heart of strong faith, and the praise of the Prophet is poetry that stems from an Islamic view.

#### **MARGINS**

(\*\*) According to what was mentioned in the Arabic dictionaries, the poem's surprise that came to Ibrahim Anis is everything: ((The beginning and the most honorable, and from the month: the night of the moon's initiation, and from the crescent: its rise, and everything that started from light or morning has seemed to surprise)). Intermediate Lexicon: Ibrahim Anis, Volume 1, 4th Edition, Al Shorouk International Library: 648.

(1) See: The two industries: Part 1, 218.

(2) See: The beginning of the Arabic poem and its psychological significance: Abdel Halim Hefni, The General Book Authority, Cairo, 1987 AD: 11.

(3) Al-Umda in the Beauties of Poetry and its Etiquette: IbnRashiq Al-Qayrawani, Taht Muhammad Muhi Al-Din Abdul Hamid, 5th Edition, Dar Al-Jabal: 129.

(4) Malik bin Al-Marhal, Adib Al-Adwatin: 399.

(5) Same source: 370.

(6) Same source: 365.

(7) Same source: 367.

(8) Al-Umda fi Beauties of Poetry and its Etiquette: 218.

(9) The two industries: 431.

(10) Malik bin Al-Marhal, Adib Al-Adwatin: 369.

(11) Same source: 383.

- (12) Same source: 380.
- (13) See: The construction of the poem in ancient Arabic criticism in the light of modern criticism: Dr. Youssef Hussein Bakkar, Dar Al-Andalus for printing, publishing and distribution, Beirut - Lebanon: 209.
- (14) Diwan of Imam al-Sarsari: 36-37.
- (15) Same source: 59.
- (16) Same source: 104-105.
- (17) See: The beginning of the Arabic poem and its psychological significance: Dr. Abdel Halim Hanafi, The Egyptian General Book Organization, Cairo, 1987 AD: 15-16.
- (18) Diwan of Imam Sarsari: 161.
- (19) Same source: 163.
- (20) Same source: 164.
- (21) Same source: 365-366.
- (22) Same source: 466.
- (23) Same source: 505.
- (24) Same source: 507.
- (\*) According to what was mentioned in the Arabic dictionaries, indicating the end, that Mab is a meme source from August and goes back to a reference: Mangal: refuge and the plural Awab and its opposites are the conclusion or outcome or the end. (Musk) means its end, meaning its end is the wind of musk, and the conclusion of the surah, i.e. the end of it, and the conclusion of the work and everything: the end of the eye. Aristotle referred to him in addressing the subject alone in the issue by emphasizing that it (each has a beginning, middle, and conclusion), as well as it was received from IbnRashiq Al-Qayrawani in his book Al-Umda, and it came in the sense of completion, as he says (As for the end, it is the rule of the poem and the last thing that remains of it in the listening and its way to be It is a firm that cannot be added to it and does not come better than it, and if the beginning of the poetry is a key, the last must be a lock on it). The finger is one of the fine arts talk. Lisan Al Arab: subject (Maab), Intermediate Lexicon: Materiality (Maab), Al-Umda fi Beauties of Poetry, Literature and Criticism: Written by IbnRashiq Al-Qayrawani, T. Muhammad Mohi Al-Din, The Great Trade Library, 2015 AD: 239, The Art of Poetry: Aristotle Thales, investigated by Dr. Ibrahim Hamada, The Anglo-Egyptian Library: 24.
- (25) Khazana al-AdabwaGhayyat al-Arab: IbnHajjah al-Hamawi, investigated by Dr. KawkabDiab, Dar Sader Beirut, Edition 1: Volume 4/427.
- (26) Mediation between Al-Mutanabbi and his opponents: Al-Jurjani, Taht Abu Al-Fadl Ibrahim, Egyptian Library Sidon - Lebanon: 48.
- (27) See: The Diwan of IbnKhafajah Al-Andalusi, written by Abdullah Sanrah, Dar Al-Maarifa - Beirut, 1st edition, 2006 AD: 9.
- (28) See: Summarizing Aristotle's Book of Poetry: IbnRushd, edited by Charles Petruth, The Egyptian Book Authority, 1986 AD: 89.
- (29) Malik bin Al-Marhal, Adib Al-Adwatin: 359.
- (30) Same source: 392.
- (31) Same source: 398.
- (32) Same source: 406.
- (33) The same source and the same page.
- (34) The Diwan of Imam Al-Sarsari: 28.
- (35) Same source: 32.
- (36) Same source: 68.
- (37) Diwan of Imam Al-Sarsari: 104.
- (38) Same source: 293.
- (38) Same source: 296.
- (40) Diwan of Imam al-Sarsari: 369.
- (41) See: Dictionary of Arabic Terms in Language and Literature: MajdiWahiba, Library of Lebanon Beirut, 2nd Edition, 119.
- (42) See: The poetic image of Abu Al-Qasim Al-Shabi. MedhatSaeed Al-Jabbar, The Arab Book House and the National Book Foundation, Libya, 1984 AD, pg 47.
- ( ) See: The Phenomenon of Repetition in AmalDunqul's Poetry: Ibdaa Magazine, Cairo, Year 30, v. 5, 1985 AD: 70.
- (44) See: The Walking Proverb: Ibn Al-Atheer, T. Muhyi Al-Din Abdel Hamid, Al-Mataba Al-Asriya, D. 1999, Beirut - Lebanon, Volume 2, 146.
- (45) See: Issues of Contemporary Poetry: Nazik Al-Malaika, Dar Al-Tadamon, 2, 1, Baghdad, 2, 1965: 242.
- (46) Malik bin Al-Marhal, Adib Al-Adwatin: 398.
- (47) Diwan of Imam Al-Sarsari: 117.
- (48) Malik bin Al-Marhal, Adib Al-Adwatin: 399.
- (49) Same source: 373.
- (50) Same source: 374.
- (51) Diwan of Imam Al-Sarsari: 117.
- (52) Same source: 112.

- (53) Malik bin Al-Marhal, Adib Al-Adwatin: 380.
- (54) Same source: 371.
- (55) Same source: 381.
- (56) Diwan of Imam Al-Sarsari: 81.
- (57) Same source: 139.
- (58) Diwan of Imam al-Sarsari: 366-367.
- (59) Same source: 411.
- (60) Malik bin Al-Marhal, Adib Al-Adwatin: 345.
- (61) Diwan of Imam Al-Sarsari: 165.
- (62) Same source: 187.
- (63) Same source: 165.
- (64) The Diwan of Imam Al-Sarsari: 187.
- (65) Malik bin Al-Marhal, Adib Al-Adwatin: 383.
- (66) Diwan of Imam Sarsari: 587.
- (67) Malik bin Al-Marhal, Adib Al-Adwatin: 345.
- (68) Diwan of Imam Sarsari: 22.

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4. Diwan of Imam al-Sarsari: Explanation and investigation by Mustafa Mustafa Atta, Dar al-Kutub al-Masryah, 1, 2015 AD.
5. Look at Ibb'sDiwan N Khafaja Al-Andalusi, written by Abdullah Sanrah, Dar Al-Marefa - Beirut, 1, 2006 AD.
6. Look at the two industries: Abu Hilal Al-Askari.
7. See the poetic image of Abu Al-Qasim Al-Shabi, MedhatSaeed Al-Jabbar, Arab Book House and the National Book Foundation, Libya, 1984 AD.
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13. Malik bin Al-Marhal, Adib Al-Adwatin: Dr. Muhammad Masoud Gibran, The Cultural Foundation, United Arab Emirates, 2005
14. The Walking Parable: Ibn Al-Atheer, TahMuhyi Al-Din Abdel Hamid, Al-Mataba Al-Asriya, D. 1999, Beirut - Lebanon.
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17. Intermediate Lexicon: Ibrahim Anis, Volume 1, 4th floor, Al Shorouk International Library.
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