

THE JOURNEY IN RARE IGNORANT POEMS

HUSSEIN A. ALWATTIFI, KAFAA MOHSEN GHAFIL

University of Kufa, College of Arts, Najaf, Iraq

Abstract

In this research, I tried to follow the journey of pre-Islamic poets, by reading examples of their poems, and their journey revealed the controversies of the conflicting life in the human self, and this conflict reflected a scene of the scenes of the conflict between life and death, the poets embodied in their journey the principle of survival of the strongest, while The conflicting parties are all trying to defend their survival, as well as their desire to prove their strength and permanence.

Keywords: Journey, conflict, life and death, strength

Introduction

Praise be to God, Lord of the worlds, and prayers and peace be upon the most honorable creation of Muhammad (may God bless him and grant him peace) and his good, pure family, and after.

The pre-Islamic poetry of the Arabs enjoyed a prominent position, until this poetry became the kiss of Arab poets, they sanctify it and glorify it, through which the pre-Islamic poet through him expressed his nation and his hopes, feelings and feelings, and used it to describe their environment represented by the arid desert with all its manifestations and elements, from rain, lightning and thunder, as well On this, they described them to the animal in a way that reflected the extent of the interest of pre-Islamic poets in monitoring his movements, natures and conflict with other animals on the one hand, and the factors of nature on the other hand, the poets embodied these manifestations in the scene of their journey with a technical framework that carried their emotional experience, and absorbed their opinions and perceptions, so they took from these desert animals Relax translates their feelings and emotions.

Hence the research was an attempt to show the image of the conflict of these desert animals, through which poets expressed their positions towards life and nature

The journey:

The justice and the memory that the woman contacted the woman was not all that occupied the pre-Islamic poet, despite being one of the axes that absorbed a lot of his emotions, and the flood of his innate emotion. Male memories, as his sadness and pain intensifies with the separation of his beloved, so he does not see a survivor except if he rises to the back of his camel and rushes to it ((The shift to the camel was not easy and easy, but the poets begged him with sadness, love and escape from the abandoned homes and catching up with the late loved ones, distress with eternity and desire Seeing Al-Mamdouh) (1).

The camel has returned to the poet and his flow to spend worry, entertain sadness, dispel painful feelings, and a bridge that he can use to reach his goal after he passes the difficulties and storms fears across the desert. (2)

The picture of the camel showed the most suitable and closest image of the pre-Islamic poet, through which his life and strength, his weakness and his individuality, in addition to his desire to express a tyrannical psychological fear (); So the poet took his camel journey as a haven in which he translated his feelings and emotions; That is why the camel promised a preparation for receiving these psychological effects of the images of human conflict, whatever its motives (3), which dominated the poet.



Thus, the journey is an outlet in which the poet expresses his feelings and feelings, resulting from his emotional experience that the introduction did not understand, as it is an important part of the parts of the poem and one of its basic pillars that he takes as a link between the introduction and the purpose that the poet wants to disclose (4).

The journey was embodied in our studied poems, and included the traditional details of it. The other has abandoned the journey and they are all poets of pride and enthusiasm (5), and they replaced them with their phosphorous, which they have shown their goals, and empty their feelings in them (There are models in which their owners abandon the entire board and are satisfied with open opening paintings on the purpose motivated by his psychological factors or an art related to the condition of the poet or the main purpose) (6, 7) who insists on it.

The board board was not the same in the poetry of poets, but it varied by likening the camel to one of the desert animals (the monster bull, the beast donkey, the unjust); To be able to fight that stubborn opponent, as well as satisfying their artistic sense on the one hand, and venting their aspirations on the other hand (8).

There is no doubt that these animals represented in the minds of the pre-Islamic Arabs after legendary, especially when the stories of some animals are mentioned in a narrative salary that is repeated in every poem, which means that they are not a realistic experience that the poet lived or passed away, and if one of them was passionate about, but it is a myth that was hired in Poetry for artistic and psychological purposes (9).

The viewer in our studied poems finds that the most important characteristic of their journey is that it was not in order to reach the Mamdouh, but rather was employed by poetry, to absorb their pride and their self-esteem or their tribe, and their concern in reaching glory and glory, as well A poet to another (31). Obaid bin Abdul -Azi Al -Salami was satisfied with his journey with only two house, and he did not resemble his camel with anything, and he did not appear in describing his path, saying only: (From the long)

And we have been established to our eyes
So the children of us are rich in urbanization
The cries of their hundred
It is about it and the pre-emptive sacrifices (10)

The poet had to resort to the camel, as it is the one who accompanies him in his solution and his departure, affiliated with the characteristics of strength, excellence and ability to overcome the desert (Khalawah, about), so he describes their camels and has been harmed by traveling, as it is sunken eyes from the severity of the fatigue and stress that it makes for its arrival and its people to their goal, Like her eyes with the clicks of the mountain in which the water settles, indicating its strength and carrying the sacrifice and fatigue, indicating that these camels are those who bear its fences, and those who are not, describing the land on which you walk, it is the land The poet, It was not from the intensity that it allowed him to utter talking about the camel, and therefore the plate of the journey has resonated with an abstract artistic desire to complete the sections of the inherited model, as it did not take place on the basis of real suffering, or a desire to express the effects of violent human conflict situations (11).

And since the elegance was the animal close to the same Bedouin, it has perpetuated its camel through the characteristics that he found combined in animals, including (strength, speed, challenge) (32); As its proof of the monster bull and the beast donkey means proof of its camel; Therefore, he has formed (the scene of its chasing is the hero of the beast bull, which takes its way to the painting by the analogy of the fitness in it, and he is fighting the events of a semi -



established story, but it is prepared to accommodate internal details controlled by several objective, psychological and technical factors) (12) It varies from a poet For another.

The psychological factors that surrounded (33) the poet Zuhair bin Masoud Al -Dabi have led him to liken him his camel (the monster's blisters) to embody in this analogy the depth of his suffering and emotional emotions with what was around him, saying: (From the fast)

Do you want to embarrass a messenger?

It is gone on to the house

It is a way for it to be loved

As if it is the slope of a grandfather

It is wrapped in a rough wind

Stay as a meat

If you are sad about me

The Summer of the Metin

Hack to the abhorrent anger

You are not the Negev. (13)

The poet began his painting with a question (do) (34), wondering, as a wish that his camels would reach his beloved homes, affiliated with the characteristics, speed, magnitude and strength (embarrassment, mission, meat, and shingev); Because ((the picture of the camel has been an equivalent to the tool of the human conflict in the face of the challenges of life, and for this it is prepared to accept the features that the poet assumes in his count for his assumption of his assumption)) (14), then he likened it to (the bull of the monster) and this analogy is a special manifestation of narration , Where the poet caused a clear shift in the narration (15), when he separated from the sole, then I move to the journey that mixed it with a story indicating the presence of other people in the context of direct existence, which began to highlight the attributes of the external bull (35). As it was not in a single color, but several colors (use) met in it, and its back was mixed with white and yellowing in the semi -lines (with a grandmother), which makes it distinct, and if the poet focused on the qualities of the external bull, then he did not neglect his internal qualities and the suffering And a strong unit and wind (wind of a fire) and a dark night (you are very black), and its resort to an ancient tree (anger); Perhaps he finds safety and the fortified headquarters, as if the poet's desire to resort to a house where the family lives in peace (36).

The image of the monster bull reflects the extent of the poet's psychological state (37), and this is why it prohibits the subconscious of the unhappy reality, so we see it says:

So the courses are attached to

As if the water is on its own

Until tomorrow, he will be fell asleep

Robic and water

The pearls of the burden

From every face and it is a pelvis (16)

The use of the verb (Pat) is indicative that the general atmosphere was full of conflict, and expressing a tragic situation of the bull and its metaphor in its cold from cold, horror and a lot of rain (Shabib) (38), as it indicates the psychological state of the poet; Because nature does not acquire life unless it is stained with the poet's vision and his psychological state, one of us may see the rain is scattered pearls, while the other sees it as tears on the page of the universe; This is due to the difference in his response to the vision of the human artist and his mood (17), because the poet ((he is the research of the research to seem like his scenes in front of him so that he can see it as if it was in front of the eye, or on the stage of the theater)) (18).

Even if the morning raided him, hunting dogs attacked him.



He got something and then imposed it
 A bright light is a long and folded
 So the room in his brutality is navigator
 Even if it says his destruction
 He praised her
 Until it is in trouble
 As if he escaped a planet
 It is based on training
 As if it is an argument
 Her monasticity and evil are dreadful
 And those who live in Magroum
 It is dominated by experimenting
 And its lords with blood is diligent
 Or the cessation of the palm (19)

It is noticeable that these dogs were a relaxed coach (impartial) ready to enter the battle and escape from it, but the same Taurus refuses to escape because of its mourning and vile (39), so the dogs are invalidated in a fatal conflict, and perhaps the poet wanted to show in these verses the characteristics of the brave knight as poets Equestrian, who does not fear death but rather presents it, its precious slander is licensed when meeting death (40), which if he attends in that battle was a pride for the knight, and if he is delivered from him, he saved that accent for another heroic day, then that expression indicates the sincere determination to continue fighting, and to enjoy the meeting and confront them With courage (20).

The conflict ends with the victory of the bull, similar to it on the planet or fire heading, achieving the purpose of its purpose

These verses included evoking the elements of annihilation and eternity (41), in which the poet indicated that the transition from annihilation to eternity is only by fighting war and bleeding, this existential conflict dedicates the principle of its basis that the conflict is an integral part of life and its major principles, so it was the bull of the monster ((the highest symbol of strength and vitality And fertility, and the victory of life over death, and in his image the poet transcends the painful reality to horizons in which the dream of humanity is achieved by victory over weakness, aging, disease and death)) (21), and other difficulties facing man.

If the story of the monster bull embodies a subjective position, then the story of (the beast donkey) accommodates more than these, to appear an expression of the collective will, and the individual self -related to the group, the scene of the beast donkey ((was open to absorbing the psychological effects of the presence of the tribal conflict controlling the life of pre -Islamic))) (22))

There is no doubt that the dangers and enemies that surrounded the poet, the one who Al -Qais bin Jiblah Al -Sukouni, made him imagine his camel, a veil accompanied by a donkey, saying: (From the long)

"The wild beasts of the desert were terrified by A'rimas,
 As if I had carved their flesh with a sharp blade.
 The Suhaybiyah of the 'Uthnun were taken captive by desire,
 Embraced by it until their women were complete.
 In its depths, he finds a gift and a burden,
 He directs it willingly or reluctantly if it refuses.
 The most extreme of deceivers in his calamity,
 Opposes nine (people) whom he has deceived for a profit.
 Iran and Shihhaj are hastening from the Jawn,
 Imagining ghosts in the west, so they shudder.
 Iran is rejected from returning, so it wanders,



A jamadi (rock) rattles from the epochs.
 A polished brass has chased away the clouds,
 From the Zar, there are plains, hills, and gorges,
 He oppresses and balances with the same grudge."

The poet began his artistic painting by talking about the camel, highlighting its characteristics of hardness, solidity, and shrinking of the hump, to match the quality of panic that it spreads in its animal environment (42). He imagines his camel as if it is led by a wild donkey. Then he moves on to the wild donkey, focusing on its masculinity, qualities, and leadership of the camels. The poet attempts to highlight a range of psychological and behavioral values and features, including speed, strength, skill, and size, through these two characters. The story of the wild donkey carries meanings beyond speed, hardness, and masculinity, including wisdom, determination, and knowledge in finding water.

"So he met Aba Bishr waiting on the water,
 turning its likes as if they were its blades.
 And when it pleased his desires and his temptation,
 he threw it with a sinking stone as if it
 penetrated its embrace and fled behind it,
 leaving her to bow to the heat of his forehead,
 and a foolish man walked from Najiyah as if he
 had a catch of prey and wild thyme and Afkal,
 with his headgear filled with insanity in his head.
 In the Ma'taqib valley, a clear, rocky stream
 whose banks shake the ground with a rumble.
 At the level of the hills, a flickering flame."

The poet did not describe the hunter's appearance except for his name. The poem depicts the hunting process in the pre-Islamic era, where it was typically an individual activity (43). The focus is on the danger of the hunter's spear, which highlights the terror and potential harm it can cause. The preceding verses illustrate the hunter preparing his spear and then hunting a wild donkey (44). The scene then shifts to the tragic aftermath of the wounded animal resisting death, ultimately succumbing to it. The imagery of blood flowing from the wound symbolizes the violence of the process. This poem embodies the struggle between humans and animals, as each sees life and death differently (45). The conflict is symbolic of the struggle of life, emphasizing the importance of perseverance and resilience.

"And more foolish than without guidance, all of them
 Hope for a drink of milk and honey
 On it sits a lazy one waiting for what pleases him
 And they met Jabbar bin Hamza after
 He turns them over as if their swords
 He has a shield and fortress of the clouds of war
 And death is only where misfortune shows
 From throwing except for the good one who knows how to throw
 I am content with a generous person, whatever he may do
 The roofs of a dove house embraced by summer."

The poet uses these verses to express the philosophy of life and what fate holds for the person who desires to live a happy life with their family, but their dreams quickly disappear with the arrows of enemies and scoffers (46). The donkey hoped to live a comfortable life with his mate in specific places, but he soon faced the arrows of the hunter (Jabbar bin Hamza). The poet may be using



these names as a veil for other people, indicating that he knew his enemy and declared his presence. Surely, a life of security and stability requires a right decision, effort, and thinking to overcome risks, which is why the donkey thought of taking shelter at night, making the night a time to overcome crises and restore balance.

And he began to see the earth and the void
 As if it was commanding his soul with a wink of an eye
 So when the night veiled it from him, he threw it
 And dared to wander around its vastness
 He roamed it provocatively, then followed it
 And it became in the vastness of the plain as if
 A sentinel fearing its descending terror
 It slithers, whether where the dunes are, or where the land levels out
 The mirages of the plain ascend and descend
 Its expanse is dotted with a thousand forests and plains
 Sounds rise up near it, and the tautness is from above
 And the idle stillness has vanished from it.

"When the face of the sky is revealed and the dawn illuminates with its light, he sets off quickly on his donkey, fearing what fate may have in store for him. He then reaches safety after great hardship and effort, which makes him appear exhausted (the disabled donkey). Undoubtedly, the characteristics of the donkey resemble those of the poet, as the donkey leads the way and makes the effort to reach water and avoid the hunter, and reach a safe place. In appearance, it looks haggard and ugly, but it hides within it the characteristics of strength. In contrast, the poet appears pale and his appearance changes, and this change is due to the effort he made for the sake of the community, which protects him from both sides. He embodies generosity towards his family and surroundings, and bravery in the face of enemies and detractors, thus achieving safety and a dignified life for the community, and achieving a good reputation for himself through heroism and travel on earth."

As for Abu al-Tamhan al-Qaini, his journey had a distinguished artistic climate. He did not mention the camel and instead talked about the animal he compared himself to, the wild bull. Perhaps this was due to the psychological state that he was under, which made him skip talking about the camel and move directly to talking about the wild bull that he identified with, as if he had merged with the camel, saying, "from the long..."

The individual wise scholar's hooves
 stirred upon the sand as if
 they were red goblets of lavender
 and Husam's spear gleamed beside him. (23)

The poet began his artistic painting with a descriptive scene of the wild bull, depicting its conditions and its red eyes due to its frequent roaming on plants, and its proud and majestic walk, describing its white color resembling a polished sword due to its whiteness and shine.

This bull represents the poet's character and his psychological conflicts, which the bull embodies and adds to him. It is an expression of the poet's state and what he is suffering from. As he has been captured more than once, moving from one tribe to another, hiding from his crime and from the Sultan's pursuit of him. Therefore, it is natural for his suffering to be reflected in his poetic themes.



"He was suddenly surprised by a fierce attack, like raging waves.
 He recoiled, but did not cower, even though his limbs were trembling.
 He thought deeply, weighed down by his weapon, as beads of sweat dripped from his forehead.
 His struggle and past triumphs were on display, as he fought bravely and was saved by his skill and determination.
 The leaves rustled like falling rain, as swift runners dashed through the field, never tiring. God was their protector, even though they had not fought before, and their enemies' limbs shook with fear.
 They passed the torch of victory to each other, as the first could not match the second. If you were to try their intensity, it would not compare to theirs."

Then he moves on to the element of surprise, and soon he is surprised by dogs of different colors, resembling thin sticks (like dissolved thorns), so the struggle intensifies and the psychological impasse reaches its peak, and the bull tightens its grip on its enemy and the dogs chase after it (like rushing locusts), indicating their strength and speed, and the troubles of the bull that never end in its struggle with the dogs are the poet's troubles in his struggle with life and nature, which reflect the individual aspect of his life. The poet, it seems, was not inclined to the fighting or the war that his enemies wanted to drag him into, and the experience of the bull confirms that (24). The bull was forced to fight, and the poet did not want it to kill all the dogs but made the sequence take a lesson from what happened at the beginning, so they run away from it. The image of the bull represents a psychological equivalent to the poet's state in his resistance and overcoming of difficulties, hence making him victorious in the end over all obstacles, facing danger alone and highlighting the qualities of the bull that did not hesitate and did not weaken (if he fought and was eaten, he did not eat). Perhaps the poet intended by this image to highlight the image of human struggle and the role of the individual in it, as the bull is alone, not with a herd, but it triumphed over the dogs with its strength. This victory is a victory for the poet's individuality over his enemies, away from his tribe, thus alleviating the constraints of tribal commitments, achieving communication for his purpose.

Note: The elements of the story in this painting did not appear in full, despite presenting to us the psychological state of the bull at the height of its revolution. It lacked other elements such as natural factors of (cold, wind, and rain), in addition to the poet's not talking about the Al-Arta tree, which is considered a secure refuge for the bull and symbolizes the family or the tribe. Perhaps the reason for this is that the poet was ostracized from his tribe, wandering from one tribe to another, so his tribe was not a refuge for him. Also, the poet did not compare the bull after its victory to the planet Durri, so the image of the bull appeared in Abu Al-Tamhān's work without any context.

He rushed like a fierce warrior on a dark night,
 Is that humiliation or a sharp retort to the questioner?
 He chose them for help while he was wandering,
 If their mouths become dry, they become like a comb,
 We paved a path that leads straight to his door,
 He flees with flesh that is not his own,
 He walks on delicate leaves that are surrounding him,
 Like a spruce horse circumambulating explosive shells,
 To balance them as if he were a fledgling swift,
 As the strategist Nabul finds his way.

Perhaps what justifies the poet's transition on the level of the scene from comparing himself to the bull of the beast to comparing it to the donkey of the beast is that he was not satisfied with the meanings that he emphasized in comparing himself to the bull. Therefore, he preferred to weave his story around another similar figure, coloring it with qualities such as miserliness, coarseness, strength, and ferocity. Then he moves on to describing the female donkeys, coloring them with



qualities of agility and gracefulness (25). The relationship between the donkey and the female donkeys is governed by pleasure, as the image of the donkey enjoying the female donkeys is dominant in this scene. The poet may have been alluding to the life of pleasure and entertainment that he lived in his youth, highlighting his power and the types of punishment he inflicted on those who did not obey him, especially women.

He sat atop a lofty acacia tree in its vastness
 And they took shelter there until the heat had passed
 Until nothing remained but a speck in the dirt
 Then the passionate mourners flared up in anger
 So suspicion gave him a chance
 To see the stars of deception in their chambers
 And the flocks of honeybees descended
 To suck the nectar or dry the branches
 With camels, they extracted it from the mud
 And drew it out from the joints' thirsty lips
 A drink that is so thin, between pride and humility
 And they gasped in thirst in their travels

The scene of the wild donkey in the poem represents a distinct struggle conveyed through continuous artistic performance. It contrasts the comfortable life the wild donkey enjoyed with his female companions with the diagnosis of the poet's pre-struggle life, which was a settled life with his family. The image reveals the human's inability and defeat in the face of time, which granted the wild donkey a chance to live a pleasurable life, controlling his female companions and living with them in singing and abundance of water and fertile land. However, this pleasurable life must come to an end as the water dries up (26). The scene demonstrates the psychological overlap between the poet's world and the world of the wild donkey. The donkey's longing for water and the poet's yearning for his family reflect the poet's suffocation and anxiety due to the separation from his people, which drives him to yearn to return to them. The poet uses the image of the wild donkey to express his emotions indirectly and symbolically, creating an objective character that expresses his innermost feelings.

"It has a deep sea and lenient creation
 Whispering pure cold and sweetness
 And we created a bright, overlapping pool
 And added its lowest pool with its likeness
 And we bound its sacrifice with a robe
 Avoiding its exhaustion as if
 Its branches were not pierced by spears
 A remedy for the fever and longing eyes
 And we curse with the necks the foolish and greedy
 And it raged with ignition from tension and rain
 To blow the laments with the conveying winds
 The rival of a granted spark, not eaten."

Abu Al-Tamhan Al-Qaini's painting of the wild donkey is unfinished like its predecessor. We notice the hunter does not appear by the water, so the wild donkey and its mate rushed towards the water and raised dust. We do not know whether they drank the water or not (27).

The previous verses indicate a clear transition from the safety and prosperity that the donkey enjoyed with its companion to a state of anxiety and fear that began to haunt it, as it is a homeless wanderer far from its family in a strange land. Perhaps the poet wants to show the reality of this



world, which offers no security, as it is characterized by treachery, betrayal, and constantly changing circumstances, yet people still strive to overcome it (28). Furthermore, the poet highlights the resilience of the oppressed, who, even when life is tough on them, do not succumb to it. If life works to subjugate and humiliate them, they stand up to it and wage an unwavering war against it (29). Even if life throws hatred, humiliation, and shame at them, they rise above it all. Thus, the wild donkey appears to him like a launched arrow, a symbol of its strength and speed (30).

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