

A mood Al-Sher In Arabic Literature The Elegy Of Abu Al-Ala Al-Ma'arri For His Mother

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Abstract

The research describes the systematic development of Arab critical theory in Arab heritage. This research applies Al-Marzuqi's 'A mood al-Sher' theory to the elegy penned by Abu al-Ala Al-Ma'arri for his mother. The methodology follows the distribution of Al-Marzuqi's seven articles for the 'A mood al-Sher' and its application to Abu al-Ala Al-Ma'arri's elegy for his mother. This research also examines an ideology on the possibilities of creativity in ancient Arab criticism despite numerous contradictory viewpoints. In addition, it makes a concerted effort to reconsider the "A mood al-Sher" theory to develop it, work on it, and thoroughly study it to foster originality in Arab criticism. The study concludes that Al-Ma'arri's "elegy" met the conditions for "A mood al-Sher." In addition, the possibilities of generalizing this theory to the Arabic poem to develop its rhetorical and literary innovation. These seven portions or points and their respective academic and intellectual standards illustrate the poem's inventiveness.

Keywords: A mood al-Sher; Sharf al-Mana; Criterion; Elegy

INTRODUCTION

Significantly less attention is focused on the theory of 'A mood al-Sher' (pillars of poetry) of Al-Marzuqi (1991) and its application to Arabic poetry due to several reasons, including the parts of 'A mood al-Sher' being incomplete in one poem. Poetry must include 'al-istiarah' (metaphor) and 'al-tashbeeh' (simile), two important parts in 'A mood al-Sher.' The critics should have accepted the theorization of 'A mood al-Sher' after Al-Marzuqi, which led to a lack of interest in it. At the same time, the focus increased on the theory of 'al-nazm' (method of linking up words one to another) of Al-Jurjani (1992) even though the theory of 'A mood al-Sher' of Al-Marzuqi (1991) is more capable of being applied to the poetries than the theory of 'al-nazm.' This study attempts to apply these pillars (A mood) to Abu al-Ala Al-Ma'arri's elegy for his mother. The criterion of Al-Marzuqi (1991) will be used in Al-Ma'arri's elegy, revealing the poet's inventiveness in his poem through "A mood al-Sher." In truth, this is an extraordinary undertaking. According to Al-Marzuqi (1991), the 'A mood al-Sher' (pillars in the sight of Arabs) consists of the following articles:

1. *Sharaf al-mana wa sihatuhu* (sublimity and propriety of meaning)
2. *Jazalat al-lafz was istiqamatuhu* (soundness and correctness of word)
3. *Al-isabah fi al-wasf* (vivid and correct description)

4. *Al-muqarabah in al-tashbeeh* (close relationship in 'tashbeeh')
 5. *Iltihamu ajza al-nazm wa iltiamuha ala takhayyur min laziz al-wazan* (coherence of poetic composition and choosing the pleasant rhythm).
 6. *Munasabat al-musta'ar minhu lil musta'ar lahu* (compatibility and appropriateness in metaphor).
 7. *Mushakalat al-lafz lil ma'na* (appropriateness of word for the meaning)
- Al-Marzuqi established the following requirements, without which this 'Amood' cannot be attained:
1. Meaning criterion: it is 'al-aql' (intellect).
 2. Criteria for a term are nature, narration, and application.
 3. Criteria for vivid and accurate description: intelligence and sound judgment.
 4. Criteria of 'al-tashbeeh' - metaphor: Discretion and Discernment.
 5. Coherence Criteria: Nature and Language.
 6. Metaphor Criteria: Intellect and Discernment.
 7. Appropriateness criterion: extensive experience and continual reading
 8. Regarding 'rhyme,' it should be as 'anticipated.'

The seven articles listed above that Al-Marzuqi (1991) views as the fundamental parts of classical critique from an Arab perspective center around the word, its meaning, rhythm, and meter. In addition, there is an apparent overlap and perhaps a form of repetition between coherence of poetry composition" and "appropriateness of word for the idea. In addition, we see that the meaning centers on judgment, intellect, and wisdom. The standards for vivid and accurate description, 'al-tashbeeh' – simile and metaphor, revolve around the meaning that can only be attained via discernment, intellect, and knowledge.

METHOD

The research will be based on the following six sections and seven articles by 'Amood al-Sher':

1. Part One: *Sharaf al-mana wa sihhatu* (sublimity and propriety of meaning). The criterion is intelligence
2. Second Section: *Jazalat al-lafz* was made obligatory for us (soundness and correctness of word). Its criteria include nature, storytelling, and application.
3. *Al-isabah fi al-wasf* (Third Part) (vivid and correct description). Its requirements are Intellect and sound judgment.
4. Fourth Section: *Al-muqarabah in al-tashbeeh* (close relationship in 'tashbeeh'). Its qualifications are Discretion and Discernment.
5. Fifth Section: I will merge the fifth and seventh articles in this section because their meanings are similar:
6. *Iltihamu ajza al-nazm wa iltiamuha ala takhayyur min laziz al-wazan* (coherence of poetic composition and choosing the pleasant rhythm).
7. *Mushakalat al-lafz lil ma'na* (appropriateness of word for the meaning).

8. Sixth Section: *Munasabat al-musta'ar minhu lil musta'ar lahu* (compatibility and appropriateness in metaphor). Its standards are wisdom and discernment.

The research is undertaken under the following objectives: to apply the '*A mood al-Sher'* principle to the elegy composed for his mother by Abu al-Ala Al-Ma'arri. Emphasize the literary and eloquent brilliance of Al-Ma'arri's poetry. Also investigate the poem of Al-Ma'arri for its meaning, validity, and the extent of its plurality.

This study focuses on Al-Ma'arri elegy for his mother, which begins with the couplet "*sametu nayiyyaha samma samaami, wa in qala al-awazelu laa hamaami* (I received the news of her death she was exceedingly shrewd even though the blamers indicated that there is nothing to be sad or frightened about)." Al-Marzuqi's (1991) book *Al-Hamasah* contains the theory of '*A mood al-Sher,*' which is the subject of this inquiry.(Thomas, 2021)

RESULTS AND DISCUSSION

Sharaf Al-Mana Wa Sihhatuhu/ Sublimity And Propriety Of Meaning

According to Rasheed (2017), the sublimity and propriety of meaning are determined by two factors, including *al-siyagah* (formation) and *al-ibda* (creativity), where *al-siyagah* (formation) is based on '*ilm al-maani fi al-balagah*' (The Science of Meanings in Rhetoric) and the issue which is related to the creativity (plagiarism in the ancient criticism),(Lichtenstein, 2019). The two concerns mentioned above do not contradict Al-Marzuqi's (1991) 'intellect' criterion, as formation and creativity require 'intellect' to be distinguished. We find that the sublimity and appropriateness of meaning' in Al-Ma'arri's elegy were expressed in a novel and distinguished manner, as in the following couplet: "*wa ukbiru a yurassiha lisani, bilafizin saalikin turuqa al-taami*" (I find it problematic that my tongue laments her using the words that are produced from the throat).

In the preceding couplet, we can see how the poet invents a new meaning by making a characteristic of human nature, namely communication by the tongue, a negative trait as he advances in the elegy of his mother. Hence, his mother's position is too lofty for human nature to mourn, but he responds, "*wa man li an asuga al-shohba sheran, fa ulbesa qabraha simtay nizami*" (who will help me to make the stars a garland to put on her grave). The poet fashioned the stars into a garland for her mother's tomb, innovating their meanings, just as he created her mother an individual distinct from others. So, he can't mourn her, and had he been able to make a garland of stars for her mother's grave, he would have done so.

In this line, the poet compares the 'spear' they carry in their hands to the extra fingers they always have. The poet means that their courage and strength have reached such a high level that they have become as natural to them as the fingers on their hands. As he employs his knowledge of

'Natural Sciences' in particular and his general knowledge in general in his poetry, we observe that the poet achieves the pinnacle of his inventiveness in terms of meaning. Let us consider the following couplets: 1. "*iza al-hirbaau azhara dina kisra, fa sallah wa al-naharu akhu al-siyami*", *Wa azzanat al-janaebu fi zuhaha, azanan gayra muntazari al-imami*" (When Al-Hirba revealed Kisra's (Syria's) religion, he prayed and fasted. Al-Janadib named the Morning Prayer *azaan* without waiting for the Imam).

We observe in the preceding verses that the poet utilized his knowledge of Al-Harba and her natural characteristics as she turns her face toward the sun, which was the deity of Cyrus in that era, as if Al-Harba while gazing at the sun, adhered to the religion of Cyrus. (Sibirtseva, 2022) The poet compared Al-Janadib's voice to the *azaan* because he calls for prayer without waiting for the Imam. The meaning of the preceding two verses reflects the broad culture used to create it. As Al-Marzuqi (1991) sees it, this is the essential criterion for "intellect."

In addition, the poet employs the 'famous proverb' in his poetry: "*wa shafratuhu hazaami fa laa irtiyabun, bi anna al-qawla maa qaalat hazaami*" (The blade of his sword is undoubtedly like the saying of Hazaam). Hence, the poet compared the sharpness and cut of his sword's blade to Hizam's responses to his opponents. This is the best illustration of Al-Ma'arri's meaning-based innovation.

What I have stated here about the "sublimity and propriety of meaning" is probably adequate. Each verse of Al-Ma'arri's poetry contains the sublimity and propriety of meaning, and the criterion of 'intellect' is evident in his creativity.

Jazalat Al-Lafz Was Istiqamatuhu/ Soundness And Correctness Of Word

Al-Ma'arri is renowned for his careful use of language since he tries to uncover new words. That is abundantly clear in his numerous works, such as Al-Fusul, Al-Ghayat, Kitab al-Sahil, and Al-Shahij. In these works, Al-Ma'arri employs terms that can be described as 'al-garib' (strange), although these 'strange words' are not regarded as odd in our time. Nonetheless, we remark that Al-Ma'arri's terminology distinguishes him from other poets of his day. This poetry (elegy) contains words whose precise meanings require a dictionary (*al-mojam*), such as the following:

1. *Samam*: According to Al-Batlyousi et al. (1986) interpretation, he remarked, *sametu naiyaha dahiyatan*, which translates to "I find it difficult to hear the news of her death." (Al-Batlyousi et al., 1986). According to Al-Batlyousi et al. (1986) i, the original form of '*alhatm*' is '*alkasr*'.
2. *Mart*: Al-Batlyousi et al. (1986) stated, "*al-mart* is a land devoid of flora."
3. '*Al-dakadik*': According to Al-Batlyousi et al. (1986), '*Al-dakadik* is the plural form of *dakdak*, which means sand' and refers to a broad, flat area.
4. Al-Batlyousi et al. (1986) stated, "*Al-firind* is the gleam of the blade."

The terminology mentioned above indicates that Al-Ma'arri focused on his words, but his poetry demonstrates that he did not invent them. It suggests that he had an extensive understanding of Arabic and its terminologies, consistent with Al-Marzuqi's (1991) criteria, which specified it by nature, narration, and application. (Dispenzieri, 2019)

Al-Isabah Fi Al-wasf/ The Criteria Are Intelligence And Sound Discernment

In various verses of Al-elegy Ma'arri's mourning his mother, including "*mazat wa qad iktahaltu fa khiltu anni raziun maa balagtu mada al-fitami*," the vivid and accurate portrayal is clear (she passed away, and I was old, but I felt that I was an infant who had not reached the stage of weaning). In the preceding couplet, the poet is imaginative in depicting his state after his mother's death, as he imagines himself as a newborn who has not yet reached the period of weaning. In this case, the description is based on time/age and appearance, which varies as the child ages. In other poems, he says: "*ala nabbihnani qunaati bassin, bashamna gazan fa milna ila bashaami. wa hamma al-ilaati yaziqu fuha, bima fi al-sadri min sifat al-giraami*" (Listen, pigeons notified me. (The internal sadness prevents the individual from expressing it).

In the preceding lines, the poet describes his state while asking the pigeons to remind him of his mother's death whenever he forgets. Arabs would believe that the pigeon that mourned *al-Hadil*, a chick who died during Noah's time, was a dove (peace be upon him) (Al-Batlyousi et al. (1986)). The poet used this term again in his famous elegy (In My Faith and Belief, He Is Not Serious), stating: "*a banati al-hadili asidna aw idna, qalil al-azai bi al-isaadi*" Allah be praised for your ability to maintain your word in friendship). As we noted in various verses of his poetry, the poet's brilliance in these poems, in which the pigeon appears during his anguish, demonstrates his extensive knowledge and awareness about the culture of Arabs.

Likewise, in other verses of his poetry, he conjures his extensive culture by referencing the science of *al-Tajweed* when describing his state and contrasting it with the time that has become *mahzuf or mudgam (merged)*. "*fasarrahani fagayyarani zamanun, sayouqibuni bi hazfin wa iddigami*" (Time has led me astray and transformed me. It will be deleted and merged after me). The above couplet is a unique description of Al-Ma'arri. He satisfies the requirement of vivid and accurate depiction, just as Al-Marzuqi (1991) does regarding knowledge and insight. In this instance, intelligence is demonstrated by invoking Arab culture in description and relying on it in multiple lines.

Al-Muqarabah Fi Al-Tashbeeh Close Connection In Tashbeeh/ Simile

Al-Marzuqi's criterion (1991), based on judgment and prudence, is met by the poet's ingenuity and innovation in similes in his poem. This is evident in a few of his verses, albeit it appears extremely infrequently throughout the elegy, as he notes: "*ka anna nawajizi rudyat bi sakhrin, wa*

lam yamrur bihinna sewa kalami" (as if my molars have been crushed with a rock and nothing passed through them except for my speech), (Arriagada D., 2019).

In lamenting her mother, the poet compares the condition of his molars to molars that a rock has smashed. Thus, it cannot complain about or praise. We note that this 'simile' is a composite representational simile' that compares one image to another. This is the most effective simile of those available. The poet also says: "*shajatka bi zahirin kaqarize layla, wa batinuhu awisu abi hizame*" (Your sorrow externally resembles the poetry of Layla, but internally, it resembles the complex meanings of Abu Hizam. In this line, the poet uses similes to refer back to the cultural, scientific, and cognitive aspects of Arabs, as Layla al-poetry Akhiliyah's and Abu Hizam al-difficult Alkli's poetry were popular among Arabs. Consequently, the poet compared the pigeon's sorrow to Layla Al-Akhiliyah's outward brilliance and the deeper meaning of her poem to Abu Hizam's challenging poetry (whose intentions were difficult to understand). In addition, we observed that the poet invokes the cultural aspect, demonstrating his extensive knowledge and expertise.

The absence of the simile (*tashbeeh*) in the poem is indicative of creativity, as noted by Shakir (1996) in the poem '*Ta'abbata Sharran*' when he wrote: "From the moment our poet began singing and chanting, he eliminated the 'simile' entirely and did not use a single word of its words until he became silent." (Shakir, 1996). Nonetheless, the metaphor in the poem is consistent with its inventiveness, (Altuntas Gursoy & Sever, 2021). Hence, sometimes the simile is believed to be the pinnacle of a poem's inventiveness, but at other times it is viewed as a symptom of the poem's weakness; this is when the simile is considered low quality, as Al-Jurjani (1992) said.

The poet says: "*nasibu ma'ashirin wulidat alayhim, duru'uhum fasarat ka al-lizaami. ka dawa muslimin le yazida hamla al-sawabigi fi al-tagawuri wa al-salami*" (their armors have become an indispensable part of them, as Muslim's allegation against Yazid for carrying the armors in war and peace attests). Muslim ibn Al-Walid's charge against Yazid ibn Mazid (that he wears 'armor' in peace and battle and doesn't take it off) illustrates the poet's extensive knowledge and expertise about the poetries and culture of the Arabs (as does the preceding couplet). Al-Batlyousi et al., 1986)). This is the couplet referred to in the preceding paragraph: "*tarahu fi al-amni fi dirin muzafatin, laa yamanu al-dahra a youta ala ajalin*" (you will see him wearing armor in peace because he doesn't feel comfortable and believes he may die suddenly). Consider this couplet by the poet: "*ka anna fi jufunahu uqidat bi razwa, fama yourfana min sukri al-manami*" (as if the *Razwa* mountain has been put on his eyelids so it cannot wake up from sleep). As he compares the tiredness and fatigue of individuals to the mountain of "Razwa" that has been placed on their eyelids to prevent them from opening their eyes, the poet employs a "simile" that inspires contemplation and reveals his creativity. The comparison describing the

state of the individuals, namely their lethargy and exhaustion, is exaggerated. The poet's ingenuity in his similes and their conformity to Al-Mazruqi's criteria reflect the depth of his creativity and poetic art.

Mushakalat Al-Lafz Lil Ma'na Appropriateness Of Word For The Meaning

In these two sections, Al-Marzuqi (1991) emphasizes the relationship between rhythm and meter and the meaning of the verse. Yet, critics have varying viewpoints regarding the relationship between rhythm and meter and a poem's aim and meaning. Some critics believe there is consistency between rhythm, meter, and purpose, while others disagree. (Rasheed, 2017)(Wang, Cai, Chen, & Shen, 2020). Mahmoud Shakir (1996), in his interpretation of the poem "*inna bi alshab allazi duna sila*," is among those who equate coherence of meaning with rhythm since he believes the poet splits his phrases word by word based on the movement (*harakah*) of 'Bahr al-Madid' between expansion and contraction. Thus, once he caves to the power of 'melody,' he slows down and accelerates, and the melody overpowers him. The poetry is sung and chanted, and the melody has a meaning that permeates the words' meanings, while the words' meanings permeate the melody's meanings. Thus, whoever disregards any of them will do them wrong. (Rasheed, 2017), (Scharinger, Wagner, Knoop, & Menninghaus, 2023)

The rhythm offers no real advantage to the poem's goal and meaning. Yet, the meter (*al-qafiya*) may have an effect when associated with particles such as 'al-tanfīs' (relief) particles in the elegy and Ghazal (romantic poetry). But, I did not locate this in Al-Ma'arri's elegy for his mother because its '*qafiya*' was 'mimi' (its final letter was 'meem'). (Arellano, 2022; Robinson, 2022).

Al-Marzuqi (1991) emphasized the coherence of poetic composition when he said, "The nature (al-tab) did not falter in its creation and development, and the tongue was not imprisoned in its chapters and parts; rather, they flowed with ease and without boredom. Hence, for him, a poem is comparable to a verse and a verse to a word in terms of their constituents and comparison (Al-Marzuqi, 1991),(Cho & Lee, 2021) Hence, the poem (elegy) of Al-Ma'arri is coherent without being monotonous, as he begins with "sadness," then describes his travels, and then praises the people of the Aamir tribe. Finally, he returns with originality and consistency to lament his mother.(Karlsson, 2022; Nee, 2022; Shahriar, Al Roken, & Zualkernan, 2023)

Suppose we are discussing *Mushakalat al-lafz lil ma'na*, which is a criterion established by Al-Marzuqi (1991). In that case, we can say that it lies in "*tul al-durba wa dawam al-mudarasah*" (long experience and continuous reading). Hence, if they are evaluated in terms of ambiguity, we find that there is neither an excess nor a deficiency because the words were separated according to the relative importance of their meanings. (Chryssanthopoulos, 2021), (Al-Marzuqi, 1991), (Green, Solomon, & Spence, 2021; Taneski, 2022). Al-extensive Ma'arri's knowledge of

literature and poetry is not hidden from any critic, as evident in his poems. We observe 'consistency' in his wording and meaning in several poems, notably when he describes *a'sword*: "*lahu siqal al-hada'aedi fahuwa raasin, wa is'aadu al-talahhabi fahuwa naami*" (It has the weight of iron, so it is fixed, and its flame rises, so it grows) The sword in the preceding couplet has the weight of iron, yet the poet chose the word '*raasin*' to avoid the misinterpretation that it is heavy and useless. In addition, when he adds that the sword contains flames, he uses the term '*naami*' so that it cannot be inferred that it is too hot to carry. The lack of time prevents me from presenting other verses of Al-Ma'arri's poetry that demonstrate his originality in coherence. ("A Comrade or a Mistress? Translations of Robert Burns's Erotic Poetry in the Soviet Union," 2015; Serebriakova & Milostivaya, 2023; Varnam, 2022)

Munasabat Al-Musta'ar Minhu Lil Musta'ar Lahu Compatibility And Appropriateness In Metaphor

The poet satisfies Al-Marzuqi's standards (1991) for metaphor in his poem (elegy) because he employed imagination in evoking the *al-musta'ar minhu lil musta'ar lahu* (compatibility and appropriateness in metaphor) and because he excels in imagining events and thoughts through metaphor. This is obvious in some of his verses, such as "*wa kam laka min abin wasama al-layali, ala jabahiha simata al-liaami*" (how many fathers do you have who have overcome the nights on whose foreheads is the sign of meanness).

In this line, the poet describes his '*mamduh*' (the person he honors) as the one who conquers the nights, as if the nights were transformed into a body with a forehead, and his '*mamduh*' had placed the sign of meanness on the forehead of the night so that it could be identified. This demonstrates the poet's knowledge and discernment in his use of metaphor. We can include these metaphors among the metaphors of '*al-fuhul*' that Al-Jurjani (1992) referred to when he remarked, "and the unique trait that can only be found in the language of '*al-fuhul*'" (Al-Jurjani, 1992). Here, the second kind emphasized by Al-Jurjani (1992) is attained, as he stated: "The second type by which you cannot achieve your goal using the word's meaning alone, but the word's meaning reveals which topic in the language necessitates it." Eventually, you will uncover another significance for this meaning that will allow you to attain your goal" (Al-Jurjani, 1992). We discover this second phenomenon in Al-Ma'arri's verse "*wasama al-layali, al-jabahatiha*" as he added a double meaning to the sentence, which is the abundance of generosity and qualities of his "*mamduh*" that prompted him to inscribe "meanness" on the forehead of nights.

The poet employs *Khansa* as a metaphor for the pigeon in the following couplet: "*asha'at qilaha wa bakat akhaha, fa azhat wa hiya khansau al-hamami*" In actuality, this metaphor is between two different living beings, namely a human (a poet) who mourns his lost sibling and a bird (pigeon) which, according to Arab tradition, lost her baby during the

time of Noah (peace be upon him). Khansa weeps (coos) similarly to a pigeon mourning the loss of his sibling. Here, Al-Ma'arri's imaginative use of metaphor is demonstrated. Consider this couplet by the poet: "*fasarraḥani faḡayyarani zamanun, sayouqibuni bi hazfin wa iddigami.*" (Time has led me astray and transformed me. It will be deleted and merged after me).

The metaphor in the preceding couplet demonstrates the poet's intelligence in invoking the science of al-Tajweed. Hence, the time or '*zamana*' integrates the poet and possibly deletes him, as if the time can merge and delete the poet as if it were a powerful living being with human traits. Here, the poet demonstrates his intellect by changing meanings and inanimate objects, such as time and phrases related to the Science of Al-Tajweed, into living beings.

CONCLUSION

Due to the extensive research required, the researcher could only analyze some of the 'Amood al-Sher' manifestations in Al-Ma'arri's elegy for his mother. But, this research successfully analyzed the studied portions of the poem (elegy). The researcher may be satisfied that this is his first attempt to apply 'Amood al-Sher' to literary criticism. Also, this study has enabled him to undertake similar research in the future.

Al-Amdi in Al-Mowazanah and Al-Jurjani (1992) in Al-Wisatah came before Al-Marzuqi (1991) in theorizing these 'Amoods.' Still, Al-Marzuqi (1991) deserves credit for collecting them together and preparing a framework. In addition, he considered that the seven articles of 'Amood al-Sher' constitute the cornerstones of Arab poetry. Al-Mazruqi, 1991, cites "al-migliq al-muazzam and al-muhsin al-muqaddim" (honorable and outstanding presenter) as the ones who committed to these seven articles and created his poetry based on them. Abu al-Ala Al-Ma'arri's poem (elegy) is consistent with the 'Amood al-Sher' set by Al-Marzuqi (1991), which is evidence that 'Amood al-Sher' is compatible with Arabic poetry.

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