



THE AESTHETICS OF FRONTING AND DELAYING THE POEM "THE PROCESSIONS" BY (GIBRAN KHALIL GIBRAN) AS A MODEL

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Article history:	Abstract:
Received: 4 th August 2022 Accepted: 3 rd September 2022 Published: 8 th October 2022	Fronting and delaying is one of the rhetorical techniques that enriches the poetics of the text and gives the author more space to express the emotional states that are intrinsic to him. Fronting and delaying also stimulates the recipient's linguistic and rhetorical capabilities to discover the reasons and motives that disrupt the simple linguistic system, and the study sought to determine these reasons in Gibran's poetry. Khalil Gibran was influenced by the expressive forces concealed in the movements of words and their placement along the poetry line. This study examined the utterances of the imams of Arabic rhetorics in light of their soundness in analyzing Gibran's approaches. Khalil Gibran, and the study endeavored to interpret the aesthetics of fronting and delaying in various literary situations.

Keywords: Presentation, delay, rhetoric, application

INTRODUCTION

The literary text is a combination of artistic techniques, linguistic relationships, and moral ties that combine to form poetic creativity.

The study examines the aesthetics of fronting and delaying as one of the most prominent methods that disrupt the norm of rigid structures and cause confusion and displacement in the word-to-word relationships, so that the overall meaning of the composition shifts in accordance with the meanings and visions that inhabit the poets' imagination. This study dealt with the analysis of fronting and delaying based on the following:

- Fronting and delaying (linguistically and idiomatically).
- Fronting and delaying in the books of the rhetoricians (Its importance).
- Applied study: (Samples of fronting and delaying in the procession poem).

IMPORTANCE OF THE STUDY

The significance of this study lies in the fact that it sheds light on the study of the technical and aesthetic aspects of poetic composition according to the different contexts in the poem (The Processions) and catching up with the meanings in order to reach the poet and understand the psychological factors behind the words and poetic structures.

METHODOLOGY

This study will rely on a descriptive-analytical approach when dealing with poetic structures. This

approach allows for a sequential approach to the texts, beginning with the realization of the poetic text in order to know its direct and initial content, then analyzing and installing it according to an artistic vision that reproduces it after revealing its latent connotations.

A. Fronting and delaying linguistically:

Fronting: "The source of the verb (Front), and it came from the names of Allah (Al-Muqaddim): He is the one who moves things and puts them in their places, so what deserves to be presented is presented."¹

Delaying: "against fronting. And the back end of everything: an advanced disagreement."² It is said: "Delay, delayed, or delaying."³

It is clear from the previous definition that the linguistic meaning of delaying and delay is based on movement, motion, and change.

B. Fronting and delaying (Idiomatically):

Fronting and delaying: Al-Zarkashi stated, "It is one of the strategies of rhetoric, for they brought it as evidence of their mastery of eloquence and their mastery of speech, as well as its fronting, and it has the best position and the kindest sense in the hearts."⁴

As it occupies a place in the hearts and is vulgar in the tongues, fronting and delaying is one of the indications of eloquence and verbal talent.

Fronting and delaying were described in one of the glossaries of terms as "changing the locations of words in a sentence in a way that opposes the regular grammatical order for rhetorical purposes such as shortening and displaying interest."⁵



According to the previous description, fronting and delaying play a significant part in shifting the linguistic environment from utilitarian to creative based on impact and emotion for rhetorical and aesthetic reasons.⁶

The author of a current Arabic language dictionary included this explanation of fronting and delaying: "It is the modification in the normal arrangement of the sentence's elements for rhetorical purposes such as heightening attention, shortening, suspense, or poetic necessity."

Here, a new cause emerges, namely poetic necessity, and this would supplant the semantic goal, but the author is not constrained by such foreshadowing and delaying.

According to one of the latest dictionaries, fronting and delaying is a technique for managing expressive situations that tries to generate a unique reading readiness.⁷

The preceding description highlights the advantage of fronting and delaying; this technique leads to a shift in the poets' intended goals and meanings based on the varied structures.

Fronting and delaying in the books of the rhetoricians (The importance):

We rely on Imam Al-Bulaghah's judgment in order to comprehend the superiority of this subject in the sequence of speech and its significance in demonstrating semantics (Abd Al-Qaher Al-Jurjani). The objective is, it still offers you a poor thought, leads you to a good one, and you still see poetry that you enjoy hearing and whose location is pleasant to you; then you look, and you discover the reason for being kind to you, which is that something has come to a place where it is hidden."⁸

If we examine Al-Jurjani's proverb closely, we will discover the benefits, advantages, and flexibility that fronting and delaying lend to the language. Poetry that you enjoy listening to and whose position is pleasing to you, then you discover that the reason something attracted to you and was pleasing to you was because it was presented, and the language was altered from one place to another).

This topic is authentic and fundamental in the Arabic language, as pointed to by (Ahmed bin Faris): "It is the custom of the Arabs to offer speech, and its meaning is posterior, and its delay in meaning is anticipated."⁹ Ahmed bin Faris makes it a tradition followed by Arabs, which is evidence of its extensive use and comprehensiveness. As it occurred in the words of (Al-Tha'alibi) combined with the word Arab: "The Arabs begin by mentioning one thing and then proceed to another."¹⁰

Al-Jurjani discussed the status of this phenomenon in the Arabic language, explained the advantage of fronting and delaying, and emphasized

the accuracy of its presence in the sentence, so that it does not respond arbitrarily by stating: Speech is not useful in some cases, and sometimes it is justified by care and other times by being an extension of the poet and writer until his rhymes are expelled for this, and this is his rhyme. This is due to the fact that there is nothing in the phrase structure that signals sometimes but not others.¹¹

Al-Jurjani believes that fronting and delaying serve a poet-intended purpose, and he distinguishes this linguistic phenomenon from regression for the sake of rhyme - as in poetry - or assonance - as in the Holy Qur'an and prose - so that when fronting and delaying are discovered, a new meaning is also discovered.

As (Ibn Al-Qayyim) indicated the purpose or significance of fronting and delaying by stating, "They brought it as an indication of their mastery of eloquence, their possession of speech, their playing with it, their behavior in it on the ruling of what they choose, and their fronting to them for the strength of their possession in it and in its meanings, trusting in the purity of their minds and their purpose in it. The pronunciation is concise and eloquent, and it has a nice posture and a delicious flavor in the souls."¹²

Ibn Al-Qayyim includes fronting and delaying among the indicators of eloquence and mastery of the language and its ways and describes the function of fronting and delaying in terms of brevity, eloquence, smoothness, and avoidance of thinness.

And here is Sibawayh, alluding to the quality and originality of fronting and delaying in the Arabic language and demonstrating that fronting and delaying are for the sake of importance and care without specifying the source of care and attention. He stated, "It was given out of concern, and because mentioning it is more essential," but did not specify the source of this compassion.¹³

Perhaps the perspective on this problem diverged between grammar and rhetoric, as Sibawayh's opinion centered upon syntax, which means conformity to the laws imposed by the reality of language, which Al-Jurjani's aesthetic and rhetorical approach was unable to accomplish at the time.

Returning to Abd Al-Qaher al-Jurjani, we find that he divided the fronting and delaying into two parts:

Fronting over the intention to delay: This is in everything you have decided, with fronting over the ruling that was upon it, and in its theme, such as the referred of the subject if you precede it over the object and the object if you precede it over the subject, as you say: "Zaid is happy" and "Omer hit Zaid," implying that the preceding clause describes the subject. Here, it does not alter the grammatical order, as the referred stays unchanged in the fronting, delaying, and object positions.¹⁴



This is what Sibawayh was referring to when he stated, "This is the chapter on the subject whose action transcends to a object, and that is your statement that "Abdullah hit Zaid", so Abdullah rose here as he rose in gold and preoccupied him with hitting him as you occupied him. And you delayed the subject, the utterance occurred as it did in the first, and that is your saying: Zayd hit Abdullah, because you only wanted with it recently what you wanted in advance, and you did not want to occupy the verb with the first of it, and if it occurred later in the utterance, then the limit of the pronunciation was to be in it in advance and it is Arabic.

If they were simply presenting whose statement is more essential to them, by which I mean his statement, even if they all care about and concern them." (I hit Zaid), which is a real compound and has particular implications, is not equivalent to the nominal structure (Zaid is hit by me), which provides the sentence distinct meanings, and Dr. Ahmed Matloob noted two points in this sort of presentation: ¹⁶

The first is reversing the conventional order, as everything that is stand to custom is more beneficial for comprehension.

The second because the initial word of a sentence is typically compressed in Arabic, and the end of the sentence may be more emphasized than the first in the context of (but) it modifies the system of stress in the sentence and shifts the strongest emphasis to its end.

This is similar to what "Jean Cohen" stated in a similar context: "Fronting and delaying are important factors in inspiring the poetic language and enriching the syntactic attributional transformations in the poetic text, which makes it more lively and inspires in the reader a desire to keep looking at the composition in order to reach the significance rather than the indications behind this difference or violation and anomaly." ¹⁷

And a fronting, not with the intent to delay, but on the condition that you move the thing from a ruling to a ruling and give it a chapter other than its chapter and syntax. And this is reflected in our proverb: "I hit Zayd and Zaid hit him". Already a participle in the first clause, zayd becomes a nominative in the first clause of the second clause. ¹⁸

From the foregoing, we can conclude that the majority of rhetoricians agreed on the effect of the phenomenon of fronting and delaying in speech and what it contributes to the language in terms of goodness, kindness, and precision in conveying the intended meaning, through elaborate play with the composition's elements.

Ibn Al-Atheer is regarded as one of the rhetoricians who enriched this issue by presenting a

significant study that demonstrates the breadth of research and discussion. ¹⁹

The first is concerned with the semantics of the words on their meanings, and if the referred were advanced or delayed, the meaning would alter.

The second is concerned with the degree of fronting of mentioning due to its specialization with what demands it, and its meaning would not change if it occurred later.

Applied study (Examples of fronting and delaying in the poem The processions):

The study will ignore places of fronting and delaying that do not lead to a meaning and do not contribute aesthetic value to the structure, as stated in the introduction. In other words, the object comes before the subject if it is a linked pronoun, or a subject-returning pronoun connects to the object.

Specifically, the study intends to read the cases that are based on influence, and the fronting and delaying are based on the emotional or psychological need of the poet, or the role of fronting and delaying in the installation is aesthetic or creative, i.e., the study will reveal the meanings and connotations through the place and context.

Regarding the two ends of the sentence (the referred and the referred to), defining the position of the referred in a sentence must also determine the position of the 'referred to'. It also applies to the fronting and delaying. ²⁰

In certain instances, however, it is important to allude to it, and this entails delaying the subject beyond the limits of natural linguistic convention; that is, the author wishes to stray from the norm.

The fronting and delaying were frequently referenced in (Gibran Khalil Gibran's) poetry, in accordance with the poet's sentimental implications and motivations, such as his adage:

***Goodness in people is made
if they are forced,
and evil in people does not perish
even if they are buried***²¹

In the first half, the poet provides the semi-sentence (in people) to the referred (made). In the second part, the poet presents the semi-sentence (in people) to the referred, which is the true sentence (indestructible). The two phrases are structurally identical but differ on one hand. The significance, as the semantic dimension of the poet appears in them, and this dimension bears the philosophical inclination of the poet, for goodness is not in people instinct, whereas evil makes a nature rooted in the human soul that does not leave the human being to death, but goes beyond that by way of exaggeration (even if they are buried). In both instances, the poet presents the



semi-sentence (in people) to the news because it is the focus of the poet's attention, and the poet is concerned with the nature of the study in the nature of man. The aesthetic comes into this formulation by paving the structures in this manner, taking from the interview between the connotations an aesthetic style, and the pinnacle of poetic expression. And the beauty of this mansion is realized through their association, and the poet's intended message is achieved as a result.

***And the secret to living in abundance
is veiled by opulence,
so, if this removed, it will be veiled by
challenging***²²

The poet gave the effect (veiled by) to the subject (challenging) because he focuses on the meaning of (blocking); He mentions it in the first part in the form of the verb (to conceal it), and he repeats this meaning with the noun (veiled by), and in the two meanings, the secret-related pronoun is connected. The existence of luxury no longer exists, and there is distress, which may be the preoccupation with acquiring life's essentials or something else.

***People, if they drank, became happy
as if they were subject to desires,
and on anesthesia, they were born and used.
So, he rejoices if he prays,
and that when he is enriched,
and that is brewing with dreams***²³

The poet presented the semi-sentence (on anesthesia) to the verb (they were borned) because the poet illuminates the meaning of absence in which man indulges, as people are immersed in the pleasures of the world and the joys in it, while they are predisposed to evil, and even those who pretend to be religious and pray ; They do not have an speck of faith in their hearts, and they are drugged and live in dreams; That is, they are far.

***If you see a conscious brother,
say amazement! Is it a moon shaded by a rainy
cloud?***²⁴

To build suspense for the subsequent statement, the poet attributed to a delay (moon) and supplied a fragment (cloud). On the poet's pessimism regarding the reality, he lives in.

***There is no drinking in the forests
of wine or imagination***²⁵

The house displays synthetic displacement by postponing a non-existent noun (wine) and displaying a sentence fragment (in the forests). The poet chose the forest over intoxication because the jungle in Gibran's concept is the spiritual sanctuary and world of tranquility that he lacks in reality, and Gibran's emphasis on this presentation in most of his works. The lines of the poem indicate that he does not mean the forest in the inherited notion, since it is the

birthplace of the poem and the central axis around which the poem's meanings circle.

***And the whine of the flute remains
after the hills have perished***²⁶

The origin of the linguistic structure in the previous house is (and the whine of the flute remains), but the poet moves away from the communicative utilitarian goal, so he presents the referred (hills), so the actual structure turns into the nominative and the subject becomes a subject, and violates the familiar hierarchy of the sentence system, and the reason for this is because this introduction (The whine of the flute) is the sound of the imagined life after the demimonde.

In the procession poem, the poet relies significantly on the entrance of the semi-sentence (the neighbor) and makes it the focal point of emotion and the compressed word from which meanings emerge. Human existence, including but not limited to:

***Religion in the people
is a field that is not cultivated
by anyone but the one who
has its crops as his aim
There is no religion in the forests,
nor ugly unbelief
And justice on earth would make the jinn cry
if they heard of it, and the dead would laugh
if they looked***²⁷
***And determination in the soul is a truth
that is not denied by the determination of the
forearms,
whether people like it or not.***²⁸
***And happiness in this world is
nothing but a ghost
that is hoped for, if it becomes a body,
it will be bored.***²⁹

In the preceding verses, the poet presents the semi-sentence (in the people, in the forests, in the earth, in the soul, in the world), and this vocabulary forms a special world for the poet, from which he derives his structures according to the various poetic contexts in the poem, so the poet bestows on them a coolness of aesthetic solutions with profound connotations. The poet did not stop at its natural physical existence, which is known far and wide, but instead removed it from the focused and static connotations to the other, steadfast, moving, casting the shadows of beauty and art over the text while preserving the delicate thread that connects the physical existence and the imagined aesthetic.

He provided the news that is not (in the forests) after its name (religion), with the news consisting of the semi-sentence (neighbor and draw) and the original in the sentence (religion does not exist in the forests). It is salvation, the ultimate aim, and the highest aspiration of human existence after it



has been redeemed from the impurities of this world. Therefore, the poet aims to present (in the forests) over (religion), as the compelled forest is larger than religion itself.

And in (Justice on Earth the Jinn Cry), he gives the semi-sentence (On Earth) to the news (the actual sentence is crying), highlighting the significance of the fronting in directing the meaning, so the pain tinged with irony appears after he mentions the land that disappointed his wishes, including the injustice and inequality.

As for his statement, "and the determination in the soul is true," he attaches the semicolon (in the soul) to the referred (realness) in order to demonstrate the notion of (the soul) and make it settle in the soul and possess perception.

He also provides the semi-sentence (in the world) to the human being who is panting after happiness in his world and to awaken him from his slumber; this happiness is nothing but a flash and a ghost that does not exist, and if it were intended to last, it would have lost its influence (if it became a body filled with humans).

It should be emphasized that the fronting in the alignment structure; As he gave fronting (soul determination) to (arm determination) was just for the advancement of the soul over the body in the poet's virtuous universe.

***If you see the brother of dreams
separated from his people
and he is rejected and despised
He is the Prophet, and the cold of tomorrow
veils him from a nation with the cloak of
yesterday.***³⁰

We observe in the preceding two verses that the answer to the condition (he is the prophet) is later than the letter of the condition and its action (if you see), and a group of vocabulary that the poet employed to show the society's view of those who transcend their thoughts and distance themselves from their indulgence, so he became an outcast and despised for them, So that the answer to the condition comes with gratification (he is the Prophet) who is concealed from their eminence.

***You see a light, feminine, and effeminate,
the folds of his clothes almost bleed with
needles.***³¹

The poet deferred stating the subject (needles) in favor of fronting the object (folds), and the significance of this presentation lies in constructing and transmitting the notion. In this category of individuals; The deed of blood is in the folds of his clothing, and the mention of needles crowns the connotation drawn by the poet, as needles are the smallest sharp instruments that can scratch a person.

If you find strong man with softness,

For eyes lost their sight.³²

The origin of the composition described in the preceding line: (If you find strong and soft, then seeing with it is for eyes that have lost their sight). The status of the strong is that of insight to the sight, and this quality (soft) by which the strong is described is what gave strength here a positive artistic meaning and gave it grandeur; the strong without leniency and kindness are analogous to sight without insight.

***And the death on earth for its son
is an end, and for the ethereal
it is the beginning and the victory.***³³

The poet presented the semi-sentence (in the earth) and (for the son of the earth) on the news (the victory) for the specification, and this indicates the poet's interest in this specification, and in that is an invitation to the recipient to warn that the special death in the earth and the son of the earth is the end of material existence, but it appears in the second part that this end symbolized by death is the beginning of the life of the soul and its immortality.

CONCLUSION

This study concluded that fronting and delaying are among the most important occurrences that enrich the text with meanings and connotations, illustrate the flexibility and breadth of language, and provide the literary text an artistic and aesthetic dimension on the level of formulation and meaning. This technical multiplication was referenced in Gibran's poetry. Khalil Gibran with its various types (presenting the referred, presenting the dependents of the verb, etc.), so the introduction of the semi-sentence (the neighbor and the accusative) is issued by the remaining types, and perhaps this is due to the significance of the vocabulary that the preposition enters and because of its function. It influenced the poet himself on the one hand and human existence on the other, and this diversity in cases of fronting and delaying was a representation of the diversity of aims and ends; yet the context is the master of purposes and ends with its many emotional attitudes of the poet.

FOOTNOTES

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21. The complete collection of works by Gibran Khalil Gibran, presented and coordinated by Mikhail Naimah, p. 353.
22. Previous source, p. 353.
23. Previous source, p. 354.
24. The complete collection of works by Gibran Khalil Gibran, p. 354.
25. Previous source, p. 354.
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30. The Complete Collection of the Works of Gibran Khalil Gibran (Arabic), p. 356.
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