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Inequality and the Recipient of Poetry in Andalusian Criticism

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Abstract

The duality of (text/reception) represents the fabric of a relationship, and the fruit of its maturity in writing that is characterized by quality. The poet has the largest share of his poetic potential in the composition of this fabric so that his poetry becomes influential and attractive. Therefore, revealing the effect of reception lies in the poet's examination of the methods of expression, once in which the (recipient) of the poet's work hides during writing, on his excitement and in consideration of his follow-up of the poetry after writing, and once it appears from a reciprocal relationship in the specificity of each poetic purpose or occasion between the text and its recipient. Between this consideration and commitment, poetry falls, varying from the best to the worst. This focus on consideration of the situation and appropriate poetic etiquette was the approach of research in investigating the best and worst of poetry according to reception in raising or lowering poetry artistically.

Keywords: *Inequality, Recipient, Andalusian Criticism, The Requirements of the Situation, The Etiquette of Composing Poetic Purposes.*

Introduction

The meaning of poetic disparity as a critical phenomenon is (the difference in the level of quality of the verses in terms of texture, thought, and images). Therefore, Al-Nabigha Al-Ja'di's poetry was described as being uneven, because he combined goodness with badness, so much so that "the scholars used to say about his poetry 'a veil with a long tail and a cloak with thousands', meaning that there was unevenness in his poetry, some of it being serious and prominent, and some of it being bad and falling short." Al-Amidi also said about Abu Tammam's poetry: "You see him mixing the beautiful with the ugly, and the good with the bad." Ibn Khair Al-Mawa'ini also likened the difference metaphorically, saying: "Some poems are like lofty palaces that remain throughout the ages, and some are like tents that collapse in the shortest of days.", that is, it is poetry that does not follow a single pattern of moderation in quality, and this is due to the motives of the human soul in the poet, in addition to other factors related to the poet's tools and artistic capabilities in the suitability of the meaning to the purpose and the condition of the addressee, that is, the recipient of the poetry. Therefore, the beauty of poetic production and the beauty of reception are linked by the bond of poetry between them; this is because the aesthetic response and the appreciation of the text and continuing to delve into it with artistic pleasure, or the ugliness of the text and aversion to it and boredom and abandonment, are only half for the poet in the importance of his poetic craftsmanship, and for this reason the superiority of some poetry over others in the strength and weakness of the response is the axis of meeting with poetic disparity, as lies (the aesthetic character in the structure of verifying the mixing of the text with

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its results.

So the recipient is present in the poet's mind, and he is a motive that sharpens his talent, and prompts him to improve his poetic text before presenting it to the test of criticism and scrutiny, in order to gain admiration and satisfy his instinct for the love of praise and appearance. Based on this motive, the recipient is divided between an implicit recipient within the text, who is a subjective recipient in the textual structure of poetry, to whom the poet directs the discourse using methods such as repetition and expressive tools such as metaphor, so that his poetic composition becomes influential, and another recipient, who is apparent and external, with whom the poet takes into account the suitability of his condition and the extent of his understanding, and the suitability of the meaning to the poetic purpose, and the poet's striving from this for the purpose of gaining the acceptance and admiration of the recipient, in addition to his psychological goals in emptying his experiences with perfect poetic molds, (and the good text is the one that captures the heart of the recipient and inspires in his soul aesthetic pleasure. We can infer from the correlation between the quality of the text and the recipient's admiration for it the value of the poetic text on the one hand, and the recipient's understanding, culture and taste of the text on the other hand.

Accordingly, our research in this field was divided into the poetic disparity between the beauty of reception within the poetic system, and the beauty of reception outside the poetic text in a way that suits the requirements of the situation and adherence to the accepted etiquette of each poetic purpose in the interactive composition of the text in response.

1_ The difference in internal reception in poetic systems:

The aesthetic feature is similar to the poet's choice of a word rather than another that is equivalent to it in meaning. It is evidence of his consideration of the response in order to reach a good reception from the clarity of the text and the soundness of the structure, in addition to the adornment with improvements that work the mind of the recipient and open up the interpretation and doors to the meaning, and give the work a beauty that exceeds directness to multiple stations in the hypothesis of meaning, and therefore the poet relies on methods that create a greater impact in the reception, as if his recipient is confined in his poetic text, so we see him therefore seeking to alert by allusion in addressing, or the uniqueness of a word that proves its strong conformity to its meaning in a well-crafted system (and the judgment of beauty or ugliness is based on the poet's feeling, because the pleasure in the artistic work is in his success in expressing this feeling. Its success is represented by the good organization and the representation of the well-known and approved Arab methods in the production of poetry. Thus, poetry varies in the beauty of reception.

One of the descriptions of eloquence that Ibn Abd Rabbih (d. 328 AH) transmitted is the embellishment of meanings in the hearts of those asking questions with beautiful words, in order to have them respond quickly. He also transmitted the description of the most eloquent poet: It is the house that nothing hides from the heart, and that is due to the rich meaning and beautiful words, arranged in its string like a jewel. This is the affair of the skilled composer with the rules of the craft, and the sweeter, fresher and more refined the speech is, the easier it is to penetrate the ears and the more connected it is to the hearts.

In order for the meaning to quickly penetrate the heart, the listener must not be led to misunderstanding by the ambiguity of the structure for its recipient. An example of this is the saying of Habib bin Aws al-Ta'i:

It only falls on their heads.

**If a sword falls from the yoke, it will
be drawn**

(This is not permissible in its apparent form in any form of praise. It is only permissible in cases of blame and bad luck. There is no basis for bravery in it, because their saying, “If a sword were to fall from the sky, it would only fall on his head,” is the root of all bad luck. Therefore, the poet interpreting the verse as praise is confusing to the recipient.

Ibn Shaheed (d. 426 AH) described the good connection between the letters and words, as having “relatives and kinship ties, so if the relative is adjacent to the relative and the close is mixed with the close, and the images of speech are composed from that, it becomes good and beautiful.” Therefore, for example, the word (I threw) and the phrase (on the road) caught his attention, as their placement was a beautiful placement in the saying of an Arab:

The day after we met, you glanced

We are on the road walking

If we were to clarify the difference in reception in the aesthetics of this verse and Habib’s verse that preceded it, we would find a subjective reception within the poetic text. In this verse, the text is woven with a metaphor that connects it to the recipient, and it is one of the things that touches upon the recipient’s acceptance and his contemplations of interpretation.

(Metaphor has a superior effect because it does not give the recipient the opportunity to distance himself from not responding to it aesthetically, and it gives the intention a qualitative addition and a dimension that is not available in direct speech.

In contrast to the first verse, which traps its recipient in camouflage, this difference in response stems from the poetic text itself.

Ibn Shaheed warned against embellishing the composition with the sweetness of the deceptions of the word, for you may see the hair as silver-skinned, but it is broken by lead, with a ribbed garment, but it is covered with vitiligo. He called on the poet to search for the honor of meanings so that he may deserve the name of the craft.

Ibn Bassam (d. 542 AH) mentions an example of meanings that have taken their due from the wording and that their poet has distinguished himself in, so that there is no longer any virtue to be sought after, and poetry has varied in it based on a common meaning. This is like what Jamil said in describing a woman who surprised him:

And I announce with a sigh of relief,

**When we approached him, he
covered us with his sleeve.**

We see how he described the reality of the situation that he depicted (with good expression, but despite that it is not as clear as the words of Al-Nabigha

So he took it and held it with his hand.

**The half fell and you did not want to
drop it**

(The sensitive and delicate poet is the one who creates a magical piece from the chosen words and qualifies it to touch the feelings of the recipient and embrace his emotions. Therefore, we notice that both poets dealt with the meaning of shielding one’s face with one’s hand

immediately upon meeting the one one loves, but what distinguished Al-Nabigha's statement and made it unique and excellent was the selection of the word "half," which preserved the meaning for its poet despite the poet Jameel's intense emotion that surrounded it, as if the image was heard through the correspondence of the senses in the inhalation.

One of the reasons for the impact of reception is the poet's connection of the context of the speech to the addressee. However, the poet varies in this textual emanation, improving or degrading it according to the response and acceptance he arouses in his recipient, such as (the behaviour in deriving praises from the names of those being praised . As Ibn al-Rumi said:

He saw how to ascend and climb to the heights.

As if his father named him Ascending

It has varied and has been repeated (from the words of Al-Buhturi, who said when he heard it: He took this from me in Al-Ala' bin Sa'id.

They meant that his highness would be completed.

His family named him Al-Ala

The derivation of the name in addressing is an implication of the recipient within the text and an invocation of affection. Among the poet's other tools in transferring the speech from the text to its listener, from which we can deduce a personal recipient, are: turning away and objection. If the poet arranges them well and is elegant, then they have an effect on the recipient's soul. In turning away, the poet directs the speech from news to addressing or vice versa. It is (a beautiful style that arouses feelings, awakens minds, and removes boredom, because the human soul is eager for newness and transition . And from it is the saying of Ibn al-Mu'tazz:

May the rain water you, O tents!

When was the tent in Dhi Taluh?

We notice how he turned to the tents and called for them, and this is a skill in managing poetic discourse and a powerful influence in attracting the recipient's attention and keeping him busy within the poetic text, because turning (is that the poet takes on a meaning, as if he is interrupted by an objector or a respondent who responds to his words or a questioner who asks him about a reason, so he returns to what he presented As for the objection, it is good to say what Naseeb said about it.

I fly towards the Hijaz, shining brightly

I almost appeared, even though I was not created from birds.

His saying: (And I was not created from birds is an objection that places the mind of the recipient between two states of imagination and reason, and metaphor and truth, which are aesthetics from which we can infer an addressee who participates in the poet's text and whom the poet is keen to deposit with passion and enjoyment so that he is affected by his poetic system.

We have mentioned these rhetorical devices in the context of demonstrating the existence of a subjective recipient, as a prelude to citing the existence of similar devices in different forms in other contexts, such as the discourse in (al-talwih , which is one of the means by which the poet makes his recipient fall into the trap of admiration and influence, like the words of the madman Qais ibn al-Mulawwah:

I have the power to refute and confirm even publicly.

I was in love with Layla, but it did not stop

(He waved his wings with health and secrecy, then with illness and fame, a strange wave, and this is from Al-Mutanabbi

**Then my secrets and my declarations
were made equal in you**

**I hid my love for you so you could
honor me**

**So my illness became in my secretive
body.**

**Because it increased until it
overflowed from my body**

This is a contrast that the two poets have made in describing the lover and his exposure between the two states of secrets and declaration of the effect of love on the lover's body. Al-Mutanabbi prolonged the meaning that the madman had summarized, but the madman used the aesthetics of allusion to express the two states briefly, so his effect was more effective in reception, as alluding to something is more effective than explicitness, because it stimulates the recipient's thinking about the multiplicity of aspects of meaning, and suggestion creates a horizon of expectation, which is an aesthetic horizon (which falls within the paradox of the usual horizon, and it is what weaves aesthetic structures. And suggesting something makes the recipient's soul expand with conjecture, unlike everything known, which is easy because it is limited.

Al-Mu'aini (d. 564 AH distinguished in the beauty of the system a difference in response emanating from within the poetic text in (repetition, for in it there is (a defect, and the similarity of repetition is heavy, but there is that which is not criticized, rather it is from the soft, affectionate, sweet, and delicate speech that is far from affectation. It is excessively heavy to repeat what Abu Tayeb Al-Mutanabbi said:

All of Jesus' worries are worries.

**So I was worried about the worry
that worried my heart**

As for what is not blameworthy in repetition, such as what Al-Hutay'ah said:

**And Hind came without her, distance
and separation**

**Except how wonderful is India and
the land in which there is India**

(The poet loves her more than he mentions her, as he finds sweetness in uttering her name and pleasure in repeating it on his tongue. This is from the light repetition and elegant harmony. Repeating the name of the beloved and everything related to him or that mentions him is beloved.

This repetition has given the meaning beauty and struck a light chord, and suggested a recipient in the text, in contrast to the homogeneity of the repetition of the word in Al-Mutanabbi's verse, which indicates stirring up worries and stirring up light camels. Al-Hutay'ah surpassed him in focusing on the psychological effect repeated in the word.

(Good composition is a reason for a poet to be considered eloquent, because it makes speech beautiful and has a place in the ears and hearts, and gives access to the secret of craftsmanship and the treasures of ingenuity. Therefore, we notice in the appendix of critical comments when approving a poem, a connection between that approval and the soul's comfort with it, which reflects an effect of the recipient of the subjective text, as Ibn Dihya (d. 633 AH said in a poem whose arrangement is approved: (This is something whose delicacy mixes with the breeze and enters through the doors of... breaches Ears reach the hearts without permission, so the souls find peace.

This is in the poet's saying:

**Those who were enjoying themselves
yesterday will be miserable because of
you.**

**To someone else among you if you
depart**

**Imagine to me the horizons that you are
them**

**Lightning flashed from Naaman,
informing him that**

**You left, so this night is with you and
will not return**

I am not a stargazer, but

The beautiful and wonderful thing in these verses is the (contrast , that is, the contrast of (will be miserable with (will be blessed , and this is from the beauties of words, and from the beauty of their harmony in meaning, as the poet made the physical meaning of the alternation of night and day a psychological meaning, so there is no separation after night for him with day because of the separation of the beloved, as the days have become, for him, all dark; because of the distance of his beloved, so as long as the separation continues, the darkness is stable. In addition to expressing the depth of feeling and emotion to the point of attachment to the stars, because his beloved ones are of high status like them, the emotion that is mixed with the good composition of the text in appropriate meanings and words makes the response to the text evident and penetrating to the heart, embodied by the second-person pronoun (with you, among you, that you for the recipient who inhabits the text.

Among the systems is what Al-Qartajani (d. 684 AH described as (brotherhood in the brocade of poetry, while he described the words that are slack in demanding each other as scattered systems, and among that is what goes back to the word that causes the meaning to fall into ambiguity, that is the common word that indicates more than one meaning, and which requires the poet to attach to it an indication from whose meaning he concludes the concept that he intended to be clear, and among that which was mentioned and was confused in its interpretation, is the saying of Al-Harith bin Halza

Loyal to us, but where is the loyalty?

**They claimed that whoever hit the
donkey**

(It was said that by the camel he meant the peg, and by the strikers he meant the Arabs, because they were the owners of pillars. It was also said that he meant the eye's udder, which is what we trust, meaning everyone who strikes the eye's udder with his eyelid. It was also said that by the camel he meant the filth that floats on the basin. They claimed that everyone who pitched tents and set them up with pegs was a follower, or they claimed that everyone who struck a speck of dirt to clear the water was a follower. If the poet had sought an indication of the intended meaning from among these, the interpretation of the verse would have been directed towards it and the wording would have been beautiful, even if the wording was common.

If this is something that is considered ugly in the system and requires disparity, implicitly receiving the text, then what causes the soul to relax and in a place where the soul feels lonely is in the aesthetic address, and that is by (radiating the lonely meanings with comforting meanings, from that is the depiction of Al-Sharif Al-Radi of what relaxes the soul from the

mention of the universe, pregnancy, growth and breastfeeding in the place where it is suspected of being seized by the state of decay and steadfastness, and that is in his saying

**On your graves, the mourners are
crying**

**And the embryo of the plant is still
being nursed**

This is a point of approval in poetry, as the poet is able to alternate the soul with the word indicating aesthetic metaphors of meaning that reveal the recipient of the text (and the issue of word and meaning is one of the issues of aesthetics and words are symbols of meanings and they are the material that forms the metaphors and they vary in their tone that prompts a response to beauty and ugliness.

We notice the difference in the recipient's internalization of what the three previous texts implied. The first of them was distinguished by the psychological effect it left in changing the course of night and day, the second by the ambiguity it raised due to the common word without a context, and the third by the oscillation in the system and the differential diversity in the verse, which necessitated familiarity and renewal. This poetic precedence between the verses is a difference that the recipient internalized in the structure of the text, sometimes by directing the address to him, and sometimes by the indication of elegance and interpretation, which indicates its presence as a motive that calls the poet to be cautious and appreciative of it in reception.

2_ The external reception varies in the approval of poetry according to the appropriateness of the situation:

(The difference between poor, average and good poetry of a poet is due to his knowledge of the recipient's level, the difference in his culture and the diversity of his taste.

Since (the conditions of the addressees are different, the eloquent speaker must take these situations into consideration, and give each situation what is appropriate in speech, so that his speech is eloquent and in accordance with the requirements of the situation, and thus the artistic goal of eloquence is achieved, which is influence, pleasure and enjoyment in the souls of the listeners and readers. The more the poetry appeals to its recipient and matches his emotions, the more the recipient will feel its artistic beauty. The more the poetry is harmonious in its description and does not deviate from the familiarity of the recipient's environment and the sound poetic manners and styles he is familiar with, the more influential, beautiful, and superior it will be to other types of poetry.

Ibn Abd Rabbih quotes from the qualities of the eloquent person that he should be correct in his speech, and only speak about what is required to be spoken about, like the gentle companion of tar on the places of scabies. He also made it obligatory that poetic discourse should be according to each person's level of majesty and intelligence in levels of speech... And among these is the level of people of status, elegance and literature, for they force you with the sharpness of their minds, the intensity of their discrimination, their criticism, their literature and their examination to investigate yourself thoroughly... And each level has meanings and schools of thought that must be taken into account, and whenever this is neglected, even if the meaning is correct but it comes in a wording that is not appropriate for the person you are corresponding with and is not according to his habit, this is a neglect of the meaning and a breach of its level. Ibn Abd Rabbih also urges putting each meaning in its place and each word in what matches it, such as concluding the mention of affliction with a prayer to avert the affliction, and in the place of mentioning blessings with praise to God and the like... And he quotes a difference that we notice from the

words of Abdullah Al-Simt about Al-Ma'mun:

**I am busy with religion and people in
this world**

**(He became busy in front of the safe
guidance**

Ibn Abd Rabbih mentions that it was said to the poet: "By God, the Caliph was patient with you when he did not teach you this verse of poetry. Woe to you if he does not occupy himself with the world, then who will manage its affairs? Why did you not say as your grandfather said about Abd al-Aziz ibn Marwan:

**He does not waste his share in this
world**

The worldly life does not distract from

(The poet said: Now I know that I made a mistake We notice how the responding recipient from outside the text that ruled the meaning sought a breach in what is required in it of addressing the state of the caliphs and achieving the goal in the descriptions that are usually said about their likes, and breaching the appropriateness of the requirement is a departure from the artistic beauty that attracts the recipient and draws him to it, and (Ibn Shahid Al-Andalusi expands the circle of reception in the appropriateness of the state in the appropriateness of the environment, as he indicates first that (for every kind of people there is a kind of speech and a face of expression, then he mentions and just as every situation has an article, so too for every age there is an expression, and for every age there is speech, and for every group of successive nations there is a kind of eloquence, and speech has transfer and variation just as the world has states Meaning that the appropriate essay for the occasion can only be written with the poet's knowledge of the origins of each purpose and the recipient's conditions and status, and these are matters outside the scope of the poetic text.

The difference in the appreciation of poetry and the appreciation of its aesthetics changes according to the recipient's environment. The environment of the ancients is different from the environment of modern poets who tended towards rhetoric in a way that suits the urban environment, and the recipient's acceptance of poetry varies accordingly.

Muhammad bin Abdul Ghafoor Al-Kila'i likened the appropriateness of the situation and addressing each group with what is appropriate for clothing (words are like clothing, and not every word is appropriate for a minister, just as not every clothing is appropriate for every person who is clothed .

As for (Ibn Khaira Al-Mawa'ini , he considers the poet who is able to speak poetry to be the one who is able, through the clarity of his tongue, the eloquence of his pen, and the subtlety of his entrances, to make the general public understand the meanings of the elite and to clothe them in simple words. This is a higher poetic status than the poet who says to the elite what suits them, and to the general public only what suits them. However, he warns against forcing the word to something other than its proper place and usurping places when unable to do so from the first status, because the effort to do so is blamed on him by someone who is less faulty than him, and someone who is below him sees that he is above him....and combines the differences and response of the recipient from outside the poetic text, and the agreement of poetry with what is in his soul of conditions (such as elegies in a state of grief, and incitement when meeting peers and seeking to overcome, and like verse when the lover complains and his longing and anguish

is aroused, so if these meanings agree with these states, the beauty of its position with its listener is doubled, and if it moves from the agreement of the poems of him with these meanings, he is affected, so the lover burns and the horse is proud and the happy rejoices and the sad mourns, and he cites the sound of the dove as evidence, it is according to what is in the soul of the listener, so if someone who is delighted hears it, he calls it singing, and if someone who is sad hears it, he calls it crying, and this is like the saying of Ibn Qadi Mila:

**If a group of people listened to him, they
would quarrel**

The pigeons showed us in a rhyme.

He was very sad and said: He mourned.

**The heart of the friend was filled with
joy and said, "I am rich."**

Al-Ma'arri preceded him in something similar in his two sayings:

For her and for those who regret to wail

In the land of the dove to sing

He also said:

**Even if what he means is not what I
mean.**

**I will cry if Ibn Warqaa sings with
joy**

We notice how the two poets' words differ on a common meaning related to the agreement of what is in the recipient's soul of sadness or joy, and it is a psychological agreement because the sound is sensually the same melody, except that the external recipient refers to it according to what he feels in his state of sadness or joy, and this is an aesthetic analysis that alternates between a poet and a respondent who senses it according to what is appropriate in his soul.

Al-Mawa'ini mentions: "Some of the most eminent poets are lenient in lowering their level and descending from their class in order to make someone whose knowledge is limited understand. In light of that situation, he is flexible in his speech. He cites the words of Bashir ibn Burd about a woman who was his guest on one of his journeys. When he recited to her, she was happy and thanked him, and he came in accordance with what she understood. If he had addressed her with something like what he said about Omar ibn al-Ala', despite the brilliance of his poetry, and praised her with something like it, she would not have been pleased with it, because it was not her affair." This means that poets are aware of how their poetry is perceived, and are aware of the difference in artistic beauty in it according to the eye of the listener's heart and the suitability of his state and understanding.

Hazem Al-Qartajani makes the diversity of poetry styles according to the poets' paths to the sadness of roughness or to the ease of tenderness or its behavior a middle way between what is soft and what is rough and he contrasts this with what agrees with the purposes of the rough souls of the recipient or the souls that are drawn to what expands their comfort, as it differs in what their passions incline towards from that according to the difference of their natures, as he required that serious poetry be avoided from its composition being in the form of what is famous for occurring in the method of frivolity, so that it is not exposed to a trend except where that is appropriate to the situation and the place, for every situation has its saying, as the expressions

of the serious method are characterized by solidity and sobriety, and the method of frivolity by sweetness and elegance, and in the method of frivolity many of the words of the people of the professions and the fallen expressions are tolerated and this is found in the licentiousness of Abu Nuwas a lot and is not criticized for it because it is appropriate for the place in which he included it from his poems that are intended for frivolity, and the saying of Abu Nasr bin Nabata was criticized:

So we said to time: Leave the curiosity

Time told us: You wronged them.

This is not the type of speech that seriousness is based on, and it is more like the speech of the clever ones. If this had been mentioned in the poetry of a poet known for his frivolity and debauchery, it would have been acceptable and chosen in relation to his method.

The introduction of serious words into jesting words or vice versa is defective and causes a difference in poetry as we have explained. However, al-Qartajani indicated that the method of seriousness can take from the method of jesting a little bit according to the conditions in which it is prepared to accept that in the places where it is appropriate. This oscillation is what seriousness is mixed with jesting in, and this is like bringing up some scientific meanings in a way that refers to them with some jesting meanings, and it is acceptable, like the saying of Abu Nuwas.

And I have been assigned a permanent position

I became his first priority

We conclude from this that the variation in poetry in its reception from outside the text, in accordance with the requirements of the situation, is divided into conditions, including the suitability of the word to the recipient's position, affairs, status, and state of understanding, and the agreement of the meaning with the conditions of sadness or joy in the recipient's soul and other human emotions, which makes poetry more influential on those whose soul is in agreement with the sadness or joy of the poem, so poetry is, for its recipient, of a higher rank than others, in addition to the suitability of the word to the direction of poetry and the familiarity of the meaning to the state of seriousness or frivolity and the meanings of strength or tenderness in it.

3_ The difference in interactive reception in the beauties and etiquette of composing poetic purposes:

Poetic purposes among the Arabs have their own etiquettes and traditions. For each poetic purpose, there is appropriate words, meanings, grandeur, or delicacy. The poet's commitment to these traditions and etiquettes is an indirect involvement of the recipient—whom the poet takes into account—in the formation of his poetic text. The aesthetic values in it are built on the basis of what the most eminent poets and scholars have agreed upon in their criticism of desirable models, and it varies according to the degree of this consideration and elegance in imitation and innovation. (Ancient Arab criticism was full of indications that reveal some of the standards that critics call for to be present in the text in order to gain success in their mission. They are evidence of a horizon of reception embodied in the specificity of aesthetic values that are in harmony with the prevailing norms and resulting from the extrapolation of successful models in performance. The disparity is formed from the recipient's understanding of the familiar in poetry, and the descriptions and rules that were commonly used by scholars of the art of poetry and its criticism until they were transformed into aesthetic concepts. This is what we concluded in following the texts of poetic disparity in Andalusian criticism.

This is as stated in (Al-Iqd Al-Farid), which is what Abu Al-Najm Al-Ajli took into account in describing horses when they come to the water at midday. It is common among the Arabs to come at dawn for the purposes of hunting, expelling, and gathering. He said:

And the shade in her hooves did not prefer **My watering came in the first generation**

(He described that it came in the middle of the day, and the best way to come is in the early morning, and the water is cold, as in the saying of Labid bin Rabi'ah Al-Amiri

My roses are for drinking

We have noticed that the departure from the norm, which has accumulated experiences in describing the lives of animals, has led to a difference between the two poets in judging the blame for its artistic beauty.

Among the variations in the description of (the lion that are mentioned in the purposes of praise, elegy, or pride is what was reported about Al-Hasan bin Hani' where he says:

Prominent eyelid, suffocated eye **As if his eye turned**

(The lion is described as having hollow eyes, as Al-Ajjaj said

Two hearts or two jugs of water **His eyes are sunken in**

Ibn Abd Rabbih said in describing the lion, which is similar to the last description:

About two embers with a carved stone **As if my day is turning to you with its blink**

We notice that the poetic defect that caused the discrepancy was due to a violation of the correct description, which detracts from its artistic beauty. The eye of the strangled person is swollen, while what is known about the eye of the lion is its bulge and width, to the point that it was represented by the depth of the bottle and the width of its mouth, or the hole in the stone that reveals in its depths the glow of the remains of fire or heat, a metaphor for the courage of the lion.

Bashar Al-Ama also criticized Katheer Azza's description of a woman's beauty:

If they touch her with their palms, she softens. **But Layla is a bamboo stick**

He said: "By God, Abu Sakhr made it a bamboo stick. By God, if he had made it a rhododendron stick, he would have made it ugly. Why didn't he say what you said?"

As if her bones were made of bamboo **If she gets up to do her need, she bends down**

We see that the recipient is knowledgeable about good poetry and how to distinguish it, and he has surpassed the poetry of others with his own poetry, driving evidence of the accuracy of his critical judgment, as both of them described it in its softness with the stems of the bamboo plant, except that the first added to the description the word stick, and what is known about the stick is

dryness, so his description was ugly and Bashar criticized him for it, making the stiffness in the addition to bamboo ugly even if it was added to the myrtle plant. The poet was a recipient who criticizes his poetry with others and distinguishes it with aesthetic difference, as he made its bones like bamboo, not dry and soft, so the beauty was an accident in the description of Katheer Azza, and rooted in the second description of Bashar, and the descriptions are the result of interaction and exchange by reception from outside the limits of the poetic text.

The poet's commitment to the etiquette of poetic purposes makes his poetry more sublime than others in terms of beauty for its recipients because of the etiquette and traditions known for each purpose. For example, it is known about love poetry that the woman is sought after and not sought, and that the lover shows eagerness and love for union even if the beloved has severed him and abandoned him, and that his words are delicate and his images inflame the emotions and imagination together. An example of this is what Ibn Abd Rabbih mentioned of a poetic contrast between Omar bin Abi Rabi'ah, Al-Ahwas, Naseeb, and Katheer Azza, as Katheer criticized Omar bin Abi Rabi'ah for his words, so he said to him: "You are a poet, were it not for the fact that you flirt with the woman, then leave her and flirt with yourself. Tell me about your words.

Then you flew after me

Ask the people of Tawaf about Omar

(By God, if you described your family's cat with this, it would be too much. Why don't you say as this one, meaning Al-Ahwas, said?

**With your verses, I don't know where
to turn**

**I search, and if I didn't see Umm
Jaafar**

If he does not visit, he will surely visit

I was not a visitor, but I was a lover

(He said: Then the pride of Omar bin Abi Rabia was broken, and Al-Ahwas entered proudly. Then he turned to Al-Ahwas and said: Tell me about what you said.

**I don't care if I leave you after I meet
you**

So pray your origin and make it clear

(By God, if you were free, I would have cared even if your nose was broken. Why don't you say what this black man said? And he pointed to Nassib.

**And say that you dictate to us, for the
heart does not own**

**I visited Zainab before the caravan
departed**

(He said, "So Al-Ahwas was broken and Naseeb Zahra entered, then he turned to Naseeb and said to him: Tell me about what you said."

**Oh my heart, who will destroy it after
me?**

**I will wander around Daad as long as
I live, but if I die**

(He said: Woe to you! Who will do it to you after you? The people said: God is Great! The thunder has settled! Let us go from this one, meaning Katheer Azza.

Poets have varied between the quality and the poor quality of the poetry of the same poet at one

time and between some of them and others at another time, in who did wrong in the purpose of love poetry and who did right and did well. While Al-Ahwas did well when Ibn Rabi'ah did wrong in seeking the beloved, Al-Ahwas did wrong when he did well in the intensity of passion and eagerness, and Naseeb did wrong in his jealousy and demanding of the beloved after him, and with this the comparison was concluded; because the recipient has exhausted the argument, comparing in the same meaning, relying on what is known about the purpose of love poetry from aesthetics familiar to the Arabs, which the lover usually follows in his love.

We learn from Kathir Azza about the differences in his poetry on love, which we derive from the Caliph Abdul Malik's reception of his poetry, as he said to him: (Recite to me some of what you said about Azza, and I will recite this verse

**Modesty and someone like me is truly
modest**

**I wanted and wanted and then I was
afraid and I was afraid**

Abdul Malik said to him: "By God, if it were not for a verse you recited to me before this, I would have denied you your reward, because you shared in her awe with you, and then you monopolized modesty without her." He said: "Which verse did you pardon me for?" He said: "Your words.":

**Let me wander among those who
wander**

Let me want nothing but her

This is a difference in the purpose of the poet's love poem between good and bad according to the reception factor, as he diminished the dignity of the woman when he was alone in modesty and made himself worthy of it alone, which confirms a poetic characteristic that raises the status of the woman in love poems to be sought after even if she is abandoned, and honored in every case, and the proof of that is in the second verse, as he does not see in anyone else what he sees in her, which indicates the dignity of the woman and her purity from mere sensual frivolity.

Ibn Abd Rabbih described the variation in Ibn Abi Rabi'a's poetry between tenderness and weakness in love poetry, and he quoted Al-Asma'i's description of him as "like peeled pistachios that one cannot get enough of." As for coldness, Jarir's description of it was transmitted (that if his poetry had been composed in July, he would have found cold in it, but this verse took his poetry from delirium to poetry:

**Like the one who follows you step by
step**

**When we met, I knew what was
wrong with her.**

We notice that when the critic reinforced the disparity in Ibn Abi Rabi'a's ghazal poetry with the two similes above, he represented an aesthetic reception in what suits the purpose of ghazal. He is weak if he contradicts the Arab custom of describing women, and he is good when he excelled in describing women in ghazal, as in the verse above, as he described her with an aesthetic description by following her in the intensity of passion and infatuation, as feet follow each other in walking.

Ibn Shahid Al-Andalusi obliged the one who claims to be an expert in the art of speech for the sake of the splendor and magnificence of his speech, if he relied on describing a situation, to complete it and that what he demands of creativity in it should not be outside of it or in its path. He criticized some poets who praise, and none of them gathered that purpose and meaning except in two or three verses.

Every poetic purpose has its own appropriate words, and therefore they stripped elegies of the words of erotic poetry, and this has been the practice of both the distant and the near throughout time. However, Ibn Muqbil said in his elegy for Uthman ibn Affan (may God be pleased with him :

They endured until the sun almost set.

**The slain Quraysh women did not
make me forget them**

(And Duraid, in his brother's eulogy, also wrote a poem that begins with:

**With a consequence and broke every
appointment**

**A new legacy from the mother of
Ma'bad**

(The deviant is not paid attention to, nor is it relied upon, just as Abu al-Tayyib was criticized for his eulogy of Umm Sayf al-Dawla

On the face shrouded in beauty

**May the peace of God, our Creator,
be upon us.**

(They said: What does he have to do with this old woman who describes her beauty? Some of them were biased towards him and said: It is a metaphor. So it was said: It is a metaphor of mourning at a wedding.

It is noteworthy that the burden of the camels, the weakness of affection, the failure to meet, and the mention of beauty are among the things that indicate actions and sayings that usually take place between lovers to soften the poetry for the purpose of flirting, which is something that should not be mixed into the purpose of elegy. Therefore, poetry varies with this mixture, and the poetic text is lowered in the eyes of its recipients compared to others.

Ibn Khaira Al-Mu'aini linked the quality of the text to the achievement of the poetic purpose in its good composition, saying: "As for the purpose, it is according to the composed speech. If it is praise, the purpose is a statement that indicates the state of the one being praised, and raises him to the ranks of the stars. If it is satire with the opposite, and all other descriptions with their characteristics.

Just as it is a defect to use the words of love in elegy, it is also a defect to use the words of praise in blame or vice versa. This is related to the recipient in his good acceptance of the meaning directed at him to raise his status. If the words lead him to degrade his status or vice versa, by wanting to degrade him, he raises the status of the opponent until the poet's poetry is disgraced by not hitting the target, and it varies in poetic precedence and skill, and it is ugly and low in its artistic beauty to the poetry connoisseur and listener. In this, Ibn Khaira Al-Mawa'ini said: (It is necessary not to express praise with the words used in blame nor in blame with the words used in praise, just as it is necessary to hit the goals that are appropriate for the praised or described, for people are of different classes and their praise has laws... If he praises and degrades his words, he is rude to the praised and this is the downfall of his concern

The poet is in an interactive relationship with the recipient, in which he must adhere to the rules of poetic purpose and etiquette (and among what was used out of place is the saying of Abu Tammam in praise

We thought he was feverish.

He is still babbling about his good deeds

The word (feverish with the context of delirium indicates giving without awareness of the virtue and morals of generosity and what it requires in terms of the love of giving, and it indicates with his abundant giving that it is frivolous, and this is from satire (as Abdullah bin Al-Samat was criticized for praising Al-Ma'mun

Busy with religion while people are busy with the world

The Imam of guidance, Al-Ma'mun, has become

(It was said that he did nothing more than make him like an old woman in her prayer niche. If he was preoccupied with the matter of religion and nothing else, then who would take care of the nation's affairs, namely the Caliph? Among those who wanted to satirize and praised: Al-Akhtal. He said that he was satirizing Suwaid bin Manjuf.

When Wael carried him with his might

And the trunk of evil is not its root destroyed by termites

(So Suwaid said: You wanted to satirize me, but you praised me. By God, I did not covet it from the Banu Taghlib, let alone Bakr, let alone all of Wa'il..as he made him unable to bear the burdens his people had endured, so he established his virtue and nobility instead of blaming him for them.

What caused the poet to fall into bad manners, and his poetry to be faulted and inconsistent, is what Abu Nuwas said to Al-Fadl bin Yahya:

Al-Fadl said: He did nothing more than make me a broker or a prostitute. Abu al-Tayyib is to be

Her love may bring us together

I will complain to Al-Fadl bin Yahya bin Khalid

blamed for saying something like this:

To the one who left me in love, for example

Perhaps the prince will see my humiliation and intercede for me

(And Al-Khalidi said about Saif Al-Dawla:

And the drink, and the sexual intercourse, and the clothing

Tomorrow is our food from your generosity

He said: You did well, except for your saying (married , as it is not something that is used to address kings. He denounced Abu al-Tayyib for saying:

To Saeed bin Abdullah Baarana

If I could, I would ride all the people

(This is in addition to the word being revealed, which contains bad manners towards the one being praised, because his father and mother were among the people he used to ride.

Similar to this bad manners in praise is what occurs in love poetry of belittling and vulgarizing the beloved, as was blamed on Abu al-Atahiya:

My heart is filled with the Throne Verse

**I seek refuge from the one who is
infatuated**

(This verse is used to seek refuge from the devils and from the faults of those who flirt. He said:

**I entrust Badr to whoever loves her
after me.**

**I will wander around Da'd as long as
I live, but if I die**

(This is curiosity, a loss of ambition and a decline. This was commented on and it was said: He should have said:

No one who has a good relationship with Daad will be able to do so after me.

Thus, the poet proves to himself his jealousy for the affection he has for her, and Ibn Rushd requires the poet, in order for his poetry to be marked by poetic precedence, artistic beauty, and influence on the recipient, to “adhere in his imaginations and imitations to the things that are customarily used in similes, and not to go beyond the method of poetry in that.

Hazem Al-Qartajani pointed out the disparity that comes from the contrast between the purpose and the words or meanings that are commonly used for them, and the result of this is that poetry comes out to what is lower in artistic beauty, because it loses its effect on the recipient, so he said: (Putting what is not appropriate in the place of what is appropriate is not effective, but the effective placement is the placement of the thing in the place that is appropriate for it, and that is through agreement between the words, meanings and purposes, and the placement that does not affect is through the contrast between the words, meanings and purposes from the aspect that some of them are in their place in the speech related and linked to what contradicts it, supports it and conflicts with it

Among the meanings that are usually considered desirable in praise among the Arabs are (actions in which the souls endure harm in order to benefit others who have the slightest deservingness or need, and for this reason Abu Tayeb Al-Mutanabbi said

**Generosity makes you poor, but
courage makes you deadly.**

**If it weren't for hardship, all people
would be masters.**

This is from the course of the ancient Arabic poetic heritage in relieving the distressed and honoring him, even if the owner of the house is in need, he slaughters a sacrifice for the guest and he remains hungry (and the matters in which souls endure hardship and harm in order to benefit others, are either established rights, or they are not obligatory on the part of the one who endures hardship, but rather he is generous with this out of self-sufficiency, and the best praise is that which is of this type of actions, and the virtues by which praise is real and the one who intends to praise by them is correct are divided into: reason, jurisprudence, justice, and courage

Hazem Al-Qartajani pointed out what must be adopted in what is common in every poetic purpose, and made it more like general laws from which the conditions of the details are known. He said in the method of praise: (The words of praise and its meanings must be rich and grand, and there must be sweetness in it, and as for the erotic poem, it needs to have sweet words, sweet meanings, easy and not difficult. As for the elegy, it must be exciting to lament, and it must

begin with an indication of the intended meaning and not begin with a erotic poem because it contradicts the purpose of the elegy

Hazem Al-Qartajani also pointed out the consideration of the suitability of the composition in the poetic style of the poet with the purpose so that it gives the impression of the goal, saying: (The delicate system taken, in which delicate words are used in the path of flirting, imagine the tenderness of the soul of the speaker, and if that happened, for example, in the path of pride, you would not imagine the purpose, but rather imagine that the eloquent words and grand expressions, likewise the delicacy of the style makes you imagine that its speaker is a lover, and how often it is used for a purpose and is specialized in it or has become like a specialist, it is not good to include it in a purpose that contradicts that purpose; because it is not appropriate for it because it is familiar in its opposite and not familiar in it, like the use of the neck in erotic poetry, and the tail and the tail in censure

Thus, it can be said after this sentence of poetic examples from which it becomes clear that the difference in artistic beauty of poetry has a close relationship with the recipient, as it is an interactive element in the poetic purpose, intervening in obligating the poet to the custom and what the Arabs have become accustomed to in meanings, and in hitting the descriptions that match the quality, so they had traditions in every purpose taken in meaning from the nature of their lives and their social fabric, and therefore for every purpose they had what suited it of meanings and words of tenderness or grandeur, and to the extent of commitment to them poetry varies in variety and poetic precedence among poets or among the poet himself.

Conclusion

The research has found a close connection between the difference in quality of poetry and its good reception. When the poet selects eloquent styles or special words and meanings, he is taking into account a tangible, subjective recipient who finds bad organization and confusion abhorrent, and who himself approves of the aesthetics of comparison in similes or interpretation in metaphors, or in allusions or hints, and so on.

The research also concluded that the variation in poetry is linked to the recipient's emotion, which is achieved by the poetry's suitability to the listener's level, position, culture, understanding, environment, and the emotions within him. This is embodied in a tangible external recipient who comments on the matter, whether good or bad.

The research also found that poetry varies based on the interaction of the text with the recipient, who has become familiar with general rules regarding the purposes and meanings of poetry. What is meant for seriousness is not meant for frivolity, and what requires strength is not meant for tenderness. Therefore, the words of flirtation are criticized in elegy or the words of praise are criticized in censure, and so on.

The essence of the defect in the descent of poetry in a way that varies is that it loses its effect on the recipient, and he does not see in it the quality of conformity with what is customary in poetry and society in attaching those qualities to their descriptions.

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