

THE NARRATIVE ATTRIBUTED TO AL-ASMA'Ī IN THE BOOK SHARḤ AL-QAṢĀ'ID AL-SAB' AL-ṬIWĀL AL-JĀHILĪYĀT BY ABŪ BAKR AL-ANBĀRĪ (D. 328 AH): (A SEMANTIC STUDY)

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ABSTRACT

This research examines the vocabulary attributed to Al-Asma'ī in the book *Sharḥ al-Qaṣā'id al-Sab' al-Ṭiwāl al-Jāhiliyyāt* by Abu Bakr al-Anbari, from a semantic perspective that traces the impact of Al-Asma'ī's linguistic narrations on the interpretation of pre-Islamic poetic texts. The study focuses on analyzing the words transmitted by Al-Anbari from Al-Asma'ī, highlighting his linguistic interpretive methodology, his reliance on the original meanings rooted in the etymology of words, and his use of poetic context to determine semantic nuances. The research concludes that Al-Asma'ī based his interpretations on both lexical and contextual clues, with a clear inclination toward tangible, sensory meanings. This reflects his field-oriented nature in collecting language and showcases the role he played in transmitting a precise linguistic legacy from the environment of pre-Islamic poetry- one that contributed to shaping the features of early exegetical linguistic studies.

Keywords: Al-Asma'ī, Al-Anbari, Commentary on the Seven Odes, Semantic Study, Pre-Islamic Poetry

INTRODUCTION

The Seven Long Pre-Islamic Odes (*al-Qaṣā'id al-Sab' al-Ṭiwāl al-Jāhiliyyāt*) are among the most prominent poetic texts preserved in the Arab literary heritage. Their commentary has attracted considerable interest from linguists and literary scholars- most notably Abu Bakr al-Anbari (d. 328 AH). In his commentary, al-Anbari benefited from linguistic narratives transmitted by notable language scholars of the 2nd and 3rd Islamic centuries, foremost among them al-Aṣma'ī (d. 216 AH), who was considered a leading authority in linguistic and poetic narration. This study aims to explore the narrations that al-Anbari quoted from al-Aṣma'ī, analyzing them in terms of their linguistic and contextual meanings, clarifying al-Aṣma'ī's interpretive method, and assessing the extent of his influence on al-Anbari's commentary on the pre-Islamic odes.

Prologue

Al-Aṣma'ī

Al-Aṣma'ī's biography appears in numerous biographical dictionaries—so frequently that it is rarely absent, except in a few rare cases. Al-Dhahabi (d. 748 AH) included a comprehensive account in his *Siyar A'lām al-Nubalā'*, where he states: 'He is Abū Sa'īd 'Abd al-Malik ibn Qurayb ibn 'Abd al-Malik ibn 'Alī ibn Aṣma' ibn Muḥammad ibn 'Abd Shams ibn A'yā, al-Aṣma'ī al-Baṣri, the linguist.'⁽¹⁾ He was born in Basra, as unanimously noted by the sources, during the reign of the Umayyad Caliph Hisham ibn 'Abd al-Malik⁽²⁾. It is reported that he was born in the year 122 AH⁽³⁾, although other sources suggest 123 AH⁽⁴⁾ or 127 AH⁽⁵⁾. Al-Aṣma'ī was known as a scholar and memorizer with deep knowledge of Arab poetry and history. He mastered the preservation of languages and the sciences of literature, possessed a strong religious character and sound intellect, and had close

(1)Biographies of the Nobles: 10/175, and Asami and Nicknames: 3/418.

(2)See: Deaths of notables, 3/175.

(3)See: In the History of Pre-Islamic Literature: 128.

(4)See: Al-Fikr al-Sami fi Tarikh al-Fiqh al-Islamiyyah, 1/392.

(5)See: Biographies of Nobles: 10/176, and Lives of the Followers: 1893.

ties to Caliph Harun al- Rashid, from whom he frequently received gifts⁽⁶⁾. According to al- Tārīkh al-Kabīr by al- Bukhārī, his death occurred in the year 216 AH⁽⁷⁾, although other sources mention 215 AH ⁽⁸⁾or 217 AH⁽⁹⁾. Would you like help turning this into a polished introduction for an academic paper or preparing it for publication?

Abu Bakr al-Anbari

Abu Bakr al-Anbari was Muḥammad ibn al-Qāsim ibn Muḥammad ibn Bashshār ibn al-Ḥasan ibn Bayān ibn Samā'ah ibn Furwāh ibn Qaṭan ibn Dī'āmāh, known as Abu Bakr al-Anbari, the grammarian⁽¹⁰⁾. His name is derived from the city of al-Anbār. He was one of the most prominent Kufan grammarians and linguists, renowned for his expertise across various fields of the Arabic language. He became especially famous for his powerful ability to memorize poetry and exegesis- it was said that he memorized one hundred and twenty exegeses along with their chains of transmission⁽¹¹⁾ After leaving behind significant linguistic contributions and scholarly works, he passed away in the year 328 AH in Baghdad⁽¹²⁾

The Book: The Seven Long Pre- Islamic Odes

This is a commentary on the Seven Long Pre-Islamic Odes, which are among the most celebrated anthologies in the history of Arabic poetry. They were compiled by a man named Ḥammād al-Rāwiyah⁽¹³⁾, most likely in the first half of the 2nd century AH. He reportedly declared, 'These are the famous ones,' and those who came after him adopted this selection⁽¹⁴⁾ The term 'al-Sab' al-Ṭiwāl' (the Seven Long Ones) is an apt description of these poems, as they truly represent the longest extant pieces of pre-Islamic poetry. The shortest of these odes contains sixty-four verses⁽¹⁵⁾.

Al-Anbari's book offers a comprehensive commentary on these odes, including literary, semantic, linguistic, grammatical, and morphological explanations. It has rightfully earned its place among the most distinguished commentaries on the mu'allaqāt in Arabic, particularly in the domains of grammar and literature.

THEORETICAL FRAMEWORK: SEMANTIC FIELD THEORY

This study is rooted in **semantic field theory** (ḥaql dalāli), which attempts to group similar terms within a shared semantic framework. A semantic field is defined as a set of words whose meanings are interrelated and typically categorized under a general term. To understand the meaning of a word, one must understand the meanings of related words within the same lexical field. The meaning of a word is the result of its relationships with other words in the same semantic domain. The⁽¹⁶⁾ Optional Protocol to the Convention on the Elimination The study is divided into three main sections:

- **Section one:** Terms related to human beings and their characteristics
- **Section two:** Terms denoting elements of nature and their manifestations
- **Section three:** Terms associated with animals and their attributes

The first topic: words associated with man and its manifestations

In the explanation of the seven long poems of Ibn al- Anbari, the narrations of Al- Asma'i are reflected in the interpretation of many words related to man and what is related to various aspects of his life, whether physical sensory or psychological and affective, and Al- Asma'i is one of the flags of the linguistic school in the Abbasid era, as he was known for his accuracy in dealing with the meanings of words, and his great interest in analyzing their connotations in the light of different contexts, It appears through his explanation of the commentators that he deals with words as keys to understanding the ancient Arab man, revealing their social and psychological dimensions, and reinforcing this by linking the linguistic meaning with the poetic context, and the number of words related to man in the studied material fifty-six words, distributed between the vocabulary of the body, senses, psychological emotions, and social relations, and these words:

(6)Sharh Maqamat al-Hariri, 3/203, and see: al-Qanu' sufficiency with what is printed: 264.

(7)See: The Great History: 5/428

(8)See: The Life of the Followers: 1893.

(9)See: Al-Fikr al-Sami fi Tarikh al-Fiqh al-Islamiyyah, 1/392, in the margin of which it is stated that he died (and died in 216, 210, 215 or 217).

Attention(10) of narrators: 3/201, and see: Deaths of notables: 4/341.

(11)See: For the sake of the conscious: 1/212, and the ladder of access to the layers of stallions: 3/222.

(12)Index: 101, and alert narrators: 3/207.

(13)See: Sources of Pre-Islamic Poetry: 157.

(14)See: Commentary on the Seven Mu'allaqat: 7.

(15)Detailed: 18/73.

(16)Semantics: 79.

1- (j, s, m) jassāmu-hā.

Labid ibn Rabi'ah said⁽¹⁷⁾:

Innā idhā iltaqati al-majāmi'u lam

yazal Minnā lizāzu 'azīmatin jashshāmu-hā

Indeed, whenever the forces clash in battle, There is always among us one who clings to a mighty foe and brings down its fiercest champion.

Al-Asma'i narrated it: 'Jasamha' ⁽¹⁸⁾.

Hebron had said before him: the body: the body and the members of people and other great species of creation⁽¹⁹⁾, and the body: 'every person is aware' ⁽²⁰⁾.

The body and the two bodies: the body, and this is the saying of Al-Asma'i⁽²¹⁾, and the particle: which rises from the ground and is topped with water⁽²²⁾, Al-Akhtal ^(*) said:

He continued to water the depths of Khabt and 'Ar'ar, And their lands, until their massive body was fully quenched.

It is a metaphor to say: the matter is serious, and this is one of the gravity of accidents, and the particles of engagement, and they embodied a man and sent him if they chose him and intended him, and a man of generosity was embodied⁽²³⁾.

The mountain or the command was embodied: I rode the greatest of it or its body⁽²⁴⁾, and the earth was embodied: it took towards it you wanted, and the embodiment of Falana: he chose it⁽²⁵⁾, and the particle: the obese, the great body, and Jassim: a city in the Levant, and the Banu Jassim, and the Banu Josem: two ancient neighborhoods⁽²⁶⁾, and the body: the great things, and also the wise men⁽²⁷⁾, and in literature: the body: the abstract meaning with sensory⁽²⁸⁾ images. Ibn al-Anbari (d. 328 AH) said: 'Al-Asma'i (Jasamha) narrated it in non-lexical sine, i.e. most of the passengers, it is said: such and such embodied, i.e.: most of it rode⁽²⁹⁾ up.'

The poethas shown that sovereignty has always been for a man among them to lead the tribe, confront opponents when arguing, and bear the responsibility of settling disputes, especially in serious and critical situations, because they cost great things⁽³⁰⁾.

The meaning of (Jashm) is endurance and cost, but the novel Al-Asma'i: (Jasmah) does not differ in its meaning from the novel (Jashamha), because the meaning of (body) in the context of the poetic house means that he rode most of them: any bear most of them, which is a metaphor, the two words are synonymous, the significance of (body) has moved from the physical meaning of sensory (body) to other abstract meanings such as height from the ground, the greatness of things, accidents and engagements, choice, endurance and cost, riding the greatness of things, obesity, and highlighting the meaning with sensory images.

2- al-khayr

Labid ibn Rabi'ah said⁽³¹⁾:

Fa'qta' lubānata man ta'arraḍa waṣluhu

Wa la-sharru wāṣili khullatin ṣarrāmu-hā

Sever the desire of one who seeks to renew connection,

For the worst kind of rekindled bond is the one that ends in severance.

Al-Asma'i narrated from Khalaf al-Ahmar: 'I heard a Arabist singing it: and for good, continue to be strict with it.'⁽³²⁾

(17)Diwan: 116.

(18)Explanation of the Seven Long Poems: 591.

(19)See: Al-Ain: 6/60.

(20)Language population: 1/475.

(21)See: al-Sahih, 5/1887, and al-Mu'jama' al-Mu'jam', 118.

(22)See: al-Muhakam wa al-Muheet al-A'zam, 7/282, and Lisan al-'Arab, 12/99.

Diwan : 318.

(23)See: Asas al-Balaghah, 1/139.

(24)See: Lisan al-'Arab, 12/99.

(25)See: Ocean Dictionary: 1088.

(26)See: Crown of the Bride: 31/404.

(27)See: Intermediate Dictionary: 1/123.

(28)See: Dictionary of Contemporary Arabic: 1/375.

(29)Commentary on the Seven Mu'allaqat: 591.

(30)See: Commentary on the Ten Poems: 172.

(31) Diwan: 109.

Commentary(32) on the Seven Poems of Length: 537.

Al-Khalil said before him: 'A good man, a benevolent woman, that is: virtuous in her goodness, everyone is a choice and a good woman, and a woman who is good in her beauty and character' ⁽³³⁾, good against evil, a man in whom there is good is described as good, and a man of choice if he is from the people of choice and good ⁽³⁴⁾, and (good): the name of preference ... It is not considered better than the names of preference unless it comes after the preposition (from) says: so-and-so is better than so-and-so ⁽³⁵⁾, and (good) generosity, and last and choose and mocked: if you ask for good ⁽³⁶⁾, and be for supplication in the example of the next travel: the best of what is replied in the people and money: that is, God made what I came good ⁽³⁷⁾, and come to wonder in such as: What good milk! The ⁽³⁸⁾ Arabs call 'goodness' 'horses' because of their goodness, ⁽³⁹⁾ and it comes as an adjective for preference ⁽⁴⁰⁾, and a collective name for acts of righteousness and public good ⁽⁴¹⁾.

The poet shows the type of relationship between friends recommends cutting (Labana), i.e.: the need not from poverty but from mettle ⁽⁴²⁾, severing the relationship with a fake friend is better evil than the continuation of this relationship ⁽⁴³⁾, but what was narrated from Al-Asma'i (and for the good continued Khalla rigor) the meaning of the house cut off the fake relationship is better than its continuation, because the significance of good against evil, and it seems that the first is more eloquent than the second saying, because severing the relationship with the friend is not easy.

3- (D, L, M) al-Daylam

Amr ibn Kulthum said ⁽⁴⁴⁾:

Sharibat bi-mā' i al-duḥruḍayni fa-aṣḥaḥat

Zawra'a tanfiru 'an ḥiyādi al-Daylam

She drank from the water of the two Duḥruḍ springs, And became wild, recoiling from the watering places of the Daylam.

Daylam according to al-Asma'i: 'Enemies, even if they are strangers' ⁽⁴⁵⁾. Ibn Faris said: 'Dal and Lam origin indicates the length and sagging in blackness' ⁽⁴⁶⁾, and Hebron said before him: Al-Adlam: the tall black man, and from the mountains as well in the rock is very black ⁽⁴⁷⁾, and it was said: Al-Adlam: (Al-Adgham color) ⁽⁴⁸⁾, and Daylam: shrewd ⁽⁴⁹⁾ Waldilam: Black ants (Abyssinian), and it was said: the meeting of ants and monkeys in the real estate of the toilet and gave camels, and it was said: is a group in everything ⁽⁵⁰⁾ It is metaphorical: you are from Daylam, i.e.: from Daylama, i.e.: an enemy of enemies,.. Then they likened ants and monkeys to Daylam, because they are the enemies of camels, and it is said: The night of Adlam, and Antara ^(*) said :

Wa I've hamamtu bighāratin fī laylatin

Sawdā'a ḥālikatin ka-lawni al-adlami

Indeed, I had resolved to launch a raid in a night So, pitch-black and dark- like the color of jet- black stallions.

This is an analogy, and that is a metaphor ⁽⁵¹⁾. 'Wal-Daylam: death ⁽⁵²⁾', 'Daylam: enemies and water in the far

Al(33) Ain: 4/301.

(34) See: Language Population: 1/594, and Detailed Dictionary in the Crowds: 170.

(35) See: al-Sahih, 2/652, and Tahdheeb al-Lugha, 7/223.

See(36): Asas al-Balaghah: 1/272, and the end in Gharib al-Hadith and al-Athar: 2/91.

(37) See: Lisan al-'Arab, 4/265.

(38) See: Ocean Dictionary: 2/82.

(39) See: Crown of the Bride: 6/378.

(40) See: Waseet Dictionary: 1/264.

(41) See: Contemporary Arabic, 1/712.

(42) Al-Ain: 8/327, and language refinement: 15/261.

(43) See: Commentary on the Seven Poems: 537.

(44) Diwan: 181.

Commentary(45) on the Seven Poems of Length: 324.

(46) Language standards: 2/292.

(47) See: Al-Ain: 8/46, and see: Intermediate Dictionary: 294.

(48) See: Refinement of the Language: 14/94.

(49) See: Shams al-'Uloom, 4/2141; al-Muheet Dictionary, 4/61.

(50) See: al-Muhakam wa al-Muheet al-A'zam, 9/345, and Lisan al-'Arab, 12/206.

Diwan: 125.

(51) See: The Basis of Rhetoric: 194.

(52) Dictionary of countries: 2/544.

reaches of the Bedouins⁽⁵³⁾, (Daylam): Ibn Fairuz or Fairuz Ibn Daylam the companion, (Daylam) the tree of peace and the nickname of Bani Dabbah for their blackness⁽⁵⁴⁾, and (Daylam): The mention of the cat, or hit by it..., or male cyclist⁽⁵⁵⁾. And (Daylam): a generation of non-Arabs were living in the areas of Azerbaijan⁽⁵⁶⁾, and said Shaibani (d. 206 AH): "Daylam: the nation that is called Daylam, a class of Turks and wanted by the enemy, and Daylam: shrewd, and Daylam: darkness, and Daylam group"⁽⁵⁷⁾.

The poet Amr ibn Kulthum describes the condition of his horse when he drank from the two dahradin (they are two places with water) and she fell ill, so she followed other water resources such as the life of the people of Daylam, which seems to be a metaphor in the house, because the meaning in the house is likely to be a depiction of the state of the poet himself, and called (Daylam) on ants and enemies and the water of Bani Abs in the far reaches of the desert⁽⁵⁸⁾, and it is said 'the army has a lot of Daylam',⁽⁵⁹⁾ and it is also called the male pheasant⁽⁶⁰⁾, as well as the shrewd. There⁽⁶¹⁾ is an expansion of semantics, as well as Daylam of common words and the context shows its significance.

The second topic: the words indicating the elements of nature and their manifestations

Nature, with its sensory elements and instinctive components, formed an integral part of the poetic experience in the pre-Islamic era, and the ancient Arab conscience was closely linked to the vocabulary of nature, so elements such as sand, wind, rain, clouds, rock, and water became semantic symbols and pictorial tools that embrace sensations and build meanings on them, and in this pictorial and semantic horizon, Al-Asma'i emerges as one of the flags of the visual school, not just a carrier of the Arabs; His novels conveyed the spirit of the desert and its imagination, and were characterized by the sincerity of observation and the depth of reception, and the explanation of the seven long poems of Abu Bakr al-Anbari included a number of narrations that he quoted from al-Asma'i, which were full of words that embody the natural environment with its sensory representation and cultural symbol. The number of words of nature and related is twenty-seven, **including:**

1- (a, s, l) aṣl.

Labid ibn Rabi'ah said⁽⁶²⁾:

Tajtāfu	aṣlan	qālīshan	mutanabbidhan
Bi'ujūbi anqā' in yamīlu hiyāmuḥā			

It tears at a rugged root, parched and cast aside, Amid towering sand dunes, where the wind-blown peaks sway in longing.

Al-Asma'i said: 'I heard Abu 'Amr ibn al-'Ala buy a garsha and he said to the one who bought it, 'I want ten of you asal, he wants a group of origin, and I pray as you say: a rope, and a rope"⁽⁶³⁾.

Ibn Faris said: 'The hamza, the sad and the lam, three origins are far apart from each other, one of which is the basis of the thing, the second: the serpent, and the third: what was from the day after the ashi'⁽⁶⁴⁾, 'It is said that this tree was uprooted, i.e.: its origin was established, and Allah eradicated the sons of so-and-so, i.e.: He did not call them originally',⁽⁶⁵⁾ and the meaning has no origin or separation, that is, it has no lineage or only, nor a tongue, and the origin of the opinion, i.e.: Arbitrator of opinion⁽⁶⁶⁾, and the origin of water originally, if its taste and wind change from sludge in it and meat as well, and the origin of the man does such, he broke and hung⁽⁶⁷⁾, and its origin is a science that originally originated: killing it, from the original in the sense that it hit its origin⁽⁶⁸⁾, and the origin of the assets arranged the ranks and the doors of the doors, and its origin is rooted: it made him a basis on which to build others, and the original: the land that is born, and the sheep whose horn was taken from its

(53) See Lisan al-'Arab, 12/205, and Dictionary of Countries, 2/544.

(54) See: Ocean Dictionary: 4/61.

(55) See: Crown of the Bride: 32/166.

(56) See: Intermediate Dictionary: 1/294; Detailed Dictionary in the Plurals: 179.

(57) Explanation of the nine pendants: 232.

(58) See: Lisan al-'Arab, 12/205.

(59) Refinement of the language: 14/95, and Lisan al-'Arab: 12/205.

(60) See: Lisan al-'Arab, 12/205.

(61) See: Crown of the Bride: 32/165.

(62) Diwan: 112.

Commentary(63) on the seven long poems: 558, 559.

(64) Language standards: 1/109.

(65) Language Refinement: 12/168.

(66) See: Basis of Rhetoric: 1/29, and Summary in Language: 97.

(67) See: Lisan al-'Arab, 11/18.

(68) See: Ocean Dictionary: 961.

origin is eradicated, and the origin: The short and wide man, and the woman is an origin⁽⁶⁹⁾, and investigated the origin of the thing: his research and investigation until he knew its origin⁽⁷⁰⁾, and in literature: originality: the ability of the writer to think and express his insides in an independent way, and what she did originally⁽⁷¹⁾, in the novel (originally Qalsa), the poet depicts the case of the wild cow trying to take shelter from the cold and rain under the branches of trees, but these branches do not meet the purpose; Qalasa does not provide it with sufficient cover when sand dunes fall around it, compounding its suffering in this harsh landscape⁽⁷²⁾. The origin here means the branch, but the narration of Al-Asma'i (Asl Qalas dissipated), interpreted (Asal) as a group (origin), citing the saying of Abu Amr bin Ala: 'I want you ten original', and commented: 'He wants a group of origin', as it is said: Rope and rope, and according to this narration, (Asal), refers to a group of separate branches, and this differs from the novel of the house 'Originally swept Qalsa outcast', where the origin of the singular came to indicate one branch shrinking and singular.

Thus, the root (origin) witnessed a semantic development that became indicative of multiple meanings, including: the provisions of opinion, the change of water and its stink, and all the money, as it came in the sense of 'tafaq' and 'suspended', killing, arrangement and tabulation, the severe matter, described by the short man and the short woman, as used to express the psychological and intellectual insides in an independent way, and the root also entered into the fields of science, such as: the original number, and the original parties, and this is a generalization of the significance.

2- (J, N, I) janāki.

Imru' al-Qays said⁽⁷³⁾:

Faqltu lahā sīrī wa arkhī zimāmahu
Wa-lā tub'idīnī min janāki al-mu'allali

So I said to her: Ride on, and loosen his reins, And do not keep me far from your long-promised delight.

Al- Asma'i said: 'From Janak: make it like a tree with a genie that affects the smell of the tree and its fruit'⁽⁷⁴⁾, Ibn Faris said: 'Al- Jeem, Al-Nun and Al-Yaa are one origin, which is to take the fruit from its tree and then carry on it'⁽⁷⁵⁾, and Al- Khalil said before him: Al-Jana: Every fruit is reaped, it is a reaper, Al- Ijna: The genie took you, as long as it is soft, he said that you do not reap from the thorns of grapes^(*)⁽⁷⁶⁾, and all that you reap from the fruit is called a reaping⁽⁷⁷⁾ Ibn al- Anbari said: 'And reaped bees and trees: what he reaped from its fruit',⁽⁷⁸⁾ and reaped the earth: many reaped from truffles, pastures, etc.⁽⁷⁹⁾, reaping: Gold was taken from its metal, and also: deposit, as if it were a reaper from the sea⁽⁸⁰⁾, and metaphor in your saying: reaping honey⁽⁸¹⁾ and reaping: grapes, and dates if it is insisted⁽⁸²⁾, and harvesting rainwater: roses and drinking⁽⁸³⁾.

The word 'reaping' in linguistic usage is linked to the meaning of plural or acquisition⁽⁸⁴⁾⁽⁸⁵⁾⁽⁸⁶⁾, and often refers to the meanings of picking and taking, especially in contexts related to fruits when they mature, i.e. collecting what their elements grew and multiplied until they deserved the genie.

The connotation of the root (genie) turned and evolved from its original meaning associated with taking ripe fruits to broader meanings, acquiring positive dimensions characterized by the collection of precious and valuable things such as gold, deposits and honey, and was also used to denote who pollinates the palm or who acquires a livelihood

(69) See: Crown of the Bride: 27/452.

(70) See: Intermediate Dictionary: 1/20, and Dictionary of Islamic Jurisprudence Terms: 61.

(71) See: Dictionary of the Contemporary Arabic Language: 1/100.

(72) See: Commentary on the Seven Mu'allaqat: 188.

(73) Diwan: 29.

Commentary(74) on the Seven Poems of Length: 38.

(75) Language standards: 1/482.

(*) Shake in refinement: 11/195 without percentage,

(76) See: al-Ain: 6/185, and al-Muhakim wa al-Muheet al-A'zam: 7/509.

(77) See: Language Population: 2/1045.

Commentary(78) on the seven poems of length: 39, and shortened and extended: 66.

(79) See: al-Sahih, 6/2306, and Lisan al-'Arab, 14/155.

(80) See: The Hermetic and the Great Ocean: 7/509, 510.

(81) See: Asas al-Balaghah, 1/153.

(82) See: Lisan al-'Arab, 14/156.

(83) See: Ocean Dictionary: 1271.

(84) See: Taj al-Arous: 34/378, and Fiqh Dictionary: 70.

(85) See: Intermediate Dictionary: 1/141.

(86) See: Dictionary of the Contemporary Arabic Language: 1/409.

and gain. On the other hand, the connotation has evolved to include negative meanings as well, as in the felony, which refers to the commission of guilt, the ugly act or accusation, and false slander, the connotation of the root 'genie' has undergone a shift from the private meaning to the general meaning. In his interpretation of the significance of 'reaping' the beloved horn with the tree, and making what he obtains from it with the fruit in a rhetorical framework consistent with the poetic context, and gives the meaning a metaphorical character that links the human relationship with the act of reaping the fruit. Thus, the significance has moved from the tangible to the abstract moral.

3- (J, H, M) jahāmuḥā.

Labid ibn Rabi'ah said⁽⁸⁷⁾:

Falahā ḥibābun fī al-zimām ka'annahā
Ṣaḥbā'u khaffā ma'a al-janūbi jahāmuḥā

She has a tug in the reins, as if she were A reddish wine whose foam has lightened in the southern wind.

Al-Asma'i said: 'He wanted to sacrifice these rains in the south on the Jaham' ⁽⁸⁸⁾. Ibn Faris said: 'Gym and distraction and meme indicates the difference of Albasha and fluency' ⁽⁸⁹⁾. has said Hebron by him: The ignorance is the thick, and a man Jahm Jahama and Jahuma, ie: thick face ⁽⁹⁰⁾ and his face Jahm: Any ugly, and frown speech taken from him ⁽⁹¹⁾ and grimaces: disguise: frowning man: Disguised him and Jahma of the night: The piece of it ⁽⁹²⁾

And the face of Jahm: i.e.: Kaleh, and the man Al- Jahum: the helpless ⁽⁹³⁾. and Al- Jahma and Al- Jahma: The first Al- Hazi' of the night, or is the rest of the blackness from the end ⁽⁹⁴⁾. and the metaphor in your saying: And hope ignores me, that is: it did not hurt me, and the age grimaces the honorable ⁽⁹⁵⁾. and Al-Jaham: The clouds that have shed its water, or in which there is no rain ⁽⁹⁶⁾. and 'Al-Jahma: The huge destiny' ⁽⁹⁷⁾. Jahm: a place in the valley of many jinn ⁽⁹⁸⁾ and the Jahma: Eighty camels or so, Al- Jayhman: Saffron ⁽⁹⁹⁾, and Jahmeh: entering and walking in the Jahma ⁽¹⁰⁰⁾, and 'Jahmiyya: a band of Kharijites attributed to Jahm bin Safwan'. ⁽¹⁰¹⁾

Abu Amr al- Shaibani said: 'And the clouds that have shed water flowing is very fast' ⁽¹⁰²⁾. and Asma'i interpreted the poetic house that the poet wanted to say 'these rains sacrificed the starting point of the south on the Jaham', Ibn al-Anbari said: 'These rains came out of the south and when they were hit by the north and cut it, and the cold of the water and a description' ⁽¹⁰³⁾, the camel is like the cloud in speed and the Sahba whose water has eased and this is a metaphor The word (Jahm) originally indicates the lack of fluency and fluency in the face and then evolved to refer to the blackness of the night, ugliness in the face and in speech, in disguise, helplessness, the magnitude and thickness of things, the dark places of ambiguity and entering into them, the loss of hope, the clouds that lost their rain, the many, the strict difference in religion and others, and this is a generalization of the significance.

Thus, this section dealt with the words indicative of the elements of nature and their manifestations in the explanation of Al- Asma'i for the seven long poems, where the study extracted twenty-seven words associated with the natural environment, such as: origin in the poetry of Lapid, and Gerthm when Zuhair, and a group in the poetry of Harith bin Halza, and Janak when Imru' al-Qays, and its faces with Lapid, the section has relied on the novels of Al- Asma'i and his interpretations, with documentation of meanings, and revealed the evolution of

(87) Diwan: 109.

(88) Explanation of the seven long poems: 541.

(89) Language standards: 1/490.

(90) See: al-Ain: 3/396, 397, al-Muheet fi al-Lugha: 3/384, and Shams al-Uloom: 2/1195.

See (91): The Chosen One of the Words of the Arabs: 187.

(92) See: Language Population: 1/496, and Language Refinement: 6/44.

(93) See: al-Sahih, 5/1892, and al-Mu'jama' al-Mu'jama', 125.

(94) See: al-Muhakam, al-Muheet wa al-Azam: 4/180, and Lisan al-'Arab: 12/111.

(95) See: Asas al-Balaghah, 1/153, and Majma' al-Bahrain, 6/31.

(96) See: The End in Gharib al-Hadith and al-Athar: 1/323, and Lisan al-Arab: 12/11.

(97) Lisan al-'Arab, 12/111.

(98) See: Ocean Dictionary: 109.

(99) Crown of the Bride: 31/432, 433.

(100) Intermediate Dictionary: 1/144.

(101) Dictionary of the Contemporary Arabic Language: 1/414.

(102) Explanation of the nine pendants: 276.

(103) Commentary on the Seven Poems of Length: 541.

semantics from sensory to figurative, such as the transition of a germ from the meaning of the water pool to biological germs, And a great shift from the water of the well to the meanings of abundance and meeting.

The third topic: The words related to the animal and its features

The animal in the ancient Arab culture was a pivotal element, as it was closely linked to the life of the Arab in his Bedouin environment, so it was his companion in the solution and travel, and his rich linguistic tributary through which he expressed his feelings and perceptions, and the animal was manifested in the human character and qualities, so it was a means of analogy and metaphor, and a field for lamentation, pride, description and simulation in ancient Arabic poetry.

Scientists and linguists have been aware of this early and effective presence of animals in culture and language, so they have devoted independent linguistic works to it, and have taken it as a fertile field for induction and semantic classification.

Among these distinguish Al- Asma'i, who is considered one of the most prominent interested in the words of the animal, where he paid great attention to his qualities, sounds and behaviors, until he became a reliable reference in this section, and the value of the material quoted from him increases in his explanation of the seven long poems, as narrated by Abu Bakr Al- Anbari, as it provides us with an accurate linguistic wealth, and reveals a high linguistic taste, and an expanded knowledge of animal species and environments, and this topic aims to study the words associated with animals in this explanation, by following the approach of Al- Asma'i in their presentation and interpretation in terms of derivation, significance and use, with the analysis of their linguistic and cultural structure, reflecting the overlap between semantic and lexical knowledge in his work, and highlights his contribution to the consolidation of the animal lexicon in the explanations of poetry, and the number of words studied in this context reached twenty words, **including:**

1- (B, R, K) barkin.

Tarfa ibn al-'Abd ⁽¹⁰⁴⁾said :

Wa barkin hujūdin qad athārat makhāfatī
Bawādihā amshī bi-'aḍbin mujarradi

Translation

And a still she-camel lying down, yet she stirred my fear, In her wilderness I walked with a drawn, sharp blade.

Al-Asma'i said: 'Al-Barak: the group of camels of the people of Eve' ⁽¹⁰⁵⁾.

Ibn Faris said: 'Al-Baa, Al-Raa and Al-Kaf are one origin, which is the stability of the thing and then branches close to each other, the camel's pools bless Broca' ⁽¹⁰⁶⁾.

And ponds and blessings: It is said to the chest of the man also, the people of Kufa were called Ziyada: I feel a blessing, and it means: I feel the chest ⁽¹⁰⁷⁾, and the blessing: the chest by breaking the baa, if you delete the distraction I said: Barak opened the baa ⁽¹⁰⁸⁾, 'and ponds: many camels, and the plural brook⁽¹⁰⁹⁾', and ponds: steadfastness and standing in the thing⁽¹¹⁰⁾. 'And the blessings of the camel and others Broca put his chest to the ground' ⁽¹¹¹⁾, and the metaphor when saying: put the age blessing on them, and the war said blessing them, and leave in the presentation of its owner: lack it and fall into it ⁽¹¹²⁾.

And blessing: growth and increase, and blessed God: magnification and excursion, and this is a special attribute of God Almighty is not for others, and blessed: optimism, and from it: Blessed thing ⁽¹¹³⁾, and blessing: that the camel yields her milk and is blessed, and the following earth from the skin of the camel's chest, and it was said that the ponds are for man, and the blessing for others ⁽¹¹⁴⁾, and 'blessing: a basin dug in the ground and does not make him members above the ground level such as ponds' ⁽¹¹⁵⁾, and ponds: It means frogs, slingers, or porters,

(104)Diwan: 28.

(105)Explanation of the seven long poems: 217.

(106)Language standards: 1/227.

(107)See: Difference and Will: 36.

(108)See: Language population: 1/325.

(109)Sahih: 4/1574.

(110)See: ibid., 4/1575.

(111)Khazanat al-Adab walb Lisaan al-'Arab 3/154.

(112)See: Basis of Rhetoric: 1/57.

(113)See: Lisaan al-'Arab, 10/395, 396.

(114)See: Ocean Dictionary: 932.

(115)Crown of the Bride: 27/61.

because they bear it⁽¹¹⁶⁾ and Abarak: faster, and diligent, Bless the camel: Istnakh, and bless the woman: she got married and has a big son, she is Brooke⁽¹¹⁷⁾ and bless you in the thing: keep it⁽¹¹⁸⁾.

Al-Asma'i interpreted the term 'barak' as referring to a group of camels belonging to the people of Eve, and understood from it connotations related to the beauty of these camels and their distinctive characteristics. In the context of the poetic verse, it appears that these many camels were still and fixed and had been blessed and settled in their position, until the poet provoked them by coming with his sword drawn from its sheath, and they were accustomed to such a situation when a camel was selected from them for sacrifice, and they were terrified of it⁽¹¹⁹⁾. It seems that the term (barak) is derived from (camel blessing), 'which is the place in which you are blessed, The plural is blessed⁽¹²⁰⁾', and⁽¹²¹⁾ it was said that it was called so, 'for the meeting of its blessed, and the camel's ponds if he threw his chest on the ground', and the name (pools) may be on the camel group from the door of linguistic metaphor, where the group was named after a prominent part in it, which is (Mubarakha), that is: issued at the ponds, so the launch of 'ponds' on the group was a metaphor sent in a partial relationship, as the part (chests) was called on all 'camel group'.

The root (barak) has witnessed a semantic development through metaphor, so it acquired multiple connotations that exceeded its original connotation 'stability', including: the expression of adversity in saying: 'put the age as a blessing on it', and the decrease from others, as in 'leave in the presentation of its owner', in addition to the indication of the proof of goodness and its permanence, as in 'the blessing of the woman', that is: she got married and has a big son, and blessing: to indicate the meeting of water, and camel that yields her milk, as it was used to denote sanctification and honor, which is an attribute of God The Almighty says: 'تبارك الله رب العالمين' [Surah Al-A'raf: 54], as mentioned in the sense of hastening in 'Righteous in his enemy', and perseverance and permanence in the thing in 'Righteous in the thing', in which case it can be said that the significance has moved from the sensory meaning to the abstract.

2- (J, H, R) Jawāḥir.

Imru' al-Qays said⁽¹²²⁾:

Fa-alḥaqahu bil-hādiyāti wa dūnahu

Jawāḥiru-hā fī ṣarrah lam tuzayyali

He caught up with the lead camels, while behind him Their emaciated stragglers lagged in a tight cluster that never scattered.

Al-Asma'i said: 'It may say from a hole that has burrowed'⁽¹²³⁾, and Ibn Faris said: 'Al-Jeem, Al- Bara and Al-Raa are an origin that indicates the narrowness of the thing and the severity'⁽¹²⁴⁾, and the burrow: the little year of severe rain 'Al-Majdba', because it enters people in distress⁽¹²⁵⁾, 'and Al-Jahrama: distress, bad manners, and the meme is superfluous'⁽¹²⁶⁾, and Al- Jahr from the animals and others: the backward or late from others and did not catch up with them⁽¹²⁷⁾, and the burrow of the eyes: The cavernous inside⁽¹²⁸⁾, and the burrow: the vulva, and the burr (by breaking the noun on Deuteronomy)⁽¹²⁹⁾, and the camel Jaharia: the community of creation⁽¹³⁰⁾, and the burrow (by opening): the cave far bottom⁽¹³¹⁾, and the burrow: the hole in the ground dug by vermin and seven, and metaphorically: (the burrow of spring), if it is trapped and the rain does not come down and does not hit us

(116)See: *ibid.*, 27/27/62.

(117)See: *Intermediate Dictionary*: 1/51.

(118)See: *Dictionary of Contemporary Arabic*: 1/193.

(119)See: *Commentary on the Seven Mu'allaqat*: 116.

(120)*Language standards*: 1/227.

(121)*Commentary on the Ten Poems*: 96.

(122)*Diwan*: 61.

(123)*Explanation of the seven long poems*: 95.

(124)*Language standards*: 1/426.

(125)See: C: 1/113, *Language Population*: 1/436, and *Total Language*: 176.

(126)*Sahih*: 2/609.

(127)See: *The Hermetic and the Great Ocean*: 3/74.

(128)See: *Asas al-Balaghah*: 1/123, the *surrounding dictionary*: 2/37, and *Kitab al-Ma'a*: 247.

(129)See: *The End in Gharib al-Hadith and al-Athar*: 1/240.

(130)See: *Lisaan al-'Arab*, 4/118.

(131)See: *Ocean Dictionary*: 2/37.

(132) (133) (134) Al- Shaibani said: 'Jawahar: those who lagged behind, and the fool: the backward until he realized, so, I followed him: The Persians and the boy followed the guides and the backward ones'.

Al-Asma'i said: 'You may say that whoever is a burrow has burrowed', i.e.: the one who is left behind from the beast, as if he was entered into a burrow or narrowed the position on him and did not advance. This is a metaphorical transition from the sensory meaning 'entering the burrow' to the abstract 'backwardness', in the poetic house Imru' al- Qays portrayed the speed of his horse and the intensity of his attachment to a herd of the beast, where he exceeded the jewels -which is late- until the advanced guides reached the march, and all this happened in a brief moment did not change the shape of the herd or disintegrate its ranks⁽¹³⁵⁾, and The root (terrier) witnessed a remarkable semantic development from sensory connotation to abstract metaphorical connotations, the uses of the root evolved through metaphor to indicate distress and entrapment, whether in space, time or psychological qualities, and called 'burrow' on the year of little rain, and (burrow) on the narrowness and bad manners, and the trap of rain and its delay 'spring hole', and (burhan) on the vulva and burr.

3- (J, Z, R) Jazara.

Antarah ibn Shaddad said⁽¹³⁶⁾:

In yaf' alā falaqad taraktu abāhumā

Jazara al-sibā' i wa kulli nasrin qash'ami

Translation

If they dare to act, then I have already left their father

As carrion for the beasts and every ravenous vulture.

'The islands of the sabaa means he who is killed for her to eat it, Abu Muhammad al-Rustami said: Narrated this house that we interpreted al-Asma'I'⁽¹³⁷⁾. Ibn Faris said: 'Al-Jeem,⁽¹³⁸⁾⁽¹³⁹⁾ Al-Zaa and Al-Raa are one origin, which is cutting',⁽¹⁴⁰⁾ and Al-Khalil said: Carrots: 'The butcher carrots, and the verb: carrots are carrots, and butchery: hands, feet and neck;⁽¹⁴¹⁾⁽¹⁴²⁾, 'In the language of the people of blackness, the butcher is a man chosen by the people of the village because of the expenses of those who descend on them from the Sultan',⁽¹⁴³⁾ the palm butcher: its strictness, and the palm carrot: spoiled it when inoculated by cutting its fiber and fat.

The metaphor when saying: the islands of water from the ground, if it is lost and exposed until a cave or a deficiency⁽¹⁴⁴⁾, 'and carrots are a name for what was prepared for the sacrifice of camels, and the plural: carrots, and if they are sheep, they are islands⁽¹⁴⁵⁾', and butchery: the wages of the butcher when the carcass is slaughtered, and the origin of the butchery is the camel's limbs: the head, hands and legs⁽¹⁴⁶⁾, and carrots: a wild plant, carrots and carrots are said to be two languages by opening and breaking.⁽¹⁴⁷⁾ The island: a piece of land from which sea water drips or releases and appears, as well as the land that is not topped by the torrent and stares at it⁽¹⁴⁸⁾, and the islands: the honey shore from the hive⁽¹⁴⁹⁾, and the islands: ⁽¹⁵⁰⁾chatma, and they are slaughtered in combat, if

(132)See: The Crown of the Bride: 10/373, and the Detailed Dictionary in the Crowds: 111.

(133)Dictionary of the Contemporary Arabic Language: 1/346.

(134)Explanation of the nine pendants: 168.

(135)See: Commentary on the Seven Mu'allaqat: 71.

(136)Diwan: 84.

(137)Explanation of the seven long poems: 365.

(138)Language standards: 1/456.

(139)Al-Ain: 6/62, Gharib al-Hadith (al-Khattabi): 2/390, al-Muheet in the language: 7/20, and Taj al-Arous: 6/188.

(140)See: Rhyme in language: 373.

(141)See: al-Sahih, 2/613.

(142)Proficient in language: 657, and ocean in language: 7/21.

(143)See: Al-Muhakam and the Great Ocean: 7/286, Al-Fa'iq: 185, and the Intermediate Dictionary: 1/120.

(144)See: Basis of Rhetoric: 1/136.

(145)Sharh al-Faseeh by Ibn Hisham: 130.

(146)See: The End in Gharib al-Hadith and al-Athar: 1/267.

(147)See: Agreement on Buildings and the Separation of Meanings: 168, and Sea of Gems: 115.

(148)See: Lisan al-'Arab, 4/133, 134.

(149)See: al-Muheet dictionary: 2/41, Gharib al-Hadith in the four books: 247, and al-Mu'jam al-Mufa'sid fi al-Ma'rab wal-Dakheel: 154.

(150)See: Crown of the Bride: 10/423, 424.

they fight, and the islands: the title of Ali's mother ⁽¹⁵¹⁾, ⁽¹⁵²⁾and the Sheikh's islands: Approached death due to his old age.

In the context of the poetic verse, the poet used the word (islands) to preserve its original sensory meaning, which is cutting and differentiating, but the connotation expanded to include the process of cutting, which leads to predation and eating. The murdered in his depiction, not only was killed, but became a plunder of the seven and the eagles that eat his flesh piece by piece, and so the meaning ranged from abstract cutting to cutting accompanied by eating, with the original semantic root remaining stable., and witnessed the root (islands) semantic development through the metaphor, exceeded its original meaning (cutting), to include other connotations, including the approaching term or the approach of death in their saying (Ajzar Sheikh), as associated with the concept of bloodshed, until the butcher became called the name (butcher). Thus, we find that the significance has moved from sensory meaning to abstract meaning.

CONCLUSIONS

This study analyze the semantic dimensions of the words in Al-Asma'i's explanation of the seven long poems, as narrated by Abu Bakr Al- Anbari, focusing on three main axes: words indicative of man, nature, and animals, and the results revealed the depth of the explanation Al- Asma'i and its accuracy in linking meanings to the poetic context, while highlighting semantic transformations from sensory to figurative, such as the evolution of the significance of 'barak' from stability to growth and blessing, and 'terrier' from spatial narrowness to the study also showed the interaction of the pre- Islamic poet with his environmental and social surroundings by employing animal and natural words as symbols that reflect his vision of the world.

Finally, this research emphasizes the value of the Asma'i commentary as a bridge to understand the pre- Islamic vision, and highlights the flexibility of the Arabic language in adapting semantics to reflect the human experience and his relationship to existence.

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(151)See: Intermediate Dictionary: 1/120.

(152)See: Dictionary of the Contemporary Arabic Language: 1/369.

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