

The Horse in Sufi Heritage: Imagination Boundaries of Reality and Legendary (الخيال في التراث الصوفي: حدود الواقع والتمثيل الأسطوري)

Professor Achour Sergma

Faculty of Arts and Languages - University of Ghardaia, Algeria
Cultural, Linguistic, and Literary Heritage Research Laboratory of Southern
Algeria Email: sergmaachour@yahoo.fr / Sergma.achour@univ-ghardaia.edu.dz

الاستلام ٢٠٢٥/٠٩/٠١ القبول ٢٠٢٥/١١/٠١ النشر ٢٠٢٥/١٢/١١

Abstract:

This research attempts to shed light on the theme of horses in Sufi heritage through a number of poetic examples from popular colloquial poetry in Algeria. It seeks to provide a clear vision of the great presence of talk about them and their celebration by Malhoun poets, whether in relation to the diversity of their names or mentioning their descriptions; or the matters related to them that horses are decorated with. Poets also talk about the relationship of Sufi sheikhs or disciples with them. Perhaps the poets start in this celebration of horses from a religious or realistic reference that makes this animal a means of decoration or war; in addition to its well-known functions in daily life alongside camels, mules and donkeys.

Keywords: Horses - Sufism - Sufi heritage - reality – myth.

الملخص بالعربية:

يحاول هذا البحث تسليط الضوء على ثيمة أو موضوعة الخيل في التراث الصوفي من خلال عدد من النماذج الشعرية من الشعر الشعبي العامي الملحون بالجزائر، ويسعى إلى تقديم رؤية واضحة عن الحضور الكبير للحديث عنها والاحتفاء بها من طرف شعراء الملحون، سواء ما يتعلق بتنوع تسمياتها أو ذكر أوصافها؛ أو ما يتعلق بها من أمور تزين بها الخيل، ويتحدث الشعراء أيضاً عن علاقة المتصوفة مشائخ أو مریدين بها، ولعل الشعراء ينطلقون في هذا الاحتفاء بالخيال من مرجعية دينية أو واقعية تجعل من هذا الحيوان وسيلة للزينة أو للحرب؛ إضافة إلى وظائفه المعروفة في الحياة اليومية إلى جانب الإبل والبعال والحميز.

الكلمات المفتاحية: الخيل . التصوف . التراث الصوفي . الواقع . الأسطورة

Methodological Introduction:

I. Different References to the Horse in Sufi Heritage Texts:

The significance and virtues of horses as mentioned in the Quran and Hadiths. Ancient Arab heritage, especially poetry (e.g., the image of Antarah ibn Shaddad's horse "Al-Abjar," mentioned in his poetry or through popular memory, exemplified by the folk tale of Antarah, where his horse is depicted, bridging the gap between reality and legendary imagination).

Imru' al-Qais's Description of His Horse:

"Swift, turning swiftly, advancing and retreating together, like a rock thrown by a torrent from on high."

Prophet Ishmael, son of Abraham, was the first to tame and ride horses, which were previously wild and untamed. He tamed them, and his children learned this art from him, preserving this knowledge. It is narrated that the first place where Prophet Ishmael tamed horses was in an area now known as Ajyad in Mecca.

Nazeer Al-Azmeh discussed this story in detail in his book "The Book of Ascension and the Sufi Symbol: A Second Reading of the Heritage," where he explains how the stories of Mi'raj had a profound impact on the biographies, Sufi texts, religious stories, poetry, and more. The stories of Mi'raj represent an independent literary genre with multiple sources and origins. The author explores the theme of multiplicity and unity in the single literary work, similar to the art of the Mu'allaqat and the stories of the flood, where the model and frame are the same, but the content and details are varied and different.

The battles led by the Prophet Muhammad (PBUH), his companions, or various conquerors, known in popular heritage as "Maghazi," were celebrated in prose and poetry, with horses being highly revered. The possible influence of other civilizations, such as the Greek, where the god Hippolytus learned the art of hunting from the Centaur, who had the head of a human but the body of a horse and was always associated with humans and invited to their gatherings (Khourshid, 1991, p. 88))

The Sufi heritage, both in poetry and prose, is rich with representations of animals considered essential elements in Sufi thought, such as the phoenix (Ibn Arabi, n.d.; Mahmoud, n.d.), camel (Al-Kashani, 1992, p. 63), cow (Al-Kashani, 1992, p. 64), eagle (Al-Kashani, 1992, p. 148; Ibn Arabi, n.d.), crow (Al-Kashani, 1992, p. 185; Ibn Arabi, n.d.), and dogs (Al-Muhawalli, n.d.; Abidin, 2001, p. 37). Among these, the horse stands out as one of the most important animals present in Sufi heritage.

The horse is often referred to by local terms rather than its common name, such as *Al-Aoud* for the horse or mare and *Al-Aoudah* for the filly. In daily usage, the term *Al-Aoud* or *Al-Aoudah* is common, with the plural being *Al-Awaad* or *Al-Awad*. This term has its roots in classical Arabic, where *Al-Udh* refers to young animals, including deer, camels, and horses (Ibn Manzur, n.d.). *Al-Aoud* also refers to an elderly camel or sheep. The term can be used for both masculine (*Al-Aoud*) and feminine (*Al-Aoudah*) forms in Algerian daily speech.

For example, in the heritage of Sheikh Abdul Qadir Al-Jilani (470–561 AH / 1077–1165 AD), one finds that he is always associated with his horse, around which many stories and legends revolve, particularly in the Maghreb region and Algeria. Although many scholars deny his presence or arrival in the Maghreb, most regions have established what is known as *Ziyarahs* or *W'adat* (pilgrimages) and have built shrines or retreats in his honor. One of the artifacts often found in these areas is the so-called *Al-Afsa* or the footprint of his horse, as seen at the shrine of Moulay Abdul Qadir in the Metlili Chaamba area of Ghardaia Province



“The hoofprint of the horse (*Al-Aoud*) located near the shrine of Sheikh Sidi Abdul Qadir Al-Jilani in Metlili Chaamba (photographed by the researcher).”

Many folk poets have celebrated Sheikh Abdul Qadir Al-Jilani and his horse, such as the poet Sidi Ahmed bin Al-Hurma Al-Biriani (1835–1924). In his poetry, he mentions one of Al-Jilani’s many titles or attributes, referring to him as “Ra’ Al-Humra,” meaning “the owner of the red mare,” a color highly favored in horses (Al-Biriani, n.d., p. 126).

In his poem *Faris Ma Tis’ani* (A Knight Beyond My Reach), he writes:

“If you are heading towards the Qibla, ask about Al-Jilani, son of Khaira, the knight of men.

Ask about Al-Jilani, the owner of the red horse, protector of the oppressed.

He belongs to Al-Adlani, Muhammad, the master of the message." (Al-Biriani, n.d., p. 126)

Al-Hurma illustrates Sheikh Abdul Qadir Al-Jilani as the Sultan of spiritual leaders, depicting him as someone who comes to the aid of anyone who calls upon him in times of war, illness, or other crises. In popular imagination, he is believed to traverse the four corners of the earth on his horse with lightning speed. The poet continues:

*"A call for the fearful, when the warrior returns, he finds safety.
And with him are the two horsemen on his strong steed.
They find him with the two horsemen, and when the enemies face each other,
They flee from him, chilled with fear."* (Al-Biriani, n.d., p. 126)

He roams powerfully through the neighborhood.
In a moment, he returns defeated, lying down, he finds forgiveness.
He calls out to free the soul, O Quwaider, master of courage.
The rider of the red horse charges forward, on a sleek, straight, and skillful steed,
surpassing the speed of lightning at dawn.
If he dashes, he pierces through the darkness.
Then he assists his servant, when he calls, he comes to him.
He heals and finds comfort, and goes away joyful, in bliss (Al-Biriani, n.d., p. 133).

The poet describes Sheikh Abdul Qadir Al-Jilani's horse as "narrow," meaning sleek and agile, allowing it to move swiftly from one place to another. The horse is described as "maddoubah," meaning it stands straight and "shatirah," meaning skilled in flying, surpassing lightning in speed.

The poet Sidi Ahmed bin Al-Hurma often uses the nickname "Rider of the Red Mare" when addressing his sheikh, Sheikh Abdul Qadir Al-Jilani. He says:

*"My goal is hidden and hasn't appeared, where is the essence of the council?
The rider of the red horse is angry.
When he forgave me, he forgot about me."* (Al-Biriani, n.d., p. 143)

In another instance, he uses the nickname "Rider of the Fast One," saying:

*"O people, where is Boudarbala?
He hasn't come, the rider of the fast one, he abandoned his servant, O men.
The grudges against me have multiplied."* (Al-Biriani, n.d., p. 161)

The poet also describes the horse he would ride to visit his sheikh, Sheikh Abdul Qadir Al-Jilani:

*"The clouds obscured my sheikh, Lali bin Aouda.
His saddle is made by the people of M'sila, and the blanket is from there too.
And the beautiful stirrups are crafted by the people of Tlemcen.
His saddle is from M'sila and the blanket as well.
From the finest horses of the leaders, and Quwaider guided me on it.
He is the one who will take me there.
Quwaider guided me, and we will visit the Prophet Muhammad and begin,
Our intercessor, the ocean of generosity,
So send your blessings upon him, O those present."* (Al-Biriani, n.d., p. 142)

In his description of his horse, the poet notes that the saddle is of the finest quality, made in the city of M'sila, and the stirrups are crafted in Tlemcen, both of which were centers for producing horse accessories, known for their traditional industries in leather, silver, copper, and other materials.

In another poem, the poet Sidi Ahmed bin Al-Hurma describes the horse of one of his Sufi sheikhs, whom he refers to as *Moula Nafta* and sometimes as *Barhoum* (a diminutive form of Ibrahim). The compiler of the text identifies this sheikh as Sheikh Ibrahim bin Ahmed, the founder of the Qadiri Sufi order in Nafta in 1843 (Isami, 2017, p. 132). The poet says:

*"The master of Nafta arrived, though he was delayed.
His stirrups adorned, like a swift and elusive gazelle.
She surpasses the blue lightning, eager with the winds.
None have outpaced her, her steps are faster than all.
She outstrips the morning lightning when she charges.
A free spirit, the steed of the great master.
Her leap is more graceful than vaulting over walls."* (Al-Biriani, n.d., p. 132)

*She escapes the impure, noble in origin and nature,
Her eyes are black, surpassing the flying ones in beauty,
A fine breed, renowned among the people of China,
The red mare from Banu Numan, she is our Sheikh's horse,
With her, the fierce desert gazelle approaches."* (Al-Biriani, n.d., p. 178)

In this poem, Sidi Ahmed bin Al-Hurma describes this horse, likening her lightness and speed to that of a gazelle. The term *sharrad* indicates that the horse is elusive and difficult for anyone to catch or keep up with. This is emphasized in the line *Maheeshi masbouqa* ("She is not outpaced"). The poet describes her color as *zarqa*, which here refers not to blue but to black, a color highly prized in horses.

The poet then adds other qualities to this horse, stating that she surpasses lightning in speed—a legendary trait that the poet uses to emphasize her extraordinary swiftness.

The poet transitions from physical or aesthetic description to psychological or spiritual attributes, describing her as *spiritual* (*al-rouhaniya*). According to Ibn Arabi, “the spirit is associated with the heart, with the unseen, in particular,” while Al-Kashani views the spirit as “the refined human essence.” The poet uses these descriptions to suggest that the horse is no ordinary animal, but something exceptional, as highlighted in the following lines:

*“She shines during the sacred gathering, appearing as if she flies,
Following the beat of the drums and the voices of the chanters,
Upon her is a golden saddle of every hue,
Embroidered by the skillful hand of a master craftsman who enhanced its value,
With a silk blanket and a golden belt, and a necklace of gold,
When the noble rider mounts, her strength and majesty are clearly revealed.”* (Al-Biriani, n.d., p. 178)

The poet explains here that this horse is drawn to the presence of Sufi gatherings and responds to the rhythms of the tambourine (*tāra*) and the recitation of poems and chanting. The term *jadhb* (attraction) refers to the divine pull that draws a servant closer to God, enabling them to traverse the spiritual path effortlessly, without toil or effort on their part. Those who experience this divine attraction during Sufi gatherings often display involuntary behaviors, such as sweating, fainting, and losing consciousness, which lead them to move from a state of awareness to a state of unconsciousness without any deliberate effort.

The poet then describes the beauty of the saddle placed on the horse, noting that it is embroidered with gold and further adorned with a silk belt and a necklace, all of which shine especially when the sheikh mounts the horse, symbolizing the grandeur and high status (Al-Biriani, n.d., p. 178).

The horse (*Al-Aoud*) is considered the mode of transportation used by Sufi sheikhs to visit their disciples. Sheikh Sidi Ahmed bin Al-Hurma speaks of his sheikh, Al-Hajj Abdul Qadir Moulay Anqussa, who used to come to Biryan, bringing joy to the followers of the Qadiri Sufi order. They would welcome him with the specific rituals of the Qadiri order, chanting and raising flags and banners. The poet says:

*“The pilgrim, with his longing in my heart so strong,
I await his arrival at every moment.
He always comes on his horse, riding towards us,
Accompanied by sincere, devout brothers on the path.
They raise the banner with three flags,
The tambourine beats, and two flags stand side by side.
The hearts of the brothers rejoice at his arrival,
And the Qadiri order rises in esteem and honor among them.”* (Al-Biriani, n.d., pp. 186–187)

The poets may link the praise of saints with the description of their horses, as poet Muhammad bin Touati Al-Kouinini did in his poem about Sheikh Abdul Qadir Al-Jilani, where he begins by saying:

*“O leader of the righteous,
You are, my master, Abdul Qadir,
You lift up those who have fallen,
O man of the East, turn to me.”* (Zoghb, 2020, p. 61)

He then goes on to describe the horse that the sheikh and the righteous ones with him are riding:

*“Help us with your true prayer,
Riding swift horses,
I try to catch up with my gaze,
Oh, company of the righteous.
They ride beautiful horses,
Strong and upright.
Help us with the best bond,
She is white, appearing as if she flies,
Her body like polished linen,
As if she were a shining pearl,
Wearing the finest fabrics,
Crafted by noble people.
Full and adorned,
On a bed of wooden planks.”* (Zoghb, 2020, p. 62)

The horses are described as *Biya*, meaning they are of great stature and importance. Their color is like that of pure white pearls, adorned with the finest fabrics, as if they are daughters of sultans seated on a bed of wooden planks. Some of these horses are red, resembling the glowing half-moon or embers when they flare up; or in their speed, it is as if they are running with their hooves on fire. They also resemble a gazelle wandering through the vast desert, covering great distances

*“They have red colors,
Their stripes are like the moon,
As if they are touching embers,
If you place them on a wound, it heals.
Like a wild gazelle in the desert,
Roaming vast spaces,
Spending the summer in green lands,
Chosen and moved on.”* (Zoghb, 2020, pp. 62–63)

The poet then begins to enumerate the colors of the horses of his sheikh, Sheikh Abdul Qadir, and those with him, as well as describe the pastures where they used to graze:

*“Among the colors is red,
Strong-legged and well-proportioned,
It spent its life in lush pastures,
Like clear lightning after the rain falls.
Its grass grew and became desirable,
Its fragrance spread in fertile lands.
The horses, camels, and sheep,
All gathered in a single pasture.”* (Zoghb, 2020, p. 63)

This red horse spent its entire life in green pastures, where rain always poured, causing the grass to grow tall, bloom, and turn lush. Horses, camels, and even sheep gathered there to graze.

The poet then continues to mention the colors of his sheikh's horse and those with him, saying:

*“Among the colors is blue,
It rises lightly with the wind,
Riding it is comfortable,
It protects the wounded from harm.
It faces enemies with courage,
O man of the East, turn to me.”* (Zoghb, 2020, p. 63)

These horses, with their “blue” color (where blue refers to black), are capable of climbing mountains and traversing difficult paths, providing great comfort to those who ride them.

The poet then describes the blue color of the horse as shining, having spent its summer grazing on the harvested crops. Its sound is like the cooing of a pigeon on the rooftops, having lost its flock, and it now mourns alone in its nest:

*“Among the colors is blue,
When it clears, it shines like lightning,
It spent the summer grazing on the crops it left behind,
Its sound is like the cooing of a pigeon,
On the rooftop,
Having lost its companions, it grieves,
And mourns alone in its nest,
O man of the East, turn to me.”* (Zoghb, 2020, pp. 63–64)

We have delved extensively into describing these characteristics because they all relate to the horses that Sheikh Abdul Qadir Al-Jilani and his companions, followers of the Qadiri order, rode. The poet mentioned these descriptions to express the deep admiration he holds for his sheikh and the joy he feels upon seeing him during his various visits. Additionally, the poet praises his sheikh in the hope that he will notice him, as indicated by the repeated phrase *"O man of the East, turn to me,"* which shows the poet's desire for his sheikh's attention.

Some poets also describe their journeys and their longing to visit certain saints and righteous individuals. For instance, every Muslim's initial desire is to visit the Prophet Muhammad (PBUH), the leader of the Sufis, and to describe the horse that would take them there. For example, the poet Muhammad bin Qaytoon (-1906) expresses in one of his poems his great longing to visit the Prophet's grave. He envisions that those sacred places are far and can only be reached by riding a swift *Aoud* (horse) that can cross vast deserts and open plains quickly:

*"I hope to find what I need from the one who came to me with a horse.
He left his homeland and embarked on a long journey,
Encouraging the few and those who are alone,
And supporting those who cannot travel.
The clouds covered his mountains and blocked them,
O Bahloul, what can reach him?
What can reach him except by the swift horse,
The shining and bold steeds,
Roaming the plains like hunters,
Traversing all the hills and valleys.
O Lord, send your blessings upon the Prophet."* (Briash, 2013, p. 37)

He then begins to describe the horse that will take him there:

*"Red like fire when the wood ignites,
Strong in its speed, breaking through barriers.
White like pure, pristine snow,
Covering the plains, mountains, and fields.
Yellow like arsenic, with the sound of thunder,
The clamor of horses adds to the fear.
Green like a soft garment,
Roaming like a lion.
Dappled, never fearing the desert,
Never tiring, running all day long.
Black like olives, lifting its foot,
Digging into the ground like a ghoul.
Blue like a pigeon soaring high,*

Breathing in the pure breeze.

O Lord, send your blessings upon the Prophet.” (Briash, 2013, pp. 37–38)

The poet here mentions the colors of this horse, which can appear red, white, yellow, green, dappled, black, and blue. He lists some of its realistic as well as legendary traits, such as not tiring from travel all day long and digging into the ground like a ghoul. These descriptions, with their miraculous and mythical qualities, endow the horse with extraordinary characteristics, making it an exceptional steed.

Similarly, the poet Ben Youssef (-1902) followed the same path in describing his journey to visit the Prophet Muhammad (PBUH) and the horse he rode, where he says:

*“My horses charge forward with force,
Leaving behind those who care for them,
I reach the Zamzam well,
And I circle around Al-Safa.
O Lord, grant me success,
So I may visit the Prophet.”* (Berriche, 2013, p. 82)

He compares this horse to thunder (“like thunder when it rumbles”), a serpent (“a serpent that twists and coils”), and an eagle in its strike (“like the strike of a piercing eagle”). He also says about it:

*“It runs through the vast desert,
Finding the bright white ahead,
Drunk from its own motion,
With wide eyes.
Spotted in color,
Like a speckled snake,
It strikes the ground with its steps,
Its wings are unique.
The spotted leopard,
When prompted, it leaps,
Like a crow that hops,
A lost guide.
O Lord, grant me success to visit the Prophet.”* (Berriche, 2013, p. 84)

As for the description of horses in the poets’ journeys to visit their Sufi sheikhs, there are many examples, and we will mention a few here. Sheikh Al-Samati (d. around 1908) mentions in his famous poem *Ithawwal Ya Kaf* where he says:

*“Fulfill my request without delay,
The blue horse, master of horses, heals my ailments.*

*Its origin is from noble lineage, and the lineage continues.
Praised for its traits and color, magnificent in appearance.
Fed without measure, black throughout the year,
Fed in the summer, its journey a story and a tale.
When it starts, it's like a well-equipped ship,
Its engines ablaze, its power immense.*" (Berriche, 2013, p. 84)

*"The mast tilts with the wind,
And its captains in the bow are resolute and strong."* (Bessaih, 2007, p. 186)

And continuing to:

*"The destination is the complete sheikh,
Ibn Belkacem, the healer and my remedy."* (Bessaih, 2007, p. 187)

This horse is the master of horses, noble and praised for its traits. In addition, it has been well-fed on pastures and fodder, especially during the summer, making it even stronger. The poet portrays it as resembling a mighty ship, powered by fire, in its grandeur and strength when it charges forward.

The concept of jihad, combat, and homeland defense is deeply connected with Sufi orders in Algeria. These orders played a significant role in raising awareness among their followers and urging them to engage in jihad, combat, and defense of the homeland, as seen in various popular revolts in Algeria. These include the Zaatcha resistance (1848), the resistance of the descendants of Sidi Sheikh (1864), the Mokrani and Haddad resistance (1871), and the resistance led by Sheikh Bouamama (1881–1908), among others.

Sheikh Bouamama (1838–1908) declared his revolt against the oppressive French colonial forces and established his well-known zawiya. He belonged to the Shadhiliya Sheikhyya order. The poet Mohammed Belkheir (1830 or 1832–1898), often referred to as the poet of Sheikh Bouamama, is considered one of the folk poets who spoke about the revolution led by Sheikh Bouamama, which was one of the longest popular revolts, lasting over a quarter of a century. In his poem titled *Sidi Kun Ma'aya* (My Master, Be with Me), written while the poet was in exile at the Castle of Calvi on the island of Corsica, he praises his sheikh and his horse's role in the battle. He says, calling out to his sheikh:

*"The white one that stands out among all the paths,
My master, be with me.
Neither a noble nor a sultan with his wealth has ridden it.
It was ridden by a knight of the Mashali tribe, with joy and care.
And when battle comes, it strikes fear into hearts.
His gear and stirrups came to him as a gift from the West.*

*White like a stallion before its eyes are darkened with kohl.
More splendid than the stallion with milk and the builder's lime.
My master, be with me.*" (Bessaih, 2007, p. 119)

And continuing to:

*"White in the nose and with an auspicious sign,
I gain from its good omen.
Its sounds and presence shake the mind.
And it heals from the sight of battle when its shadow appears.
Even the women are pleased and come to me weeping.*" (Bessaih, 2007, p. 119)

He refers to his sheikh, Sheikh Bouamama, by his well-known nickname, *Rahil al-Bayda*, meaning "the rider of the white horse," which is one of the most cherished colors in horses. Previously, in another poem, the poet spoke about *Ra'i al-Hamra*, a title for Sheikh Sidi Abdul Qadir Al-Jilani, saying:

*"And the woman whose son fell into the well.
She called out to you and to Al-Baghdadi.
She cried out to the people of the Nuba without delay.
O people of help, be with my son.
The poles of the righteous do not hesitate.
Each one says, 'I will save her alone.'
And the rider of the red horse stepped forward to be the leader.
A sheikh and a pole in both the past and present.*" (Bessaih, 2007, p. 97)

There are several well-known poems in Algerian folk poetry, including the poem *Ra'i al-Hamra* or *Boualem, the Rider of the Red Horse*. This poem is by an unnamed poet, and it begins with the following lines:

*"O Boualem, rider of the red horse,
If you set out, do not delay.
Circle around your beloved.
And do not neglect your servant.*" (Traditional oral poem, northwestern Algeria)

In this way, Sufi poetry in general, and popular or colloquial poetry in particular, has celebrated horses and steeds. This celebration is reflected in various depictions and representations that highlight the descriptions of the horse, the adornments associated with it, and the reverence shown by the sheikhs and followers of Sufi orders.

Reference List

- Abidin, M. A. Y. (2001). *Stories of the Sufis*. Dar Al-Bashaer for Printing, Publishing and Distribution, Damascus, Syria. (7th ed.).
- Al-Baghdadi, M. B. K. (n.d.). *The Preference of Dogs Over Many Who Wear Clothes*.
- Al-Biriani, A. A. H. (n.d.). *Collection of Poems by the Eminent Poet Sheikh Ahmed bin Al-Hurma Al-Biriani* (M. A. B. Al-Hajj Saad, Ed.). [No publisher, no edition].
- Al-Kashani, A. R. (1992). *Dictionary of Sufi Terms* (A. Al-Shahin, Ed.). Al-Manar Publishing and Distribution, Cairo. (1st ed.).
- Berriche, M. A. (2013). *Masterpieces of Popular Melhoun Poetry in the Sidi Khaled Region*. [Publisher not specified].
- Bessaih, B. (2007). *The Poetry of Love and War by Mohammed Belkheir: Texts from Algerian Folk Heritage* (N. E. Khendoudi, Trans.). National Publishing and Advertising Agency (ANEP), Algeria.
- Briash, M. A. (2013). *Masterpieces of Popular Melhoun Poetry in the Sidi Khaled Region*. Dar Al-Kateb for Printing, Publishing, and Distribution, Annaba, Algeria. (1st ed.).
- Ibn Arabi, M. A. (n.d.). *Anqa' Mughrib in the Knowledge of the Seal of Saints and the Noble Marqab*. Alam Al-Fikr, Cairo.
- Ibn Arabi, M. A. (n.d.). *Terms of Sufism*. [Publication details not specified].
- Khourshid, F. (1991). *The Marvelous World of Folk Literature*. Dar Al-Shorouk, Cairo – Beirut. (1st ed.).
- Mahmoud, A. R. H. (n.d.). *Alam Al-Fikr*. Cairo.
- Zoghb, A. M. (2020). *Anthology of Folk Poetry in Souf: One Hundred Poets from the Souf Valley Region*. Dar Al-Muthaqaf for Publishing and Distribution, El Oued, Algeria. (1st ed.)