

Linguistic and verbal creativity is the justification for following in criticism

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Abstract:

The ancients were interested in linguistic structures because the composition of words together and the language gaining new connotations where it remains modern, the poet has the ability to adapt words and structures to be used in different contexts, for that the language of Andalusian poetry expressed the life of its society, systems and traditions, and poets exceeded the limits of poetry by placing words in their places. Despite the Commonalities with eastern people and the extent of their influence and imitation of the great poets of the East, their cities and rulers, and this functioning: emerged clearly in the construction of the word and the structure of the sentence.

Introduction:

Arabic poetry has had a high status with the Arabs, as it is their literary composition, a record of their exploits, and a means of expressing their feelings of pain and hopes. It is a source of their strength in peace and war and their record of their facts and prides, and by their very nature they were among the most loving nations of poetry (1).

Therefore, the army that crossed to Andalusia and entered were not devoid of poets or of those who practiced and knew poetry, this does not mean that their poetry became Andalusian just because they crossed the sea, as it is oriental poetry in its meaning and image (2).

Most of the poetry that was composed expresses the status of saying, not for its artistic formulation and the quality of its style, by which they did not reach the status of poets of the East.

It can be added that Andalusian poetry did not develop much from the Oriental poetry, because it was not affected by the nature of Andalusia, as well as its imitation of the poetry of conquests or what

is related to contemporary political events (3).

And if there is any impact in this poetry attributed to Andalusia, it would possibly be in the feeling of alienation and nostalgia for the homes and people in the East, which gave this poetry its sweetness and tenderness in the words.

1. The importance of the word in building the image

Every poet has his linguistic tools that he can use in order to complete the appropriate expression of everything he imagines in his mind to bring out his work in the most complete and impressive image for the listener, so he masters and creates.

Ibn Khaldun compared the author of the speech to a constructor and weaver, and compared the mental image to the template that has the first pattern that is to be followed. If he deviates from this template in its construction or goes out of its way, his work is corrupted without sufficient knowledge of the rules of rhetoric. (4)

From this meaning, the poet must have a high level in choosing the apparent, close meaning that is free from interpretation, taking into consideration the accordance with the circumstances, and, what is required from each article, and avoiding the rugged affectation, and thus the utterance will be combined with the significance without having a word in the speech that does not fit its meaning, so it becomes easier and more understandable while hearing and closely connected to the hearts (5).

Therefore, the poet used to exchange terminologies in order to get the more proper and nicer meaning (6).

The poet used to take into consideration all the requirements of the art of poetry starting with elegance, intonation, improvements and exactness of composition (7), the image is affected by the meaning and the change of meaning even if the words remain the same (8), for that, the same meaning can have different images even if the word is the same. That is from one aspect as the multiplicity of readings may come in a new light, as well as the culture, disposition and environment of the society have a role in creating different images. All what is drawn in the poet's mind is determined by the strength of the style that is based on the homogenization of the pronunciation and meaning, as it leads to the formation of the artistic mental image that represents the poet's usage of language.

The poets worked on refining their poetry by keeping away from all what is wretched and by managing eloquence in accordance with the place and era (9).

The new life, which Andalusian enjoyed with its urbanization, luxury and urbanization, affected their poetry and the art of saying in terms of their tendency to new morals, urban meanings, urban style, aversion from exotic and brutal expressions to feminine and gentle words, and

delinquency to art and skill of performance and keenness on inauthenticity and harmonization (10).

The poetry of the caliphate was generally characterized by clarity, radiance, and lack of ambiguity, having smooth expression, easily handled phrases, and a clear idea. And this feature prevails the poetry of one of the poets to be mentioned here: Ahmad iben abed Rabbihi. By which the words he used and the expressions he came up with did not need to be sought for meaning, as he did not go into metaphor and did not use the meaning, so his character was in an easy expression as he said (11):

Your parting has made my heart aware of sorrows and dispersed between my eyes and sleep

Oh what a blissful life that has been taken away and what a burning thirst of sorrow has been kindled

The reader of his poems does not encounter deep meanings or difficult words (12), or complex sentences such as his saying:

In the presence of Munthir bin Muhammad dawned the land of Andalusia

The bird in it is inhabited and the beast has befriended

On the other hand, not all Andalusian poetry in the era of the caliphate was in a single format of ease and clarity. Rather, some poets adopted the strange terms that had a strong impact on the ears, without any meaning, except for a few, such as Ibn Hani and those who followed his path (13):

I saw with my eyes above what I heard and got terrified from a day which is more fearful than the doomsday

**Tomorrow's early morning as if the
horizon tightened likewise and came
back from where the sun shines**

**How do I go to the army and the army is
turbulent? and I am in deep
love with who lead the epoch**

Where he was interested in the words and the effect of their construction in an installation with a rumble and a loud effect (14), and tended to use the luxurious word and the expressive phrase, which is a color of expression that prefers declared loudness and manifestation (15).

Therefore, the poet's cautiousness in his language requires an interest in choosing the words that make up his art and enclosed in his creativity, with what these words give out in their shapes, sounds and positions of suggestions and what they point out in the soul of imagination and emotion. He is keen on the impact of his words on the recipients and what helps is the choices that the Arabic language offers without intransigence or hardship, he makes each word in its place that suits the situation and the requirements of the rich structure of poetry and uses synonyms to diversify the methods of expression and to highlight the same meaning in different forms and to expand the imbalance of the recipient's feelings by influence and persuasion. The ambiguity and the constant rhythm and rhyme (16), which is what Ibn Hani did in his saying (17):

**Every day is all due
out loud or shedding blood**

So, he combined "out loud" and "shedding blood" and they have one meaning, and if the synonym was considered an expression of the multiplicity of aspects of the one meaning, the carefulness of words and their music has distracted poets from noticing the differences between the semantics, which led to an increase in

convergence and mingling between many words.

Likewise, implications, as many words have more than one meaning, but it is common to use one meaning in the context of the specific one, and it corresponds to the meaning addressed by the poet (18), and an example of this is (echo: al sada), which means deep thirst and thirstiness in the words of Abi Amer bin Shahid (19):

**I said: Give me, my love, a
kiss
heal from me my thirst**

And having the meaning of the echo in the words of Al-Hasan bin Hassan, describing the palaces (20):

**As if the echo of the breath between its
plates
singing pigeon chants**

And in the sense of the mythical bird that, comes out of the head of the slain and demand revenge, in the words of Ibn Darraj (21):

Hence, we can express the sounds that are mentioned in this verse by the verbal common or the so-called alliteration, as it came with the first (hama), the plural of the (hama), meaning the head, and the second (ham), the plural of the (Hama), which means the mythical bird, as well as the interference of the antonyms in the saying of Al Ramadi (22):

**As if the clouds, the atmosphere, are
wedged with warts Cultivation
of the earth's crust in every place**

Where he employed (the jun), which means black and white, and the poets of the era of the caliphate used it in the first sense. The poet maybe repeated the word to indicate the opposing concerns in expressing the contrast between two things that confirm a

particular case like the saying of Ahmad ibn abed Rabbihi (23):

Insomnia stole my eyes and put them awake And my imagination woke up from meeting his imagination

The first (Kara) means sleep, and the second means insomnia and sleeplessness; so, the poet combined them together to emphasize his suffering and his vigilance, and it is okay to stay up late, and insomnia and sleeplessness is taking sleep from it.

The context may indicate that one-word benefits more than one meaning of escape at one time without repeating, which is known as the usage (24), and directing (25) as Ibn Darraj saying (26):

Until they see the balls of your horses in the fray Tablet of stabbing or inspiring of a strike

Among the meanings of (revelation: al wahi) (27) are fire, hidden elongated sound, and speed, all of which are suitable for this topic, and thus the meaning is understood from the context more than it is understood from the units.

2. Linguistic importance

It is considered that the placement of the words in their place is that the speech does not have a prelude or delay that leads to corruption of the meaning, and does not overlap the meaning of the words, making it difficult to understand and distorting its image (28), and from this is the saying of Ibn Hani (29):

**I slept for his lightning to shine
Teardrop yellowish flowing from my blood
deterrence**

Here the adjective (roaming: jael) applied to the described (deterrence: radeeh), which is the subject of (safflower: osfor), as if he said (safflower of tears deters the

traveling of my blood, that is: my tears are red because they mix with my blood.

Among the expressions he intends to put before others because of their importance in speech, when Al-Ramadi wanted to confirm the effect of the affection in the lover, he gave him precedence over the performer, which is a distinction from his right to delay, so he said:

**Like a lover who s chest got inflated of love
So what was in the chest began to cramp
(30)**

Abu Omar bin Shahid preceded the object "my soul: ruhi" to the verb "gave out:wahaba" to remove doubt and increase the investigation that the gifted person is the soul of the poet and no one else. He said (31):

If you are my soul, I have gifted you obediently How does the soul comes back if it left the body?

Poets may use negation and exception in confined expressions as well, but this does not mean that every place in which they are suitable is valid (only: inama) because of the words that do not occur except in negation and what takes place in its course, such as the word (ahad) when preceded by the addition letter (min) to say Al Ramadi (32):

And I do not fold it out of caution, but rather it is feared to assassinate the wound when it is healing

They may come in the report to dispel doubt, denial and delusion, as Ibn Hani said (33):

**The determined does not reflect on opinions in its consequences
the single opinion is the first**

Therefore, the use of (but: enama) was in the words of Abdullah bin Abdul Aziz Al-Marwani (34):

**Do you have any luck for us, O moon?
But our luck is in seeing your face**

He was eloquent in the use of negation and exception because it is a claim whose component is known and does not deny it, and we can consider the omission as a form of abbreviation on which most of the speech of the Arabs is built upon, for they preferred the eloquent who hits the point with fewer words without remissness or defectiveness (35).

And they put the pronoun as an example because it is shorter than the outward appearances, and they do not refer to the separate from them with the possibility of the continuum, just as the letters of conjunction in their speech is enough to manage a part of it, and so on (36).

The use of deleting the object with the Andalusian has been used to prove the meaning in the subject itself at all without exposure to the object, and most of that happens with the act of the will, as the saying of Sharif al Talik (37):

**Be as you wish, for passion wills
it implements, and we face what it wills**

Perhaps the verse came and a sentence such as the conditional sentence was omitted from it in the words of the Caliph Al-Murtada (38):

**If you are one of us, be glad
If not, then be certain of every evil**

And like the two clauses of the condition and its answer in the words of Ibn Hani (39):

**And do not be satisfied except with the seat
of praise and sacrifice
of the rhymes, or else not**

And the hidden connotation is (and if you are not one of us) in the verse of Al-Murtada, and (if the matter is not like this,

then do not be satisfied) in the verse of Ibn Hani.

Arabic is rich in such methods, which the poets benefited from while taking advantages from the impact of the greatness of their language, as they benefited from the technique of building its sentences, its structure, the nature of each of its parts and its function in fulfilling the meaning and highlighting the beauty as the name signifies the meaning of constancy and the significance of time, its identification and continuity (40).

3. The influence of Abbasid literature

The Andalusian admired the renewal of Bashar bin Burd and Abu Nawas and the doctrine of Abu Tammam al-Buhturi and others who represent schools of Arabic poetry. They are aware that the poetry that they receive from the east presents two doctrines the old and the modern. The Andalusians were influenced by modern doctrine, and were distanced from the long poetry verses in number of lines in periods of time taken to be accomplished which included many purposes, and they tended to short passages, each containing one purpose, and their demand for the pleasures of life became clear by describing them and they tended to short syllables that contain one purpose, and their appetite for the pleasures of life became clear by describing the wine instead of standing on the ruins and the traditional lineage, which are things called for by the development of social life.

But what happened in Andalusia in terms of the spread of modernized poetry, does not mean abandoning the old style, as it remained strong and growing, represented by many poets. Perhaps some poets who organized following the modern poetry method preferred the conservative method due to its stability in manners and its ability to control their faculties, and they found it

better in sincere subjects without expression in style (41).

Hence, he took on Andalusian poetry that it is not considered at its core to be Oriental and conservative to the utmost (42), because the Andalusians imitated the East in every step towards growth, progress and prosperity (43), so they made the Orient their cultural destination that they go back to in every art and they considered its men as leaders that they should be guided by, and they found in their creation a source of their sciences, literature and arts (44).

And that the affiliation of one of them to the west prevents him from fame and does not receive the praise and respect of the people (45), including the saying of Abu Muhammad bin Hazm: (46)

**I am the sun in the atmosphere of science
shining but my fault is
that I shine from the West**

**but if I am from the east side shining
To find what was lost from the memory of
Nahab**

**So, towards the horizons of Iraq, I have
ardent love nor arrogance
that despises the melancholy**

It indicates that they look at the East with reverence, which Ibn Darraj was proud of when he said (47):

**I threw away the horizons of Iraq badly
Wonders have no wonders**

So, if they wanted to be called after, they called themselves after the names of the poets and scholars of the Middle East, such as Ibn Hani, Ibn Darraj with Al-Mutanabbi, and al Sharif Al Talik and Ibn Al-Moataz (48).

And they went further than that, so they called some of their cities after the names of eastern cities, so they named

Granada, Damascus, Seville, Homs, Shars Palestine, and Jahan Qansrin al-Rusafa (49).

**What makes me sad in the land of
Andalusia are
nicknames supported and approved**

**Misplaced kingdom titles
like a cat telling an uprising, in the image
of a lion**

If we talk about the image presented, we find that the poets of the east have preceded the Andalusians in this matter with their imaginations that were mentioned in their kindergartens and their lights, as well as describing nature with all its formation, as the greatness of art is that it surpasses nature in consistency, harmony and beauty and is not simulated by echo simulation, for them it creates an emotional response, so it forms from its sensory data relationships organized in an aesthetic framework that translates emotions and then evokes in the recipient a sense of pleasure. This leads to talking about imitation in the arts, especially poetry, which Plato was the first to use in the framework of the philosophy of existence.

Among the applied models that represent the relationship between poetic formation and imitation of nature according to the Abbasids is the saying of Ibn Al-Moataz (50):

**And streams of water like chains blew up
to breastfeed the children of the winds and
flowers**

**Gardens and trees whose branches met
so sprout with fruits and green leaves**

It is a concrete fine art painting with integrated elements in harmony with compositions, and the poet collected its diaspora after it was fragmented in nature.

And we move to Al-Buhturi to listen to his sweet, gentle and wonderful verses that he is famous for in describing the spring (51):

Nights after the tyrants' difficult long nights and lengthy is the lover's night-time

Some orientalists and modern critics have gone to say that Andalusian literature lived shackled by the restrictions of formal prototypes, so they could not introduce change except in the meanings.

Likewise, Ihsan Abbas said that the error of the Andalusians was due to the extravagance of tradition that restricted them (60).

As for Ahmed Amin, who believes that the Andalusians could have brought wonder at the top in arranging the verses in a logical order according to the meanings by relying on the inspiration of the soul, even if they were freed from that tradition, especially since their environment is richer and their contact with the European world is different than the connection of the rest of the eastern with the sciences of those around them (61).

And there are critics who attributed the reasons for the delay of the Andalusians in proficiency compared to the eastern, is that the Andalusians grew up in the arms of the Arab state and its authority extending east and west, and this is the opinion of Ahmed bin Freij and Abdullah Khalifa (62).

We have to say that the Andalusian poet, with what is Bedouin or oriental, is like the tools of the poem, which is the desert, the camel, the houses, or the beloved. It employs aspects of the poem from its environment and related to its origin so that it is not possible to separate the eastern and Andalusian in these elements to combine them such as meat and stroma (63).

So, it is not a shame for the poet to return to the inherited formulation as long as the intention is to develop it and maintain the connection with the past.

Hence, we cannot accuse the Andalusian poets of impotence, and it also does not mean that their poetry is devoid of novelty and humor, as it can have aspects of following and similarity and justification, as it can be touched by influences territoriality is the features of the Andalusian personality in this poetry, and in addition to this, Andalusian poets have tried to innovate and renew, as the saying of Ubadah Ibn maa al samaa about wine (64):

I drowned in worry, but it floated away her lovers from above her more

Similar to a drinker who held it in his hand forever

Research results:

1. The Andalusian admiration and influence in the literature of the Orient does not usually mean imitation, but rather a desire to prove their ability and superiority, and this is not a defect, but rather indicates an open personality capable of addition.
2. The Arabic language is one in all its sciences, its symbols and structures are nothing but a means of understanding between nations, and what the Andalusian writer or poet expressed is only part of the literary style that you find in the components of the literary image, which is imagination and emotion.
3. Andalusian poetic terms were influenced by Oriental connotations that became clear and emerged in the poets' knowledge of the era and its sciences by referring to the people, rulers and cities that they have always related to their cities and poets.
4. The clarity of influence on Oriental poetry is due to their knowledge of the history and poems of the former, what the novel is and what the influence is on the poet's creation and the revenue of these formulas and compositions.

5. Eloquence and safety were retained by the language of poetry, where the skull and hybrid words were not affected, where they adopted the old style and related words expressed the vocabulary of nature, as well as the demand to portray feelings and approaches, where a clear personality of it emerged.

6. Al-Mashareqah preceded Western scholars in many of their theories, on language issues with artistic criticism and performances, as they organized different poetry styles that embodied topics they dealt with in a clear and supervised way away from ambiguity and pretension, and that is what the Andalusians followed.

7. Andalusian poetry embodied a historical stage parallel to an era parallel to a time period in which the Arabs lived in their east during the days of the Abbasid state, due to the similarity in language, religion, the roots of the desert and the simulation of nature, as they are literatures and each of them expressing its stage, even if his tools and environment are similar.

Notes:

- 1) Arabic Literature in Andalusia: 163.
- 2) Features of Andalusian Poetry: 49.
- 3) Studies in Andalusian Literature: 128.
- 4) Introduction to Ibn Khaldun: 503.
- 5) Al-Bayan wa Al-Tabeen/1/83-84, 106, 138, 139; See the book of The Two Industries: 66, 458.
- 6) Nafh Al Tayeb: 3/535, 5/245, 7/354.
- 7) The Two Industries Book: 63.
- 8) History of Arab Criticism: 67.
- 9) The essence of treasure: 295; See: Literary Theory: 203-204.
- 10) Arab Writers in Andalusia and the Era of Resurrection: 38.
- 11) The Diwan of Ibn Abd Rabbo: 56.
- 12) The Diwan of Ibn Abd Rabbo: 94.

- 13) Diwan Ibn Hani's: 352.
- 14) Al Mutreb: 195.
- 15) Arabic Poetry in the Age of Almoravids and Almohads in Andalusia: 332-334.
- 16) Linguistic expressions: 76.
- 17) Diwan Ibn Hani: 376.
- 18) Umda: 29/96.
- 19) Diwan Ibn al-Shahid: 49.
- 20) Similes: 78.
- 21) Diwan Ibn Darraj: 212.
- 22) Diwan Al-Ramadi: 85 (Yusuf bin Harun Al-Ramadi Al-Kindi Andalusi).
- 23) The Diwan of Ibn Abd Rabbo: 142.
- 24) Al-Badi' in Criticism of Poetry: 82 Osama bin Munqith.
- 25) Jawhrat al kanz: 111.
- 26) Diwan Ibn Darraj: 186.
- 27) Al Muhit Dictionary (f h).
- 28) The Secret of Eloquence: 100-101.
- 29) Diwan Ibn Hani: 234, Safflower: dyed with safflower, a plant that dyes deterrence and saffron.
- 30) Al-Ramadi Diwan: 59.
- 31) Nafh Al Tayeb: 1/362.
- 32) Dalaal AL Ejaz: 225-226.
- 33) Diwan Ibn Hani: 139; Evidence of Miracles: 226-227.
- 34) Al Mukarab: 2/11.
- 35) Al Bayan wal tabyan: 1/97.
- 36) Traction by letter in Arabic grammar: 279.
- 37) Among the poets of Andalusia and Al-Mutanabbi: 110.
- 38) Nafh Al Tayeb: 1/485.
- 39) Diwan Ibn Hani: 387.
- 40) The poetic language: 47.
- 41) Andalusian literature from the conquest to the fall of Granada: 150-151.
- 42) A series of general lectures in the literature of Andalusia and its history: 22.
- 43) History of Arabic Literature in Andalusia: 63-64.

- 44) The Story of Literature in Andalusia: 250.
- 45) Studies in Arabic Literature: 213.
- 46) Nafh al-Tayyib: 2/104.
- 47) Diwan Ibn Darraj: 111.
- 48) Yatimat al daher: 2/104.
- 49) Yatimat al daher: 2/21.
- 50) The Diwan of Ibn Al Moataz: 215.
- 51) Al-Buhturi's Diwan: 4/2091.
- 52) Al-Sanoubi's Diwan: 42.
- 53) Al Bayan Morocco: 3/118-119.
- 54) Al Bayan Morocco: 3/118.
- 55) History of Arabic Literature in Andalusia: 79.
- 56) Diwan Ibn Hani: 114.
- 57) Al-Mutanabbi's Diwan: 520; Explanation of Al-Wahidi - Berlin: 1861.
- 58) Diwan Ibn Darraj: 3.
- 59) Al-Mutanabbi's Diwan: 514.
- 60) History of Andalusian Literature in the Era of Cordoba's Sovereignty: 128.
- 61) The emergence of Islam: 3/105-106.
- 62) Andalusian Literature: 1/106-107.
- 63) Andalusian poetry, a study of its development and characteristics: 28.
- 64) Ammunition: 1/473 - 474.

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