

DOI: <https://doi.org/10.63332/joph.v5i5.1937>

Modern Poetic Vision as an Aesthetic Operator in the Discourse of the Infallible Imams: Selected Rawdat al-Kafi by al-Kulaini (Hadith 329)

M.M. Mohsen Daadoush Abdul-Raza¹, Haidar Barzan Sukran²

Abstract

The discourse of the Infallible Imams has acquired aesthetic elements from various aspects, notably from the perspective of modern poetic vision. Possessing a vision that emerges from the features of poetics, the thought has emerged with a vision that radiates beauty in a discourse characterized by the freshness of images and a transcendence of prevailing tradition. Consequently, the discourse has contributed to a new understanding of the congruence between word and meaning, as well as the unveiling of aesthetic and cognitive dimensions that literature rarely addresses; therefore, the discourse represents a continuous process of originality, transcendence, revelation, knowledge, and creativity all of which fall under the categories of aesthetic creativity.

Keywords: Beauty, Poetic Vision, Revelation, Prophetic, Originality, Transcendence.

Introduction

Undoubtedly, discussing poetic vision opens up various horizons that require the identification of a range of issues associated with the concept. We do not claim to exhaust all aspects of poetics, as the approach to this knowledge will depend on what contemporary poets perceive. In light of this methodological orientation, we see that poetic vision possesses characteristics that converge around a central pointaesthetics. These characteristics vary in degree from one discourse to another, and this research has been structured on the basis of a set of poetic vision characteristics that converge from the perspectives of concept and aesthetic formation.

It is also worth noting that these characteristics may increase or decrease from one critic to another; however, we will address those characteristics that we consider influential in the discourses of the Infallible Imams in the studied text (Rawdat al-Kafi). Adonis has almost been a model for these poetic vision characteristics, and therefore we will predominantly rely on his categorization. These elements are:

1. Revelation and Prophecy:

The characteristic of revelation is one of the fundamentals of modern poetic vision. The poet sees in reality what others do notperceiving the inner dimension rather than the superficial (1). Vision does not merely observe the external aspects of matters but delves into their depths. Earlier, Ibn Khaldun (d. 1406 AH) defined vision as

“the self-reflection, a glimpse of the images of realities, from which one draws knowledge of what one aspires to in future matters” (2).

¹ Faculty of Arts / University of Thi Qar, Email: art23gs1@utq.edu.iq

² Assistant Professor Haidar Barzan Sukran / Faculty of Arts / University of Thi Qar, Email: haidarbarzan@utq.edu.iq



Thus, revelation is one of the characteristics of vision that unveils knowledge whether scientific or literary. It is a breakthrough that removes all barriers. In this sense, the characteristic of revelation means unveiling what cannot be known by ordinary reason, for the creative person does not perceive things as they appear to others; his emotions, humanity, and knowledge reveal to him the hidden truths behind appearances (3).

The characteristic of revelation is linked to futuristic prophecy, because prophecy is a passage into the future, and revelation is a transition from what is to what will be and what should be whereby the hidden is unveiled to the recipient, who receives knowledge as if the unseen is disclosed before him (4). This idea can be interpreted as the production of inspiration and divine revelation; the truth is a human, rational, and deductive idea derived from a reality that projects into the future and from the contradictions of reality into a reading of life. As expressed by Abdul Wahab

al-Bayati,

“it is but the product of an objective understanding of the contradictions that govern the law of life, and the comprehension and discovery of the logic of the movement of history, and the interaction with the events of the age” (5).

With this concept, the discourse possesses its poetic quality from the perspective of its futuristic anticipatory vision. Under this vision, many sermons of the Infallible Imams exhibit both a revelatory vision of knowledge and a futuristic perspective simultaneously. They do not confine themselves to the limits of reality; rather, they transcend rational rules and move from the apparent to the hidden. For example, in one sermon, Amir al-Mu'minin Ali speaks of his futuristic visions in a time in which he is not present, saying:

ليس في ذلك الزمان شيء أخفى من الحق، ولا أظهر من الباطل، ولا أكثر من الكذب على الله تعالى ورسوله، وليس عند أهل ذلك الزمان سلعة أبور من الكتاب إذا نل حق تلاوته، ولا سلعة أنفق بيعاً ولا أغلى ثمناً من الكتاب إذا حُرِف عن مواضعه، وليس في العباد ولا في البلاد شيء هو أنكر من المعروف ولا أعرف من المنكر، وليس فيها فاحشة أنكر ولا عقوبة أنكى من الهدى عند الضلالة في ذلك الزمان، فقد نبذ الكتاب حملته وتناساه حفظته حتى تمالت بهم الأهواء وتوارثوا ذلك من الآباء، وعملوا بتحريف الكتاب كذباً وتكذيباً فباعوه بالبخس وكانوا فيه من الزاهدين، فالكتاب وأهل الكتاب في ذلك الزمان طريدان منفيان، وصاحبان مُصطحبان في طريق واحد لا يأويهما مؤوٍ، فحبذا ذاك الصاحبان، وأها لهما ولما يعملان له، فالكتاب وأهل (6) “الكتاب في ذلك الزمان في الناس وليسوا فيهم، ومعهم وليسوا معهم، ذلك أن الضلالة لا توافق الهدى وإن اجتمعا

The discourse encapsulates within it its revelatory visions and futuristic outlook, as we observe that the Imam's eye perceives society and its destiny. At the moment when creativity unveils its futuristic visions, bells ring to rescue humanity from drowning. Salah Abdel Sabour pointed this out in his discussion of the poetic vision/futuristic outlook possessed by the creative artist when he said:

(7) «أما الفنانون يظنون يقرعون الأجراس حتى ينقذوا السفينة أو يغرقوا معها».

Thus, as the Imam alludes to that era with his intellectual vision, he issues one alarm after another, one warning after another with the most significant being the Book of Allah and the delineation of what is reprehensible and commendable, clarifying what matters will turn into: a desertion of the Book of Allah and the triumph of that which is reprehensible at the expense of that which is commendable. In this way, through revelation and futuristic vision, the discourse endows itself with aesthetic value by encapsulating scientific knowledge stemming from an understanding of the past and an awareness of the present and by undertaking the discursive task of warning humanity and saving it from what is to come. Hence, the poetic beauty of the discourse is manifested through the birth of the future. This birth did not come out of a vacuum; rather, it was based on a reading of reality and its antecedents, which revealed a comprehensive awareness. We perceive this awareness when we witness reality after the discourse through the

reading of history and observation of its events, noting that the discourse was not mere conjecture once the truth of that ambiguity became evident in many societies that abandoned the Book and its people, denied what is commendable, and accompanied the reprehensible as indicated earlier (8).

The futuristic prophetic inclination is based on profound understanding and luminous knowledgeabilities of poetics that the Imam possesses through his employment of language in harmonious compositions that reveal aesthetic beauty via a revelatory vision directed toward modern poetics. This is clearly evident in his words:

فالكتاب وأهل الكتاب في ذلك الزمان طريدان منفيان، وصاحبان مُصطحبان في طريق واحد لا يأويهما مؤوي، فحيداً ذانك (الصاحبان، وأهلاً لهما ولما يعملان له، فالكتاب وأهل الكتاب في ذلك الزمان في الناس وليسوا فيهم، ومعهم وليسوا معهم، ذلك (إن الضلالة لا توافق الهدى وإن اجتماعاً

we notice that revelation is conveyed through reporting the state of the Book and its people in a representational depiction through scenic formation and the productivity of the warning meaning (في الناس وليسوا فيهم، ومعهم وليسوا معهم). The Book and its people exist among the people yet are not truly part of them, for their presence does not influence the people, who have embraced others instead. We are not concerned here with a detailed interpretation of the discourse but rather with indicating the content of the futuristic, revelatory vision manifested by the living entity of aesthetic language. This is achieved only if the creative person is a model of the educated human, one who, through his culture, comprehends his era and reveals what might be thus possessing the power to sense future signs that remain distant from the perception and understanding of others (8).

The aesthetic beauty of the poetic discourse is embodied through the effectiveness of the astonishment it evokes. The greatness of the discourse is measured by the ability of its creator to evoke astonishment. Astonishment, as a psychological and creative concept, is an accompanying state to revelation; every revelation by the creative person induces astonishment in the recipient (9). In this context, we encounter a passage from a sermon by Amir al-Mu'minin Ali in which he reveals the group that has separated from the Book of Allah and the truth, saying: ((كأنهم أئمة الكتاب وليس الكتاب إمامهم، لم يبق عندهم من الحق إلا اسمه ولم يعرفوا من الكتاب إلا خطه وزبره...)) (10).

The discourse is charged with vision through the characteristic of revelation and penetrating insight a special understanding of things. Therefore, we can classify it among the highest aesthetic ranks due to its profound artistic, cognitive, human, and literary depth; it is deeper than the depths and higher than the heights. The vision manifested in it can be described as a continuation of divine power, whereby the recipient's ecstasy is established through its creator's innovation, and his exhilaration through his creativity; he transcends the familiar and ordinary by presenting a new image of the world (11).

The richness of this vision in terms of aesthetics is linked to the richness of the Imam who creates it in his ability to conceptualize matters and innovate aesthetic structures that align with the intended meaning. "Thus, vision is a form of union with the unseen that creates a new image of the world, or recreates the world anew, just as the world is renewed through birth" (12). In his vision, the Imam turns toward history in order to change the reality of life; what matters is not merely to speak, but rather to illuminate the present by unveiling the unknown, thereby illuminating the future with a reformist discourse that transcends the current reality. In this way, the true meaning of vision in the discourse crystallizes from its human aspect whether it be creativity and astonishment, or revelation and knowledge. It is a revelatory vision and a purely

reformist orientation, which is precisely what modern poetics advocates as mentioned earlier.

2. Originality and Transcendence:

By “originality” we mean renewal, and by “transcendence” the departure towards more artistic forms and images (13). Originality and transcendence are closely related, as transcendence is a form of renewal; surpassing tradition in favor of what is new is simultaneously the production of everything that is original and innovative.

Transcendence is polysemous in the context of modern vision: it is aesthetic transcendence, meaning the pursuit of achieving more beautiful artistic images, and a transcendence of reality, meaning a rejection of what is conventionally offered in the literary arena. This is due to the skill of the creative person, the diversity of his tools, and his ability to transcend spatial and temporal boundaries that is, to extend beyond a limited perspective, whether in terms of physical space or historical period. Transcendence is a surpassing of all that exists (14). Adonis has defined vision as ((تعني ببكارة العالم)) (15), meaning renewed perception.

Salah Abdel Sabour considers originality a quality of the great poet when he possesses the aesthetic tools that enable him to transcend the familiar toward a fresh vision. For him, the great poet is a remarkable discoverer in the world of beauty and sentiment; he sees his surroundings with a fresh perspective, his outlook is born of intuition, and his tools are inspired imagination (16). The qualities of transcendence and originality are central to modern poetic vision, as they form the essence of true poetics, approaching stylistic deviation or divergence. This is highlighted in the discursive texts of the Infallible Imams, which carry freshness and innovation that elevate them to the ranks of creative aesthetic and literary artistry. For instance, in one sermon, Amir al-Mu'minin Ali proclaims: ((أيها الناس: في الإنسان عشر خصال يُظهرها لسانه: شاهدٌ يُخبر عن الضمير، وحاكمٌ يفصل بين الخطاب، وناطقٌ يُردُّ به الجواب، وشافعٌ يُدرك به الحاجة، وواصفٌ يُعرف به الأشياء، وأميرٌ يأمر بالحسن، وواعظٌ ينهي عن القبيح، ومُعزٌّ تُسكن به (17) الأحزان، وحاضرٌ تُجلى به الضغائن، ومونقٌ تلتذ به الأسماع)).

It is known that the tongue has a biological function of tasting and moving thanks to the miracle of its formation with its myriad muscles, among other things. These are the functions of the tongue. When discussing its qualities, the Imam has pointed out its role in speech and articulation, how it is a blessing through which Allah illuminates the paths and distinguishes between disbelief and faith, how it interprets the hearts and minds, and serves as the instrument of discourse and expression. The Imam assigns ten qualities to it, through which he transcends the known into the unknown by producing everything that is original by venturing into more artistic forms and more original images. Thus, the freshness of the images crystallizes in a simultaneous aesthetic and cognitive framework. If we follow these qualities one by one, we perceive an extension that surpasses a limited perspective, whether in terms of spatial area or historical period. The tongue, in its first quality, appears as a witness that testifies to the human conscience (شاهدٌ يُخبر عن الضمير). The aesthetic beauty of the discourse is manifested through the new image attached to the tongue as the witness and evidence of human intellect. This leads to a composition imbued with the intended meaning, and the beauty of the discourse continues with the second quality where the tongue is presented as a (حاكمٌ يفصل بين الخطاب) in an innovative image that encapsulates much of the discourse by serving as the instrument of both good and evil. The tongue can utter both a kind word and a malicious one, and act as a judge among people by pursuing good or committing evil. The aesthetic beauty of the discourse is revealed in the originality of the artistic and cognitive image; hence, the poetics of the discourse implies that the creative person is

(18). ((مكتشف عظيم في عالم الجمال والوجدان, لأنه يرى الأشياء والأحاسيس رؤية طازجة)). This is further evidenced by the remaining qualities he lists as attributes of the mind, namely:

1. A witness that testifies about the conscience
2. A judge that distinguishes between discourses
3. A speaker through which responses are returned
4. An intercessor through whom needs are perceived
5. A describer by which things are known
6. A commander who orders goodness
7. A preacher who forbids ugliness
8. A consoler who soothes sorrows
9. A presence that reveals grievances
10. A delight that captivates the ears

Another aspect of transcendence in the text is manifested in the use of active participles (شاهد, وحاكم, وناطق, وشافع, وواصف, وواعظ, ومعز, وحاضر, ومونق). It is known that these qualities are typically attributed to a person, yet they have been transferred to a part of the human being. Thus, the aesthetic dimension is revealed as a form of metaphorical extension with an inherent necessary relationship, namely

(19). ((التعبير باللازم عن الملزوم, وذلك حين يكون المعنى الحقيقي للكلمة المذكورة في العبارة لازماً للمعنى المجازي لها)). For instance, when it is said (شاهدٌ يخبر عن الضمير), the conscience is a transferred metaphor with an inherent necessary relationship since witnessing is inherent to man and inseparable from the conscience. The same applies to (حاكم, وناطق, وشافع) etc.). Through repeated close reading, the depth of the new images in their originality is revealed, as if through that formation we hear it for the first time and see it anew with renewed perception, and ((كأنه يخلق ابتداءً, باستمرار)). (20).

Regarding the originality of images, consider the words of Ali ibn al-Husayn, in which imagery is accentuated, description is unified, and representation is highlighted, when he said: ((والله لا يخرج واحدٌ منا قبل خروج القائم (عليه السلام), وإلا كان مثله مثل فرخ طار من وكره قبل أن يستوي جناحاه, فأخذه (21) الصبيان فعبثوا به)).

Aesthetic creativity is crowned with the embellishment of innovative/original imagery. The creative person, in this vision, can be defined as ((أنه من يبدع في نفسه صورة خيالية أو مثلاً؛ ويبرزه إلى الوجود الخارجي, فلا بداع هنا هو إبداع المثال, أي مثال الشيء الذي سينتقل في الخارج)). (22).

Thus, transcendence and originality imply a departure from the familiar and ordinary. The composition came in a form that had never been seen before or since. The precise simile, “مثل”, transports us to an imagery-laden scene filled with productive snapshots of the intended meaning, namely, the emergence before the Qa'im.

The vision in the aforementioned text has aesthetic dimensions: it carries an original connotation, serves as a medium for unveiling the unseen, and is a new idea enriched by the Imam's profound

intellect. Moreover, it represents a transcendence from the apparent to the concealed, a manifestation of the hidden within the manifest. One critic expresses this aesthetic vision by saying:

((أن الشعر يتجاوز المعلوم إلى المجهول، والواضح إلى المستتر، والثابت إلى العرضي، فهو ينفذ إلى تمثيل ما لا يستطاع
تمثيله وإلى رؤية ما لا يرى)) (23).

This is further illustrated by Imam Ali in his Taluti sermon:

((الحمد لله الذي لا إله إلا هو، كان حياً بلا كيف، ولم يكن له كان ولا كان لكانه كيف، ولا كان له أين، ولا كان في شيء، ولا كان على شيء، ولا ابتدع لكانه مكاناً، ولا قوي بعد ما كَوَّن شيئاً، ولا كان ضعيفاً قبل أن يكون شيئاً، ولا كان مستوحشاً قبل أن يبتدع شيئاً، ولا يشبه شيئاً، ولا كان خلواً عن المُلْك قبل إنشائه، ولا يكون خلواً منه بعد ذهابه، كان إلهاً حياً بلا حياة، ومالكاً أن ينشئ شيئاً، ولا ينشئ شيئاً، ومالكاً بعد إنشائه للكون)) (24).

The beauty of the discourse, and the originality that shapes it, emerges through the use of the verb كان in various syntactic constructions each integrating an image with precise meaning. After praising and extolling Allah, the statement about His oneness follows with: (كان حياً بلا كيف، ولم يكن له كان، ولا كان له أين).

The use of the verb كان once affirmatively and once negatively helps establish the meaning that Allah is the First Cause. He is the Living without explanation, the Only existent, the First without beginning, without origin, and without being. The verb كان is employed in a new, transcendent manner that surpasses all traditional modes of expression, through its combination with adverbs of manner (كيف) and place (أين). All of this contributes to a more precise connotation and an eloquent aesthetic expression, a form of originality and artistic transcendence. Ordinary speech follows general laws; poetics, however, breaks these laws and its creator establishes his own special rules (25).

The movement of novelty and transcendence in the discourse continues. For example, if we follow his words:

((ولا كان في شيء، ولا كان على شيء)،

the aesthetic beauty of employing a single term in various forms does not merely reflect its beauty when used alongside another term, but also in delving into the depths of meaning and opening it fully in both its verbal and semantic construction. This is not merely a linguistic formation but a creative act, a manifestation of a new, unique vision that is not based on the logic of the desire to speak but on the logic of human and intellectual thought and reform. The miracle of the new poetic vision is that ((إنه لا يعكس معطيات هذا العالم فحسب بل يتجاوزها...يسمح لنا أن نرى العالم في حيويته وبقارته وطاقته على التجدد)) (26).

This is embodied in the Imam's discourse and in the innovative use of the verb كان a form of expression never before heard.

Creativity and innovation continue in expressing the oneness of Allah by producing meaning with a single word in conjunction with other words in a creatively diverse and innovative manner, as in his statement:

((ولا ابتدع لكانه مكاناً، ولا قوي بعد ما كَوَّن شيئاً).

Here, we perceive the beauty of the phrase; even without detailing the reasons for its beauty and novelty, a mere first glance reveals its captivating beauty and enthralling structure. Adonis

expresses this idea by stating that vision does not follow cause and effect but comes without cause in a fleeting, unexpected form, or appears as a radiance (27). As in that vision, where he says:

(ولا كان ضعيفاً قبل أن يكون شيئاً، ولا كان مستوحشاً قبل أن يبتدع شيئاً، ولا يشبه شيئاً). Thus, novelty manifests within the folds of the text, shining enchantingly and woven from beauty without the need to search for its reasons.

The vision, with its elements that form creativity and beauty, stands out through its spatiotemporal transcendence; because

((الرأى تتجلى له أشياء... خارج المكان المحدود وامتداده)). (28).

This is embodied in his words:

(ولا كان خلواً عن الملك قبل إنشائه، ولا يكون خلواً منه بعد ذهابه).

The negation using “لا” with the past tense (لا كان خلواً) signifies an all-encompassing negation of the past, and the use of “لا” with the present tense signifies a comprehensive negation of the present and future temporal transcendence since the discourse encompasses the past, present, and future in a compositional context that carries freshness in form and novelty in meaning. This affirms that Allah was never without sovereignty, nor will He ever be, for He is the entirety of sovereignty the Owner and Controller before and after creation. Naturally, the richness of the vision is linked to the Imam's cognitive ability and his capacity for innovation, and ((هكذا يمكن وصف الرؤيا بأنها استمرار للقدرة الإلهية)). (29),

given that these discourses carry revelation, innovation, and comprehensiveness. This is clearly manifested in his words:

(كان إلهاً حياً بلا حياة، ومالكاً قبل أن ينشئ شيئاً، ومالكاً بعد إنشائه للكون).

The originality of the image transcends several connotations it is a cultural transcendence, meaning it is not confined to what exists in the cultural arena of that era or bound by the prevailing cultural norm, whether in prose devoid of imagination and imagery or in poetry constrained by meter and rhyme. This is evident in Imam Ali's words in one of his sermons: ((وليس يكون لله كيف ولا أين ولا حد يعرف، ولا شيء يشبهه، ولا يهرم لطول بقائه، ولا يصعق لذعره، ولا يخاف كما تخاف خليقته من شيء لكن سميع بغير سمع، وبصير بغير بصر، وقوي بغير قوة من خلقه، لا تدركه حدق الناظرين، ولا يحيط بسمعه سمع السامعين، إذا أراد شيئاً كان بلا مشورة ولا مظاهر ولا مخابرة، ولا يسأل أحداً عن شيء من خلقه أراده، لا (30) تدركه الأبصار، وهو يدرك الأبصار، وهو اللطيف الخبير)).

Transcendence in the text appears as a departure from the prevailing norm and the dominant form in Arabic discursive culture. In prose, imagery and imagination were often lacking, and the discourse was far removed from the language of poetry being a direct discourse in all its forms (whether news or sermons) (31). In the text, transcendence appears in the form of representation and description through images laden with connotations of Allah's oneness, uniqueness, and grandeur, as expressed in his words:

(ولا يهرم لطول بقائه، ولا يصعق لذعره، ولا يخاف كما تخاف خليقته من شيء لكن سميع بغير سمع، وبصير بغير بصر).

The second connotation of transcendence is aesthetic transcendence, as we notice that the form of the discourse with its artistic images and eloquent phrasing is more beautiful, more expressive, and conveys a more precise meaning than what is commonly seen. For example, his words:

(لا تدركه حدق الناظرين, ولا يحيط بسمعه سمع السامعين، إذا أراد شيئاً كان بلا مشورة ولا مظاهره ولا مخابرة)
indicate that the thought emerges with a vision that shines like light streaming from a niche, or like stars twinkling in a clear night. In this discourse, the imagery is fresh and transcends every tradition and cliché, thereby contributing to a new understanding through both aesthetic and cognitive dimensions.

Results:

1. The discourse of the Imams possesses a vision that emerges from poetic features; the thought emerged with a vision that radiates beauty in a discourse characterized by the freshness of images and a transcendence of prevailing tradition, contributing to a new understanding of the congruence between word and meaning.
2. The discourse is charged with vision through the characteristic of revelation and penetrating insight, as well as a unique understanding of things; therefore, it can be placed among the highest aesthetic ranks due to its profound artistic, cognitive, human, and literary depth it is deeper than the depths and higher than the heights.
3. The aesthetic beauty of the discourse in the Imams' sermons manifests in that the true meaning of vision comes from its human aspect whether it is creativity and astonishment or revelation and knowledge. It is a revelatory vision and a purely reformist orientation.
4. The aesthetic beauty of the discourse among the Imams is demonstrated through the originality of the artistic and cognitive image; thus, the poetics of their discourse reflects that they are great innovators in the world of beauty and sentiment, because they perceive things and sensations with a fresh vision.
5. Transcendence in the text appears as a departure from the prevailing norm and the dominant form in Arabic discursive culture; in their discourses, transcendence manifests through representation and description in images laden with connotations.

References

- See: Al-Thabit wal-Mutahawwil: 4/149.
Self: 4/153.
See: 299.
See: Al-Thabit wal-Mutahawwil: 4/166.
My Poetic Experience (Al-Diwan): 2/34.
Rawdat al-Kafi: 8/2168.
My Life in Poetry: 76.
See: 34.
See: 78.
Rawdat al-Kafi: 8/2169.
See: Al-Thabit wal-Mutahawwil: 4/151–152.
Al-Thabit wal-Mutahawwil: 4/149.
See: Al-Thabit wal-Mutahawwil: 4/166.
See: Philosophy of Art in Contemporary Thought: 16.
Al-Thabit wal-Mutahawwil: 4/166.
See: 16.
Rawdat al-Kafi: 8/1945.
A New Reading of Our Old Poetry: 16.

Terminological Rhetoric: 81.

Al-Thabit wal-Mutahawwil: 4/166.

Rawdat al-Kafi: 8/2095.

Al-Thabit wal-Mutahawwil: 4/151.

Romanticism: 55.

Rawdat al-Kafi: 8/1951.

See: 31–33.

The Poetic Theory in Eliot and Adonis: 87.

See: Al-Thabit wal-Mutahawwil: 4/149–150.

Al-Thabit wal-Mutahawwil: 4/151.

Self: 4/151.

Rawdat al-Kafi: 8/1951–1952.

See: 451–453.

Fundamentals of Artistic Creativity – Mostafa Sweif, Dar Al-Ma'arif, Cairo, Vol. 4, 1969.

Terminological Rhetoric – Dr. Abdul Aziz Qalqila, Dar Al-Fikr Al-Arabi, Cairo, Vol. 1, 1992.

History of Arabic Literature, The Islamic Era – Dr. Shawqi Daif, Dar Al-Ma'arif, Egypt, Vol. 7, (date unspecified).

My Poetic Experience (Al-Diwan) – Abdul Wahab Al-Bayati, The Arab Foundation for Studies and Publishing, Beirut, Vol. 1, 1993.

Al-Thabit wal-Mutahawwil – Adonis, Beirut, Dar Al-Awda, 1974; Shock of Modernity: 4/151–152. Also, The Poetic Discourse: A Critical Approach by Ayman Abdulqader Al-Omr, Al-Dhakira Magazine, Syria, Issue 2, 2020.

Modernity of the Question (Regarding Arab Modernity in Poetry and Culture) – Mohammed Banis, The Arab Cultural Center, Beirut, Vol. 2, 1988.

My Life in Poetry – Salah Abdel Sabour, Dar Al-Awda, Beirut, Vol. 2, 1977.

Rawdat al-Kafi – Muhammad bin Ya'qub al-Kulaini, Dar Al-Murtada, Beirut, Vol. 1, 2017.

Romanticism – Muhammad Ghunaimi Hilal, Nahdet Misr for Printing and Publishing, Cairo, Vol. 1, (date unspecified).

Philosophy of Art in Contemporary Thought – Zakaria Ibrahim, Misr Library, Vol. 1, (date unspecified).

A New Reading of Our Old Poetry – Salah Abdel Sabour, Beirut, Dar Al-Awda, 1982.

My Affair with Poetry – Nizar Qabbani, Noor Library, Vol. 1, 2010.

The Poetic Theory in Eliot and Adonis – Atef Faddoul, The General Authority for Printing Affairs, Cairo, 2000.