

# The Quest for Immortality and Identity in Contemporary Iraqi Poetry: Insight From the Epic of Gilgamesh

Noha Abdel Rasoul Zaki Kadhim\*

Al-Musayyab Technical Institute, Al-Furat Al-Awsat Technical University, Babil, Iraq

Asiel Ghazi Ibraheem

Technical Engineering College-Baghdad, Middle Technical University, 10074 Baghdad, Iraq

Entesar Jwaid Idan

Technical Engineering College-Baghdad, Middle Technical University, 10074 Baghdad, Iraq

Mohanad Kadhim Mejbel

Technical Engineering College-Baghdad, Middle Technical University, 10074 Baghdad, Iraq

**Abstract**—This research examines the Gilgamesh epic in contemporary Iraqi poetry by the diaspora of poets, including Fadl Khalaf Jaber, Karim Shaalan, Hassan Al-Nassar and Zaher Al-Jizani. The epic is an important source, enriching people’s memory with diverse values. The relationship of art to the epic is not modern but ancient. How many epics have been a source of inspiration for poets, and how many poetic works are new formulations of an ancient epic that has crossed time, with its value and importance to people preserved. The epic is not just a primitive product but an essential and fundamental factor in human life in every era and within the framework of the most advanced civilisations. Within the framework of this civilisation, the epic is perhaps more effective and active than in past eras. Poetry has never been closer to the spirit of the epic than in the contemporary era.

**Index Terms**—Gilgamesh, Babylon, Modern Iraqi Poetry, Contemporary Iraqi Poetry, Epic

## I. INTRODUCTION

In history, the Epic of Gilgamesh rises as an immortal icon, illuminating human thought and inspiring the passion of poets and writers (Carey, 2020). This timeless Mesopotamian epic, which embodies human values and history, is a source of inspiration for expatriate Iraqi poets who seek the immortality of the soul of Iraq (Abusch, 2001). This research relies on several sources: Sumerian mythological texts (e.g., Epic of Gilgamesh) and collections from poets, literary and critical books, and other sources (Kovacs, 1989). This research assesses the influence of the Epic of Gilgamesh on contemporary Iraqi poetry abroad and how Iraqi poets have drawn inspiration from this timeless epic to embody their concerns and aspirations in exile. This work explores the poems of prominent Iraqi poets, including Fadl Khalaf Jaber, Karim Shaalan, Hassan Al-Nassar and Zaher Al-Jizani.

## II. DISCUSSION

The setting of the epic is one of a heroic national past, a world of ‘beginnings’ and ‘peaks’ in national history, of fathers and ‘grandfathers,’ and of ‘firsts’ and ‘righteous ancestors’ (Bakhtin, 1982). The word epic is of Greek origin, meaning a speech or story. In Arabic, the dictionary form also means the same for epic, but its plural indicates a catastrophe. In literature, this word indicates a narrative poem with multiple hymns, narrating heroic incidents and describing incredible heroics, whose heroes are superior humans and gods. The epic relies on elements of astonishment, supernatural power and imagination and discusses people in terms of historical events, such as wars.

Epic poetry has appeared among many people since the dawn of the first civilisations, but this advanced form of Greek poetry is close to artistic perfection in this early era. However, recent excavations in Mesopotamia (Iraq) have revealed that the Babylonian and Akkadian epics were earlier than the Greek epics, dating to 2300–2100 BCE (Jager, 2001). Thus, Babylonian epics are the oldest written literary works in the world, and among them is the Epic of Gilgamesh (Sales Araújo, 2024), which preceded the Epic of Meros by 1500 years.

A critical matter is what distinguishes the epic from other forms of expression, especially from myth. The texts that have been classified as epics since the days of Homer have several standard features. The epic text shares a human story, whose primary heroes are human, whose concerns and goals are worldly, and whose gods only form the background of the event. Epics revolve around noble figures, recounting their exploits and heroic deeds. The epic weaves several ancient

texts passed down orally or in writing over a prolonged period, creating a cohesive narrative without a precise author. The events in the epic occur in a specific period dating back to the dawn of the people's history and the beginnings of the formation of their culture, a period known as the Age of Heroism. The story likely occurs in a specific location, the people's first cultural centre, from which they set out to create an extensive culture or a far-reaching empire. An epic may contain numerous mythological elements or references to well-known myths. However, such elements and references are not intended for their own sake but serve the epic's events and clarify its purpose. Thus, the Babylonian Epic of Gilgamesh is an epic text in the modern, technical sense (Firas Al-Sawah, 1987).

Therefore, Iraqi poets in the modern and contemporary era have relied heavily on the epic, especially the Epic of Gilgamesh, because it is considered one of the oldest types of heroic features in the history of all civilisations (Abusch, 2001). Moreover, this epic is the longest and most complete known to Near East civilisations. Modern researchers and literary historians have placed it among the pinnacles of world literature (Sonik, 2021). No literary work from the literature of ancient civilisations before the Greeks is comparable to the Epic of Gilgamesh, which stands as the 'Odyssey' of ancient Iraq. This epic was written 4,000 years ago, and its events date back to other, more distant crises (Pruyser & Luke, 1982).

Like famous world literature, the Epic of Gilgamesh remains immortal, with general human appeal in all times and places, because the problems it addresses still occupy the minds of people and affect their emotional and intellectual lives, making its situations and events captivating. This epic addresses a major ethical problem that has occupied people since ancient times. If death is inevitable and humans cannot attain eternal life, whether by overcoming death or by life after death, these major problems constitute the basic idea of the epic. Solutions that are consistent with the patterns of religious beliefs and social conditions prevailing in civilised society four thousand years ago have been found by embracing this life, exploiting it to the limits of individual exploitation, and performing deeds that immortalise the individual. Their motto is 'remembrance is a second life for man' (Damrosch, 2007). In addition to these major human problems, the Epic of Gilgamesh is full of wonderful images of sensitive, eternal human topics (Damrosch, 2007), such as friendship, war, hatred, hope, nostalgia, heroism, adventure and mourning.

Moreover, the epic is of immense importance in its compelling portrayal of critical aspects of the civilisation of Mesopotamia. For students of that civilisation, this epic is a rich source of essential aspects and components of the conditions of ancient Iraq. In this epic, students can learn about the ancient people's religious beliefs, opinions and ideas regarding life and the universe. Moreover, readers can discover the social conditions, exciting aspects of their emotional and mental lives, social relationships and the structure of the oldest civilised society in the history of human civilisation (Baqir, 1980). An excellent illustration of the Bedouin culture adjacent to the civilisation of Mesopotamia is provided, detailing the virtues of this culture and how it progressed to civilisation (Baqir, 1980).

The epic was written in a poetic style, distributed across 12 clay tablets inscribed on both sides, each containing a significant event from the epic. Each tablet is divided into six columns, read from left to right and top to bottom, with each event often beginning in the column at the end of another event. The events of the epic come to their complete and natural conclusion with the end of the eleventh tablet, where Gilgamesh returns to Uruk after his long journey in search of immortal life. The eleventh tablet concludes as the first tablet began, with a description of the city, its wall, and its temple, indicating the end of the epic (Firas Al-Sawah, 1987).

#### A. *The Epic of Gilgamesh in a Poem by Fadl Khalaf Jaber*

The poets of the diaspora, including Fadl Khalaf Jabr, have invoked the legend of Gilgamesh, as stated in the poem (The Temptation of the Desirer; Jabr, 2011):

" في جوفها من أباريق الجنة وأ فواف الخلود أي جلجامش  
يا أباتا  
الذي مات من شدة خلوده في سلاطات البرق أي  
جلجامش يا  
جلجامش كيف نناديك نحن أيتام التاريخ وعجز  
المنافي "

*In its interior are the pitchers of Paradise and the cups of eternity. That is, our father, Gilgamesh, died from the intensity of his eternity in the lineages of lightning. That is, Gilgamesh, O Gilgamesh, how do we, the orphans of history and the gypsies of exile, call upon you?*

Gilgamesh is the hero of the epic that bears his name. The story indicates that Gilgamesh was a legendary hero and ruler who learned all the universe's secrets and returned with the news of his journey. He walked a difficult path and wrote all of his deeds on a stone tablet (Courtell, 2010). The story says that the spectre of death haunted Gilgamesh, especially after the killing of his friend Enkidu, which led to his profound sadness because he knew the meaning of annihilation and death. After several adventures, he obtained the plant of immortality. However, on his way back to the city of Ur, drowsiness overcame Gilgamesh near a watering hole. There, a snake smelled the sweet scent of the plant, stealing and swallowing it. Then, the snake gained the power to shed its skin.

The secret of the immortality of this legendary character is the same as that of every resistor and rebel against injustice and oppression. Even if the hero physically dies, the epic character does not die in eternal history. This symbolism constantly allows the creators to draw the energy of immortality and the struggle for it. Victory does not come through confrontation to achieve a goal, no matter the cost. As a legendary epic symbol, Gilgamesh is paralleled by the symbol

of the serpent that stole the herb of life. The serpent represents the tendency of betrayal in the poem, and Gilgamesh represents the tendency to confront and resist this betrayal as the epic knight. During the struggle to achieve a specific goal, there is a dark side other than the real enemy, a side that betrays him, symbolised by the snake. Despite our past full of the symbolisation of Gilgamesh with his resistance and the serpent's treachery, we do not learn a lesson. The poet addresses Gilgamesh, saying:

" فهل تسمعنا ونحن نُجِنُّ لشدة ما يعتصرنا العصر تهدمت أروك ثانية "

*Do you hear us as we go mad with the severity of the times that are squeezing us? Uruk has been destroyed again.*

The poet links what happened to Gilgamesh and the city of Ur with what is happening in Iraq. Uruk was destroyed again, and they stole the crown and sceptre. The poet laments Gilgamesh, saying, 'We did not learn from your experience and the snake's treachery towards him, despite his writing down his commandments to us on a clay tablet'. The poet apologises to Gilgamesh, stating that they even stole his commandments:

" ودخل على أمك في قبولتها أقوام لا يشبهون الأدميين "

يا جلامش

وسرقوا من تحت وسادتها وصاياك التي دونتها على رُقم طين

عجبتته ببديك من ضفاف الفرات وقلت لنا هذه

وصاياي فايكم

والغفلة ساعة تُجِنُّ الوحوش وقلت احذروا كيد

الثعالب وخذز

الضباع ولا تأمنوا الحية وخذوها عبرة من أبيكم "

*And people who did not resemble humans entered upon your mother during her nap, O Gilgamesh, and stole under her pillow your commandments, which you had written on clay tablets, which you had kneaded with your hands from the banks of the Euphrates. You told us, 'These are my commandments, so beware of heedlessness, for it is a time when wild beasts go mad', and you said, 'Beware the cunning of foxes and the treachery of hyenas, do not trust the snake, take it as a lesson from your father'.*

#### B. The Epic of Gilgamesh in a Poem by Karim Shaalan

Karim Shaalan takes inspiration from the herb of life that Gilgamesh obtained, similar to the life that Karim lives, but with the paradox that he begins from the threshold of the text (the herb of submission). This paradox shocks the reader, continuing to the poem to explain the paradox of the title, stating (Submissive Herb; Shaalan, 2015):

" سأعبرُ النهرَ نصفَ عمر "

وأهمسُ: انتصرتُ

وأعزفُ عن الأمنياتِ الصغيرة

لسببٍ مُخجلٍ

وأبقى جامدًا متورمًا جذاز الحكايا

وبيدينِ حافيتينِ ورأسِ فارغِ

أبدأ بنسجِ كونكريتِ جُنتي "

*I crossed the river half a lifetime ago*

*And whisper: I won*

*And refrain from small wishes*

*For a shameful reason*

*And remain frozen, twinned against the wall of stories*

*And with bare hands and an empty head*

*I begin to weave the concrete of my corpse*

The poet's departure from Iraq was terrifying amidst the harassment of the ruling regime. By leaving, he escaped death, as he achieved immortality. However, he was generous and expected comfort in a country that guaranteed him freedom and comfort, far from the fear of death and threats. However, the paradox is that his immortality was the opposite of what he wanted. Gilgamesh's immortality was one of power and strength, whereas the poet's was one of humiliation and submission, as he was merely a statue. He said the following:

" (أنا تمثال) "

أقولها دون حياءٍ أو مغصٍ

أخرجُ مع الشمس

كدابيةٍ ضائعةٍ

من مذلةِ التوسلِ لطبيعةٍ لا أراها

أسميها الكسلَ وأبدو خائعا

ويسمونها الحياة

وينصفُ خبٍ ونصفِ جدوى

أتوقُّ للتدلي من سماءِ (يسيين)

(أنا تمثال)

أقولها دون عودةٍ لأحد

فأنا أول في السرب

وأراني آخرهم أيضا  
 أو أنام على وخذ الاسئلة  
 وفي الصباح أمحوها جميعا  
 وأواجه العشب والخلود  
 بخنوع جميل"  
 (I am a statue)  
 I say it without shame or colic  
 I go out with the sun  
 A lost liar  
 From the humiliation of pleading to a nature I do not see  
 I call it laziness and appear submissive  
 And they call it life  
 And with half love and half futility  
 I long to hang from the sky (Yesenin)  
 (I am a statue)  
 I say it without returning to anyone  
 For I am the first in the flock  
 And I see myself as the last of them, too  
 Or I sleep on the prick of questions  
 And in the morning, I erase them all  
 And I face the grass and eternity  
 With beautiful humility (Shaalán, 2015)

He twice repeats, I am a statue, for life is far from friends, family, and homeland, in a picturesque nature without a soul, for he has no love and does not thirst for water or want food. He writes poems no one hears, in a skull teeming with questions. What kind of immortality is this? He is a submissive herb. The poet excels at summoning the legend of Gilgamesh and depicting this immortality.

The influence of Western culture on the poet is apparent, as he mentions and compares himself to the poet Yesenin, who died without achieving anything of his own free will, committing suicide in the prime of his youth, at half his life, when he emigrated from his country. Yesenin was a sensitive and religious poet who faced much oppression because of his religiousness during the Bolshevik Revolution. His end was tragic, as he committed suicide when he was at the height of his youth and creativity. He had much to offer his people through his poems. His poems emanated from the depths of Russia and expressed the aspirations of the simple Russian citizen. The arduous search for lofty ideals and supreme values distinguished his literature, which is characterised by spontaneity, honesty, and simplicity (Abu Lui, 2014).

### C. Gilgamesh Epic and the Babylonian Epics of Other Diaspora Poets

When Issa Hassan Al-Yasiri suffered from the ruling regime, the poet blamed Utnapishtim, a legendary character mentioned in the Epic of Gilgamesh. Utnapishtim and the hero's name in the original Sumerian (Ziusudra) mean 'he who made life long'. After the gods met and decided to destroy the human race, the god Enki commissioned the hero to build a giant ship called the 'preserver of life' in preparation for a massive flood that would wipe out all forms of life. After a hidden communication, he informed the hero of the gods' decision to destroy the Earth by flood. Enki advised him to build a ship that would save him, his family and those he loved. Afterwards, Ziusudra knelt before the gods An and Enlil, who rewarded him and gave him eternal life (i.e., immortality) in exchange for his efforts to save the human race (Maadi, 2012).

The poet repeats weep twice to emphasise the pain accompanied by the poet's feeling of inner tension by summoning the point of tension (Utnapishtim). His sons, whom he saved from the flood, are like snakes, conveying treachery, ruin and destruction, as they plotted against him, tortured him, and took him far from his race, as he said in his poem (Snake; Al-Yasiri, 2021).

"إبك يا أتونا بشتم.. إبك  
 يامن حملت سفينتك لنايا مقترسة وبأبناء الأفعى  
 من حملتهم في سفينتك يا أتونا بشتم  
 هم من يقتلون الأغنية"

Weep, O Atona, with curses... weep! You who loaded your ship with ferocious wolves and sons of the snake!  
 Those you carried on your ship, O Atona, with curses! They are the ones who imprison the song!

Zaher Al-Jizani began writing his poem using the scattered line movement method, and the interpretation that 'this movement gives us a state of distraction and imbalance, which makes the writer absent-minded and move in the writing process involuntarily' (Al-Hassani, 2015). The lines in the poem begin with dispersion and the search for a saviour for all that is beautiful. The poet invokes the myth of the god Enlil, the god of wind, air, and emotions, in which the god of the sky (An) married the god of the Earth (Ki), separating the sky from the Earth and birthing Enlil, the lord of the air and the mountain of the wind. Enlil had a great position among the gods of Sumer (Maadi, 2012), making the Earth a suitable home for humans to live on in the Sumerian flood myth. Enlil rewards King Ziusudra with immortality because the latter saved the people of the Earth by building a ship. Out of his deep love for his country, the poet wishes to be Enlil to

preserve everything beautiful in his homeland, the beautiful mornings and history. He depicts what is happening to his country from the loss of writings and history to the horrors, death and theft of treasures that befell his people. This situation seems to make the poet so astonished and distracted that he chose to write in this way, as he states in his poem (I Tie My Boat to a Burning Trunk and Wade Through the Waters; Al-Jizani, 1998):

" أنا الليل / أنا إنليل / يا ليل  
يا إنليل يارب العلامة المقهورة  
في أسفل بيوتنا  
انليل يا رب الليل  
احفظ بكأنا على ابينا  
احفظ الطريق من البيت الى السوق  
انليل يا شاي صباحنا  
يا قهقهة نساننا  
احفظ قبر أبي  
من الجرافات  
النهار مرتبك في غطانه  
المولفات تسقط كالذبانح  
التاريخ مزرعة لتربية  
هذا صياح ميديا  
أم صباحنا؟  
هذه رائحة الأثم  
ام رجائنا؟  
أهذه صورتي الصورة الأصلية  
فيها رأسي مقطوع  
وذهبي مأكول "

*I am the night. / I am Enlil / O night  
O Enlil, lord of the subdued sign  
At the foot of our houses  
Enlil, lord of the night  
Save our weeping for our father  
Save the road from home to the market  
Enlil, our morning tea  
Oh, our women's laughter  
Save my father's grave  
From the bulldozers  
The day is confused in its cover  
The compositions fall like sacrifices  
History is a breeding farm  
Is this the cry of Medea  
Or our cry?  
Is this the smell of sin  
Or our hope?  
Is this my image, the original image?  
In it my head is cut off  
And my gold is eaten*

The poem by Hassan Al-Nassar is written as if he is addressing one of the gods of Mesopotamia (e.g., Enlil), stating that Babylon, with its loftiness and height, was appreciated in all parts of the world, but the rulers destroyed it and did not know its position, as he wrote (Al-Nassar, 2021):

" هل تسمعين يا نليل؟  
بابل التي رفعت رقبته الطويلة  
..منذ سبعة آلاف سنة  
رقبته الطويلة مثل دجلة والفرات  
..مثل ملوية سامراء  
الشامخة كالجنائن المعلقة والجواهري  
..والبياتي والسياب  
بابل التي كسروا أجراسها  
..نصبت لها ملايين النواقيس على سواحل العالم "

*Do you hear, Enlil?  
Babylon, which raised its long neck  
Seven thousand years ago  
Its long neck is like the Tigris and Euphrates*

*Like the spiral of Samarra  
Luxurious like the hanging gardens and al-Jawahiri  
and al-Bayati and al-Sayyab  
Babylon, whose bells they broke  
Millions of bells were set up for it on the shores of the world*

### III. CONCLUSION

The *Epic of Gilgamesh* is one of the greatest global myths of Mesopotamia, with intellectual, moral, aesthetic and artistic value and importance, based on the true immortality of humans. This epic was the first expression of the true awareness of human existence and destiny. Further, this epic represented the first known departure from the norm and a break from the laws governing ancient nations embodied in previous myths and epics, where humans did not have a real existence or an entity aware of their destiny, but were merely secondary, subject to the gods' will. It is not the first time that this restriction in the minds and consciences of people has been broken through the *Epic of Gilgamesh*, whose heroes were ordinary people and not gods. The epic changed the inevitable human destiny of death and annihilation, revealing that immortality is only achieved by knowing its secret, represented by the permanence of human performance of good deeds achieved in this worldly life, so that fame remains immortal, passing from generation to generation. Gilgamesh is remembered through his fame because his concerns and aspirations are the concerns and aspirations of the readers.

The *Epic of Gilgamesh* is one of the greatest, most important treasures that has been translated into numerous languages globally. This epic has a prominent place in most of the world's respected libraries, with specialists studying the antiquities of ancient nations and their civilisations and poets and writers writing throughout the ages. Due to the distance, alienation, and estrangement that expatriate Iraqi poets have experienced while far from their homeland (Iraq), they consistently aim to hold on to everything eternal in their homeland. Since the *Epic of Gilgamesh* is an eternal epic that is unique among epics with its story based on eternity, Iraqi poets have taken it as a path to the eternity of Iraq by including it in their poetry while in North America, a country that embraced them during the wars in Iraq.

This work presents the following critical findings:

- The *Epic of Gilgamesh* is an intellectual beacon illuminating the paths of expatriate Iraqi poets, inspiring them to embrace the immortality of Iraq through their writing.
- This timeless epic demonstrates the importance of timeless human values, such as friendship and the search for immortality, and embodies the Iraqi identity and rich cultural heritage of Mesopotamia.
- The *Epic of Gilgamesh* symbolises the eternal human experience, transcending time and space and uniting generations and people.

### REFERENCES

- [1] Abu Lui, M. (2014). *The Poet Yesenin 1895–1925* (Vol. 43, Issue 520). Dar Al-Manzomah, Arab Writers Union.
- [2] Abusch, T. (2001). The development and meaning of the Epic of Gilgamesh: an interpretive essay. *Journal of the American Oriental Society*, 121(4), 614–622.
- [3] Al-Hassani, M. M. A.-H. (2015). *The Visual Sign in Contemporary Iraqi Poetry* (1st ed.). Al-Farahidi Publishing House.
- [4] Al-Jizani, Z. (1998). *The Book of Light: Poems 1975-1995* (1st ed.). Publications of the Syrian Ministry of Culture.
- [5] Al-Nassar, H. (2021). *Diwan: The Widows' Resurrection* (1st ed.). Sotor Publishing House.
- [6] Al-Yasiri, I. H. (2021). *Poetic Works 3* (1st ed.). Faris Publishing and Distribution House.
- [7] Bakhtin, M. (1982). *The Epic and the Novel (A Study of the Novel, Issues in Methodology)* (D. J. Shahid, Ed., 1st ed.). Arab Development Institute.
- [8] Baqir, T. (1980). *The Epic of Gilgamesh (The Eternal Odyssey of Iraq)* (1st ed.).
- [9] Carey, J. (2020). *A Little History of Poetry* (1st ed.). Yale University Press.
- [10] Courtell, A. (2010). *Dictionary of World Myths* (S. Al-Turahi, Ed.). Dar Ninawa.
- [11] Damrosch, D. (2007). *The buried book: The loss and rediscovery of the great epic of Gilgamesh*. Macmillan.
- [12] Firas Al-Sawah. (1987). *A Reading of the Epic of Gilgamesh* (1st ed.). Cyprus for Studies, Publishing and Distribution.
- [13] Jabr, F. K. (2011). *For the Shine of Gold* (1st ed.). Al-Dosari Foundation for Culture and Creativity Publications.
- [14] Jager, B. (2001). The birth of poetry and the creation of a human world: An exploration of the Epic of Gilgamesh. *Journal of Phenomenological Psychology*, 32(2), 131–154.
- [15] Kovacs, M. G. (1989). *The epic of Gilgamesh*. Stanford University Press.
- [16] Maadi, D. H. A.-H. (2012). *Sumerian Myths* (1st ed.). Kunuz Publishing and Distribution.
- [17] Pruyser, P. W., & Luke, J. T. (1982). The epic of Gilgamesh. *American Imago*, 39(2), 73–93.
- [18] Sales Araújo, N. (2024). The Epic of Gilgamesh and the Odyssey: An Examination of the Supernatural Elements. *International Journal of Languages*, 12(1), 22–31. <https://doi.org/10.15640/ijll.v12n1a3>
- [19] Shaalan, K. (2015). *Kisses* (1st ed.). Omakette Publishing House.
- [20] Sonik, K. (2021). Minor and Marginal(ized) Rethinking Women as Minor Characters in the Epic of Gilgamesh. *Journal of the American Oriental Society*, 141(4), 779–802.



**Noha Abdel Rasoul Zaki Kadhim**, born Babil, Iraq in 1992. M.Sc from the University of Baghdad, College of Education / Ibn Rushd / Arabic Language / Literature Department / Classical Literary Criticism 2018/2019. Ph.D from the University of Baghdad, College of Education / Ibn Rushd / Arabic Language / Literature Department / Modern Literary Criticism 2022/2023. She published 3 papers in Iraqi journals and one Book. She worked as a lecturer in two private sector universities in Iraq, worked for two years in the Middle Technical University/Technical Engineering college-Baghdad from 2021-2023 as a lecturer of Arabic language. She is now working in Al-Furat Al-Awsat Technical University / Al-Musayyab Technical Institute as an Arabic lecturer. Her academic interests focus on the Arabic language, particularly in Classical and Modern Literary Criticism. noha.rasoul.ims@atu.edu.iq <https://orcid.org/0009-0006-9710-9003>



**Aseel Ghazi Ibrahim**, born in Baghdad, Iraq, in 1971. She holds a Master's degree in Arabic Language from the Faculty of Literature, Department of Arabic Language from Al Iraquia University, which she obtained in 2017. Currently, she works as a Lecturer Assistant at the Technical Engineering College, Middle Technical University in Baghdad, Iraq. Her academic interests focus on the Arabic language, particularly in the Quran and Hadith, legal language studies, and Classical and Modern Literary Criticism. aseelghazi2023@mtu.edu.iq <https://orcid.org/0009-0002-2611-4033>



**Entesar Jwaid Idan**, born in Baghdad, Iraq in 1976. She holds a Master's degree in Arabic Language from the College of Education for Girls, University of Baghdad, Department of Arabic Language, 2003. Her general specialization: Arabic Language and Literature, and specific specialization: Modern Literature. She published 1 paper. Currently, she works as a Lecturer Assistant at the Technical Engineering College, Middle Technical University in Baghdad, Iraq. Her academic interests focus on the Arabic language, Classical and Modern Literary Criticism. entesar-jwaid@mtu.edu.iq <https://orcid.org/0009-0001-8818-6174>



**Mohanad Kadhim Mejbil**, born in Baghdad, Iraq in 1978. M.Sc from the University of Baghdad, College of Engineering, Mechanical Department/Manufacturing Processes at 2004. He published 39 papers concerning mechanical and materials engineering subjects. His Scopus H-Index is 17. His academic interests are focused on mechanical, engineering, and Arabic literature subjects. Currently, he works as an Assistant Professor at the Technical Engineering College, Middle Technical University in Baghdad, Iraq. mohanad@mtu.edu.iq <https://orcid.org/0000-0001-5108-5460> <https://www.scopus.com/authid/detail.uri?authorId=57210586327>