

Pilgrims of irony in the novels of Youssef Zidan

Suha Raheem Abdul-Ridha and Fawzia Laiwes

Arabic Language Department, College of Education for the Humanities, Al-Muthanna University, Iraq.

Abstract

Irony is a method of argumentation aimed at influencing the recipient, as an active element in the conduct of the argumentative process. It assumes an original function in discourse, in its argumentative role, through which the cynic seeks to convince the recipient of the opposite of what he says by saying and the opposite of what he thinks. The satirist deals with the truth as an indirect argument. The recipient has an active role in the argumentative process, as he is influenced by arguments that agree with his views in accepting or rejecting them, and this is what we have employed in the novels of the writer Youssef Zidan.

Introduction

Since rhetoric has been in continuous development since Aristotle and until our time at the hands of Perelman and Titkeh, it appears every day in a new way, as it has various and multiple readings, especially the argumentative rhetoric according to the components of the discourse and the features it possesses that literature can show because discourse is the main pillar in communicating ideas and achieving the intended goals between the speaker and the recipient, and in our time, the need for pilgrims has become urgent, as it enters into the details of life, whether political or social. It is a way to prove or achieve a specific argument. To achieve this result, it must be linked to reality or a specific issue and analyzed, such as to justify a case or an event that was inadvertently mentioned.

As for sarcasm, it is a method used by people in expressing words that change the meaning to the opposite of what the speaker actually intended, and it may be employed to other meanings such as sarcasm, which is intended: the use of aggressive words that indicate insults and harming a person's behavior or appearance in terms of gender or race. It also means scorn or contempt.

Irony is used as an argumentative method aimed at influencing the recipient. He is considered an active element in the course of the argumentative process. He is affected by arguments. The argument can be accepted or rejected, and here lies the argumentative value.

Irony was contained in Zaidan's novels in different meanings and connotations supported by the argument and intentionality, which came once to indicate laughter and entertainment and once to mocking

or belittling the other, which determines this is the context within the text with the presence of (the sender, the message, the addressee), and these elements came within it Which is one of the components of the narrative text. If irony belongs to one of these elements, it indicates a certain significance. The sarcastic discourse includes the external formal aspect within which the sarcastic discourse operates, which worked around the issue of meaning and significance, and it favors the unity between the level of expression and the level of content.

The scholars differed in the concept of pilgrims, and these concepts were numerous, and if they did not contradict each other, they are many and countless until almost every lesson has a concept for pilgrims, and we must delve into these concepts. By setting rules and principles that are consistent with rhetoric, especially each of them related to possibility and the disclosure of arguments and evidence (Lisan Al Arab, Ibn Manzur, Article (Arguments), 228).

The pilgrim is from a pilgrim, her argument is from a pilgrim, a pilgrim, an argument until his argument, i.e. I overcame him with the arguments I made, and the argument is the evidence and proof (Strategies of pilgrims in the Arab heritage, d. Laila Jagham, 14.).

The argument was defined as: - an effective way to exchange opinion with others, which is the result of an action far removed from the practice of compulsory abstinence, which resorts to using temptation or proof, so the argument is a special type.

Pilgrims is: “a discursive theory that studies discursive techniques in their relation to their influential argumentative function and the conditions for their construction and development.

As for ridicule, its definitions were varied in dictionaries and dictionaries, and it came in the surrounding dictionary: “Mockery: ridiculed, mocked, ridiculed, mocked, or mocked, ridiculed, and mocked: mocked, it is said that I made fun of him, and it is not said that I made fun of him” (The Ocean Dictionary, Firuzabadi, investigation: Heritage Library at the Al-Resala Foundation, subject (sarcasm), 405)

Its definition came in the books of the ancients:- “A rhetorical picture whose forms are multiplied by the development of human language and considered it one of the elements that draw the attention of scholars and critics in the various literary styles of a number of writers, and it may mean lightness of shadow or it is a kind of humor or its excitement for humor, laughter and entertainment, or it is a kind of of sarcasm, satire, rare or revealing news on its occasion (Irony in Pasteur's Novels, d. Abdel Fattah Awad, 41).

The desire to ridicule others comes by selecting a specific personal motive, or the person himself may be inclined to evil by nature or to hurt others and take revenge on them involuntarily, as this may be rooted and well-established since childhood (Irony in Arabic Literature, Noman Muhammad Amin, 17).

The most important arguments that the satirist adopts as a powerful weapon is sarcasm, which is considered an effective way to persuade the recipient to accept what he says. Here, it will help the sender to choose his arguments and use them within an epistemological race that has specific elements (The rhetorical and pilgrim dimension of irony in a pragmatic perspective, Muhammad Trad, 4).

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Thus, the picture of sarcasm has been completed for us, as: “Indirect pilgrims, for through him it is possible to reject ideas and perceptions that contradict logic, and lack acceptance (Pilgrims of the novelistic discourse of Mr. Jassem, Nada Hashem Abdullah, 164).

And the relationship of irony with pilgrims, that the two are both a conclusion of a case, while irony is a rhetorical technique and is a form of discourse, and depends on the multiplicity of connotations. Classical Western rhetoric classified it, and a plurality of phonemes absent from the signs of the text and contradicting it, according to most contemporary approaches, and the argument is almost logical from the perspective of the new rhetoric (Irony is seen in Pasteur's novels, d. Abdel Fattah Awad, 41).

The context is an important element in determining the quality of the argumentative discourse and the significance of its elements in knowing the irony in the narrative text, and (sender, message, and addressee) must be available, as it determines the context and type of discourse as follows:- (The discourse of irony and its significance in contemporary Arabic poetry, Fathia Balmbrouk, 67).

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|-----------------------|---|
| Elements of speech | the irony |
| sender (satirical) | Productive irony with intent |
| Context | irony renewed (dialogue) |
| message (sarcastic) | obvious sarcasm |
| communicative process | Irony (comic or humorous) |
| consignee | The irony here is argumentative, carrying intentional or persuasive |

The novelist art is one of the aesthetic arts that express our real and artistic life, and the novel has succeeded in penetrating the worlds of modernity through its development of artistic tools, especially language, and many Arab novelists have emerged in this field, led by Dr. Historical in his novels, he proceeds with the facts and historical facts in the construction of the text and the adaptation of characters and events within the incident that he chooses.

“The spread of the novel allows for a multiplicity of themes and issues that it deals with, and the characters and situations that it presents. The process of interaction between the writer and the reader is based on their common understanding of the real world, language and literature, while showing the creative abilities of the novelist and the taste and perceptual capabilities of the reader through the novelist-message” (Noor, 30)

Perhaps the general rule on which (the structure of the new novel) was established from the technical, aesthetic, intellectual and objective aspects, being multiple and not subject to accurate standards, as it became rumored that: - “There are no new novel texts as much as there are new novelists, and that fiction writing is no longer its goal of for the writer to say something, but for the sake of saying nothing.”

The irony was contained in Yusuf Zaidan’s novels in clear indications supported by evidence, but it carries an intentional argument within the text. mechanism).

The sarcastic nicknames she and her friend (Amal) gave him, who called him (the lock), a metaphor for his name (Miftah), and she used to call him sarcastic (asphalt) because she did not agree to her marriage to him.

In another text, a kind of argumentative irony appears, which is (sarcasm), which involves rude contempt and offensive comments, as the satirist seeks to inflict harm and offend the other (A Dictionary of Literary Terms, Dr. Said Alloush: 113).

What Noura expressed about the cynicism about her stepmother (Azza), who had an illegal relationship with Miftah, when her father died, her relationship was not good with her, so she came to her one day:-

"Look, Nora, this may be the last time you see me, okay, I'm walking and I can't go back again - enough is enough."

- Where is the mandarin gone?

- a key . He traveled today afternoon and said he will return the first of next month.

- Peace be upon you.. what do you want from me now, Azza?

- Would you forgive me?

- Huh, no or no. (Noor: 46)

Azza's coming to Nora has a clear intention and she wants her to forgive her. Nora's response was sarcastic. When I told her that she was about to leave, she answered her (and where is the mandarin), which is a sign that she is aware of her relationship with him, and when she asked One of them is to forgive her, she replied with a laugh accompanied by pain (Huh.. for what or what) what Azza did to (Nora) in forcing her to marry Miftah so that she could enjoy his money, and (Nora)'s response carried many meanings that she could not reveal because she She used words with sarcastic meanings in her response.

Azza added, saying:

"I know that I provided her with you for the period that was, but God forced me, Nora.

- You are compelled to!

- Oh, you do not know my sister. The situation was difficult, strong and a key. He always tempted me with gifts and money, and I was in need and I had to satisfy him." (the novel, 47)

(Ezza) justified the reason for forcing (Nora) to marry (Miftah) and about the relationship that was between them, and the other replied sarcastically (forcibly against you). The phrase consisted of two words, but the meanings it carried was a lot. Painful in herself, because no matter how justified her argument, there is no right to harm Nora. Then tell her what you plan to do when you travel:

- And what, Azza Hahajiri?

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- No, but I just took everything from him that I needed, and in two months I bought a piece of land in a good place. A garden with orange trees, and next to it is an old house with a large yard. And when I sell the annual crop to him, he gave me a small mosque in the place of the yard.

- Yes! Mosque

- Oh, and my intention is to build a mosque.

- Yes, but I did not build it from the money that I took from a key, I asked and they told me the planting money is halal, and I can build the mosque with it and do good things.

- Oh, peace, and the money of the land on which the crops sprouted.

- Don't leave me with an invitation." (novel: 47-48)

Sarcasm and sarcasm are clear from Noura's response to Azza's words. The words carry contempt, insult and intent. When I told her that she took everything she needed from Miftah and that she intended to build a mosque, Noura's response was, "Oh, my intention is to build a mosque." So, how can you adopt a collector out of forbidden money that you obtained from a key in an illicit relationship? His response was a justification for what you did and what you will do with the money that you have obtained. justify her actions.

As for the novel (Guantanamo), which takes place in the Guantanamo stronghold in Cuba, it places its hero (Muhammad) as a prisoner in prison by mistake and without any guilt.

What came in the narration when the detainees were escorted out of the plane, Muhammad described their appearance:

"I went down to the dusty and desolate ground of the airport with the rest of those bound to me, as if we were pieces and rags or rags held by a thread that was ripping from the front. We came shrieking like squawks, but braying. Watch out, you are now in the hands of the Marines - shouted a soldier with an ugly nose, blond, behind him many large soldiers stood. The bodies are like mules, they are all mobilized with their weapons, as if they will immediately enter into a fierce war, as if we are the enemies and the strong..."(Guantanamo: 13)

Then he describes the means of transportation that took them to the detention center, saying, "A bus came with an open roof, like the one in which my father used to transport sheep, but it is a little cleaner in the color of the army stained" (Novel: 14)

(Muhammad) was sarcastic. He began by describing the airport and the detainees and the words of the American soldier, who described him as squawking and braying, which are (animal) characteristics. He described the American soldiers in a sarcastic manner, as being as big as mules and how they were mobilized with their weapons as if they were going to enter a fierce war, as if we were the enemies and the strong (And the method of exposure is to mention a sentence of the saying by which he wants something else, but this thing is not understood by necessity as in the metonymy, but is understood from the context).

In the other text, he describes their means of transportation (a bus with an open roof) and links this analogy to the car in which his father used to transport sheep, and that it differs from it in that it is a little cleaner and in the color of the army spotted.

The intent of (Muhammad)'s analogy to a transport vehicle is a reference to the Americans' treatment of detainees, so he described the vehicle as the one in which his father transports sheep, meaning that they are like sheep.

As for the sentence of the American soldier, which carries many meanings and a statement of the method of exposure* in it from his saying ((Be careful.. you are now in the hands of the Marines)). The indication is clear that you are in front of a great and great military force, which is the American Marines, whose soldiers are able to work by land, sea and air.

The soldier used this method by mentioning (you are in the hands of the marines), the other meaning is that you are under our control, we are the great force, so do not try to tamper with us.

In (The Shadow of a Snake), which revolves around a person trying to appease his wife after she has alienated him, and he tries to use her grandfather to bring her back to her senses, only to discover that she was receiving messages from her mother, and the events in the novel talk about the holiness of women from the status of sanctification to the status of desecration and what they are exposed to To him from the inferior treatment of the man, and this was done through the messages of the mother to her daughter.

The mother's messages were using the status of women in the family and society as an excuse to launch in her narrative texts, which carry hidden signs with deep meanings and connotations that she is trying to convey to her daughter.

"Remember that if people in your country wanted to ridicule a person, they described him as (falah) and if they used the description (falah / peasant), then what is meant is contempt for this man or that woman that the verb (falah) is an act of praise, and those who are praised in the Qur'an are the successful" (Snake Shadow: 123).

"The Mother" started from evidence in the Arabic language to support its validity with evidence, so she mentioned how people make fun of people's names and titles, and even their profession. The description of the successful in the Qur'an is that they are praised. All these meanings are referred to in a single word, but they carry clear meanings and humeral meanings from the name of her daughter's husband (Abda). He is fluent in other than the Arabic language, and how or do they think about changing his name.

"Let me talk to you today about the Arabic language. I know that you prefer reading in French, even though you are fluent in English and German, and I know that your husband (Abduh) does not master any foreign language... Abdo, what name is this that you did not think of changing." (Novel: 122).

The mother referred to her daughter's culture and her husband's ignorance, but indirectly. The intent is clear that she wanted to say that their marriage is unequal due to the social and cultural difference between them, and made the signification of the name a starting point in her argument, with reference to her daughter's culture and her mastery of many languages, and that her husband does not know any language other than Arabic. She mocked his name (Abdo), as she contented herself with questioning the

reason for not changing the name and did not declare the incompatibility, then she added her (important) words and returned to the axis of the first text, which is the language, as she was content with pointing only.

In another text, she refers to a clear intention with a social irony that she wants to show the truth of the grandfather (Nawa'im) by saying:-

"The people in your country, if they wanted to raise the status of a person, described him as (son of people) or as (daughter of people), although this change appeared from the Mamluk era, a general mockery. People's children." (Snake Shadow: 123)

The mother took the society's view as an argument in explaining her intention, as she reminds that the name has an impact on people's lives. The sarcastic image was made clear in both of them. People's view, if they wanted to raise the status of a person, called him or called him (the son of people), an adjective given to people who have lineage. He is ancient or possesses many virtues, and how society views the title as an indication of the personality of the individual, and here is a veiled intention to ridicule the parents of Nawaem's father, especially her grandfather Al-Pasha, so how is he (Ibn Nas) and one of the selves, so he does not look at his flaws because he is known for his wisdom and wealth, so they called him (Ibn Nas), in contrast to his true personality, who shows fanaticism, injustice, and a love of controlling others.

The most famous novel by the novelist Youssef Zidan is (Azazel), which takes place in the fifth century AD between Upper Egypt, Alexandria and northern Syria, after the adoption of the Christian Roman Empire, which later emerged from an internal sectarian conflict between the fathers of the church and the new believers and the retreating paganism, and it won an award Arab Poker in 2009.

In texts from the novel, I mentioned the meeting of the hero (Heba) with (Pope Kyrillos) and how the figure of (the Pope) that raised the astonishment of (Hepa) and conveyed a sensory image corresponding to the one he held between the (Pope) and the statue (Jesus), whose meaning indicates the worldly view of the church, which It highlights the intellectual shallowness represented in the primitiveness of science in the church and how the worldly meaning prevailed in it, which appeared to those I saw (Pope Kyrillos) and they are a group far from faith.

The majestic appearance of the bishop made me amazed and puzzled. It was the first time I saw him, and after that I kept seeing him every morning for two or three years without exception. For it looked down upon us from a completely gilded shrine, one balcony with a huge cross of wood, on which hung a statue of Jesus made of colored plaster. From the side of the crucified Christ, his hands and his feet, blood dripping red colored, I looked at the tattered garment of the statue of Jesus, and then the clothed robe. For the bishop, Jesus' clothes are ballet rags torn from his chest and most of his limbs, and the bishop's clothes are adorned with golden threads that cover all of him, Jesus' hand is empty of the wreckage of our world, and in the bishop is a scepter that I think is made of pure gold. On the cross of redemption, and it seemed to me Cyril was about to seize the ends of heaven and earth (Azazel: 248-250).

He asked me the first time he saw me about my age and age, so I told him, and I told him that I had originally come to Alexandria to delve into studying medicine. He answered me a question that I did not understand at first its meaning:

- Who is the greatest explorers in medicine?

- Oh, Your Holiness, it is said that he is an ancient Egyptian named Amenhotep, or is he the famous Greek, Hippocrates. Or do you see you, Father? You mean those who came after the Alexandrian doctors, like Herophilus, or those who studied in Alexandria like Galen?

- Wrong... Your answers are all wrong, for the ones you mentioned are all pagans, and not one of them was able to cure the leper and the leper, and to revive with the touch of his hand a person who died!

Excuse me, Your Beatitude, but I didn't understand what he meant.

Our Lord Jesus Christ, monk, is the sea of medicine. Learn from him, and from the lives of the saints and martyrs, and swept the volcano by the hand of your piety.

Cyril's speech to me was sharp, not deviating from what he really and surely saw, so I raised her silence at that time, and he spoke in the sense that I was about to end (...) I asked him politely.

And what is holiness, the sciences that are of no use until I know them and be careful to stay away from them.

It is, O monk, the superstitions of heretics, and the delusions of those who work in astronomy, mathematics and magic, so know that and stay away from it." (Azazel: 45).

In the previous texts there is an implicit and veiled irony, which is a criticism of the Church and its role on the tongue of the narrator and how he made a comparison between the figure of (Jesus) and (Pope Kyrillos), whose words were sharp with (Heba), and the tone of the dialogue was sarcastic, when the priest saw what he wears and the statue of Jesus, where Heba mentioned the details of the priest and Jesus crucified dress and the torn clothes, then the dialogue that took place between them, and when he asked him about holiness, his response was sarcastic and mocking that it is nonsense....

The statue of (Jesus) and his figure made (Heba) wonder how he is the example of sacrifice for the sake of faith, and the figure of (Cyril) revealed the falsehood of the church and how it cares about worldly matters, taking the church money as a target to achieve its goal.

As for the novel (Fardan), which revolves around the life of (Avicenna) during the period of his arrest in Fardakan Castle in central Iran, in which he mentions the details of the period he spent inside the walls of the castle.

By chance, (Ibn Sina) listens to the expressions that (Al-Zaqqaq) use on the inhabitants of the castle, and naming each of them with a nickname or nickname mocking them:

"Thoughts flew out of (Avicenna's) head because the slug was approaching the window of his room, and he heard phrases, "Come on, you lazy ones, you dog of the Magi, faster, son of a mule bush, and water!" The rattlesnake, so Yinho began to respond to the hoarse with a hoarse one." (Fardan: 46)

The text reveals the mockery of (Zaaq) from the residents of the castle and those who work in it, where he used nicknames and mentioned sarcastic animal traits that lead to the meaning of sarcasm and mockery until the narrator mentioned on his tongue (that one of the donkeys of the stirrup) was disturbed by the

sound of the snake and began to bray to show the loud annoying voice in a more even voice I annoyed him.

Then there was a conversation between (Ibn Sina) and (Al-Zaaq), where the first mocked the second in an implicit manner with all intentional meanings clear in the text.

Embarrassed, the chief Sheikh took a bite of the loaf and squeezed a piece of cheese and fed it slowly and boredom. Pointing to the eggs, Al-Zaaq said: It is nembercht. If you want it to be full boiled or you prefer grilled, there is no problem, I am at your service, my wise master. (Novel: 45)

- Thank you, but I used to delay breakfast and it suffices me with a mug of warm suq.

- He will be present from tomorrow. Do you like the stalk of wheat, lentils, or barley?

- They are all with me in the morning the same, so don't worry about that, but do you treat all those who are arrested here with such kindness?

Of course, you disagree with the wise.

- Prince of the Wise! How do you see me different?

Al-Zaaq was confused for a moment and hesitated, and more signs of stupidity appeared on his thin face, then suddenly his secrets exploded and he laughed and became like idiots (Novel: 46).

The text reveals that (Avicenna) mocked Zaaq and his words were intentional, because his manner is polite with a son with him, unlike what he had shouted in the morning and the sarcastic words he used to the residents of the castle, he is with (Avicenna is polite and chooses from beautiful words, he saluted Ibn Sina Sina (Good morning, Hakim), (I am at your service, sir) Ibn Sina thanked him and replied (Do you treat all those arrested here with such kindness), this phrase carries a lot of meanings, as he did not tell him that he was disturbed by his behavior in the morning, only hinted to him with this phrase Which bears the brachial style and how he treats the residents of the castle.

As for the novel (Mahal), which talks about the beginning of the love story that brought together (Muhammad), the young Sudanese man, and (Nora), the beautiful Egyptian girl. Bin Laden) that took place when he went with his father to meet him.

The purpose of sarcasm is to make fun of a person in the event that the person makes a laughing stock to others with contempt, and one of the characteristics of the cynic is transcendence, as if he is a strong person and has influence or authority, so he is arrogant and is a door of ridicule and this is what actually happened with (Muhammad) when he was summoned for interrogation from An officer accepted to investigate the reason for his meeting with his friend (Abdel-Al), who recently belonged to the Islamic groups. He met him at the train station when he was going to Luxor to meet (Nora).

“Oh, well, where did you pray for the Prophet all the days that have passed?

- In Luxor and I was staying in the Angelo Hotel next to the (Aish and Salt) restaurant, and you can check them there. - Oh, I mean, what did you do there?

- I visited the monuments.

Yes, Ras al-Abed, traces. Hamdoun, see the story of the valley near you" (Mahal: 70).

The officer's words with (Muhammad) were sarcastic, with a tone of mockery and contempt. When he told him that he had gone to visit the monuments, the officer replied, "Yes, he heads the slave." He was sarcastic about his appearance. Hajj Bilal asked about it.

The phrase Ras al-Abed means "a long stick with the end of it a ball of fiber, with which they used to remove spider webs from the roofs of houses." (Irony in the literature of Al-Mazini, Hamed Abdel Hawal: 16). The intentionality in which the investigator mentioned (Ras al-Abed) was not as explained in the definition, but he was mocked for his tan color and curly hair and because he was not convinced by his response to a question that sarcastically called him.

Research conclusion

The writer and historian Dr. Youssef Zidan is one of the most important novelists who are concerned with history and its events, being a historian before he was a novelist, and his novels occupy an important literary position, as their events are more real than imagined. In this research, in the detection of narrative texts that are concerned with satirical pilgrims.

The study reached the following results:

The aim of the study was how the ironic pilgrims appeared in the novels of the writer Youssef Zidan.

_ We faced some questions that we tried to answer, which are: Can we say that irony has the power to persuade? The answer was: Persuasion is present in all rhetorical images, and because irony is a rhetorical image in which the cynic wants to convince the recipient of suggestive values, but he wants to convince the recipient of the opposite of what he says by saying the opposite of what he thinks.

In the words of Perelman, irony is a persuasive means: "The use of irony is possible in all argumentative cases."

_ We also explained the purpose of using irony as an argumentative method, whose goal is to influence the recipient, and make him turn to the issues that the satirist addresses, given that irony is an argumentative component, because it is contained in the text is limited and concise, and this is what allows the memory to contain it, and this is important in its transmission and impact.

_ The recipient is an active element in the argumentative process, as he is affected by the arguments that agree with his views and beliefs, because the argument can be said or rejected, and this is what we have already found in the novels of Youssef Zaidan.

Thus, we have concluded that the pilgrims, as they are directed to a real and realistic reader, influence him, and make him persuade, as he is not confined within a narrow scope within the novel and among the characters, and irony was the tool to achieve intentionality and persuasion in reaching the goal and achieving a result.

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