

МОВОЗНАВСТВО. ЛІТЕРАТУРОЗНАВСТВО

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DOI <https://doi.org/10.24919/2308-4863/37-1-12>**Shikhali ALIYEV,***orcid.org/0000-0001-8688-4334**Doctoral Student at the Department of Research and Presentation of Ancient and Medieval Azerbaijani Literature National Museum of Azerbaijani Literature named after Nizami Ganjavi of National Academy of Sciences of Azerbaijan (Baku, Azerbaijan) sheyxali77@gmail.com***THE DUAL FORM OF ADDRESS IN THE POEM OF IMRU' AL-QAYS BIN HUJR - MUKHATABAT AL-ISNAIN AND ITS REFLECTION IN THE LATER LITERATURE**

Imru' al-Qays was born in Najd. The last ruler of Kindah is the son of Hujr. The lineage is based on the Kahtanis, who are believed to have settled in South Arabia. It is known that the tribe settled in Hadramut during the time of the Himyers or in the place called Mushakkar in the Yemâme region. It is recorded that the original name was Hunduj, Adî or Muleyke. Imru' al-Qays is his nickname and means "man of violence, servant of God Qays, a man from the tribe of Bani Qays". As the Byzantine king donated a poisoned shirt, his body was covered with wounds and bruises, so he went to the tribe to seek help in order to avenge his "zu'l-kurûh" (wounded man) and his grandfather, or to live a wandering life. He also received the nickname "al-malik ad-dillil" (the wandering king).

What is known about the life of Imru' al-Qays II. (VIII.) It is based on the narrations of Kufa scholars living in the century. Imru' al-Qays, who grew up riding, shooting and fighting in his grandfather's palace, was known for his heroism in Arabic literature by his uncle Muhalhîl. Taking a lesson from Rebîa, he reached a high level in poetry. His grandfather first warned him that he had begun to harass the women of the Banu Asad tribe with poetry; In addition to not listening to himself and continuing to recite love poems, he ordered his beloved Rebîa to kill his son and bring his eyes to himself. But Rebîa took the eyes of a Ceylone who had struck Imruulkays without getting up, to Hujr; He said that he did not kill Hujr even when he saw that he was very sorry. When Imru' al-Qays resumed his previous behavior, his father expelled him from the tribe. Imru' al-Qays, who attacked the tribes with a group of Kalb, Bakr and Tayy carvings and began to spend their days having fun, heard that his grandfather was killed by the Bani Asad as a result of a rebellion in Yemen and vowed to take his revenge. Upon learning of Imru' al-Qays's decision, the Bani Asad sent a peace delegation, but Imru' al-Qays greeted them with a black jacket, a sign of revenge. Although Imru' al-Qays defeated his enemies with the force he received from the Bakr and Taglib tribes, this victory did not satisfy Imruulkays, who did not want any of his Bani Asad to survive.

Key words: poem, Imru' al-Qays, The Dual Form of Address, literature, Arabic poetry.

Шихалі АЛІЄВ,*orcid.org/0000-0001-8688-4334**докторант відділу дослідження та презентації давньої та середньовічної азербайджанської літератури Національного музею азербайджанської літератури імені Нізамі Ганджеві Національної академії наук Азербайджану (Баку, Азербайджан) sheyxali77@gmail.com***ПОДВІЙНЕ ЗВЕРНЕННЯ У ВІРШІ ІМРУЛ-КАЙСА БІН ХУДЖР - МУХАТАБАТ АЛЬ-ІСНАЙН ТА ЙОГО ВІДОБРАЖЕННЯ В ПІЗНІШІЙ ЛІТЕРАТУРІ**

Імрул-кайс народився в місті Нецид. Останній правитель Кінде – син Худжра. Родовід заснований на Кахтані, які, як вважають, оселилися в Південній Аравії. Відомо, що плем'я оселилося в Хадрамуті за часів Хімерів або в місці, яке називається Мушаккар в регіоні Ємаме. Зафіксовано, що оригінальною назвою було Хундук, Аді або Мюлейке. Імрулкайс – це його прізвисько і означає «людина насильства, слуга Божий Кайс, людина з племені Кайсогуллари». Оскільки візантійський цар подарував отруєну сорочку, його тіло було вкрите ранами та синцями, тож він відправився до племені шукати допомоги, щоб помститися своєму «зюл-куруху» (пораненому) та його дідусяві, або жити блукаюче життя. Він також отримав прізвисько "d-dillil" (цар розгубленості).

Що відомо про життя Імрулкайса II. (VIII.) Він базується на переказах учених Куфи, що жили у столітті. Імрулкайс, який виріс на верховій їзді, стрілянині та боях у палаці свого діда, був відомий своїм героїзмом в араб-

(representatives of the school of grammar) did not accept this idea and said that it would be uncertain to refer to one person in tasniya (dual) "(Al-Tabrizi al-Khatib, 1980d:21). It is clear from the explanation that Khatib Tabrizi thinks that the double appeal arose not from the demand of the poem, but from the custom of the Arabs.

Abu Ishaq al-Salabi al-Nishaburi states in his commentary that the Arabs sometimes use the word singular to mean the plural. Al-Nishaburi states in the verse *رسخ يفل ناسنالا* (Surat al-Asr, 2) that the word "human" refers to all human beings. The commentator also notes that the words used in the tasnih sometimes have a plural meaning, citing the 24th verse of Surat al-Qaf (منه هـ يف ايقلأ) as an example. The commentator quotes Imruulqais to further clarify his point. According to al-Nishaburi, the first example is when he considers the word "sahbi" (my friends) together with the sentence "لزنمو بيبح ىركذ نم كبن افق" in another verse of the same verse (al-Saalibi, 2002: 89). So, from the point of view of the commentator, Imru-Qays meant more than two people by using the form of tasniya.

Thus, summarizing the above-mentioned opinions of medieval linguists and commentators, it is clear that they explain this innovation in the poetry of Imru' al-Qays from the point of view of the Arab worldview and linguistics.

If we look at the poetry of Imru' al-Qays, it seems that the poet used the word "alimma" in the form of a verb in the sense of "lets" in addition to the "qifa" he used in the text of his poems:

وأيداناً ينأك أسعس غب مي دقلا عبرلأ يلع املاً
اسرّخ أمكاً (Imru' al-Qays bin Hujr, 2004)

In the evening, stand near the ancient village. It's as if I'm calling a dumb village, or I'm talking

The poet used praiseworthy names in his poem to his friends. In several of his poems, he used the form of "the dual form of address" such as "khalileyya", "sahibeyya":

تانبل ضقن بدن ج مأ يلع يب ارم يلىلخ
بدع مل داوفا
يدل ين عفنت رهدل نم عاس ين ارظنت نإ امكنا
بدن ج مأ (Imru' al-Qays bin Hujr, 2004)

My comrades (two companions), take me to the village of Umm Jundub to fulfill the wishes of the broken heart.

If you wait for me for an hour, it will be useful for me to be with him.

The same dual form is used in the same verse, but this time in the middle:

ابقن كل اوس نى اعظ نم ىرت له يلىلخ رصبت
بع بعش يمزح نيب (Imru' al-Qays bin Hujr, 2004)

Look, my friends (two friends), do you see the migration (women) moving along the mountain road between Hazmay and Shaabab?

The development of the dual form address (tasniya) in the poetry of Imru' al-Qays has attracted the attention of orientologists and philologists in modern times. Well-known researcher of classical Arabic literature in Azerbaijan prof. Aida Gasimova says that the explanation of the theme of the muallaqa, which laid the foundation of a strong poetic tradition as a the dual form of address in Arabic poetry, should be sought in the imagination of the Arabs, which is based on dual myths (Gasimova, 2007:130)

According to another view, when Imru' al-Qays used the form of the dual address, he did not have any purpose here, but simply followed the requirements of the poem (Jarir, 1988a:43). To substantiate the opinion of the researcher Jarir Abu Heydar, he notes that the application of the opinion of Kh. Tabrizi "Arabs address one person as they address two people" cannot be seen in the explanation of the 5th verse (Jarir, 1988b:43). The verse reads:

ال: نولوقى مهيطم يلع يب حص اب افوقو
لمجتو ىسأ كل مت (Al-Tabrizi al-Khatib, 1980: 26)

My friends stopped their camels and said to me, "Don't swim like a mourner; be careful!"

At the same time, the researcher claims that Imru' al-Qays may have a special emphasis on the letter alif, which means duality in the word "qifa". He notes that the letter alif is in the form of a straight line upwards, which can give a sense of grandeur. It is possible that Imru' al-Qays also used this letter for a sense of greatness, knowingly or unknowingly (Jarir, 1988c:47). Concluding his opinion, the researcher Jarir Abu Heydar states that Imru' al-Qays was his own (personal) step, and what his predecessors did was only an imitation of this step (Jarir, 1988d: 48). But we cannot agree with the idea that the poet resorted to the form of tasniya due to his love for the alphabet. It is known that all examples of poetry were spread orally during the period of ignorance and were written during the Islamic period. Although the sources state that writing existed in a narrow sense during the time of ignorance, they remain silent about which alphabet was prevalent among the Arabs. It is clear from the stone inscriptions that the script used in the Arabian Peninsula was different from the alphabet in which the Qur'an was written during the Islamic period. This suggests that Imru' al-Qays could not have preferred the first letter of the Arabic alphabet, which was formed much later, to "alif" because of any part of the form of writing.

Dr. Mortad believes that the appeal is addressed not to one person, but to two. The issue is anthropological

rather than grammatical. It is possible that the poet went on a trip with a friend and addressed him (Mortad Abdelmalik, 2014b:155).

Influences of the tradition of "the dual address" on later poetry. This poetic tradition brought by Imru' al-Qays continues from his contemporaries to the present day. Abu Nuwas (d. 815), Ibn al-Mutazz (d. 908), Umar bin Ali al-Mazhaji al-Yamani (d. 174), Safiyaddin al-Hilli (d. 1349), Ibn Nubata al-Misri (d. .1367), Abul-Abbas Ahmad Abdussalam al-Jaravi al-Maghribi (d. 1213), Umar bin Muzaffar bin Umar al-Wardi al-Marri al-Kindi (d. 1348), Abul-Hasan Uqayl bin Muhammad al-Ahnaf al-Ukbari (d. 995), Amin bin Ali Nasir al-Din al-Lubnani (d. 1954), Hazim al-Qirtajinni (d. 1285), Muhammad al-Amin al-Shangiti (d. 1973), Muhammad bin Hilal al-Hamawi al-Hilali (d. 1894) and others referred to the verse that begins with the "qifa nabki". The poet Maan bin Aus (d. 679), who lived in the early years of Islam, began three verses of a poem with the word "qifa", and even added another double form of the word "khalileyya" here:

يَلْعُ اذْرَقُ حُمْلًا يَطْمَلُ اَيْلًا يَلْخُ اَيْلًا اَفِيقُ
اَثْبَاتُ دَقِّ يَدَلِ اَيْلِ اَبْلًا لَلْطَلِ
اَسْنَلُ تَرَكْنَتْ رَادِلَ اَلطَّا يَفِ اِكْبَنَ اَفِيقُ
اَدْمَحْتُو اَبَاثْتِ نِ اَفْرِعِ دَعْبُ
نَمَ نَاكُ نَاوُ اَمِيبُ نَمُو اَرَا فِيقُ تَسْمُ اَمْنًا اَفِيقُ
اَدْعَمَتْ دَقِّ اَلنُّو يَذُ

(Al-Mizni Maan bin Aus, 1977:11)

(Øl-Mizni, Mæan bin Aus, 1977, p. 11)

My two friends, stop in front of the village where the residents have left and stop the obedient horses.

You two stand in front of a disguised village. It is no longer the auspicious and glorious village you know.

You two stand in front of the village. Indeed, he was abandoned and emptied. We used to want it, but now it's as rough as Mead.

Ibn al-Mutazz says:

لَسْ لَسْ لَسْ لَ قِي حَرِيْنِ اَيْ قِسَا يَلْخُ اَيْ
(Ibn al-Mu'tazz, n.d: 379)

My two friends, give me a cool sweet wine.

The next verse of the poet seems to refer to a single person with a "dual form":

فَكَ تَوَمَلْ اَعْطَقْ دَقْفُ اَلْاِيَانِ يَجْتَرُ اَلْاَيْلِ اَفِيقُ
لَاوَنَلَا

(Ibn al-Mu'tazz, n.d: 379)

My friend, do not ask for a gift (from this world).

He cuts off the arm that gives death.

Other dual expressions found in the poems of Imru' al-Qays were also used by the poets. Omar bin Abi Rabia, Majnun Leyla-Qays bin Zarih, Shihabeddin al-Khafaji, Muhammad Asimayn, al-Nabiga al-Jadi and others were inspired by the poet's verse

beginning with the word "khalileyya".

Al-Nabiga al-Ja'di's verse says:

رَمَدَلَا تَشْدَحُ اَمَّ اَيْلًا اَمُو اَرْجَهْتُو عَاسَا اَجْوَعُ اَيْلِ اَفِيقُ
اَرْدُوَا

(al-Nabiga al-Ja'di, 1998)

O two friends, stand up for a moment and condemn the evils of times.

Imru' al-Qays ibn Hujr created other forms of dual address, along with words such as "qifa" and "khalilayya". He used the second syllable verb together with the verb "qifa" (qifa fas'ala) to form a poetically interesting pair of double references:

رُبُّ خَيْتٍ لَهْوِ اِكْلَامٍ نَعْلُ اَلطَّلَا اَلْاَسَافُ اَفِيقُ
اِكْلَامُ اَقْتَلَا رِيْعُ اَلطَّلَا

(Imru' al-Qays bin Hujr, 2004)

Stand in front of the village and ask Umm Maliki. I wonder if the village will tell if it is gone?

The Umayyad poets Yazid bin Tasriya, al-Shammakh bin Dirar al-Zubyani, and al-Harith ibn Zalim not only continued this tradition of Imru' al-Qays, but also added new verbs in the form of tasni to the other side of the couple. Al-Shammakh's poem says:

اَيْبِيْحِ اَصِ اَيْ اَلْاَسَافُ اَفِيقُ
اَفْرِيطُنْ وَا اَوْلَهَا نَعْلُ اَنْ رُبُّ خَيْتٍ مَمَّ اَمَحْ

(al-Zubyani al-Shammakh bin Dirar, 1968:440)

O two friends, stop and ask the dove. He will tell the villagers, or we will blow him up

There is also a widespread use of these different types of couples. Mehyar ad-Deylami said:

اَمْ كُمْ يَظْعُ اَمْنًا رُوْبَا سِ نَبِ اَيْرَسِكُ نَمَّ اَيْلِ اَفِيقُ
حُطْعُ اَلْاَبُوْنَلَا اَيْفُ وُ عَدْمَلَا
اَيْفُ مَضْنَا اِذَا اِبَا صُمُّ اَيْدَا عِبِ يَنْزَحُ اَرْضَنَ اَفِ اَفِيقُ
حَقِيسُ اَيْلًا مَقُوسُ نَا زَحَالَا

(al-Deylami Mehyar, 1930:353)

My two friends, stay in the house of Kasra bin Shapur, the eldest of you has suffered a lot.

You two stop and look at my grief for the loss. Sadness came upon grief.

In one of his poems, the Umayyad poet Yazid bin Tasriya created beautiful meanings from the verb pairs:

اَيْبِ اَيْتَشَّ قَدَّعْصُمُ قَرْنَ عَجَرَ نَمَّ دُبُّ اَلْاَرْضَنَ اَفِ اَفِيقُ
اَعْمُوْا مَوْقَلَا

نَا اَنْ دَنْ عِدْجَنْ لَلْقَوِ اَيْمَحْلَابِ لَحْ نَمُو اَدَجَنْ اَعْدُوْ اَفِيقُ
اَعْدُوْتُ

(Ibn Tasriyya Yazid, 1973)

You two stand and watch, you have to look here again and again, the village skins are gone.

Stop and say goodbye to those in Najla and Hima. Few of us said goodbye to Najd.

Al-Mutanabbi and Abul-Ala al-Maari created their own forms of "dual address" in accordance with

the poetic tradition of the poet of Ignorance. In one verse, al-Mutanabbi calls out, “*O two saqis*”

المُتَنَبِّبِيُّ وَوَيْفُ مِ
دِي مَسْتَوِيَّةٌ مِ
المُتَنَبِّبِيُّ وَوَيْفُ مِ
دِي مَسْتَوِيَّةٌ مِ
(al-Mutanabbi, 1983:506)

Is it the wine in your jugs, my two sages? Or the worries and insomnia in your pots?

The 14th verse of the famous thinker and poet Abul-Ala al-Maarri (973-1057) begins with the verb (*allala*) in *tasniyyah*. Throughout the poem, the poet creates a beautiful musical and rhythmic harmony by applying elements of *tasniyya* (*tanaseytum*, *ijala*, *tazkurani*):

مِ الظلِ او تِ تِ نِ فِ
نِ اِ فِ سِ يِ لِ
نِ مِ ضِ عِ بِ نِ مِ يِ نِ اِ لِ عِ جِ اِ فِ
نِ اِ رِ كِ نِ تِ
(al-Maarri, 1986a:426)

You two (wine) sip me! Good wishes are gone, but the darkness of the night is still there.

If you forget people's friendship, at least remember me.

Interestingly, in the commentary on this verse of al-Khatib al-Tabrizi al-Ma'arri, he merely stated the literal meaning of the word in the form of *tasniya* (“dual form”) without stating who was meant. The Andalusian grammar commentator Ibn as-Sid al-Batalyavsi (1052–1127) notes that the poet uses the form of “dual address” here, and repeats the views expressed by most commentators. According to the age of Ignorance (*Jahiliyya*), a person had to take at least two companions with him when he set out. They also helped each other to reduce the difficulty of the trip. So when a person prays, he is referring to those two friends. According to al-Batalyavsi, although this custom continued to exist after Islam, it was explained from the point of view of the new religion. The commentator cites a hadith of the Prophet Muhammad (saas) as an example:

بِ كِ رِ تِ تِ اِ لِ ثِ لِ اِ وِ نِ اِ نِ اِ طِ يِ شِ نِ اِ نِ تِ اِ لِ اِ وِ نِ اِ طِ يِ شِ دِ حِ اِ وِ لِ
(al-Maarri, 1986b:426)

One is a devil, two are the devils, and three are companions.

It should be noted that even before Islam, the Arabs did not travel alone. According to their imagination,

in the deserts lived a monster (in Arabic *gul*, in plural *ghayalan*). He frightened people and brutally killed lonely people. Interestingly, if we consider that the verb “*igtala*” (savage killing), which is used in Arabic today, is derived from this word, we can say to what extent this mythical creature remains in the worldview of the people. In this regard, this could be one of the reasons for not going on a trip without a companion. If the commentators explained this custom in terms of helping to control the animals, in the Islamic period they explained it mainly in terms of helping and arranging for the shroud and burial if a person died.

The poetic tradition of “dual address” has continued in our time, and is reflected in the poems of Arab poets such as Mahmoud Sami al-Barudi, Ahmad Shawqi, Hafiz Ibrahim, Muhammad Mehdi al-Jawahiri, the poet of Syrian literature Nasib Arida.

The poet Nasib Arida, a prominent representative of Syrian literature, said:

اِ فِ سِ وِ لِ اِ وِ تِ وِ رِ مِ لِ اِ عِ بِ رِ
اِ فِ غِ دِ قِ لِ يِ بِ حِ اِ صِ اِ يِ
My two friends, the hearth of mercy and fidelity has fallen asleep.

Or

مِ رِ كِ لِ اِ وِ قِ لِ اِ بِ نِ لِ اِ نِ مِ زِ
يِ ضِ مِ دِ قِ لِ يِ Bِ حِ اِ صِ اِ يِ
My two friends, it is a time of nobility and generosity.

Muhammad Mahdi al-Jawahiri used to say:

يِ لِ عِ يِ لِ اِ يِ شِ مِ يِ
اِ مِ كِ فِ يِ طِ تِ رِ صِ بِ اِ اِ ذِ اِ يِ Bِ حِ اِ صِ اِ يِ
يِ نِ يِ يِ حِ يِ لِ مِ

My two friends, it is refreshing to see your dream come to me so quickly.

Result. As can be seen, the form of dual address brought to poetry by Imru' al-Qays has become a tradition, and new forms have emerged on its basis. The continuation of this tradition by poets shows that it meets the requirements of poetry and the imagination of the Arabs. Summarizing the above-mentioned opinions of medieval linguists and commentators, it is clear that they explained this innovation in the poetry of Imru' al-Qays from the point of view of the Arabs and linguistics. The conclusion of the article is that Imru' al-Qays's use of the dual form of address in his poem was connected with the imagination of the Arabs.

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