

Separation According to Ibn Hazm's View in the Ring of the Dove: An Applied Study in the Eras of the Taifas and Almoravids

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Abstract

This research sheds light on the scourge of separation and its moral effects on lovers, especially the lover, and the feelings he experiences during and after this situation, or his obsessions with it. It is based on Ibn Hazm's view of the diversity of this situation between abandonment, separation, and behavior, and his treatment of the various aspects of platonic love. Separation was a psychological and poetic resource for poets to express their suffering and experiences through their poems about separation.

Keywords: *Platonic Love, Separation, Abandonment, Sects and Almoravids.*

Introduction

One of the misfortunes that lovers fear is separation, as it is one of the greatest calamities that befall them and inflames sorrow and ignites anguish in them, and it has a sorrow in the heart that generates sadness and regret. Separation, according to what Ibn Hazm discussed in three chapters, which are (abandonment, separation, and consolation), and each of them has sections, according to its psychological impact, emotional weight, and the nature of society. The most frequently mentioned in Arabic poetry is abandonment, as he considers it a poetic and psychological resource that poets often repeat in their poems (in response to the urges of the Andalusian spirit that relished the meanings of farewell, alienation, and longing) Abandonment has a fear that lovers avoid, and it has degrees that Ibn Hazm mentions according to its psychological impact. The first is abandonment that is necessitated by the caution of a guardian over them, and it is sweeter than any connection according to his description. If it were not necessary to name it, he would have implicitly withdrawn from it. It is a pretense of abandonment, and the lovers' turning away from each other does not hurt him, nor does it necessitate hatred. Both of them pretend to deviate, turning away from conversation, in order to protect themselves from suspicion of evil. Therefore, it is an emotional and social necessity that their circumstances require. Whoever is aware of them sees a sight that excites emotions and stirs thoughts, as both of them are turning to the other and are approaching him. Therefore, it is necessary for us to be cautious.

Then, abandonment is required by pampering, which is more desirable than union, as Ibn Hazm mentions. It is a test of the lover's patience, lest he regret it if he was excessive in his love ((for fear that the matter will advance to something more noble, and that abandonment will be a reason for something else, or for fear of the scourge of boredom Then he mentions an incident that happened to him during his youth with those he was familiar with. She was often absent and absent, and when that happened a lot, estrangement occurred. Then, abandonment is necessitated by reproach for a sin committed by the lover as a punishment for it. This, as Ibn Hazm conveys, contains something of severity on the soul, as the lover is disturbed by it. If the beloved accepts, then his return brings joy that is equivalent to what was lost from abandonment. Reproach is a necessary expression of the pangs of love and the pains of passion, and there is pleasure in it, and it is preferable if it is gentle and tender.)Therefore, the door of abandonment is considered ((for those who pass by it, it is sweet in taste and fragrant with the Creator, by agreement, its taste is only known by those who have tasted it and known the connection and separation of the beloved)) ()And he spends a long time describing the emotional position of the lover between humiliation, submission and humiliation, as he merges in describing the position and depicting the feelings and the emotions that stir them with skill

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in expression and precision in depicting a situation in which the two lovers met, having been troubled by that sin, ((So the lover began to apologize, submit, and humiliate himself and provide evidence with his argument of humiliation, submissiveness and resentment for what had happened, at first professing his innocence and at other times responding with forgiveness and calling for pardon and acknowledging the sin, although he has no sin, and the beloved in all of that is looking at the ground, stealing a hidden glance at him and perhaps continuing it in that, then smiling, hiding his smile, and that is a sign of satisfaction)) (This feeling can only be described by someone who has lived it and experienced standing on the hope of hope. ((It indicates experience with such a situation and falling into such a predicament, and familiarity with such situations)) Therefore, Ibn Hazm's description reflects an experience that he was tested with and tried when he stood before the sultans in the position of a sinner, wandering before a beloved who was overcome by anger. He was "stronger than iron and sharper than a sword. I do not respond to baseness and I do not help in submission." Then with the beloved ((more humble than a cloak and softer than cotton, I hasten to the utmost ends of humiliation and seize the opportunity of submission)

Then he abandoned the religions that only stick to the beloved, so he has no right companion and no friend is appreciated for him, his chest does not contain a beloved and no love or hatred is expected from him and no love is obtained from him and therefore she is not among the lovers, because the beloved is the one who is slandered and exposes himself to boycott and from that is the case of Afraa, she was a slave girl who loved Abu Amir Muhammad bin Amir, so she did not conceal her love and her eye did not dry up but he could not bear rejection, his love was fickle, he was sad if he did not possess her and if he was reassured of her return he was repelled from her so his feelings were mixed with anxiety about her and for her and his struggle towards her and away from her so he sold her for the cheapest price. Then, abandonment by the lover begins when he sees the one he loves being cold or turning away from him for someone else, so he swallows the bitterness of death and chooses to abandon him. He says in this regard the following verses:

I left the one I love, not because I hated him

Oh, how strange is the deserted lover!

But my eyes couldn't bear a look

To the face of the treacherous guide

Death is a sweeter goal than this

It is permissible for importers and exporters.

And in the heart the fire is kindled

So marvel at the patience of the patient's grief

And abandoning the heart, which is due to hatred, and is from one side ((and this is not correct between those who are sincere and those who are specialized, because the reality of the similarity prevents it and the correctness of the relationship repels it... and this section has an illness that cannot be treated and its bitterness is not tormented, so the beloved in it is not to be blamed and his love is like someone who dances in the dark and greets someone who does not return the greeting)) (As for the clear one, it is, according to his expression, ((There is nothing in this world that is equal to separation, and if souls flowed because of it, let alone tears, it would be little. One of the wise men heard someone say: Separation is the brother of death. He said: Rather, death is the brother of separation. And separation is divided into sections according to its duration. Some are temporary and it is hoped that it will return after the expiration of the period, and it will not be absolved during that period. Then he quotes from those who knew him among the lovers, who were grieved by a single day that happened between them, and he was so saddened by it that he became distressed, then ((a separation prevented them from meeting)) It is the prohibition of the lover and his being prevented from seeing the beloved even if they are in the same house. Ibn Hazm experienced his suffering, mentioning the intense grief that causes sadness, grief and regret, then he explained that the lover strives to stop the tongues of the slanderers from talking about them, and if they had remained, they would have become aware of their meeting, so the meeting would be prevented and their affair would have spread, so the meeting would be blocked and completely forbidden to them. Then, he explained that it was necessary to be far from home and to leave. ((It is mentioned that some poets wished for separation in order to be able to say farewell therein)) And what it contains of the excitement of pain, the illness of the soul, and the panic, whether it is from the beloved or the lover, but the departure of the beloved is heavier

and more exhausting for the emotion and more compassionate, and the return in it after the arrival of despair is splendor and joy. He justifies his praise of the day of farewell in his poetry by wishing for its return, otherwise no one would have the energy to face this day and meet it. Rather, the longer it lasts, the more he desires it and seeks refuge from it. He says about that:

The day of separation, by my life, I do not hate it at all, even if the soul is separated from the body.

In it, I embraced the one I love without hesitation, and before it, if he was asked, he would not find anything.

Isn't it strange that my tears and her sobs on the day of union are for the day of separation, envious?

And he differentiates between the effect of abandonment and separation, and which of them is more severe: ((As for the one with a proud, affectionate, and steadfast soul, nothing is equal to the calamity of separation for him, because he came intentionally, and misfortunes befell him intentionally, so he finds nothing to console himself or to divert his thoughts to any meaning except that he finds a motive for his passion, a mover of his sorrows, and against him and not for him, and an argument for his sorrow, and an incitement to weeping over his friendship. As for abandonment, it is the caller to consolation, and the pioneer of abandonment. As for the one with a soul that yearns a lot and yearns, and is anxious and aloof, abandonment is his illness, and brings about his death, and separation is for him a consolation and a way to forget.)) () For Ibn Hazm, death is easier for him than the bitterness of separation, while abandonment brings nothing but grief and regret. () The harshest and most heartbreaking type of separation is death, and he describes it in a painful way that makes the heart crack with regret. ((It is the present calamity, the backbreaker, the calamity of the age, the woe, the one who covers the darkness of the night, the one who cuts off all hope, the one who wipes out all desire, and the one who despairs of meeting Him. Here tongues clash, and the rope of treatment is cut short, so there is no recourse but to be patient, willingly or unwillingly.)) It is the most that lovers encounter ((For the one who is afflicted with it has nothing but wailing and crying until he perishes or gets tired, for it is the ulcer that cannot be healed, and the pain that does not go away, and it is the sorrow that is renewed according to the degree of the affliction of the one who relied on it)) () And he narrated about himself when he was exposed to this grief and was distressed by it, for he loved a slave girl of his called Nu'am who was extremely beautiful and matched him and there was mutual affection between them until he was shocked by her death and his heart was broken by it so he did not live a good life or take pleasure after that and he remained after that for seven months without taking off his clothes until his eyes froze and he did not ask about her or find comfort in anyone other than her until his soul was chaste with what came before and after her.) In this story, Ibn Hazm depicts a personal aspect of Ibn Hazm, the lover who was exposed to separation and was burned by the fire of his longing until he abstained from pleasures and abandoned them. He shows an emotional aspect of the secrets of the heart and suffering and an aspect of the grief that is revealed by eternal deprivation and that separation brings.

The consequence of every love is nothing but destruction. Destiny, or just ask about an accident)) (), separation causes a big rift in the relationship. Behavior is one of the endings that concludes the relationship, and it is divided into two parts: natural behavior with forgetfulness and peace of mind, and the other is patience and self-control and deterrence, which is natural, as one is comforted by drinking the bitterness of patience and longing. Behavior is divided into three parts that the lover shows, and in them the forgetful is excused and blamed, and they are boredom and substitution, and this shows the falsehood of love and its lie, as it came from him due to lust, so they are transient, and the third is shyness, and blame in these three follows the lover. And four from the beloved, which is the forgetful one who desires connection, and from them is desertion, and he shows it if the absence is long and his reproach increases, and the patient, and the aversion and coldness that increases and lasts, then an eighth reason, and it is not from both of them, but rather it is despair that comes from death or separation from which there is no return or a permanent accident (). And for that feeling ((what the lover suffers from taking risks in pursuit of desires, he is still preoccupied with his condition, fluctuating under his burdens, suffering in pursuit of the beloved horrors that are heavier than mountains, and he allows himself and money in exchange for a small glimpse of him)) ().

Parting is an emotional thrill that poets have longed for. With a huge amount of material, this was one of the most prominent purposes in Andalusian poetry, for political and social reasons. Where the poet identifies with the personal experience, forming his verses according to it. Their reproach contained their pain and longing, and the poets at this stage prolonged the expression of what was going on inside them of the bitterness of separation, so their poems increased and their complaints were prolonged. Among them is Ibn Zaydoun, who presents an artistic painting full of feelings and emotions for those who are leaving:

The distance has become Instead of our closeness And he spoke of the goodness of our
meeting We turned away

The morning of separation has come When he stood up for us For now We mourn

Who will inform the people who are wearing us of their departure? A sadness with time
that does not wear out and wears us out

That time still makes us laugh Their closeness has made us cry again

rage Except for those of us who were led by our desires, so they prayed That choked And
the eternity said, Amen

What was tied within us was dissolved. And it grew What was connected to our hands

We may be together and there is no fear of our separation Today we are and it is not
hoped that we will meet

I wish I knew why we do not blame your enemies Did he get any luck? The reproach They
made us enemies

...

You lived with us, but our wings were not wet Longing for you and never drying up Our eyes

We almost When our consciences speak to you It kills us Sorrow If we had not been sad

Our days have become difficult because of your loss Our nights were black and were white
with you

...

Don't think that your distance from us will change us As long as he changed Distance Our
beloved ones

Ibn Zaydoun's emotional expression relies on verbal suggestions and what they suggest of connotations ((the feeling of psychological imbalance between the self and external reality)) Between the past and the present, and the connection and the distance, intentionally contrasting in stirring the reader's feelings in (makes us laugh, and makes us cry) and the image between (what is feared to separate us, what is hoped for our meeting) contains the emotional choke between what it broadcasts of charges of the emotion of sadness, by merely stirring up the past of the encounter with the hidden experiences, connecting with the language, with the long vowels that suggest the feeling resulting from the separation that grows and escalates the more it increases in expression until it reaches the stage of psychological crisis, as the repetitions that it calls for in evoking the emotional atmosphere of humanity, evoking the expressive connotations of the feeling of sorrow and sadness embody the philosophy of love and the brokenness of the lover from separation ((Human experience has shown that every feeling linked in the soul is a corresponding feeling, and thus it is difficult for a person to think in one direction)), We find Ibn Zaydoun's statement similar to Ibn Hazm's justification of the state of the one who left and did not abandon out of hatred ():

My beloved's abandonment was not on my mind No, that injustice is not boring

My thanks pleased him that he recovered and did not He knows the limit of my patience, so he tested me

I am satisfied with what pleases him I have someone who, if he said die, I wouldn't say no

The beloved did not abandon him out of hatred or inclination towards him, as these are common reasons for abandonment, but he is not like that. To prove this, he employs the negation (was not, no) and repeats it, in an attempt to reveal the suffering of a lover who was afflicted with passion and was overcome by infatuation in order to find a reason to reproach the lover, but he became satisfied and submissive with what he did, even if it was death. Likewise, Ibn al-Haddad reproaches the one who turned away from him and did not find a reason for that.(.):

you who turn away from me, and I have not done anything wrong It requires turning away, not abandonment.

The night of abandonment has been long, so make it for us By connecting at the end of it at dawn

The issue of abandonment stirred the poet's emotions, as he did not show any behavior or stance that would require him to be turned away from him and abandoned. It seems that Ibn al-Haddad suffered greatly from the experience of being turned away, to the point that he spoke a lot about it, and the night became a source of the lover's complaint, expressing the bitterness of separation. The movement that the poet drew is completely in line with the meaning of the experience that the poet lived, as he goes on searching for the natural reasons that necessitate his abandonment and separation. Until he became tired of the length of time he spent estranged from her, so he demanded that she end the estrangement and hasten the passing of his night. Therefore, the society of lovers found that the night usually lengthens during times of estrangement, and he criticized its brevity during union and its length during estrangement. Al-Haddad also continues to draw images of abandonment with semantic expressions, as the meaning of the expressive images obeys him. :

You left me a lot, but you may Sometimes your kindness makes things difficult for me

It's as if the time of migration has passed between us Night and hours of union are full moons

He complains about a lover who has been so far away from him that he has caused a disturbance in the psychological balance that the time of separation weighs upon him, until he likened him in a moral sense to pitch darkness, but his connection to him is like the full moon. He chooses for this the word "full moons" rather than others, such as the moon or other, for the expressive necessity required by the short

hours of connection and its diminishment with the appearance of the full moon. As for Al-Mu'tamad, he calls for a poetic, sensual image of separation. :

I wish your absence would last longer	As graceful as you are
The duration of the rose and the rose of roses	Spring, your cheeks are not
This is the age of my patience away	Omar, Omar, you are the one who turned him
I am satisfied with you even if you are not pleasure	You fulfill your promise with

The poet takes the opportunity of separation to flirt with the beloved, beginning his poem with a sensual image as a kind of emotional response to the motives of longing, achieving effectiveness and harmony with the fragmented meter that suits the sensual meanings, and likening the duration of the moral separation to the sensual meaning (the graceful waist). The harmony of the sound waves adds delicate emotional touches that are compatible with virginity, despite the painful experience of separation. However, the poet depicts it in a tangible image, taking it as an outlet for flirting with the transition from the evocative to the tangible ((His emotions flowed with the connotations of the sensual image, expressing the poet's solidarity with the sensual scene)) Likewise, Ibn Khafajah continues to liken their separation to alternation, as their meeting is impossible and fate disobeys them, in his saying:

Your passion is right, but I am	It is more amazing than what we have
As if we are in a revolving orbit	You hide and I show

It suggests a dynamic image between stillness and movement for the duality of appearance despite the sincerity of the emotion. He is amazed by the separation that can affect them despite the sincere emotion that unites them. And Ibn Rushd al-Qayrawani also presents us with the image represented by the separation between the East and the West.

I left the one I love with hatred and he left me friendship	We are very different, but we are the same in
As if the day of our separation had been long two days	East and west, and it became evening and it is

The poet panics at the mere temporary separation and describes the horror of his feelings as if they were in the East and the West, a metaphor for their distance from each other. Likewise, Ibn Hamdis depicts the state of the lover in a scene full of expressive creativity in his saying ():

Abandonment makes you laugh and love makes you cry the death	And the connection between them, on
--	-------------------------------------

Oh my paradise, I never thought that	I pray to hell to be separated from you
--------------------------------------	---

...

If you keep abandoning me without a reason	Because you killed me, without a doubt
--	--

He begins the scene of abandonment with reproach, as he opens it with a metaphorical image that embodies the depth of his feelings through the psychological contrast in (laughs, cries), suggesting a disturbed psychological feeling in the image of laughter at abandonment and the sadness of union with crying, as

I am staying while the caravan is on its way
departed from you

With patience, the caravan

The emotional flow clarifies the depth of sorrow that cannot bear separation, as we see that emotional feeling through the musical excitement that parallels the semantic expression of the complete meter, as it is accompanied by the condition of (the sharpening) that indicates emotional severance and deletion of connection, calling for sounds that clarify the intensity and difficulty of separation such as the letters ta, kaf, qaf and ba according to ((the emotional state that determines the rhythmic waves according to the psychological waves)) In the same way, he repeats the separation, sluggishly and anxiously, in a sad tone (You left us, your separation, separation), then with other verbs that follow this content (difficult, killed, torn apart), and concluding with the image of separation through parallelism (the caravan is departing, the caravan departed). Ibn Khafajah also presents us with the farewell situation:

The departure permitted a meeting to say farewell

The nights are full of enjoyment

So I bit my fingers for a long time out of regret

A time without short-handed people

It did not separate from the embrace of residence

Except for a tender embrace

The severity of the situation of departure and its weight after the meeting was achieved due to its necessity and the short time that passed by the connection, so he regrets and complains (I bite my fingers) as a metaphor for remorse and regret for a time that was devoid of him, and he also depicts this scene with his wishes as he hopes that time will bring them together in a beautiful poetic image:

And may the nights grant us a bond as we were and complete it.

Perhaps the pearls were scattered intentionally

To be better organized and more beautiful

He presents the separation in a figurative way, as if their separation is necessary to achieve their harmony, and he likens them to precious strands, as if the pearls were separated in order to be arranged and achieve a goal, and as if love has a purposeful, eternal message, and this is one of the sublime, chaste meanings that Ibn Hazm established. Ibn Al-Labbana describes his state as he bids farewell

Goodbye but I say peace

And the soul has a fever when remembering farewell

I deceive myself if my intentions are fulfilled

It has no place among the ribs

Her passions have all come together for you

As the pigeons gathered in their den

The poet stood to bid farewell to his beloved, addressing a speech of deep emotional weight, describing the farewell as emotionally exciting, as it conveys the feelings of a departing lover whose emotions were aroused and he became agitated, trying to be patient with the harsh moral contrast that endings arouse, so he tries to achieve physical balance, and the distance between farewell and peace is a moral contrast that has a deep emotional motive between beginnings and endings that throws its weight on the poet through language ((a reflection of what the self takes as a linguistic product, linked to the image emanating from the material of the poetic word that makes language dialogue with the self from the depths of the bottom of feeling)) ()As he hopes to do the movement (I deceive), which is an expression that explains the emotional attempts, as if abandoning the beloved carries an indirect eloquent signal ((rather, it is a means of internal sensing through her gestures)) ()The nature of the relationship that connects him to the beloved suits the intimate image of the pigeons' containment in their nest, and this depiction of the pigeons is a mixture of sense and emotion that the poet resorted to when he wanted to express his close, harmonious connection that connects him to the beloved with the interconnection of the ribs and their intertwining and likening them to the harmony of the pigeons and their closeness with the meanings of intimacy. We find the blind man at Tutili describing his state after the separation

Pouring tears into every organ

The friend slept, but his night never sleeps.

Parting played with his patience and consolation
down and speeds up

A game in which the serious person slows

Crying is an expressive psychological state resulting from the emotional excitement of separation, explaining the hyperactivity that played with him, describing him as playful, as a metaphor for his manipulation of him, where the emotional flow and the inflammation of emotional feelings, he called for a symbolic emotional image that suited the psychological playfulness and fluctuations that separation caused in his experience. In this regard, Ibn Hamdis reproaches those who left him.):

I did not ask about him, but he asked about me

The fault is his and his opposite is mine

Moon, the seafarers' charms have been gathered

In his creation, art is added to art.

He was able to continue me

My guess is beyond the pale

The poet does not see himself as guilty when someone he loves forgives him, and Ibn Zaydoun is also like that in his rebuke. :

O you who cut the rope of my friendship

And continuing the rope of my friendship

And a questioner who does not know

With all my suffering and longing

If you had me

Like what you have for me

You stayed after me like me

And I will be like you after me

Perhaps the poet's emotional images in connection and separation are the product of a harsh emotional experience full of disappointment and brokenness, until it reached the point of passion and infatuation in the last two verses through the parallelism that these opposites arouse from an emotional unity of rejection and consolation. A cord of friendship, a cord of friendship. You have from me from you, I have from you. The words suggest the moral difference and emotional giving with sensory connotations in which his obedience and tenderness lie. It is a delicate, insidious reproach that stands between severity and softness. The poet expresses his complaint and suffering from the pain of rejection and consolation, as his emotion appears at its peak through his expressive connotations that embody the deep emotional dimension. The repetition of the letter "ya" came in harmony with the letter of the rhyme, as it clarifies his brokenness from the beloved through the qualities that he calls him with in the form of the active participle (cutting, connecting, asking), as we find in it many surging feelings that are full of pain and sadness that emanate from the length of His standing and his regrets in the long alif, and likewise he expresses his experience in behavior, so he extends the speech about it and in that for him ():

You rewarded me for my continued connection with abandonment and from the persistence of sorrow and longing, we find solace

By God, was killing me in love a mistake?
aggression?

Or did you come to him intentionally, unjustly and in

The poet's complaint is a mixture of abandonment and consolation, as the emotional motive for reproach is more expressive in this mixture on the one hand, and we find in it a feeling of grief on the other hand, as the poet's position is emotional towards the cruelty of the beloved who rewards his connection with abandonment and meets the heat of his longings with consolation and forgetfulness, as the emotional outbursts suggest the intensity of eagerness, attachment and brokenness, as the verbal connotations clarify a close connection with the psychological aspect through the question in the second verse where he turns to himself, reproaching and lamenting it, indicating a state of crisis with the repetition of (our consolation

their spiritual mixing with the Andalusian environment that depicted the nature of the Andalusian lover within this stage, where he depicted the feelings and sorrow that he felt during or after the experience, focusing on the psychological aspect of emotion.

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