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ABSTRACT

This study presents a brief introductory view on the relationship of the heritage text with the modern Saudi poetic texts and its manifestations through one of the historical and popular figures in the poetry of Ghazi Al-Gosaibi as one of the most important contemporary poets in the Kingdom. The poet invoked such a link by reverting to the past, harnessing his deep culture that extends its roots far in time, and his evoking many of its events across the spectrum of his symbolic poetic text. He did so to express some of the Public and cultural issues and the changes of the era that were of some concern to him at the time. His invocation of it and his use of its symbols revealed a broad and deep cultural read, and fruitful interaction with his time by evoking the historical texts absent in the text and present in it by linking the inheritance to modernity through the characters that he created to hide behind them. He gave them the chance to talk about themselves. Al-Gosaibi was also free from the old poem form. He relied on the suggestive contemporary language through projections on the character. He, then, searched for the justifications that contributed to the selection of these characters and not others, such as the harmony and internal coherence between the heritage character and the elements of building the text, and the position of the modern Arab poet on the human heritage, his relationship to it, his vision of it as well as its connection to the poetic and emotional experience. He also explained the aesthetic effectiveness offered by intertextuality to the poetic text, intending to build the modalities of the heritage text's relationship with the modernist text.

Keywords: Textual links, Heritage, Ghazi Al-Gosaibi, Al-Hima, Public figures.

INTRODUCTION

In many of its contemporary experiences, Arabic poetry absorbed the spirit of development and modernization. The contemporary poem, in many of its aspects, was loaded with a new vision that fits the spirit of the age intellectually and creatively. However, it could not dispense with the heritage data that poets adopted. It was given an expressive, suggestive, and semantic energy through heritage sounds, with what it added of artistic originality (Kumar & Supriyatno, 2021).

Since the 1970s, Arab poets seek to use poetry as a tool for expressing the simple human experience, through possibilities, correspondence of the senses, reliance on symbolic structures and symbolic colors, the images that represent the internal symbol that is sometimes ambiguous. One of the most important stages of it is projecting the old events onto the contemporary.

There have been several combined and interrelated factors behind the prevalence of the phenomenon of recalling the heritage character in our contemporary Arab poetry and behind the regression of our contemporary poet to the inheritance in general so that it is not possible to separate them.

The heritage, with all its historical dimensions and cultural load, constituted a form of connection to the heritage, and a fertile spring to which contemporary poets returned to be inspired by their artistic images and poetic imaginations to document the relations of the present generations with the previous ones and to develop a sense in the recipient and make him feel that he is not cultivating roots, prompting them to do so by an intertwined set of cultural, artistic and Public factors. It is difficult to definitively separate them and to set precise boundaries for the area of influence of each of them and to be sure of the point at which the impact of this factors ends and the effect of the other starts (Benyo et al., 2022; Khan et al., 2021).

Perhaps, the most prominent of these poets in Saudi poetry is Dr. Ghazi Al-Gosaibi whose poems record his influence by the ancient heritage, especially the Arab heritage related to the issues of the nation. He is mixed with the poet's tenderness, leading to deep connotations. We passed on some of what we mourned and shared a sense of his bitterness in remembering the days of immortals and symbols that generations have nourished throughout history. The poet employed symbols as words or narrations, or symbols on which the Arab character was built and developed!

In his invocations of traditional characters, he did not summon any of the traditional personalities except those that were related to himself, his experiences, and the issues of his time. These characters were diverse to

include historical, legendary, literary, Arabic, and popular figures as well as symbols from Arab places and religious heritage. He drew from them what is appropriate to his social, political, and cultural reality and his intellectual visions regarding the subject of his literary experience (Abdelrady et al., 2022). We will talk only about the historical and literary figures mentioned in the collection under study.

First: Historical Figures:

They are the most common in his texts in the collection under study. He may intend, through the use of such figures, to rely on a historical base that supports his vision and his suffering in his contemporary experience of the Arab nation's life and death. All that is because the heritage constitutes the solid strength and the strongest pillar that the writer leans on, and scoops up from it which helps him to convey his vision to the recipient with ease. In addition, the Arab and Islamic nations at the time of the issuance of the collection have encountered inevitable events that create a world of connection between the old and the modern. There is no doubt that the poet tried to choose from the characters of history what corresponds to the nature of his ideas, issues, and concerns at that time (Zayed, 2006; Mahmood et al., 2022)

Among the most important of these figures that the poet summoned are: the Prophet Muhammad, peace be upon him, "Al-Muthanna bin Haritha", Khalid bin Al-Walid "Saif Allah Al-Maslool", "Sa'd bin Abi Waqqas", "Tariq bin Ziyad", and many others. He says in the poem

"Do not prepare my shroud":

Do not prepare my shroud; I haven't died yet!

Thunder and lightning are still in my ribs

I am my Islam! I am its pride.

I am a holy horse, that runs towards victory.

I am hostrical, don't you know it?! Immortal and beating in my soul.

I am my desert that has not been defeated.

Every time a fighter is martyred, another is delivered.

I swear that neither fear has jumped into the knight's grip

Nor the sword has swayed.

No sooner the conquest has summoned us, than

The desert rose and the dunes become lions.

Until he says:

Don't prepare my shroud, sir

I have covenanted with vengeance

A wounded pride to me nodded

And Hind from the tents of prison, called

It seemed to be a depressing masjid

The road has desecrated the mosque with the mud of the prostitute

The Night Journey was mentioned and it was filled with grief

Israel has soldiers in the mihrab

O Mosque, O the walk of the Messenger of Allah

The promise of Allah is true, which cannot be broken

Yesterday, the Crusaders left

Tomorrow the new Crusaders will shift.

Al-Gosaibi (1997: 619: 622)

The words are charged with subjugated psychological connotations, which depend on the two features of anthropomorphism and diagnosis that go hand in hand in clarifying the poet's concerns and highlighting them through a group of partial images that are contained within one frame. This frame is formed by the element of psychological association that the poet used to make his language suggestive (Khaled and Sa'ad beat in my soul - the dunes are like a lion - fear jumped - It seemed to be a depressing mosque). In addition, the poet relied on the symbolic names and the pictorial irony in my name "Izza and Hind", and the projections it bears on the Arab civilization, their prevention, their pride, strength and severity, and what they have become now.

His procession through the text and his presentation of it came as a moving walk. It makes the recipient share his feelings and sorrow. We may note that his invocation of these characters carries sufficient psychological guidance that determines the psychological path of his current feeling, through which he was able to link the present situation with the foregoing positions of the great ancestors.

In addition, in building the text, he resorted to the aesthetic of repetition to confirm the meaning

(Ibn Rashik Al-Qayrawani and Al-Umda, p. 256) by using the phrase: "Do not prepare my shroud", which is one of the aesthetic stylistic characteristics that the contemporary poet resorted to. It helped to demonstrate the

stylistic value in the poem, not in its ability to combine the abstract and the sensible; rather, the exploitation of its suggestive ability to create indirect connotations.

In contemporary poetry, the poet sets out in his forward-looking vision through the lived reality, to confirm the new thought that will inevitably change the current conditions. So, many poets resorted to broadcasting their poetic visions towards this issue and deepening its connotations in poetic scenes that helped create dramatic tension by relying on many contemporary poem techniques: “blanks”, “pointing”, and “punctuation”. The aim is to create an impact in the course of the dramatic event, so that it becomes more dynamic and effective through the point tide, shading the poetic scene, creating its drama and internal tension, or using myths related to resurrection and life. So, the modern Arab poet could tell people about the possibility of regeneration and rebirth after death. (Resurrection means the resurrection and renewal of the Arab nation).

Al-Gosaibi has invested these techniques in his poems to intensify the drama of the event. He also intended to mourn the state of the Arab nation, weeping for the dispersion it reached after its ruler uniting its sons from the greatest heroism. Its simplicity as well as the principles, teachings, and values of Islam have spread its control over the greatest kingdoms on earth. The whole text was based on a group of disapproving inquiries, making use of his heritage, which helped him to expose the humiliating reality, and highlight its dispersal and disintegration. He says:

Do you die? how?!

From you were Mohammed...

And the Book that enlightened

The universe with the truth until it blossomed

And from you is Tariq

Al-Muthanna..and you are Al-Muhammad!

Do you die? how?!

You are from an eternity!!?

Al-Gosaibi (1997: 596-579)

Moreover, his reliance, in the previous poem, on the numbered syllables helped intensify the dramatic structure, and prevent it from flowing into one breath - from beginning to end. Rather, it took the form of expressive units, each of which was satisfied by itself in suggesting the meaning and achieving the poetic aesthetic. It also helped to deepen the issue in the same recipient with the help of the structural symbol technique, and to employ many historical scenes carried by the inspirations of the summoned figures (i.e. Mohammad, peace be upon him, Tariq bin Ziyad, Al-Muthanna bin Haritha).

The invocation of heritage was not limited to the patriarchal figures only. Al-Gosaibi did not get involved in the patriarchal knot of the society that most Arab poets suffered from because he was open to many ideas. He possessed a great ability to coexist with different models of nations and peoples, which enabled him to identify various patterns of customs and traditions. They also offered him insight into the values and ideals of those people. Among the historical female figures is what he summoned in the poem “My nation”. He mocked the Arabs’ failure to defend the Palestinian issue and normalization with Israel in the late 1970s. He made use of the advantage of the suggestive power of words to create new suggestive connotations to clarify his idea. At the same time, it helped him reveal the relationship between the subject he deals with and the recalled heritage character through its connection with social, political, emotional, or paradox connotations. The drama of the situation is provoked by the accumulation of characters. He says:

O poets of Arabism, do not write about Hind anymore

The daughters of the Jews are insomniacs.

Magically deeper

And Rachel has a better breast.. and a sweeter waist

Stupid Laila can't dance!

Ignorant are their dogs,

Rachel has a more beautiful face and a nicer smell

I sing to Rachel... Rachel is sweeter

Hind and Laila fall And all the shepherds shall fall.

Al-Gosaibi (1997: 594: 595)

In the previous stanza, the Arab poets are asked not to flirt with Laila loyalty and chastity or Hind’s wisdom, reason, pride, nobility, and ancient origin; Rachel is more beautiful and more deserving of that. This is not real, but rather a symbol that the poet took to the daughters of Jews as a way of mocking, scolding, and reprimanding the state of the nation that surrendered to its Israeli enemy.

When he mentioned Hind and Laila, he is using a political satire of the deterioration of the Arab situation in that period, the treachery of the Palestinian cause, the abandonment of the support of its people, the failure to observe the bonds of Arabism and brotherhood, the betrayal of promises and covenants, and the loss of Arab prestige before the Zionist enemy.

In his poem “Bankruptcy”, he calls the character “Laila” again, but in this poem “Laila Al-Amriya” the daughter of Mahdi bin Sa'ad bin Muzahim. She is the lover of Qais, the heroine of the most famous stories of virgin love over time. She was an example of mad loyalty and love. He depicted a state of the paradox between the past of heroism, purity, innocence, altruism, and the material present. The ideal values were assassinated and material interests overshadowed the relations that bind the members of one society. The poet also became a member of this society groping his way in search of a ray that dispels the darkness of confusion and loss in which he lives and does not find.

He says:

People of knowledge and people of money,

Technical people,

People of international deals,

This is the confused man.

He did not know the address,

Who came to you by chance

From the age of chastity

Bears virginal poems

From Laila's Bedouin tent

Spinning in the light of the original moons

Who guides the poor?

O people of the twentieth century!

Al-Gosaibi (1997: 647: 651)

Al-Gosaibi draws his characters from the Arab heritage for being a multi-semantic code. He took them as an auxiliary symbol in the architecture of the poetic text, through which he was able to compose between the past and the present in a binary antithetical crucible to highlight the deep contradiction between the past and the present. He intended to provoke the feeling of the recipient and revolutionize it against his living situation by invoking characters who weight the general Arab collective consciousness, such as Hind bint Utbah, Laila Al-Akhiliya, and others, to condemn his Arab present, which he did not like.

The character of “Ayoub”, among poets, represented a model of living patience over the calamity and a symbol of endurance and trust in God, no matter how great the distress and the severity of the calamity. Al-Gosaibi summoned it in the poem “Beirut” that he composed in Riyadh in 1977. In this poem, he spoke about the Lebanon crisis, the wounds and deceptions it had suffered, and the suffering of the civil war. He used it as a symbol of the patience of its people over their tragedies, and their trials in what they experienced. He took it out of its religious concept when he summoned it with its concerns and pain, and its patience for the ailments and physical and psychological aches and pains. He made it a historical symbol of steadfastness through its symbolic significance and as a tool for indirectly expressing his inner feelings. Simultaneously, he linked it to the character “Arqoub”, which was mentioned in literature books, and their biographies were carried out on the public tongues. These characters symbolized the hypocrites hidden behind their alleged call for peace as well as the goals and expansionist ambitions they hide behind. In his summoning to them is a realistic national message out of the tragedy experienced by the people of Beirut, and a sign to the weak countries of the world that fell victim to the promises of the great military powers to achieve freedom, peace, wellbeing as well as economic and public progress. In reality, the result will be the looting of wealth and the occupation that spreads chaos, poverty, destruction, and insecurity. He says:

We seek an unobtainable peace

Arquob got tired of its prolonged promise,

We lived with humiliation until our company hated us

We slept patiently until Ayoub groaned!

Whenever one of them rose to slaughter us,

We said: Peace be upon the diseased is required?!

And whenever the aggression is bullied, bless it.

From us, a coward is attracted to deference.

The earth does not return until it is washed

With wound and fire on the day of conquest

Al-Gosaibi (1997: 581: 585)

The poet believes that the Arab people are one people united by language, culture, history, geography, and interests. He also believes that a single Arab state will be established to unite the Arabs within its borders, from the ocean to the Gulf. It will become a sovereign nation, but he inquires about what happened to the Arab nation during the 1960s – 1980s, especially the crisis of Lebanon in its sectarian war.

The Arab parties and leaders failed to overcome the crisis that lasted about fifteen years and resulted in the killing of an estimated 120000 people. In 2012, approximately 76,000 people were still displaced within Lebanon. There was also an exodus of nearly 1000000 people from Lebanon as a result of the war.

Second: Popular Traditional Figures

It is rich material for the poet. Its presence in the text brings the poem closer to the minds of the readers and helps convey the idea to them. The true poet is the one who can employ the popular characters aesthetically and symbolically that conveys the message of the poem.

The poet Ghazi Al-Gosaibi is one of the poets who found an objective equivalent to their experience in the character "Sinbad".

So they used him as a symbol to express their visions of himself and their reality when he combined him and Sinbad in his love story and tried to direct him to serve his emotional experience. He took Sinbad's love for Scheherazade as an objective equivalent for his love.

He says:

You came to my mind together with a story from the nights of "Scheherazade"

I saw the horizon calling me to a date across the Sea of Sinbad.

O "rug of the wind", we came to you innocent before taken by the distant night.

Cast us in an enchanted star. Cast us among the legends of sleep.

Al-Gosaibi (1997: 561-562)

The poet is the most capable person in describing moments of joy and sadness altogether. He is like the artist who expresses, embodies, draws, and paints, and the musician who reveals his sorrows, shaking the conscience, especially when he suffers from a mental or physical condition. He extracts his own experience honestly, affecting the recipient with all his vocabulary, images, fantasies, and sad rhythms. He opens up vast horizons for him to enable him to benefit from the special revelations, and the mythical atmosphere, which depends on the element of diagnosis.

Our poet was preoccupied with the concerns of his great homeland, the Arab nation. His dreams of great unity were shattered on the rock of the alleged peace with Israel at that time. He was also struck by a state of pain and psychological pain. His goal was lost and his dreams were shattered. His ancient hopes were scattered. He was disappointed at that time in the Arab reunion again, which he had dreamed of and aspired to achieve.

Therefore, we find him in another poem, invoking the character of "Sinbad", taking from it a symbol to express his vision of himself and the reality around him. He made it a mask to express his obsessions, as he feels alienation, wanderings, failure, and a short view of some of his life matters. He also feels a lack of insight into what is being plotted for him in secret by his envious attackers. The obsessions of his nation and its reality on the other hand, and what is being plotted for it by its enemies were also discussed. He says in the poem of "Al-Hima" which he wrote in Riyadh in 1979, in which he described his condition in declarative terms that arose from the hadiths of the soul that he had in mind:

Tell me the story of the years,

The story of the poor homeless,

Wander across the wilderness,

Drinking from his mirage of betrayals

The soldiers complain of bales

And experience exile in the ship

Wandering in the harbors of madness

As Sinbad, the idiot; the stupid

He came back with fever and stuns

Loaded with the spoilers deal.

Al-Gosaibi (1997: 570: 574)

The Sinbad summoned in the previous section is not a permanent comprehensive state, but rather a partial state that was used to express the state of alienation, loss, grief, and sadness that the poet suffers from. It is the second central issue of contemporary poetry, Al-Gosaibi (1997: 570: 574), which summarized many of the characteristics of Sinbad. It made him wander in the harbors of madness, and instead of returning loaded with yearning and gifts, he came back loaded with fever and grief.

By the title of the poem, he does not mean the physical pain due to "fever", but rather his psychological pain, as he suffers the pain of alienation and isolation. The intended here is the Arab isolation that afflicted the Arab nation after the "Camp David Accord" in every inch and spot, and the loss of what was planned to be implemented. He is a supporter of Arab nationalism and great unity. He changed "fever" from a mere medical condition to a living organism in people's minds that expresses the heart of sadness, grief, and humiliation, represented in the person of his mother or grandmother, to depict through his conversation with her a psychological condition inherent to him. He embodies for the recipient this phenomenon that befalls him as a result of his pain, translating it to him through the past days of illness, pain, heartbreak, the tragedy of spiritual

alienation, and the disappointments in which he failed, as Sinbad failed in his adventures. Throughout the poem, he presents part of his ideas as well as public and political positions that appeared in most of his poetry. Then, he completes his poem, proceeding with a speech that is not dead to the character of Sinbad.

He says:

*Bring the book of poetry and sing for me
Wonderful poem with resonance
I wrote it in the time of the feud
I used to see with naive eyes
Before the illusion committed suicide in certainty
And the anger of the elderly against the fetus
My revival in the sad reality
Do you remember now? Remind me.
My innocence in centuries bygone,
Before the cursed times come.*

Al-Gosaibi, (1997: 570: 574)

In the previous stanza, he presents a new vision of emotional details, in which he mixes artistic honesty with realistic honesty, which contributed to enriching the connotations and emptying other meanings in the context of the failed love experience.

Whatever the case, Al-Gosaibi will remain a symbol of luxury in style, behavior, and literary taste, and a clear feature of the Saudi and Arab culture and literature in general. He is seen through what we have learned, wielded, and innovated, and what he left us with the sophistication of his production. He was able to draw a clear approach for himself in interacting with the word, letter, and meaning in a unique poetic language that does not go beyond the rational performance in recording the reflections of his experiences. At the same time contribute to the manifestation of his intellectual position based in the depths of himself and his psychological exploration, which gave his experiences a lot of beauty and artistic pleasure. Such a skill cannot be found with many contemporary poets (Al-Shubaili (2018:41-45).

The poem seemed to him as “a set of cultural, civilizational, psychological and Public accumulations, all of which are gathered in the subconscious mind, and then the explosion occurs on the writing paper without knowing when and how” Fawzy (2000:176)

CONCLUSION, RESULTS, AND RECOMMENDATIONS

First: the results

The tour of Ghazi Al-Gosaibi’s collection “Al-Hima” regarding the textual relationships that made him summons these heritages figures, and focuses on the most prominent examples of them revealed:

- 1- A clear cultural richness for the poet, which was evident in his employment of heritage characters in his poetry, with all its features and functions whose threads were interwoven in the light of a structure that reflected the splendor of formation and performance. It also provided his texts with flashy themes, and hidden references by regressing to the past and evoking its characters through the spectra of the text.
- 2- The summoning of these characters in the texts revealed an intense suggestive connotation, whether the methods of recall were explicit and direct, hidden and symbolic, dreamy and romantic, satirical and realistic, philosophical, or dramatic. It can be seen in the form of anti-dualism that resulted from positions, visions, or any repercussions. So, it was the presumption of achievement and brilliantly poetic. It gained him a distinctive taste, enriched it with high artistic energy, and moved it from the dryness of tradition and the stasis of spontaneity to the horizon of renewal and modernity.
- 3- Al-Gosaibi, in calling up his traditional figures, was aware of them, and of their role in conveying his vision to his world, or the world around him. Therefore, invoking it was not merely a verbal decoration or a display of his cultural information. Rather, it represented an artistic technique with its many dimensions and influences. It gave his poetry the mark of the depth of great art that alludes to things without explicitly stating them.
- 4- The poet, by invoking the character of Sinbad, endowed himself with many of his attributes. Alienation and wandering in the wasteland through the journey of love that he lived with his beloved, taking him as an objective equivalent. On the contrary, in the poems of the collection, Sinbad came to a fool, wandered in the harbors of madness, and returned from his journey with fever and melancholy “the oppressed” instead of coming loaded with longing and gifts.

He also tried to drop from its features what circulates within himself about the fraying reality. He relied on what he possesses of strong suggestive energies and famous connotations, and on the common symbols represented by the recipient in his heritage very well. He also employed them artistically to suggest some of his experience.

- 5- His invocation in his poems of women was like an inner voice, a strong whispering duo, a multi-semantic code, and an auxiliary symbol in the architecture of the poetic text. In some cases, he even transcended her evil feminine heritage and made her a public projection, through which he was able to compose between the past and the present in an opposite duality to highlight the deep contrast between the past. He often cannot reveal what he wants to say.

Second: Recommendations

Al-Gosaibi's poetry is full of many literary phenomena that are filled with feelings and sensations that abound in the poet's collections. In addition, they reveal and confirm the poet's belonging to his country of origin and his great homeland, the Arab and Islamic nations. Some of his poems are studied, but the majority are still waiting for the views of critics and researchers to carry out more studies on the many phenomena in his poetry.

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