

# The Colour Concepts in the Poetry of Dubel Al-Kuzai, a Statistic Study According to the Theory of Semantic Fields

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**Abstract:** Language can't be studied in isolation of the literature because literature has a very great effect in developing the language and behaving it as the literary concepts played a very effective role in the Arabic language and arts in both verse and prose. So my research will concentrate on the linguistic study of the Arabic literature according to that old Arabic theory which has been developed recently by the west, it is the semantics study. So my research will focus on the concepts of colours in the poetry of Dubel Al-Kuzai and the accompanied concepts which are considered as a part of these concepts. Hopefully this research will help to understand the main idea of using it. In other words, it is a study that concerned with all of the concepts which came in the colour context. We will analyze these concepts linguistically then will give the developed meaning of them besides that we will show the effect of the progress in their meaning because the Arabs were surrounded with these words inside and outside their environment. Then giving the allegorical meaning of the concepts in the tables according to what we found in the linguistic dictionaries with some examples about them to understand the exact meaning behind these concepts.

**Keywords:** Colour, Dubel, Semantic

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## 1. Introduction

The name of god, the most greater and the most merciful. We can't study the language far from the literature because literature has a very important effect to improve and develop the Arabic language as the Arabic concepts were taking from literature in both verse and prose. It (the literature) plays a very effective and active role in the arts of Arabic language. This study focus on the colours reference in the poetry of a great Arabic poet his name is "Dubel Al-Kuzza'ai" and the accompanied words which is considered as a part of these colours, in other words it is the study which concerns with all of the concepts of colours then analyzing them meaningfully and linguistically to showing the development of their meanings and the effect of this development to decide the exact meaning of these words in order to understand the required meaning of these concepts which surround Arabs from all directions at home and travel. The main reason of choosing the theory of meaning fields to be the chief base of this study is that the semantics. Semantics is the science that

has a very strong relation with the Arabic literature. It based on the study of the meaning of words and the development of these words through the different ages and times. Since the purpose of this study is to explain the meaning of these words of colours which were mentioned in the Arabic poetry and their meanings which were added by the literature. We found that the aim of this study can't be achieved unless we consider the semantics. My study of the poetry of "Dubal" depended on the book "The poetry of Dubel Al-Kuzza'ai composed by Dr. Abdull Kareem Al-Ashter". I choose this book because I found that it is rich with many concepts (in this context) as well as many lines of poetry that I didn't find in another book, also the scientific and logical division which was very accurate and detailed. My study followed the statistic and discretional approach.

## 2. Method

The researcher had made a very careful study of this poetry and he collected all the concepts that refer to the colours which were included by the poet in his poetry as well

as the concepts which refer to the colours and are considered as parts of them according to what the semantic field theory requires. This theory had put a group of concepts that have

similar meaning and according to a special relation, these concepts eventually derived to the original meaning as the following examples in the Table 1:

*Table 1. The statistic table of colours.*

Concept	Repetition	Concept	Repetition	Concept	Repetition
White	4	Yellow	2	Blonde	1
Red	1	Yellow white	2	Gray	1
Green	3	black	10	Total	24

### 2.1. Baith (White)

It belongs to the colours (1). this colour is against black and it describes both animals and plants (2) as the Arabs say the earth became white that is to say the plants are very good on it, when they say the atmosphere is white that means it is very hot (3). And when we describe a woman by saying that she is white that is to say she is honest (4). When white is used with a name of a country that is to say this country is in a very high rank. In general white refers to the pureness and goodness without any kind of mistakes and sins. The two white things refer to water and wheat, white also refers to the sun, white speech means that it is clear, a white land means it is so soft without plants on it and seems to be having plants before (5). It also refers to the sword, silver and the planets at the far side of the galaxy, the white death means suddenly. There is another meaning to the word white in the Arabic language which is the word (egg) so when we say "The egg of impotence" sometimes happens that the male of chicken (foster) deliver an egg for the first and last time (6). The white evidence is true and confident, the white hand is the generous hand without hurt (7). The word (baith) white came in the poetry of Dubal four times, one time in his praise to his people in Yemen (8): The land of Tababa and Aqial from Yemen. The owners of good horses, white swords and heavy vests (9). The word white here refers allegorically to the sword this allegorical style describes the people of that line as they are brave knights who are specialized in wars and having a great bravery.

### 2.2. Humrra (The Red Colour)

It is one of the moderate colours, it is found in the animals and clothes (10). Women can be described as red women but the men are called white men (11) that is to say red is against white (12), allegorically red refers to the following: the hard death (13), the heavy rain that uncover the land (14), "he came back with red kidneys sheep", that means the sheep are so thin and small (15) "the red year" is the hard and poor year (16). Also the person who is unarmed inside a battle is called red man (17). The word (red) was mentioned in the poetry of Dubel once. It was in one of his poems in which he was praising the holy imams who derived from the prophet Mohammed (p.h.) laminating their death and satirizing their enemies (18): Disaster that showed us the green site looking red. And made the pure water looking salty bad. (19) The word (red), through its allegorical predicated styled, referred to the intensity of the calamity that the family of the prophet

Mohammed (p u h) had suffered from all of their life which made them so sad. This tragedy is represented in the Taff battle. This battle is an evidence of the ugliness which was caused by the murdering of the prophet's grandsons in this battle and that turn the life of the rest of grandsons like a hell.

### 2.3. Khadraa (Green)

It is one of the known colours. Which is sometimes called Al-Aswad (black) in the Arabic language because the word Black represents the land with heavy plants as the heavy plants can be seen black from the far distance. According to this reference our country Iraq was known as the black country because of the abundance of his trees (20) and plants. Plants and animals can be described with this colour (21). Allegorically this colour can be seen black and it falls between white and black (22) it refers to, for instance, the beautiful women with bad manners like the beautiful tree in the dirty land (23). The green man is the praise worthy man because of his kindness and generosity, for satirizing the green man that means the mean and bad man because the green colour refers to the vileness (24). It is used to describe the sky because of its colour (25). The green battalion because green is one of the iron colours. Also the following allegorical saying God had eliminated their green tree from which they had branched. The sea (26) can be described as green also it is the symbol of gifts from heaven. The green skin is a reference to the fertile and abundance (27), the green wings represent the night (28). We can see the word (green) three times in the poetry of Dubel Al-Kuza'ai in describing the brightness and beauty (29). The verdure abundant green. In which brightness everywhere shines (30). So the word green referred, by its allegorical meaning and the predicate context, to a very nice garden with heavy trees which means good, abundance as well as the heaven gifts.

### 2.4. Zarqaa (Blue)

When we say that his eyes became blue it means that he became blind and the light no more passes through them (31). The blue eye means when the eye surrounded by the black circle around it (32) and the black colour of the pupil became white (33). We call the blind man blue because the black colour of his eyes (the pupil) became (blue). (34) Allegorically we say "an obvious blue blade" means the blade is clear without any damage. And he blue man is the fraud (35) (also it is the wine and the clear water (36). The word (blue) came twice in the poetry of Dubel, first in the great poem of praising the prophet's family and satirizing their enemies (37) when he

said: Only the love of the prophet and his family. Second, when he hated the sons and daughters of the blue woman. (38). The word (blue) led to allegorical meaning in as a predicate to means the hatred for the Omea's especially the mother of Marwan Bin Al-Hakam who was known as the blue woman because she was the woman with many illegal relationships so her son was illegal child.

### 2.5. *Al-Zahar (The Yellow White)*

Is the white colour as the white pearls (39) and the Zahar is the yellow (40) tend to be white. This colour represents the beauty brightness and the pureness. It is said that the Azher is the adjective of the moon (the yellow white). Sometimes this colour contains some red colour and it is been considered the as best colour (41) and refers to any shining thing (42) so when we say Azher that means, for example, the face is shining with brightness and every pure white colour (43) allegorically the shining white face (44) and the white moon and the Friday and the wild bull and the white lion and the bright shining face and the camel which had eaten the good food from the branches of trees and the milk as soon as it is milked (45). The word (Alzahar) the yellow white came twice in the poetry of Dubel one when he was praising his people (46). I am the son of leaders and masters. Pure and permanent fathers (47). The word (zahar) referred, in its allegorical predicated contextual meaning, to fame, honour, glory, strength and pureness.

### 2.6. *Alsawad (Black)*

It is the opposite of white (48) and when we say that we change the colour of something to the black colour that means changing its white nature (49), allegorically, the black liver means that a person who is full of evil. The black disease is the disease which is caused by eating too much dates and hurt the liver with great pain (50), when we say the blackness of the city we means the villages and country around it. The blackness of Iraq refers to the area between Basraa and Kufa, and the great blackness is the group of Muslims (51) (the black people and the red people) is the concept which refers to the Arabs and the foreigners, the ugly black (52), the blackness is the abundance of people and wealth (53). And the black arrow is the good arrow that hits the target as being black because of the blood (54). The word black and its derivatives in the poetry of Dubel ten times some of them in praising Qaina Bin Abdulmalik Alzaiaat (55) as he said: If she showed up during the day. It will become dark because of her ugliness (56). The word black referred to an allegorical meaning in predicate

context, it is the dark ugliness.

### 2.7. *The Blond*

This colour refers to the redness of hair and beard, externally it's red but it's black inside it (57). So the blond refers to colour (58) which is obviously found in camels with some yellow (59), it's said that the blond is the yellow or the red hair (60) it's also said that it's red mixed with white (61) and it is the most famous colour and the most amazing one when looking at it (62). The blond is the yellow colour with some red and white. (63): allegorically the blond is the wine (64) which is taking from the white grape (65) because of the similarity of both the colour of the wine and the blonde (66). The word blond came in the poetry of Dubel once talking to his beloved lady (67) when he said: Her love was deeply mix the soul. As the mixture of wine and water (68). The word blonde referred to the wine an allegorical meaning in predictable context. He wanted to say that his love to Selma had become part of his body and soul and they became as one creature that couldn't be separated just like the mixture of water and wine (the blonde).

### 2.8. *Atlas (Is the Colour of the Sand Storm Which Is Gray)*

It is the colour of sand tends to be black (gray). It is the colour of sands at night (69) it refers to the skinny touch like the hip of the camel without wool as it is dressed in a skinny dress (70). Originally it is the colour of the sand turning to be black (71), and the black sandy (the gray) is the colour of the wolves. It is the colour of the brutal wolf and the plural is called "Tollas" (72) in Arabic. Everything like this colour is called so. (73) Allegorically, means the elimination and the foreigner (74). The warn out dress is also referred to by this colour. And the man when someone called him with curse. The black as the Abyssinian, dirt, dog and the thief (75). The word (Atlas) the black was found in the poetry of Dubel Al-Kuzhai once when he praised Ibraheem Bin Al-Mehdi when he became caliphate (76) as he said: When he governed Iraq and his people. He was followed by every thief criminal and pagan. (77).

## 3. Results and Discussion

It referred to thieves, slaves foreigners and every person how had illegally born or doesn't follow religion. Reading and analyzing the Table 2 and Table 3 that show the semantic relation of colours

Table 2. This table analyses the semantic relation of colours.

concept	Opposite of black	Red Anti white	dark	Pure and bright	White mixed with red	Opposite of white	White mixed with yellow	Dark to black
White	= (78)	-	-	-	+	*	+	*
Red	-	=	-	-	+	-	-	-
Green	-	-	=	-	-	=	-	-
Blue	-	-	-	=	-	-	-	-
White yellow	+	+	-	-	=	-	-	-
Black	*	-	=	-	-	=	-	+
Blond	+	-	-	-	-	-	=	-
Gray	*	-	-	-	-	+	-	=

*Table 3. The table the shows the semantic relation of the colours.*

Concept	White	Red	Green	Blue	White yellow	Black	Blonde	gray
White	=	Dissonance	Dissonance	Dissonance	include	Opposite	include	Opposite
Red	Dissonance	=	Dissonance	Dissonance	include	Dissonance	Dissonance	Dissonance
Green	Dissonance	Dissonance	=	Dissonance	Dissonance	Synonymous	Dissonance	Dissonance
Blue	Dissonance	Dissonance	Dissonance	=	Dissonance	Dissonance	Dissonance	Dissonance
White yellow	include	include	Dissonance	Dissonance	=	Dissonance	Dissonance	Dissonance
Black	Opposite	Dissonance	Synonymous	Dissonance	Dissonance	=	Dissonance	include
Blond	include	Dissonance	Dissonance	Dissonance	Dissonance	Dissonance	=	Dissonance
Gray	Opposite	Dissonance	Dissonance	Dissonance	Dissonance	include	Dissonance	=

### 3.1. White

This colour is against the black and when it is said that someone is white that means his face is white and pure without any black in it such as freckle. So there is a reverse relation with (brown, black, the gray and the sooty black) and a relation of sub similarity with (yellow white and blond) and repulsion with the other colours in the tables 2 and 3.

### 3.2. Red

It is one of the moderate colour which is found in animals and clothes, red is against white and it is attracted to the yellow white and repulsion of the rest in the tables 2 and 3.

### 3.3. Green

This colour sometimes is described as black because the nice plants can be seen black from far distance, that is why Iraq sometimes called the black country because it is abundant with plants. This colour falls between black and white so there is a synonyms relation among them and a reverse relation with the other concepts in the tables 2 and 3.

### 3.4. Blue

It is similar to white wherever it comes. We may replace green with black in the eye or its black colour turns to be white. So it has a relation with (yellow white and the pure white) and a repulsion with other concepts in the tables 2 and 3.

### 3.5. The Zahar (White)

It's the white colour which refers to the virtue, beauty and brightness. It is the yellow white which has some brightness and sometimes it is used to describe roses. It is said that this colour has red colour in it and it refers to every bright and pure white colour so it is similar to (white and red) but there is reverse relation with the other concepts in the tables 2 and 3.

### 3.6. The Black (Brown, Gray and Green)

It is opposite of white and it has close relation with (brown, gray and green) but a reverse relation with the other concepts in the tables 2 and 3.

### 3.7. Blond

It is the red colour at the top of the hair of the head and the beard and black at the bottom of them. It is said that white mixed with red so it has a relation with the white colour but a reverse relation with the rest concepts in the tables 2 and 3.

### 3.8. The Black (Brown, Black and Coaly Colour)

Is the sandy black colour. It has a relation with (brown, black and coaly colour) so it is against the white but it has a reverse relation with the rest of the concepts in the tables 2 and 3.

## 4. Conclusion

The concepts of colours doesn't come to express an independent subjects in the poetry of Dubel Al-Kuzai, it came to express the variety of the poet's ideas when he used the concepts of colours in both natural meaning which is obviously in the using of words and the allegorical meaning which is obvious in the using of the context and the concepts consequences to each other. So most of the concepts in the poetry of Dubel is far from the lexical and the allegorical meaning which is mentioned in the linguistic books. Most of the contexts which had the concepts of colours had came in predicate context according to the purposes that the poet wanted to express through his verse as praise, satirize and other purposes. These purposes needs a predicate context. By application the theory of in the table, the researcher concluded, by the semantics analyzing, that there are different relation among the meaning of the concepts which was found in the poetry of Dubel Al-Kuzai, so he used some of these concepts widely in his poetry so we can see the attraction and the dissonance obviously which can be considered as one of the most important elements of the text strength and magnificence so it will be very effective to the audience. This process has its effect the language progress and giving it life. The existence of symbolism in using the colour concepts in the poetry of Dubel Al-Kuzai and that's confirm the poet's ability to know his feeling and showing them by words. If we review the statistic table of the concepts of colours we will find that the black colour had used more than the other colours and this reflects the pessimistic point of view that the poet adopted in his poetry. This point of view was caused by the sad circumstances the

poet lives at that time. He lived a deep sadness because of what was happened to the symbols of his religion and believe the holly imams (peace upon them). This black colour refers to the bad action that the rulers acted against those imams, ruling by violence.

## Glossaries

- (1) see: Mujam Maqayeeas Al-luga (white): 1/326, and Lissan Al-Arab (white ): 7/122
- (2) see Lissan Al-Arab (white ): 7/122 and Taj Al-Aroos (white): 18/250
- (3) Asas Al-Balaga (white ): 1/87
- (4) see: Mujam Maqayeeas Al-luga (white): 1/326
- (5) see Lissan Al-Arab (white ): 7/122 and Al-Mujam Al-Wasseet (white): 1/78.
- (6) Al-Qamoos Al-Muheet (white): 638
- (7) See Al-Mujam Al-Wasseet (white): 1/78.
- (8) Shiir Dubel (Dubel poetry) book: 128
- (9) Shiir Dubel (Dubel poetry) book: 128
- (10)See: Al-Aain book (red): 3/226, and Lissan Al-Arab (red ): 4/208
- (11)See Lissan Al-Arab (red ): 4/208, Taj Al-Aroos (red): 11/73
- (12)Taj Al-Aroos (red): 11/73
- (13)See Al-Aain book (red): 3/226 and Taj Al-Aroos (red): 11/75
- (14)see: Mujam Maqayeeas Al-luga (red): 2/102
- (15)Asas Al-Balaga (red ): 1/212
- (16)see Lissan Al-Arab (red ): 4/208
- (17)Taj Al-Aroos (red): 11/73
- (18)Shiir Dubel (Dubel poetry) book: 291
- (19)Shiir Dubel (Dubel poetry) book: 294
- (20)see: Mujam Maqayeeas Al-luga (green): 2/195 and Lissan Al-Arab (green ): 4/243
- (21)see Lissan Al-Arab (green): 4/243
- (22)see Taj Al-Aroos (green): 11/176
- (23)See Al-Aain book (green): 4/176
- (24)see: Mujam Maqayeeas Al-luga (green): 2/195 and Lissan Al-Arab (green): 4/243
- (25)see: Alzاهر fi Ma'ani Kalimat Alnass 1/512.
- (26)Asas Al-Balaga (green ): 1/252
- (27)See Lissan Al-Arab (green): 4/243 and Taj Al-Aroos (green): 11/192
- (28)See Al-Mujam Al-Wasseet (green): 1/240
- (29)Shiir Dubel (Dubel poetry) book: 264
- (30)Shiir Dubel (Dubel poetry) book: 264
- (31)See Al-Aain book (blue): 5/89, Asas Al-Balaga (blue ): 1/197 and Jamjarrat Al-Luga (blue) 1/384 and Lissan Al-Arab (blue): 10/138 and Al-Mujam Al-Wasseet (blue): 1/394
- (32)See Jamjarrat Al-Luga (blue) 1/383, Al-MuKahssas 1/61 and Asas Al-Balaga (blue ): 1/413
- (33)Al-Muhkam Wa Al-Muheet Al-A'aduhm (blue) 6/252
- (34)see Lissan Al-Arab (blue): 10/138, Al-Muheet in Al-luga 1/452 and Al-Mujam Al-Wasseet (blue): 1/394
- (35)Al-Muhkam Wa Al-Muheet Al-A'aduhm (blue) 6/253
- (36)see Lissan Al-Arab (blue): 10/138, Al-Muheet in Al-luga (blue) 1/452 and Al-Mujam Al-Wasseet (blue): 1/394
- (37)Shiir Dubel (Dubel poetry) book: 291
- (38)Shiir Dubel (Dubel poetry) book: 293
- (39)See Al-Aain book (the yellow white): 4/13 and Lissan Al-Arab (the yellow white): 4/331
- (40)See Mujam Maqayeeas Al-luga (the yellow white): 3/31
- (41)See Lissan Al-Arab (the yellow white): 4/331
- (42)See Taj Al-Aroos (the yellow white ): 11/477
- (43)Al-Mujam Al-Wasseet (the yellow white): 1/405
- (44)Asas Al-Balaga (the yellow white): 1/427
- (45)Al-Qamoos Al-Muheet (the yellow white) 403
- (46)Shiir Dubel (Dubel poetry) book: 154
- (47)Shiir Dubel (Dubel poetry) book: 154
- (48)See Al-Aain book (black): 7/281, Lissan Al-Arab (black): 3/224 and Al-Mujam Al-Wasseet (black): 1/463
- (49)See Lissan Al-Arab (black): 3/224 and Taj Al-Aroos (black): 8/226
- (50)Al-Bara'a Fi Al-Luga 700
- (51)See Asas Al-Balaga (black): 1/481
- (52)See Lissan Al-Arab (black): 3/224
- (53)Al-Qamoos Al-Muheet (black) 290
- (54)See Taj Al-Aroos (black): 8/223
- (55)Shiir Dubel (Dubel poetry) book: 110
- (56)Shiir Dubel (Dubel poetry) book: 111
- (57)See Al-Aain book (blonde): 3/413
- (58)See Mujam Maqayeeas Al-luga (blonde): 3/316
- (59)See Jamharat Al-Luga (blonde) and Lissan Al-Arab (blonde): 1/531
- (60)See Lissan Al-Arab 1/531 and Taj Al-Aroos (blonde): 3/218
- (61)See Al-Qamoos Al-Muheet (blonde) 106 and Taj Al-Aroos (blonde): 3/220
- (62)See Taj Al-Aroos (blonde): 2/219
- (63)Al-Mujam Al-Wasseet (blonde): 1/528
- (64)See Mujam Maqayeeas Al-luga (blonde): 3/316
- (65)Al-Qamoos Al-Muheet (blonde) 106
- (66)See Mujam Maqayeeas Al-luga (blonde): 3/316 Taj Al-Aroos (blonde): 3/220
- (67)Shiir Dubel (Dubel poetry) book: 168
- (68)Shiir Dubel (Dubel poetry) book: 169
- (69)See Al-Aain book (gray): 7/214
- (70)See Mujam Maqayeeas Al-luga (gray): 3/418 and Asas Al-Balaga (gray ): 1/289
- (71)see see Lissan Al-Arab (gray): 6/124 and Taj Al-Aroos (gray): 16/202
- (72)see Lissan Al-Arab (gray): 6/124
- (73)Al-Kulliate: 137
- (74)See: Asas Al-Balaga (gray ): 1/609
- (75)Al-Qamoos Al-Muheet (gray) 554
- (76)Shiir Dubel (Dubel poetry) book: 197
- (77)Shiir Dubel (Dubel poetry) book: 198
- (78)Symbols were used for simplicity (\*) refers to the opposite of the concepts semantically. (+) refers to the

including relation and the existence of it. (-) means that the element is not existit. (=) refers to the synonymous relation of the elements

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