

The Poeticism of things in ReemKubba's Poetry

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Abstract

Things formed a presence for a number of Iraqi poets; As their things began to sit with them and migrate with them to countries whose names they are almost ignorant of, and you hear the moan of their alienation. Things that were linked and combined with the modern poem, so it possessed their humanity and their energy in the poetic presence, which made it able to create a living space for modern poetry in which great social ideas fuse, because the world of things is one of the great fields of knowledge, which philosophy has worked on since Plato and even Descartes, and from there to our day. the present, and it will remain inseparable from every modernist transformation, and it became a central idea in Heidegger, Merleau-Ponty, Sartre and Gadamer's hermeneutics; As looking at things with the intention of revealing their essence in isolation from poetic creativity, they remain just dead beings at the bottom of nihilism that do not possess the character of life, and have no entity that enables them to share with others. Between things and poetic feeling, and here we find the poet (ReemQaisKubba) has made life language and familiar things a brush with which she writes new paintings as a serious attempt to give the poetic image under the glamor of modernity multiple connotations, investing the imaginative energy in creating modern poetic images.

poetic text that "awakened our dreams in waking up from things and the discovery of the imagination of matter in them" (3) As objects are endemic to the creative work of dreams, ideas, and language, they become a poetic image that speaks to his imagination as his natural place transforms upon his realization. To daydream, hence the task of the Creator. in reshaping places and things as a language of vision, and through this language he can enter the world of metaphor and imagination; The thing in the literary work takes on a broader aesthetic dimension than it is in nature, as expressed by through the aesthetic contradiction between things in nature and things in art (4) due to the awareness that the Creator possesses of the essence. of the thing and its aesthetic dimension, and thus we find the modernist poet striving to reach the hidden meaning of things; When the poetic subject interacts through his sense and careful observation of reality in describing his things and picking up his material from them, he transfers the meaning from the abstract to the

Introduction

The world of things is one of "the great fields of knowledge, in which philosophy has worked from Plato until Descartes, and from there to the present day, and will remain rooted in every modern transformation, and has become a central idea in (interpretation) * Heidegger, Merrillo-Ponty, Sartre and Gadamer" (1) When looking at things with the intent of revealing their essence apart from poetic creativity, they remain mere dead beings at the bottom of nihilism that do not have the character of life, and have no entity that enables them to share them with others. Between things and poetic feeling. Because it deals with a bunch of things. which share with each other a deep structure that no one else can reveal, and consequently things are poetry when their existence is realized through entry into the human sphere, and poetry is a thing when it becomes part of the entity of society (2) perhaps this philosophical view Phenomenology is the things and their relationship to the modern

Smokes

Touch his bear

And before her lion

The sea is objectively equivalent and has to stop the old and new poets, in a different aquatic title, including (Al-Bahr), as he is the poet to continue an important production within the text from beginning to end (11) this is what he said. The modern poet called for investing in his poetry, and accordingly the title of the text (The Sea Reads My Wealth) came to the poet charged with poetic energy through which the semantic value of the text was revealed. Parts of the full text of its association with (12) In the text, the poet goes beyond the external form of things, "she acquires a life and material movement that transforms from things with an external appearance to a soul that questions an artistic and semantic language related to the context of the text and the path of modernity" (13) to imaginary dimensions through her diagnosis of the sea, so she took objects of deep semantic dimensions, to find in the sea a symbol of happiness and tranquility; Just as the sea in the text (Kubba) took the meaning of love and adoration, that deep love that lies in the chest of the poetess who sees in the sea is the person with high taste and full of secrets, and she was able to do so. Her soul lover embraces the sea with her being and her feelings, and the sun at sunset connects and clings to the surface of the sea, which is the time of stillness and the time of embracing (the sea embraces me in the fullness of the sunset), the poet here paints a painting. But it is limited in time, and its colors quickly disappear and fade with the sunset from the horizon, and memories remain stuck in the memory of lovers, the blue of the sea and what the blue color carries with the meaning of serenity and purity that emanates in the human soul of optimism and romantic contemplation, and the poet resembles the chest, and the chest is what it contains the heart, for the heart is the source of love and the container of feelings, and the heart of the sea (the beloved) is as wide and clear as its blue in which the female feels comfortable and safe. It is surprising beloved. So the poet used the semiotic semantic aspect in the sensual sense (adjusts his

concrete. The thing takes on a new image and another meaning" (5) in a new language that opens wide horizons for the recipient to interact with his data, and to explore the poetic energy inherent in things., to acquire new connotations in a new world through their interaction with others in the system; everything takes its turn to form Its integrated aesthetic context that purifies things from their true possessions. Things when they enter the world of the poem, stripped of their familiar reality to live the language of its tools, and become a way to see a new future, thus poetry reproduces things linguistically (6) and the existence of things cannot be in the poem Just a coincidence or meaningless, and it does not lose its energy when you remove it from its daily life and insert the images of the poem living creatures, so the poem becomes a kind of dubbing or dubbing, something in a poetic language to strengthen and strengthen its meaning (7) For a number of Iraqi poets, Their things also began to sit with them and migrate with them to countries whose names are almost ignorant, and you hear the moan of their alienation. Great social ideas (8) Details, particles and seemingly small things, driven by major issues, according to postmodern philosophical theories" (9) and contemporary poets have been able to transform these familiar particles and things into a poetic subject with high expressive values and great social intellectual dimensions by stimulating their energy The poet (Reem Qais Kubba) was not isolated from the modern poetic movement, as she made the language of life and familiar things a brush with which to write new paintings as a serious attempt to give the poetic image under the luster of modernity multiple connotations, investing the imaginative energy in the formation of modern poetic images, as in her poem (The sea reads my fortune); she says: (10)

I embrace the sea in my arms

The sea embraces me at sunset

Like a box I covered in blue

The sea sits outstretched to my astonishment

He adjusts his glasses

smell of tobacco that was lit by her lover, trying to absorb her astonishment, as she indicated in the previous text, as two scents mingled with the smell of perfume that filled the place, and the things that the poet used in the text were no longer just things; Rather, its direct importance goes beyond being a media that conveys to the recipient and the reader the deleted scene between the two temporal images (the sea embraces me at sunset) and the morning painting (Fayrouz separates her narrators).referring to those scents that remained stuck to the curtains, for the sea that the poetess adored was not an ordinary sea; Instead, he was able to predict the future and predict the unknown. It came in the same poem: (15)

The sea is listening

Reclining

Inherit

Read quietly:

With her broad imagination, the poet was able to shake the familiar and move the recipient's imagination to interact with her poetic text through human actions that she borrowed to diagnose the sea, and thus draw a modern poetic picture that expresses in it. Her vision and purposes, which are overflowing with feelings and emotional feelings, and it seems that the poet invokes her familiar things and inserts them into the alchemy of my poetry to immerse her in the spirit of poetry by loading her with a pulsating movement that senses feelings and sensations in the soul, and this is what she expressed in the poem (art); It says: (16)

And around you

Pulse Dew Details:

Wall

Al Shelf Library

Painting

And newspaper

...

glasses / smokes / touches his beard) rather than language for rich expression. What the sea (the beloved) possesses of a special vision and hopes to absorb the astonishment and astonishment of the lover, and the features of the narration appear in the poem through the poet's transition from the natural space painting represented by the sea and sunset to the artificial space painting represented by the world of everyday things for her, as well as her transition in a transitional time of description; It says: (14)

Turquoise

Scattered her turquoise

The incense is ready...

And the smell of coffee

Tobacco

And fragrance,

Stuck in curtains...

The poets intend to describe in order to move from the spectacle of meeting and embracing the sea at sunset to a beautiful morning; Fayrouz also spreads her hopeful and optimistic words in a sacred atmosphere (and is considered incense) in reference to the fragrance of her charming words that the listener can smell, not just hear, in a clear indication that the beautiful words and sweet melodies captivate the mind. Hearts. The rituals of worship with holiness indicate that love and worship are sacred to the poet. Sometimes we find her referring to her intimate relationship with baptism, and sometimes we find her expressing her sense of the smell of incense and its sacred importance in some religions, an attempt to convey her message of love with all rituals, regardless. From their various creeds and sects, she indicated through her ordinary and familiar things (the smell of coffee, tobacco, perfume and curtains) to a good night full of love lived by the poet with her lover who pointed to the sea, where the smell of coffee that lovers drink in order to stay awake as long as possible to satisfy the desire of unbridled love and connotations Coffee on the night of lovers, the

We are looking forward to it for a long time

And we ask her:

Hey mirrors on every wall!

Why did you blush our apple on the cheek?

How did the birds land from all sides?

On our silence?

And wake up to the withered sparkle,

And the question arose?

The mirror formed the backbone of the poetic text. We find that it contradicts its reality to reflect false and inaccurate images of the truth of the origin that was manifested in the text in the poet herself in her female entity who believes in the power of love and its ability to potency and influence; Since the mirrors in the scene seem deceptive, unable to truly reflect the beauty of the original, and fail to embody the meanings of joy and happiness (our smile may get stuck in the mirrors), the poet here is the abstract self and the concept. Mirrors are a reflection of themselves crucified and bound in a dark space of dark thoughts and social reality. The miserable that the poet represents in the walls because of its connotations of isolating, blocking, reducing distances and restricting movement, and then mirrors reflect an inverted image of that wall and not a true image of the beauty of the origin and strength. The poet turns to the elements and particles of nature to combine the sensory experience of place (the gardens) with the abstract mental experience of time (the dawn); she says: (19)

Are you mirrors on every wall?

There is today who is more beautiful than us?

...

And we hear the echo:

The most beautiful love is the first

Like the dawn of gardens

What remains to complete the conscience?

...

Take off daily

And become a touch of sincerity

With an artistic touch

Poem

It expresses itself about the relationship between the self and the poet in terms of (around you), so all the particles when they wrap around the other (the beloved) become vibrant, run in the veins of life, longing for meeting and connection, and thus benefiting from its creation. And the effectiveness of the dream to break real things and bring them out of their static, the lane that seeks to transform the ordinary familiar things is from its true being into vibrant, present and witnessing things that carry the feelings of the human subject to activate in the poetic discourse. Thus, the poet begins to explode her interrogative question in which she denounces the lack of communication; There is no justification for preventing the other (the lover) from reaching and meeting after everything is ready, and sweats longing for the promising moment, then the poet returns to strip all her details (take off my day) for the touch of the other. (The Beloved), and perhaps "a short and innocent touch may affect a positive and long term in the relationship between two people" (17) and touching her with love from a loving heart is enough to remove the female from her body. An entity to be transformed into a literary work, a poetic painting and a poem. The presence of the image and its reflections on the surfaces of mirrors is linked to existence and non-existence with its origin, and whenever the original exists, the reflection is available on the surface of the mirror with all its fixed and changing details alike. That is, the image in the mirror is a simulation of the reality of the thing and its truth; It came in the poem (The Chord of Beginnings) (18)

In the beginning

May our smile get stuck in the mirror?

My wallet

Dressy

My pens

My foot

All the stuff

Leave my heart troubled

He is waiting

Red bus

The things in the text go beyond their verbal meanings to more profound and extensive semantic meanings to open up suggestive and conceptual spaces that go beyond their physical reality to an imaginary space that expresses the poet's vision of the universe, world and life. As you can see here that (the situation) is nothing but one of the stations of life under whose authority all beings are subject and impose their laws on all things and force everyone to ride in them, and to walk the wheels of time in which the expenses of the ages revolve, and move its people from one state to another, so (people) students / khaki) and other things are nothing more than just passers-by, or travelers who ascend here from this position to descend into another state of life, and that the poet is not an exception to the law of life, he is the son of the environment and an element of it, and belongs to it in one way or another and is a participant in it. The place in poetry is a special composition whose components are language and imagination that transform it from its narrow physical beauty to a psychological and imaginative beauty in my great poetry. The dreams and aspirations that the poet carries are also subject to change as the circumstances of life change; but one thing remains steadfast in the face of change and impervious to change, and that is the heart. Which can only be replaced by the arrival of the red bus and departure to the last station of life and to another world. It embodies poetic images that express the depth of pain and aches of alienation, and says in the poem (I hear ways) (22)

The most beautiful

Shining dew

Gardens are a lively place. But it is mostly a secluded life full of darkness and darkness when it is without light until dawn, which is the new birth, and the beginnings of love that reshape existence and rediscover man for him, dispel illusion from him, and remove illusion from him. Dark spaces immersed in them as the light of dawn does in gardens, where things transcend in the text, the lexical space, to form a metaphorical image, by which the mind of the recipient moves to a vast field in which the human soul takes another. The existential dimension represented by the gardens, in which the dawn turns from its temporal dimension to an emotional awareness that manifests itself in the beginning and beginning of love, its light radiating to illuminate what is darker in the soul, and gives hope in it. In a new beginning and another attempt to breathe life. Scenes with an intellectual and philosophical approach are repeated in the poet's texts. It came in the poem (The Position) (20)

Persons

The students

Khaki

Bus

Taxi

A luxury car that breaks the idea

...

Stop now

Bear with me

Bearing parts:

Physical

My luggage

My books

And slower time

The objects that the poet used in the text (nadeem, tobacco roll, cup, ashtray, plates, paper, damask, time of insomnia) are special symbols that freed them from their lexical meanings recognized in the origin of the situation. Of its linguistic importance, in order to break the monotony and stereotypes in the mind of the recipient and transfer him to a world full of pain, sadness and deprivation, and introduce him to the world of spiritual alienation from a wide door. The expatriate lives it from existence and the world. Because “metaphors alone constitute a poetry of the ordinary things of the day, when the proportions of the relations of things to one another change and depart from the context of what they know to produce new vivid images” (25) and through this interweaving of relations between things and transcendences in their functions, the Nadim It is the tobacco roll in reference to the bad companion we take as a result of the betrayal of a friend and the separation of loved ones, and the source of life. The cup that quenches thirst becomes just a place where sins and waste gather, the lonely person drinks a sink of waiting instead of wine and indulgence, time turns into times of agony and insomnia, then the poet moves to express female suffering under male authority through her use of semantic objects in which spatial space mingles with space intellectual; She says in her poem entitled (Room) (26)

In the room seagulls

And on the seagull blocking the door

And the walls think of marrying each other

Dimensions narrowed

Thoughts crowded

Window canceled

The doors are closed

...

There were seagulls in the room

Dreaming of the horizon

Since I left my house there

A rose

You long for water, the cup of love I made in my palm

...

I left cups, ace and questions

I left the evening alone

The alley curiosity asks about me

..

In the text, the poet employs a set of things stuck in her memory to reveal through them the depth of the tragedy and the enormity of the losses she incurred in leaving the homeland. An evening that gathers loved ones is like the evening in which he left him alone at home, and there is no vinegar or sympathy that arouses his curiosity by his absence so that the question begins.

What is the reason, neither his family, nor his homeland..... Nor a friend, nor vinegar, nor residence (23)

Feelings of brokenness, fragmentation and surrender to the feeling of uselessness accumulated in the same poet, and despair is concentrated in her when she makes of the thing an image of farewell and salvation, because this plant bears the sign of peace with what it has. The white flowers and their fragrant scent that is used in the last farewell to the graves of the dead, as if the poet here grieves herself and finds in exile the cemetery of the living, and the strangers died without burial or rituals, and only returning to the homeland and leaving the pain of exile that the poet expressed in the poem (Adam and the smoke paradise); She says: (24)

The nadeem was the smoke of the fascia

And the cup ashtray

And paper plates

Madam ink wait

Laughing secretly at my trembling feet

And my bones are drenched in the cold

And when the lamp calms me down,

And take my breath away

Sleep or dream

...

I beg dawn to come

In fact, things are not what they seem at first glance, which requires starting to analyze and read things from within the reading text to their apparent meaning and outside it in order to “discover the relationships and hidden phenomena in them, and their organic connection to them. Cultural, intellectual and philosophical background and their relationship to the social environment and economic conditions, i.e. Revealing the dialectical relationship and the interaction of literature with the environment” (30) and because the poet is an individual from this country, and the poet is the one who carries that media message, the text came as a reflection of the Iraqi society’s feeling of fear and terror that the sergeant of the dictatorial power embodied in the souls of his sons (Shaitan al-Bahr) . Since this compound word formed an indicative symbol, the devil is a symbol of deception and cunning, and the sea in this text is a symbol of terror, fear, treachery and death. Then things move from their familiar and humble connotations to deeper connotations, so that the light, the lamp, and the pen take the sign of the safe haven behind which the human self hides until he feels safe.

As for the poem (Short Messages from the Bombed City), it says: (31)

The bodies of our joys

Crowded at funerals

And the stones of our sorrows

Flying like pieces

To build decorated shelters

And became

The greatest dreams of the strangled seagull

You are getting married

The crow stallion!

We find in the text that the room is no longer the place where we exercise our dreams and imagination in the poet's vision. Alternatively, the text-threshold (object/room) spatial space denotes an intellectual space in which the gull (the female) has become trapped in the norms and traditions emanating from male authority; While figurative imagination moves into the text to infuse human life into the thing (walls think of marrying each other), it takes abstract and concrete objects (door/dimensions/ideas/windows) that the poet used in the text more deeply. The semantic dimension, an intellectual concept that surrounds the inhabited entity and hijacks it through liberation and the seeker of freedom and salvation (there were seagulls dreaming of the horizon in the room), what was the imam of the seagull who was and is "a symbol for every thirsty for the space of liberation, and for every dreamer in a moment breathing It has the scent of the sea without restrictions or obstacles” (27) but it swings in the space of a dream, folds its wings to its chest and suffocates in dreams and desires of freedom, and it is a partner in calamity and interdependence in carrying the curse of blackness symbolized by (the crow’s stallion) for salvation and liberation from shackles of imitation. Aeon and his dominance, and the circle of suffering expanding free from the pains of domination in its narrowly masculine sense, lead to greater human suffering through dictatorship and the demons of politics. It says in the poem (The is the devil of the sea) (28)

I know that the sea demon is a victim of my fear

Sea Devil Poem (29)

I know that the sea demon is a victim of my fear

Light up my light

I hide by the lamp and hold my pen

in various human civilizations, Safar Allah Rad, Arabization, Hassanein Al-Jamal: 12. The Sensory Imagination of Poetry: An Existential Social Study in the Poetry of Hashem Shafiq, Yassin Al-Nasser: 49.

2. See: same source: 46.
3. Poetry of Things, Yasin Al-Nasir: 9.
4. My eyes: same source: 14-15.
5. Arabic Poetry: Adonis: 78.
6. See: The Sensory Imagination of Poetry, an Existential Social Study in the Poetry of Hashem Shafiq, Yassin Al-Nasir: 73-74.
7. See: Poetry of Things in the Diwan (Childhood of the Renaissance) by Nizar Qabbani, Prof. Dr. Abdullah Bayram Younis, d. Joan Abdelkader Abdullah: 50.
8. See: The Sensory Imagination of Poetry, an Existential Social Study in the Poetry of Hashem Shafiq, Yassin Al-Nasir: 31.
9. The poetry of things in the Diwan is more beautiful than you, untranslatable, by the poet Saber Al-Absi, Abdullah Al-Muttaki, October 5, 2019 <https://fethijou.com/archives/4974>
10. The sea reads my fortune, Reem Qais Kubba: 46.
11. See: the eloquence of the modern poem, manifestations of form and gems with significance, readings in the poetry of Abdul Razzaq Al-Rubaie, d. Ali Salibi al-Marsumi: 45.
12. Poetry of Things in Contemporary Algerian Poetry Al-Akhdar Baraka as an example, Abdel Wahed Bin Omar: 108-109.
13. Poetry of Things, Yasin Al-Nasir: 83.
14. The sea reads my wealth: 46-47.
15. The sea reads my wealth: 47.
16. Same source: 36-37.
17. The reference to the image and the eloquence of the body, Izz al-Din al-Wafi: 101.
18. Beitna Reem Qais Kubba: 25.
19. Same source: 25-26.
20. Seagulls Fly, Reem Qais Kubba: 105-106.
21. The path of transformations in the space of the modernist poem, Issam Police: 202.
22. Our House: 16.

Broken souls

In the text, the poet tends to express the abstract concept by investing the origins of the world and its sensory things, so the abstract concept appears in images and sensory manifestations (the bodies of our joys / stones of our sorrows / the wreckage of souls) in which reality is embodied. Or just an important material, they address sensations and imagination and encapsulate things or ideas in concrete forms to the eye that can be seen in the case of the visionary painter or through the mind or imagination in the case of the poet" (32) The poet moved from the field of abstract perceptions to the field of sensory perception, to bring the recipient closer to witnessing the events and what the Iraqi person suffered in a difficult and dark era in which death became his close friend. . The public expresses their suffering." (33) the poet here paints a poetic painting that expresses the suffering of Iraqi society.

Conclusion

In her poetic experience, the poet (Reem Qais Kubba) stands on the material assets to take them as a source for her poetic images after entering them in poetic chemistry through which she re-forms them artistically in poetic paradoxes based on diagnosis, to form vibrant living beings that contradict reality; It does not stop at the borders of the familiar image of things; Rather, it transforms them into suggestive energies through which they express higher human values according to their feminine nature.

Margins

1. Interpretation is a science related to a number of other sciences, and it is distinguished as the basis for all other sciences. Any intellectual change that occurs in this world will lead to changes and transformations in other intellectual fields, especially the humanities, which need a coherent knowledge system that includes a specific angle in understanding and interpretation. Interpretations The origin of the term, its meaning and its uses

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24. The seagulls are flying: 47.
25. Poetry of Things, Yasin Al-Nasir: 84.
26. Seagulls Fly: 131-132.
27. An article entitled (Flying in the Space of Friendship) by Kazem Finjan Al-Hamami, The Levant Book Association 31/1/1/2009 <http://www.odabasham.ne>
28. Gulls Fly: 62-63.
29. Same source: 62-63.
30. Kafka must be burned, The Magnificent Amin: 127.
31. Our House: 14.
32. The Arabic poetic image in modern Arabic criticism, Bushra Musa Salih: 84.
33. Al-Ihtijaj in Ahmad Matar's Poetry, A Reading of Genesis and Vision, Dr. Rahim Abd Ali Farhan Al-Gharabawi: 148.

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