

The poetic of the prose text in the book Nahj al-Balagha (Imaginary creativity in describing the creation of the peacock)

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Abstract

Zoology is like another science of nature that did not originate in a specific period or develop scientific changes in a specific civilization period. That is, it is mainly related to human life and their livelihood requirements since the inception of Homo sapiens in ancient times. The animals had known in Mesopotamia since ancient times, what is known as The Pre-Historic periods. Since man knew types of wild animals and then domesticated that certain species of them for their meat, skins, and bones, as well as, for use them in agriculture work, traction, transportation and cargo transport. This research focuses on the study of animals in Mesopotamia literature, whether it is poetry or prose, as the animal was mentioned several literary texts, including the texts of literary debates, stories, navigation, spells and others, and most of them had older origins. This was due to the interest of the Mesopotamian kings and rulers in their cultural heritage. Including the heritage ancient literary. In addition, the research will deal with animals in the Arab-Islamic literature, and their implications. Several literary texts, poetic and prose, mention a number of animals of various kinds. In view of the broad subject matter, we focused the on one of the well – known birds, which is the peacock, which is known to be one of the most amazing, beautiful, and best- created birds. It is one of the most beautiful ornamental birds in the world. The study will deal with the peacock with what was mentioned in the sermon of Imam Ali, in Nahj al-Balaghah, describing it, its colors, and its typography.

Keywords: Zoology, Animals, Ancient Iraqi Literature, Literature Texts, Arabic Poetry, Birds, Peacock Bird.

Rooting the animal presence in ancient Iraq

Zoology, like any other science of nature, did not originate in a certain period of time or evolve as a result of scientific variables in a certain civilized period, as it is basically linked to human life and the requirements of life since the inception of Homo sapiens in the earliest times, and therefore any study of the development of animal science must It has the ability to coexist with the historical development of Homo sapiens stage by stage (Al-Mala'ak, Sumer, p. 11). Animals were known in ancient Iraq from ancient times, what is known as prehistoric times, as man knew types of wild animals and then domesticated species for their meat, skins and bones, or for their use in agricultural work (Baqer, 1986, p. 194), for example, Among the animals most used were oxen and donkeys, and animals were mentioned in many cuneiform sources, whether in the Sumerian language or in Akkadian (Al-Issawi, pp. 97 and later), in addition to what was depicted on the artistic scenes of plates and cylindrical seals (Al-Waeli, p. Many animals were also taken as symbols of the gods. The old Iraqi laws did not neglect the mention of animals in some of their legal articles, for example, Articles 241-277 regarding animal wages. (Rashid, pp. 83, 132 and later)

Animals in ancient Iraqi manners

Animals had a partly mentioning in literary sources in Mesopotamia, and the literary formulation was a means of what we arrived at written from myths, epics, stories, prayers and other literary and religious texts, and it reflects his view of the universe, society and life (Sarkis, p. 41). Literary production in Mesopotamia, like other civilizations, is considered at the forefront of the basic sources on which the researcher relies to know important aspects of any country's civilization and to stand on one of its components and characteristics, and because it is the best image for researchers today of the intellectual trends, beliefs of peoples and their views on the universe and life, and the cuneiform sources The same literary content (poetic or prose alike), in addition to other contents, has made available to researchers the basic building blocks in their study of a country's civilization, including the civilization of Mesopotamia (Baqer, 1976, p. 5). In other words, literature represents the first attempt by man to express life, its value and its meanings, and literature in its entirety is not separated from other activities in society as its religious components overlap with political, literary, cultural and other activities (Sarkis, p. 138). The inhabitants of Mesopotamia, and in

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particular the Sumerians, produced literature characterized by a number of characteristics and characteristics, the most important of which were antiquity, repetition, repetition, linguistic duplication, diversity of literary contents, the existence of indexes and records, as well as the names of some writers and authors of literary pieces, and other features (Baqer, 1976, p 32 and later), and literary works and literati in Mesopotamia had a prominent position, as the Babylonians and Assyrians borrowed and copied this authorship, and some of it moved to neighboring countries and translated into other languages (Kremer, p. 19 onwards).

The animal in ancient literary sources

The literary texts of Mesopotamia have provided us with valuable information on the names of a number of animals, (Baqir, 1976), as the animal was mentioned in several literary texts, as well as texts of other contents, including the texts of literary debates and bragging, and the texts of wisdom literature, Stories, epics, myths, proverbs and other literary texts. We received texts from Mesopotamia, some of which are related to animals and some related to other matters, such as plants, minerals, natural phenomena and others (Baqer, 1976, pp. 162 and later), some of which we have received from later ages, but most of them have older origins. The scribes at that time usually reproduced literary texts from texts dating back to ancient times, and some of them came because of the interest of kings and rulers in their cultural heritage, including the literary heritage. Some researchers point out that the debate literature on animals took precedence over the rest of the literature of neighboring peoples. (Al-Jubouri, p. 156) In one of the ancient pieces of literature, both the bull and the horse, in the form of boasting, enumerate its merits and benefits over the other, which part of its text remained unscathed. The horse describes itself with courage and heroism in war and battles and describes its neighing during the battle, while the ox describes itself and enumerates its benefits in its use in work, no Sima in the fields, studying the piers, and pulling carts. (Al-Jubouri, p. 155 ff) The matter was not limited to animals, but insects had a share of the male as well (Al-Shawaf, Part 2, p. 43 and later). In ancient literary texts, the fox was described as cunning and transgression against others, and with cowardice at other times. "The fox was unable to build his house, so he came to his friend's house as a conqueror," (Al-Jubouri, p. 105 ff). As for the peacock bird, it is rare in ancient texts, as it was mentioned in the plural form in the myth of the god Anki and the organization of the universe, and when talking about the Melukha region, 0 one of the commercial stations located in the Arabian Gulf region), Anki addressed the Melukha region and said: "All your birds will be peacocks, whose voices fill the palaces of kings," which is an indication that this type of bird does not live anywhere, and that it used to decorate the palaces of kings and the wealthy. (Al-Shawaf, vol. 3, p. 173) (Veldhuis, 251f) However, the presence of the peacock in Mesopotamia at that time is still uncertain, and it is striking that the name of the bird is known only in the sources of the ancient Babylonian period, and it was not mentioned in the texts of previous eras, and it did not appear in the dictionaries of the later periods. (Veldhuis, 252) As for Arab literature, we have mentioned many names of animals, with a mention of their characteristics and descriptions, description of their sounds, and so on, and because of the large number of names we have in Arabic literature for animals, we decided to limit the conversation here to the peacock, that beautiful bird that confused many people in the beauty of its shape and color The owner of the colors of the wonders of creatures and animals, and the weirdness of assets, described: "The best birds are beautiful and beautiful, and their color is most beautiful, and God Almighty has wisdom in his creation in their different colors, so you see in the center of each feather a circle of gold different in blue and green and their variation of the colors that fit with each other. You will not find a good equivalent to the blue, green and blue "(Al-Qazwini, p. 349). Ibn Sina said, "He who wants to gain the exclusion of vermin will have peacocks in his place" (Al-Qazwini, p. 349).

The peacock is a beautiful bird known for its feathers and sharp voice, and although both males and females are often called peacocks, only the male is a peacock, and the female is called Pehin, while peacocks are called peachiken, and all of them are collectively known as the peacock. Peacock birds easily through its fan-like feathers and a long chain of feathers with spots that resemble colored eyes, and male birds have protrusions on their legs that they use for disputes with other males, and while the female peacock has a feathered crest, it lacks a long feathery tail. Fan-like. Both males and females have iridescent feathers, and in fact, the feathers are brown, but the crystal structures produce vibrant colors of blue, green, and gold as the light is scattered and interfered with. Both males and females are large birds, but males are twice as tall as females because of the long feathery tail, and on average an adult peacock ranges from three to more than seven feet from the beak to the tip of the tail, and weighs between six and thirteen pounds and is often kept for its beauty and feathers. And sometimes for its meat and the feathers of a peacock are collected after the males' feathers shed every year, and although the peacock is affectionate towards its owners, it can be aggressive towards strangers (website, The Magic of the Universe).

The text of the sermon: The Commander of the Faithful (peace is upon him) said:

"It is she liked created peacock, set up by the wisest amendment, and compose its colors in the best setting, stand Ohrj stubble, and the guilt of prolonged pincers. If the drawer to the female published herewith, Sama by overlooking the head likes a gouge Dare Anjh Noteh. Strutted Boloanh, and Limes Bzafanah , lead Kavdhae Cocks, and Aar Bmlaqahh seen stallions Amotelmh in Darrab refer you of that preview, not like someone who transmits a

weak isnaad, even if Kzaam of allegedly impregnates TEAR Tesfhaa Mdamah, supercilious in both banks of his eyelids, and that the female partner to feed it, then bleaching not from vaccine stallion only tears Almenbjs, what was so Bojb of restaurants crow Tkhal silver stubble orbit, and sprouted from wondrous Darath, sincere and Shamousa Alaqian, and Vz Aquamarine. Hbth including the Brought forth the earth, I said: Jana Jana flower every spring, though it is Dahath clothing Kmothy doublets or nerve Kmonq Yemen, and his ilk trinkets he Kvsos with colors, have pronounced Ballchin awe. He walks a jowl of fun, and clears his guilt and wings, then laughs at the beauty of his ankles, and shrouds him. If you threw a blind eye to its lists Ozka relying voice hardly shows about Astagath, testifies heartfelt Todjah, because its lists Hamesh as lists Cocks Alkhalasah.oukd resulted from the tibial leg Sasah hidden, and has in the position of custom green crest patched, and directed by his neck Kbriq, and Morzha to where his stomach Ksbg stigma Yemeni, or as silk cloth with a mirror with silk, as if it were covered with a smeared stone; However, it seems to the large number of its water, and the intensity of its luster, the evergreen Nadharh mixed with it, and with herniation heard line Kmstdq pen in the color of the Chrysanthemum, white Iqq, it Bouapadh darkening what there Aotlq.oukl dye but has been taken from him premium and gaze heavily scaffolding and its luster and gleam Its glory and splendor, it is like blooming flowers that were not raised by a spring rain, nor hot suns. The easing of feathers, and stripped of his clothing, fall in succession, and grow successively, Vinan of stubble detrition leaves the twigs, then Itlahak developing even back Khaith before falling, does not violate the above colors, nor is the color is misplaced and if you browse a hair of hairs stubble Artec red rosy, and sometimes greener Sbergdah, and sometimes yellowish Asadjadah.vkiv up to this recipe Amaiq Discernments, or informing him Aqraih minds, or Tstniz described the statements of Alu Classify and the least parts of it may fail the delusions to realize it, and the tongue to describe it! Glory, who dazzled minds about creating a description Gelah for the eyes, Vodrkhih limited component, and author of many colors, and I cannot summarize for Alson described, and sat out for the performance of calling him. "

The peacock: of the order of chickens, a well-known bird and its miniaturization is Touis, and its nickname is Abu Al-Hassan and Abu Al-Washi. The peacock sheds its feathers in the fall, just as the trees shed its leaves, so if the leaves start to fall in the trees, its feathers come out, and it is very messing about the female. (Al-Damiri, p. 109) Among his attributes is his holding of sin like energy, especially if the female is looking at him. The poetry of the prose text in this sermon focused on the art of analogy with its branches, and this focus shows the advantages of this art that has absorbed the poetry of this prose text. The simile is one of the most important arts and rhetorical styles that have emerged and flourished since the pre-Islamic era, and it indicates the acumen and intelligence of those who decorate its literary texts. It indicates his meditation and absorption of the minutes of life around him. Ayna Arish believes that the analogy is: "The description of a thing with what it is close to and similar to, on one side, or many sides, not from all sides, because if it fit it completely appropriate it would have been" (Al-Qayrawani, vol.) While some contemporaries see it as "a similar contract between two or more matters, with the intention of sharing one or more adjectives with a tool for the purpose of the speaker." In these pages, we will try to discuss what the master of rhetoric (peace be upon him) added to this art of creativity and brilliance that achieves response and influence on the same recipient. The beholder and thinker of the Creator's creativity in the creation of the peacock, began the sermon with the complete description of the creation of the peacock, a description from the general to the specific, and the focus of this description is the ability of the Creator, the Almighty, and an image of divine creativity (Glory be to the one who dazzled minds about the description of his creation for the eyes ...) Then the similes that simulate the imagination and form images that are marketed by the explanatory reasons, and we counted sixteen of them various analogies. These similes were not simple similes, but rather complex and branched metaphors. A drawing of wing and tail is an image with words that derives its poetics from branching similes. When looking at the shape of the peacock's wing through the words, we find a detailed descriptive analogy of a sensory scene (the wing in its compact form and the tail that pulls it as a woman pulls its tail and sail). He (PBUH) said: "And among her astonishment is the creation of the peacock, which he has established in the most refinement, and has set its colors in the best formulation." The noun and the counterpoint are correct, indicating the joining of something to something in consistency and plural is erect or broad, and the thing is stacked together into some coherent, and the things are stacked, i.e. coherently aligned (an elite group of researchers, Part 2, p. 936), or from above, Of clothes. (Al-Khafaji, page 14) This analogy of the contemporary eye appears to be an artistic painting drawn by a painter with his brush, creating the most creativity, but at the same time this analogy is a living reality before our eyes, the embodiment of divine creativity in its most beautiful forms, which manifest any doubt or suspicion, as it descended in the human soul by acknowledging the oneness of God Almighty. He made his reeds grow wide, and his sin extended his length. When it came to the female, he would spread it with his folds, and branded it with a length of bread. And the meaning of "bush" her anus and anus: insert some of her naked into some and tighten her anus, and the flesh is incised: that is, mixed with fat, and the flesh is mixed with fat, that is, interfering (Ibn Manzur, Part 2, pg. 305), and the anus: joining its parts together, and inserting the drink

With water, that is, mixing it (a group of researchers, Part 1, p. 480) As for the reed, it means: every bone is round and hollow, and all that is taken of silver or other, the one is a reed (Al-Janabi, p. 17) Ibn Manzur, Part 2, p. 305). It means pulling it: dragging: dragging something, dragging it as clouds, like a woman pulling her tail, and so-and-so came pulling his tail, meaning he walks evaporation, and the wind pulled the dirt, excited it and its movement. And so-and-so withdrew, i.e. left the council. (Al-Farahidi, vol. 3, edited by Mahdi Al-Makhzoumi, p. 151) A circular fortification: the casting, the breaking, the sail, and the gathering of the castles, and "the circular castling, that is, the sail attributed to this marine location (Al-Rawi, p. 228, Ibn Manzur, vol. 4, p. 400). Nautiah, al-Nauti: the navigator who manages a ship at sea (Ibn Manzur, part 2, p. 101).

The beauty that Rahman has articulated in the smallest detail permeates the mind and the heart. Imam Ali (PBUH) created this part of his sermon with the help of the art of simile that came perceptual, considering that the two images between the simile device (as if) are perceived by the sense of sight, so the imitation and the likeness with it is an image that dazzles the eyes and draws it to it with its finest details. And each one of them has been installed in more than one part, it has separated in the shape of the peacock in terms of the wing, the reed, the tail, and the movement of the tail, which is the image of the analogy, and the analogy with it is a circular crane (a sail attributed to a place in the Yemen, the captain of the ship who is aware of what he is doing). This image, which Imam (PBUH) drew with his precise eloquent words, is the complex simile. With all this creativity, in the end it is one of the types of birds, which reproduce in the traditional way of roosters, and roosters were mentioned considering that the amazing beauty of peacocks is limited to males in particular.

And in the text of the sermon: "Tkhal reed orbit from silver, and sprouted from wondrous Darath, sincere Alaqian and Shamousa, and Vz Aquamarine. The Hbth what brought forth the earth, I said: Jana Jana flower every spring, and Dahath clothes he Kmohy doublets or Kmonq nerve Yemen, and his ilk trinkets he as lobes of color, they were spliced with crowned lips.

The reed: meaning the bend of the feathers, and its circle: and the circle, which is around the moon, which is the aura (Al-Farabi, vol. 2, p. 660). As for ikan: gold that grows from plants and not from dissolved stones (Al-Farahidi, vol. 2, p. 178), meaning: you broke a piece of liver, silver, or gold (Al-Farahidi, vol. 8, 2, p. 186), and peridot: with a fraction, a known essence. And the adornment is of a snot or substance and the like: It is said: vitriol, meaning adornment (Al-Razi, p. 113), and peridot: a gemstone that resembles an emerald and has many colors, the most famous of which are green and yellow ((Al-Farahidi, vol.6, p. 210, an elite of researchers, vol.1 389) It means mush, meaning engraved, elegance: the elegance: admiration for something, and it is said that I am purified in it, and I purify it with it, and I am elegant in it: any admirer, and the thing ennobles me with elegance, and it is elegant and elegant, if you like it good (Al-Farahidi, vol.5, P. 221), Al-Lujayyan: Silver (Al-Farahidi, Part 6, p. 124). And this is another picture that is no less wonderful than the previous one, in which the analogy is what dazzles the recipient and the discerning contemplation of the intensity of its creativity, as the creativity of the Imam (peace be upon him) coincided with the creativity of God Almighty in his creation, so there came an analogy that words cannot contain only a peacock's reed, which is the baptism of feathers. He likened it (PBUH) to "an orbital of silver, and the wondrous of its circles and suns that grew on it." These are two fragmentary snapshots of the sky, as it married (Dari of Silver), which is the aura of the luminous moon, with the wondrous rotation and illumination of the sun. The pictures are getting more beautiful than the eagles - gold - the essence - 0 and aquamarine - and he (peace be upon him) added after all the above with "Maybe the earth has sprouted; I said a genie ... every spring." In this ground snapshot, roses and trees of all kinds come together, with a multitude of colors and the beauty of their freshness in the spring, another feature that is difficult to describe, but it screams in the feathers of the peacock, and (peace be upon him) moved to the human world, carefully highlighting the creativity and miraculous creation of this amazing bird. He added the beauty and splendor of the clothes woven with thread and the essence - especially the Yemeni cold - this strange analogy of the reed of peacock feathers (similar), matched by parts of the images of existence, the most beautiful in the night sky and the day sky, the sweetest what the earth gives in spring to all mankind, the human world of clothes And jewels, it was an eloquent complex simile, and a graphic representation that invades hearts. Despite all this beauty that astonishes the beholder, we find that his lists are no different from the lists of (mixed) roosters, as if the Lord of Glory and the Kingdom wanted to tell us nothing is perfect, so perfection is for God alone, glory is to Him. Separated by the Imam (AS), the wonders of the beauty of this bird, using the art of metaphor, he says: "The way his neck Kbriq and Mazzha to where his stomach Ksbg stigma Alemnip mixed with it," "Walking walking fun swaggering, and surfs his tail and wing, Vaiqagah laughing beauty Serbalh , and Osabag and Haha; if to throw his sight lists Ozka relying almost shows voice for Astagath, testifies heartfelt Todjah, because its lists Hamesh as lists Cocks Alkhalasah.oukd resulted from the tibial leg Sasah hidden" Al-Marah: the intensity of joy until it exceeds its capacity (Al-Farahidi, vol. 3, p. 225, as for its scarf, the mantle: something that is woven from Adim broad and studded with jewels, and the woman witnesses it among her shoulders (Al-Farabi, vol. 1, p. 415). Howling, (Al-Farabi, vol. 2) It is said to raise the voice by crying and shouting, (Al-Razi, p. 194, Elite Researchers, Part 1, p. 643), and Hamish: the flour on the legs or legs, and the leg of Hamsha, Jazm and gathering, (Al-Farabi , Vol. 3, p. 100, a group of researchers, c1, p. 196), and in the meaning of khalassi: khalasi, by fracture: the boy between his parents is white and black, and the tibia: the

edge of the leg from the foot, or its bone, or the letter of its bone, (a group of researchers 2, pp. 583-584) and the meaning of Sisyah, and the meaning of Sisyah, Saysiyah: the thorn of the weaver with which he straightens the warp and the meat (from the cut of the weaving machine), and from it the sisyah of the rooster that is in his legs (Al-Farabi, vol. 3, p. 1044). In saying: "It has in the position of custom green crest patched, and directed by his neck Kbriq, and Morzha to where his stomach Ksbg stigma Alemnip, or Kharirh coated mirror with a finisher, like wrapped up Bmgr raven; however, it seems to the large number of its water, and the intensity of its luster, the evergreen Nadharh mixed with , and with herniation heard line Kmstdq pen in the color of the Chrysanthemum, white Iqq, it Bouapadh darkening what there Aotlq.oukl dye but has been taken from him premium and gaze heavily scaffolding and its luster and gleam preamble and splendor, it Kalazahir RDM, not Terpha rain spring, nor suns Awake ".

A mask, al-qazza ': a tuft of hair (Al-Farahidi, vol. 2, p. 292), meaning an engraved mesh, while the marking, by breaking the eye, is more eloquent than soothing, and it is said that the bone is pigmented with it (Al-Razi, p. 300), and any discoloration And from them it is pigmented, that is, pigmented with henna and the like, (Elite Researchers, Part 1, p. 238), and it was also said that the mark is the paper of the Nile or a plant that is pigmented with a leaf. As for polishing, refinement: it means evacuation (Al-Farahidi, vol.5, p. 64), and meaning swaddling, the scarf: a veil for a woman that conceals her opinion and her chest, with a garment. As for the mujar: it is a garment in which a woman abandons, and it is smaller than a robe and larger than a mask (al-Farahidi, Vol. 2, p. 146, c. 1, p. 222), and it is said that the woman has mourned, meaning turning her head (Al-Razi, p. 174). As for the meaning of raven, sahm, al-sahmah: the blackness of the raven color, as to shine, shine: the luminescence of lightning and the like, meaning a ray of light Glitter, and the original glitter of lightning elegance: that is to shine and shine (Elite Researchers, S1, p. 24). As for the heat: it is the heart of summer (Al-Farahidi, vol. 3, p. 154, vol. 5, p. 214, vol. 5, p. 200), and an awakening, meaning the summer (an elite group of researchers, vol. 2, p. 776). And here it moves to another scene from the scenes describing the peacock, as the similes branch out when something resembles a complex object, so the neck of the peacock and its colors are as if it is a Yemeni feature or give another metaphor as it is not satisfied with one metaphor, and here the analogy is complete and not with a single singular (polished mirror), nor These similes are satisfied, but rather turn to another metaphor that strengthens the interpretive image of the recipient as if it is a black woman's veil, and continues to describe this part of the peacock with sensual similes that the reader perceives with a wonderful perception, and here he calls the colors (green green) (the color of the chrysanthemum) and the picture drawn with words ends that there is no color Unless it was taken from it by installments, it is like flowers that have been raised. All this accurate drawing with words by the master of rhetoric (pbuh) in presenting the wonders of God Almighty's creation of the neck of the peacock down to its head on one side, and to the abdomen on the other hand, leads us towards the creator of the Almighty and prepares the mind of the reader for the sermon, and the viewer of the bird, to liberate himself and his mind from all What is traditional, and proceeding to the higher horizon, to weigh things and think about them until they reach faith, so accepting the existence of the One Sunday, this bird is a basic seed that pushes towards greater divine creativity, and diversity is before our eyes in every place and time.

The Imam (peace be upon him) separates the beauty of this bird from the position of the hernia of his hearing, when he said: "And with the hernia, he heard a line like the taper of the pen ... and no hot suns" (Nahj al-Balaghah, page 165), meaning there is a fine line as if it is the end of a pen pointed in the colors of a chrysanthemum to White adored with blackness, wondrous in mixing colors on the body of this wondrous creature, so it was an analogy to that colored line at the end of the pen, and it is a single sensory analogy, in which the imitation is complex and finely detailed. He did not elaborate in describing the distribution of colors and their striking luster on the bird's feathers, as if it were or scattered blooms that were not harmed by the spring rain or the intensity of the summer heat. Every word, every metaphor cries out from the greatness and ability of the creative photographer who created this miraculous creature of great beauty and perfection and the infinite precision in creating this bird, conclusive evidence of the existence of a great Creator, from the complex feather to the creature as a whole. Everything in it needs a deep understanding that is very deep in understanding and knowledge, until we reach the minutes of matters and things, and it is not strange for the master of rhetoric (peace be upon him) to say: This glorious and eloquent sermon about a creature that astonished minds with its beauty that pens and teeth cannot describe, so glory to him The Most High Best of Creators.

The poeticism of the literary text is not evidenced by the existence of these metaphorical branches that the text relied upon in showing the ability of the Almighty Creator, and the purpose of which was to highlight beauty by drawing with words, so it appears as a hologram for those who read the words as colors and images are embodied and colors merge with expressions and structures forming one image, as well as drawing movement This bird in a particular case likened this movement to another sensual image, and here he left nothing but organized it with mocked words, visual images and auditory sounds. Artwork is in a visual drawing of this bird.

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