

# THE REPREHENSIBLE MORAL TRAITS IN THE POETRY OF THE ALAWITE REVOLUTIONS

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## Abstract

This research presents an analytical reading of the poetry of the Alawite revolutions by extrapolating and analyzing the texts, and we had to show the reprehensible moral traits within the framework of satire, which constituted the most important topics of the poetry of the Alawite revolutions. And the general public, their wrong ideas and beliefs, which negatively affected their actions.

**Keywords:** Reprehensible Moral Traits, The Poetry of the Alawite.

## INTRODUCTION

Praise be to God, Lord of the worlds, and prayers and peace be upon the most honorable of creation and messengers, Muhammad and his pure household, and those who follow him in goodness until the Day of Judgment.

**However, after. . .**

The start of the research came from a critical reading of the poetry of the Alawite revolutions and its inventory in accordance with the nature of the research, after which it was analyzed in a literary way.

The nature of the research labeled (the reprehensible moral traits in the poetry of the Alawite revolutions) necessitated that it deal with the axis of irony preceded by a preface and followed by a conclusion.

The preface presented a simple clarification of the concept of reprehensible traits, while the focus of the research has defined sarcasm, analyzed and extrapolated the texts of the axis.

The study ended with a conclusion that included the most important findings, followed by a list of sources and references.

Moreover, our last prayer is that praise be to God, Lord of the worlds, and may God's blessings be upon Muhammad and his pure and good household and his chosen companions.

## Foreword

These are the qualities that can exist in the absence of good qualities or the dominance of the dominant passion and the manifestation of the superego of a group of people in addition to the love of appearance and power. To be endowed with it, which contradicts the Muslim's faith, as Islam urges to leave it and move away from it and to show virtuous morals.

## **The irony**

It is an original color of satire in the life of Arabic poetry, as it is one of the most exemplary methods of weapon and the most painful for the satirist to be satirized with the tongue of cursing and slandering genealogies.

In essence, sarcasm aims to criticize life, or change some of its phenomena, and this change or development begins first with diagnosing the situation and addressing the imbalance in it, and sarcasm, in turn, is not satisfied with looking at things from the surface, and is not limited in diagnosing the defect to the phenomena of things. In man himself, and in the general system that runs the world, it becomes a deep concept, a comprehensive view and ((as if it was intended to replace philosophy and morals)) (2) and satire is closely related to literature until it was seen as a literary art in need of skill and intelligence. 3) and additional abilities in talent; Because it is one of the most difficult literary arts, it expresses exceptional courage, which leads the poet to sometimes try his irony on himself, and Muhammad Moftah classifies it in a rank after contempt, belittling and mockery (4).

Among the poems that were said in sarcasm was the saying of Yazid bin al-Mufargh al-Himyari (d. 69 AH) (5): **(Al-Mansarh)**.

### **Ziyad, useful and father**

**Tomorrow I have one of the most amazing wonders**

### **Three men were created**

**From the womb of a female violator of lineage**

### **The Qurashi as he says and that**

**Mawla, and this is according to his claim that he is an Arab.**

The poet in the above text sheds his irony on the lineage of the satirist; Because they claim that they are of high lineage, and they are free of it, and his satire is for a religious and political motive, because they wreaked havoc on the earth during their rule, describing their bad morals as a result of their impure lineage, and most importantly, he mocked the meanness of their lineage, and all that mockery stems from sincere feelings I feel In it, the poet refers to a person who wreaked havoc on the society, so that his moral values decline little by little, and the society becomes devoid of noble values and good qualities. The main reason is his boss and his leader, who led the subordinate to the abyss.

### **He also said sarcastically (6):**

**Abbad has already reached his beard**

**And he was a Khazar whose closeness was excellent**

Abbad is the brother of Ubaid Allah bin Ziyad (7), and he is similar to his brother with his morals and attributes, as the poet describes that person in a way that makes the recipient laugh, as he has a long beard as he runs with his body and his horse and beard come after him. Closeness, but he did not master its stitching well, as water was leaking from it, as if the poet wanted to say that these people do not possess good manners or mastery of work, in addition to their unknown lineage, so what reprehensible qualities do they possess?

Yazid al-Himyari's mockery of Ibn Ziyad abounds, so that we see him at other times stabbing his lineage and explaining his unclean origin, so he says (8):

**: ( Al-Waffer )**

**Do not inform the servants of God on my behalf**

**The slaves of meanness, the slaves of Bani Elaj**

**I have for you necklaces that remain**

**The soaking of Al-Aajj is preferable to you**

**You claimed the vegetables from Quraysh**

**So what is in religion after you from pilgrims?**

**Tell me, will you yathrib zindord?**

**The villages of your fathers, the Nabat al-'Ajaj**

The poet ridicules Ubaid Allah, describing him as a slave of meanness, for he is a slave of Banu llawj, who wants to slander his lineage, as he is the freed slave of Ubaid, who gave birth to Ziyad on his bed. For this reason, the poet calls him Abd Banu llawj (9), then he hurls sarcastic words at him in this poem, declaring: You claimed lineage to them, i.e. to the most noble and noble of the Quraysh, and you were originally attributed to a slave girl called Zandord, while your father was a farmer in a village and he was among the rabble of the people (10). The poet expands the circle of astonishment and astonishment to include those who are surprised by him and goes beyond the personal rivalry with Ibn Ziyad to his being a ruler, then to the supreme authority (Bani Umayyah), specifically Muawiyah bin Abi Sufyan, who accepted Ziyad's lineage to his father, and his closeness as his brother.

Among what Yazid said in this regard, in a sarcastic language, are the famous verses he addressed to Muawiya, saying (11):

Didn't Muawiya bin Harb Mughlaghla inform about the Yemeni man?

Do you get angry when your father is said to be a pardoner and are you satisfied that your father is said to be an adulterer?

I bear witness that your womb from Ziyad is like the womb of an elephant from a donkey's offspring The waving is considered mockery, and it relies on the large number of semantic media to indicate the intended meaning. The mechanism of exposure is evident in the poet Yazid bin Al-Mafargh, exposing him to the torture he was subjected to in captivity, saying (12):

**I was tormented by the color, the color is pale**

**As the head from the terror of death turns gray**

**I was paired with a pig, a cat and a dog**

**Time and the skin is beaten trimmed**

**And her potion was red without pleasure**

**Climb into the corpse and then aim**

**And fed as long as it is not permissible for me to eat**

**And I prayed in the east, the house of Mecca is in the west**

These poetic verses present what was practiced by the authority against the captive poet, and this exposure in these verses sheds more light on him, and this is evident by delving into the details of the text. Torture that is based on individual revenge, color change, body pallor, and the horror of death and death. The poet criticizes the policy of excessive torture, which brought the poet close to death. Exposing through the representation presented by the poet as a result of the representation and distortion he suffered by the Umayyad leader, and the resulting insult and humiliation with which the poet felt his inferiority, and here the poet aims at the meanings of Islam that prevented representation, prohibited distortion and decided the status and dignity of man, as in the Almighty's saying : "We have honored the sons of Adam and carried them on land and sea and provided them with good things and preferred them over many of those whom We created with preference."(13)

On the authority's non-compliance with these moral values, after it treated him in the opposite of these values, as shown by bad representation, pigs, beatings, and wearing out of the skin, by saying:

I was paired with a pig, a cat, and a dog for a while, and about the skin, it was trimmed

These elements change from the humiliation that the poet suffered through mutilation and torture, and through this he criticizes politics in terms of applying hudud and punishment, but the satirical image in this criticism lies in linking this torture to lowly animals in animal society and does not arouse fear, so the poet here mocks the capabilities of his tormentor in Low tools of torture, and by this he wanted to demonstrate the meaning of power in ridicule.

**He also said sarcastically about Ibn Ziyad (14): (Al-Kamil).**

**Obaid, would you be the first knight?**

**On the day of turmoil, pray for your time**

**Masoud came to pray her heat**

**And you missed when the obituary called him**

**And you failed Masoud and flew Moulay**

**Like the dark I raised it to the bottom**

**Would you not repeat behind him, dispersed?**

**When he was injured, he prayed for your death**

**Your mother converted to Islam and the spears are streets**

**I wish you had the night of terror**

**When you seek help, and you have no objection to yourself**

**Abed frequented the house of Diyaa**

**Hail old woman stretching her breasts**

**And it becomes that you don't take off my mask**

**You were saved from the hands of the crooked as if they were**

**Bottom-bellied cape.**

It is noted here that the poet is talking about one of the Umayyad rulers and their men, Ubaid Allah ibn Ziyad, in this poetic painting that the poet drew, based on apparent ugliness, caricature distortion, and reproaches. The Umayyad through a set of social criteria, including public escape in front of others, with the depiction of this escape in a sarcastic manner. The phrase (Would you be the first knight) is the height of irony, as he is a cowardly person who cannot bear to confront the opponent, as he drew obscene behavior in front of others. He is the humiliation of the friend who helped Ibn Ziyad To flee to the Levant, and he is Masoud bin Amr Al-Ataki, the head of Al-Azd and Rabia in Basra (15), after he provided him with assistance.

Then the poet moves on to paint for us another satirical picture of this character, who has reprehensible characteristics, which is his leaving his mother in the intensity of war and the spears are standing, so he does not take into account his harem, nor does he cover his women, and it comes to him that he removes her veil from the violation of sanctities. .

And the poet resorted to the detailed satirical method, to separate Ibn Ziyad's reprehensible qualities, because he had reached the lowest level in society. He has no explicit lineage, in addition to that, he is a lowly person, a criminal, a murderer, a drinker, and a transgressor of taboos. So, he is a harmful pest in society. Therefore, we notice that the moral values during his reign were obliterated and reached the lowest levels.

And he said mocking the genealogy of Ibn Ziyad, stressing that he is not related to Quraysh, saying: (16) (Al-Waafir).

**So I swear by what Ziyad is from Quraysh**

**Nor was Sumaya from Tamim**

**But the offspring of a slave of a prostitute**

**Ancient origin in mean lineage**

Here he met Maim on the mockery of the lineage of Ibn Ziyad, as he is not from Quraysh, nor his mother from Tamim (17), as she is an adulteress of a mean lineage, so the challenge to the lineage and the mockery of Ibn Ziyad expands the capabilities of the reader as it is an essential element in the interpretation of this text, and as long as the research focuses on the attributes The blasphemy of all those who were hostile to the Alawite revolutions, fighting them and helping to end them. Of course, he is a person who does not possess the lowest elements of moral values, let alone their supporters.

Examples of sarcasm are the sayings of the poet Isha Hamedan (d. 83 AH) about one of the governors of the pilgrims, mocking his stinginess in giving, saying (18): (The long one). And I was not one of those who sought privacy with you, nor one who changed appointments. But it is greed, and it is humiliating, that you have come close to me, and you are the displaced, far away.

Do you lock me up for nothing, and sometimes you notice that I am angry and your nose is knotted? You are not like my son Fazara, so know who you were created and did not resemble her to you. You do not know what your father's nadwa or their pelvis has left. You are coming. And if you were to name the family of Utarid, they would have necks and forearms for you. And an ordinary feat that you will not achieve, and

a fine house that the rules did not betray Are you but a fox in their homes paralyzed and unhappy or led by a leader

In these verses, the poet shows the miserliness of Khalid bin Attab bin Warqaa Al-Riyahi Al-Tamimi, one of the governors of the pilgrims in Isfahan, whom the poet sought with a request, but he did not give him, but rather the favor of the family of Mercury.

Hamedan imprisoned him, and he was not the one who ate Hamedan after his release from prison except that he mocked him (19).

The irony is clear in those ugly actions that the poet attributed to Khaled Al-Tamimi, as he described him as stingy and lack of giving, so you are only an employee of the state and a servant of the Mercury family, and your giving to them is only for your benefit, because this money is not your money and you are nothing but a fox in their homes, then the poet mocks He mocks him severely and describes him as arrogant and tyrannical.

And Isha Hamdan, mentioning the defeat of Al-Mukhtar Al-Thaqafi, said sarcastically (20): (Al-Waafir)

Except did the prophets come to you with what you met with its manifestations

They were given the opportunity to strike a slash and stab a slash in the face of the day

As if a cloud struck them and blinded them there with pitchforks

So give good tidings to the Shiites of Al-Mukhtar, either you passed the Kuifa with the little ones

The evil of the eye, their strife, and they have a lot to kill in the deserts

And I am not pleased with the destruction of my people, even if they found you in loss

But I was pleased with the disgrace and disgrace that befell Abu Ishaq

And as soon as I was offended by what was among them, I had insolvency from them and left

But I rejoiced and had a good day and decided to kill me.

The poet ridicules the defeat of al-Mukhtar al-Thaqafi on the day of the battlefield and describes him as a liar. Perhaps the poet has animosity with every person attributed to the Thaqif tribe.

We notice the clear irony by manipulating words, as the word for the city of Kufa was reduced and he called it (Al-Kuifa), and this is basically an attempt by the poet to give the words meanings other than their clear meanings. The sentence, so he laughs, and the verbal manipulation is: by shortening the idea, or in addition to it so that it departs from its original meaning, or by replacing the words that make it up, or tampering with its ambiguity (22).

The poet wants to say that Al-Mukhtar and his companions are deprived of will and courage, so he made Isha Hamedan joy, happiness, and joy inherent to him due to the defeat of his opponent.

And he said in Al-Muhallab (23) sarcastically: (24)

They are called the owners of the sticks, and I only see a stick among the Mushrifiyah people

Except for the lion who came stealthily and threw the criminals of the tents and exposed them

Do you think that one day the invasion of Al-Sham and its war will be like whites organizing lobed calves?

And he will walk you through the valleys, when you are safe and drink the gum of the pinched cells

Isha Hamdan said his verses above, gloating and mocking what Al-Muhallab and his army ended up with when Al-Muhallab bin Abi Safra besieged Nusaybin, and there was Abu Qareb Yazid bin Abi Sakhr, and with him Al-Khashiba. The wooden ones defeated them on that day, a disgraceful defeat (25).

The poet criticized Al-Muhallab and his procrastination to obtain two shares, and by that he criticizes him and ridicules his bad behavior, so we see him saying: (And you are not wearing one of her green dresses), that is, your dream is out of reach.

And he said mocking Al-Mukhtar: (26) (The Long)

I bear witness that you are Sabeans, and that I am with you, police of infidelity.

And I swear by your throne with a knife, even if it has wrapped around it

And if the coffin is clothed, it is a trial, and if the bathroom is large around it, and you have decorations

I am a person who loved the family of Muhammad and preferred revelations included in the Qur'an

And if Shaker circumambulates it and touches it with its sticks or turns around, it does not help.

He said it mocking Al-Mukhtar and those with him from the spoils, as he shows the chair that Al-Mukhtar came with, which he covered with brocade and silk, and he commanded his companions to circumambulate it and seek help from it, claiming that it is to Muslims in the position of the coffin in the children of Israel. (27)

The poet mocked the chosen one; Because he brought a chair that the poet described as similar to the chair of the Children of Israel, and this is madness in the opinion of the poet.

It is clear that the corruption and immorality that characterizes the rulers of the Umayyads, was the means of the poet Sudif bin Maimon (d. 146 AH) to ridicule them, so their rule was the way of managing matters for them, an easy prey for the poet who mocked them and their behavior and deeds, as if the poet wanted with his sarcasm to direct and guide people to the right path So we find him saying: (28) (Al-Kamil).

The illiteracy of the blind eye is in guidance, and the illiteracy of the hands is very little

And the illiteracy of the ear, which is made for obscenity, and the illiteracy of the resounding disease and its vessel

And the illiteracy of the palm that is hardened, and the illiteracy of saying far and its fulfillment

And the illiteracy of the foot submitted is its evil, and the illiteracy of the defaulted foot is its fault

How foolish is the illiteracy of her religion to the extent that her young ones are humiliated by her old ones

And I had a house by surprise, so the abode of regret for misery was its misery

Sudef bin Maimon presented, with his stoic imagination, a satirical image of Umayya and her politics, as he made her the owner of (eye), (ear), (hand) and (foot) without the benefit of all of them. Who gave a picture of the rule of the illiteracy, and the word (illiteracy) refers to its well-known significance, which is the political succession (rule), and the context in which the word was placed revealed a stinging mockery of the condition of the kings of the Umayyads.

And in another place, we find Ibn Al-Roumi (d. 238 AH) making fun of the owner of the Baghdad Police: (29)

(rapid)

And a cowardly horseman from Safard turns away from Safard.

If someone shouted at him in the night, the earth would have crossed him

The Most Merciful will have mercy on him for his cowardice, and God will feed his victory through him

He is one of the oldest people, but his courage was his caution

We note that in the above verses, the poet mocks Al-Hussein bin Ismail Al-Tahiri, the owner of the Baghdad police during the rule of Muhammad bin Taher, who had the upper hand in the events of Yahya bin Omar's revolution in the year 271 AH (30), and describes him as a coward.

The text carries a satirical scene in which the poet described the cowardice and fear of Al-Hussein Al-Taheri, the owner of the police, so how can the owner of the police and the commanding knight be (cowarder than Safard)?

And Ibn Al-Roumi said satirizing Muhammad bin Abdullah bin Taher (31): (Al-Taweel).

If you treat the successors of a people well, then how bad is it that you left behind your ancestors, the family of Tahir

It made you happy to be praised, and it made your dead to be cursed in cemeteries.

If they had seen the unseen of your matter, they would have done you, Sima Umm Amer

Agila Arfa pulls her leg I find you not satisfied with the praise of a poet

It is as if you have run out of praise, and you do not see the strength of your glory in it.

So how, if you were equal to those who stepped on pebbles, you would come after people another last

The Taher family or the pure ones are the ones who caused the death of the Alawi rebel Yahya bin Omar(32) and Ibn Al-Roumi in this poem in which he lamented the Alawi Yahya bin Omar, we find him in one of its texts mocking his killer and invoking



the ugliest attributes on him. With their bad accounts and lineages, then the bad morals are the morals of the pure family.

It is as if the poet is making a comparison between the people of noble morals who deserve praise, praise and admiration, and the Taher family, who have bad morals and reprehensible characteristics. In the opinion of the poet, they deserve ridicule, even their dead were not spared in their graves from curses and insults. Because of their unjust policy - that is why they deserved to be cursed while they are in their graves, and if people had seen your affairs in secret, they would have rejected you and took revenge on you, and no poet would have praised you, and your glory would have faded and the flags of your state had been set back, so your insides are not your outsides.

And the poet continues saying: (33) (the long one)

Aren't you the son of Bushang with an incomplete limp, and if you get whatever you get with the resources?

And the world and you were its dean to be equal to God as a bird's toy

And if there was a free son among people, she would have died, and it would not have crossed the mind of Zakir

I think that during the two Eids you will be like a parade in which you can imagine that the blades are spread

The poet puts a satirical picture of Al-Hussein Al-Taheri to impugn his lineage, saying to him: (Aren't you the son of Buchanj, I am deficient), so you are deficient in lineage, no matter how many ranks and positions you reach, just as the diminutiveness of the word Irij indicates a moral defect in his appearance and appearance.

And what you are proud of and your power in this world, for all of this is not just or equal to God, then the poet ridicules the society that favors the owner of reprehensible morals. They are the ones who took your hand and brought you to this level of luxury that you do not deserve to reach.

## CONCLUSION

The irony in the poetry of the Alawite revolutions targets, in its essence, two types: satire of lineage and lineage, and satire of form and form. Some of them and the best evidence for that Obaidullah bin Ziyad.

### Margins

1. See: Satire in Arabic Literature, Numan Muhammad Amin Taha: 10 and see: Satire, Atad Jarir, Intisar Hussain: 4 (published research)
2. Introduction to Arabic Poetry, Adonis: 40.
3. Comic literature, Abdul Aziz Sharaf: 22.
4. Introduction to reading the poetic text, Muhammad Moftah: 257.
5. Diwan Yazid bin Al-Mufragh Al-Himyari: 79
6. Divan Yazid Al-Hamiry: 85
7. See: Al-Amali, Abu Ali Al-Qali: 3/183
8. The same source: 87

9. See: Jamharat Ansab al-Arab, Ibn Hazm: 268
10. See: Mu'jam al-Buldan, Ibn Yaqut al-Hamawi: 4/410
11. Diwan Yazid Al-Hamiri: 130
12. Diwan Yazid bin Al-Mufraq Al-Himyari: 55
13. Surah Al-Israa, verse 70
14. Diwan Yazid Al-Hamiri: 159
15. See: Al-Tabari's History: 7/28
16. Diwan Yazid Al-Hamiri: 206
17. See: Al-Aghani: 17/67
18. Diwan Asha Hamedan: 105
19. See: Al-Aghani: 6/45
20. Diwan Asha Hamedan: 127
21. See: Al-Tabari's History: 6/97
22. See: The Psychology of Laughter, Ahmed Atiyat Allah: 29
23. Abu Saeed Al-Muhallab bin Abi Safra bin Saraq bin Subh Al-Ataki Al-Azdi, one of the Umayyad governors over Khurasan. Al-Hajjaj used him as a factor in Khurasan in the year (78 AH - 697 AD) and he made extensive conquests in the country beyond the river. Al-Muhallab led a campaign through which he seized the territory Sogd and conquered Khwarazm and conquered Gorgan and Tabaristan, thereby imposing the control of the Umayyad state on many lands beyond the river and had the greatest impact in enriching Islamic civilization. See: Al-Isaba fi Tamiseeq al-Sahaba, Ahmad ibn Ali al-Asqalani: 7/185
24. Diwan Isha Hamedan: 135
25. See Al-Aghani: 6/50
26. Diwan Asha Hamedan: 142
27. See: Al-Tabari's History: 6/83
28. Poetry of Sudif bin Maimon: 74
29. Diwan Ibn Al-Roumi: 57
30. See al-Tabari's history: 8/10
31. Diwan Ibn Al-Roumi: 59
32. See: Al-Tabari's History: 10/8
33. Divan Ibn al-Roumi: 59.

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