

The Symbol in Al-Sayyabs poem (Speech to Yazid) An Analytic and Semiotic Study in Light of Textology

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Abstract

Islamic values are no longer personalities and static events in the history of history. Rather, they have become values that contribute to contemporary life through the poet's inspiration for the revolutionary spirit of it, and what it can express and embody of unity in time, history, civilization and human destiny. Also, the symbolism of these human values has become a material of wealth from Modern Linguistic Lesson materials.

As Al-Sayyab was one of the most prominent pioneers of the movement of renewal in modern Arabic poetry, his poem (Speech to Yazid) was chosen to be the subject of semiotic research and analysis in the light of modern text science; for the richness of this text is a subject, art, and emotional overflow, on the one hand, and to reflect the position The intellectual poet as he faces the moment of the civilizational conflict he is experiencing, drawing from the past the symbols that help him to understand the present, and the evidence from which he draws lessons from sacrifice on the other hand, in an attempt to invest all possible theses and opinions on the science of symbols as linguistic signs.

The research section was divided into three topics preceded by an introduction and followed by a conclusion. The first dealt with the issue of sayab and the search for identity, the second

discussed the issue of the symbol of Imam Al-Hussein in poetry, while the third specialized in analyzing the poem the subject of the research a textual semiotic analysis.

The research relied in its analyzes on several critical approaches:

- 1- Analytical method.
- 2- The textual curriculum.
- 3- The semiotic approach.

Its sources varied and varied, between what is heritage and what is modern from books and research.

Keywords: Symbol, Siyab, semiotic, Text Science

Introduction

Praise be to God, many praises reach the goal of his praise, and peace and blessings be upon his messenger, mercy from him, and the generous people of his house, and his companions, the best of his soldiers.

And after:

One of the most important mounts on which contemporary Arabic poetry constructs its new construction is the Arab and international heritage. The symbol represents one of the most important sources of this inheritance, and one of the most important textual references that poets employed in their texts. It is broad that different writings converge and mix with one another without being distinguished by originality over other writings, as this description is formed from many and varied cultures (2), and the importance of poetic texts lies in the fact that they come from their richness in this diversity, and saturated with words from other texts, Fade individual walls T surrounded text (3)

The poetic texts do not stop in terms of being influenced by one particular text, so the contemporary poet - who sensed the continuity of the human experience in different ages - sought to attract luminous elements in the human heritage; the setbacks and psychological, social and political defeats suffered by the Arab poet - especially - in his reality I made him go to the heritage, drawing his values and taking from him an objective equation of his issues and attitudes, if the poet in the early stages looks at the data of the heritage to see that his role towards it is to choose what mimics his experiences and is consistent with what he carries of

concerns and adopted issues and attitudes, and trying to employ That choice is to serve those issues and express them, thus realizing two goals, the first of which is to cover his personal experiences with the dress of originality and inclusion by linking them with a general human experience, and the second is to give new indications to the inherited data to enrich it and give it a renewed life (4). Because of these facts, the researcher in poetic texts becomes before the possibilities of research in the tributaries that poured into these texts, feeding them and giving them life with the wealth it possesses. Among those important tributaries employed by the contemporary poet are legends, symbols, events and religious and historical figures, which left a clear imprint in the history of human life, so he tried to crystallize a poetic project in which he mixes heritage with the requirements of the age in his poetry, and in particular in the field of creating new forms that allow heritage values to She lives in it in all its human and intellectual dimensions. Modern literature has been influenced by religious texts, and it is naturally affected by the impact of these texts on the entire aspects of life and not because they carry nodal dimensions, as much as they carry fertile connotations through which the writer can implement to unlimited worlds; therefore, the recruitment of the contemporary Arab poet to religious heritage values came Suggestive artistic employment, through an analytical semiotic vision that implements the essence and soul of heritage, by dropping the poet's personal experiences and his own suffering on heritage data, to cover it with the contemporary robe that enables it to be able to express the concerns of contemporary man without losing the originality and heritage of heritage, it is in this way How to be an integral part of the poetic vision of the contemporary poem and not a strange or reprehensible matter (6), and this matter relates to the extent of the poet's culture and knowledge of the heritage of nations and his ability to use that heritage to express issues of the times or stems from a psychological need that drives him to prove himself through investing what In the heritage of knowledge loads in harmony with the poet and his desire for self-affirmation and exclusivity.

The First Chapter: Al-Sayyab and the search for identity.

The study of Al-Sayyab's work and the continuous search in it to find out its features and connotations, make us realize that he has used with full awareness of his signs and symbols and is good at that, especially as it provided him with a ready-made technical template and an integrated human experience, which does not require him to length research in his linguistic part to express an emotional state Certainly, not because of the poet's inability, but because the symbolic loads of these symbols carry the search for something similar. The symbol is one of

the most important semiotic aids to read technical texts in general, and poetic texts in particular, in text spaces characterized by novelty (7)

Al-Sayyab elected his masks and symbols to expose the falsehood of the age, by representing positive or negative personalities in cultural heritage in a way that suits national and human concerns. And the references of Al-Sayyab, which are originally from the Islamic religion, appear in many of his poems. And the reader of Al-Sayyab's poetry realizes the extent of his culture and his knowledge of the legacy of other nations, as he was able to implement at the core of the human experience, address the reality, and reshape it back to the heritage. It is one of the pillars of collective culture on the other hand. As for how he uses religious symbols, in some of his poems, we find the religious issue extending over the entire poem, as is the case in his poem entitled "Khatab to Yazid" (8), and in other poems he provides quick religious references, except it is characterized by its deep significance and suggestive strength.

He has resorted to a method that is considered a better way to depict the tense reality, and this method is the use of symbols, and if the matter is not restricted to him, then most of the pioneering poets abound in their poetry employing the inherited (9). The poet sought to create poems that could accommodate religious and historical issues, and express them in mature poetic styles consistent with the nature of the new reality in its turbulent rhythm and complexity, so it was natural that those poems include many features of the poetic heritage, and at the time it represented a picture of reality Social and political, it was like the intellectual incubator of poets, as the poet's sense and contemplative spaces directly affect the essence of his poetic experience, and gives her a special atmosphere, different in its formal and formative aspects, from all the usual atmospheres, and surrounds him with the inclusivity in which the feelings of the tea mix T and feelings with what has language and memory, has a past of mixed present and the future through a complex process that depends on life directly or indirectly, about the continuity of their existence (10).

The Second Chapter: The symbol of Imam Hussain (ؓ) in poetry

Not afraid for one of the Muslims that Imam Al-Hussein was of a great status, derived from the status of his grandfather, the Holy Prophet (ؐ), so it was natural for his death, that painful impact in the hearts of Muslims. Arab poetry in general and Iraqi in particular accompanied the Al-Husayni event, so recalling this event depended on expressing historical truth with expressive artistic templates, restoring the image of the heroic past, and fueling the feelings of

the recipient, making the events of Karbala images full of revelations and indications, linking them to the time of the recipient (11), The issues of the people became echoed in the lamentations of Imam Al-Hussein (ؑ), especially among the poets who believed that the personality of Al-Hussein (ؑ) must be inspiring to a people seeking freedom, independence and dignity, and a symbol of all the values of good and his killing (ؑ) is no longer a subject of crying only, Rather, it has become a subject of meditation, and created a state of awareness in the hearts of people It derives its strength from hardened the position of Imam Hussein (ؑ) in Karbala. And this matter was not restricted to art and literature, but it transcended it to philosophy, thought and politics.

The recruitment of the Islamic event in its social significance came to the contemporary Iraqi poet as a way to express the tragedy of his reality, as he saw in past Islamic events, an objective equivalent to the events of his era, as the battle of kindness and the killing and burning that took place in it, but represents an objective equivalent to the defeat that the invitations receive Noble in this era and in every age. The figure of Imam Al-Hussein (ؑ) is a symbol of the revolutionary paradigm of his pure blood in order to triumph for the right against the forces of falsehood and delusion, despite his prior knowledge of losing his battle from the military point of view, but his belief was rooted in the victory of his blood on the sword morally, and that his martyrdom (ؑ) would be granted His cause of eternity and victory over the ages is what this poets have sought to represent. Al-Sayyab is one of them. In his poem (A Letter to Yazid), we find that we are facing a self that tries to become aware of itself by contemplating its subject. Through this text, Al-Siyab puts in our hands a number of vocabulary words that help us to understand his position regarding the use of the symbol of Imam Hussein (ؑ) and the symbol of Yazid and the events of the incident what happened in terms of injustice, killing, and captivity, and to know the poetic discourse, we need to understand its implications, and diagnose the nature of the overlapping relations that make up its aesthetics, so the text's indication quickly appears and then disappears, and this matter is one of the distinguishing features of the open text and a reason for its richness (12).

The Third Chapter: Analysis of a poem (letter to Yazid)

The poem is based on the association until the poem appears to be a set of consecutive intensive repercussions, through which the poet was able to evoke the battle of kindness. The fallout was

based on narrating the facts of the battle, which is what we see in the poem that was like the crucible in which the past fused to the present, and the present had a great echo in her expressions, pictures and styles. The poem was constructed syllabic in proportion to the poetic state and its requirements, as each section represented a spatial and spiritual region for conveying images in the grammar that was decided in the mind of the poet.

First segment:

The text began by showing a case full of contempt, as Al-Siyab shed a poetic camera lens on (Yazid) with an eye that evokes history and reality. The greatest of the weak), and the weak, as we know, are the woman and the child. The poet started his poem by drawing a picture (Yazid), which is not subject to religion, moral values or Arab customs, and he said:

Toss the sky with a mockery look And make your drink of blood of body parts
 And crush your shadow every bright show And allow us to make you the greatest of the weak
 And fill your lamp if you spend its oil, It generates breast depletion
 Take it off as you want Baby cilia and nipples
 And turn away your prostitute, O Gedd Al-Husain is cut off from you
 And the night is darker and the herd as you see: I look at you with the eyes of distraction
 Bend your whip pale back The affair of the servile - and he began to relax "(13)

The poet is coordinated in describing Yazid and his fate, so that the image, with its allusions, reflects its dimensions with the dimensions of grief caused by the crime of blasphemy, and the horrific incidents that took place on the land of Karbala, tolerating all the values of humanity. My members revolted and shook) and his positions shook and his members shook at what happened. Al-Sayyab expressed all of this, relying on the verbal forms that constitute signs in the structure of the discourse and this tendency to the short language can only be explained by the poet's culture and his desire to show his literary ability, and his ability to language, and in this passage we find that he used the command of the matter in remarkable abundance, as it contained this passage of the poem (7) is a verb of a command, which is: (toss, make, Isaac, allow, fill, dislocate, and take off), and it all came in the places of argument and trying to spoil the opponent, and here it has benefited the meaning of insult, which is one of the meanings that comes out to it The matter (14), and it is noted here that the employment of these verbs has

created a state of coherence and textual linking to the idea and the content, because The verbs all participated in one apparent meaning: blame, reprimand and bashing, so the poet started his verses (toss) and then the actions were followed by to form a regular linguistic engineering form.

The poet completes his poem and says:

I teared my eyes and hugged my eyes	It has the remains of a tearful tear:
I have seen your shadow, Yazid.	The wave of flames and stormy weather
Head tingling with a treacherous objection	Al-Nadhar (15), in the district of Raqta
They are notarized, and they are notarized neighborhoods "(16)	It was messing around yesterday with

The second section:

The verses in this passage reflect the poet's sorrow, as he became a melody that the poet would like to repeat, because the position of Imam Al-Hussein (ؓ) who underestimated life, pride in his religion and keenness on the dignity of his nation (the honor of Al-Hussein and most of all to buy a little irrigation with an awful plan) is sacrifice and not other than sacrifice, He saw that death is eternal life, and that life with humiliation is death. Al-Sayyab saw in the pause of Imam Al-Hussein (ؓ) one of the pages of freedom and shining fathers, which still remain, and the poem from the beginning to the end of Karbala self, Hosseini meanings, he says:

It is for the weak if they cry for help and be angry	Our eyes (Yazid) are nothing but satire?
Abi Attashi is not a fool, and she was born	Scratching of the lips, viscera
Hands extend to the sky, and eyes	Look to the remote, near water
Husayn, the Exalted, was exalted	Irrigation of al-Ghaleel with an awful plan
To die and not rogue	Redeem sins, mindlessness of passions "(17)

Since Al-Sayyab feels the suggestive value of the terms, and knows the beauty points in them, and the places of influence, in most cases all the meanings of expressions and expressive capabilities are harnessed, and they are shipped with indications other than their usual lexical connotations. To complexity at other times, once he touches the heat of the word through

briefness, and once through lengthening and redundancy, sometimes he goes to that path of deletion, and sometimes he intends to repeat it, as required by the use (18), and we find the credibility of this in the lamentations of Imam Hussein (ؑ), the words vary according to the variety of subject matter dealt with by the poet (19).

We note that some appropriate motives were created in this poem, including: It was delivered on the night of the tenth of Muharram (20) and it is a religious occasion in which rituals are held in mourning for Hussein and his family and companions, the emotional motive represented by the influence of Al-Sayyab on the tragedy of Hussein (ؑ), and the psychological motive represented With a sense of injustice and frustration, which has been in the air for many years, and the political motivation that was represented by the poet's sense that he is part of the opposition to the tyrannical governments, these motives formed an integrated picture of the Husseinian elegy from the point of view of subject and art, and a motivation to employ the childhood incident as an epic victory of noble goals - over time - Ali is strong Injustice and tyranny. The poet here intended to symbolize the expression of these human values through suggestion and representation, so through the symbol he was able to transform the individual human experience into a common experience.

The memory fell to me and shed Shadow in the eyes of the planets of the desert

Dazzled lights blink and flash Ghosts Reach in Israa

Give him a veil from the night Heaven's rooms and the shadows of "Hira"

Prisoners, and slept. It is only a whisper In the Name of (Al-Hussein) and Jisha in Crying (21)

In these verses, we find the voice of the poet clear through his eagerness and sorrow for what struck Imam Al-Hussein and the people of his house (peace be upon them), and we find this direct rhetorical language and the high enthusiasm that manifests itself through the words mentioned in the poem full of imprisonment, so the lamentation should come with easy and familiar words, by saying change, the weeping meanings, which give rise to sadness and sorrow (22). We have come across strange words derived from the glossary of the ancient Arab poet. In some of them, we need to return to a lexicon:

That (daughter of Al-Zahra) and her sponsor A dream of a dream with darkness

She praises her brother while hiding her face Panic, and twisting the good from fatigue

About that sintered easy to throw up	On the horizon, like a black cloud
The crowd is filled with ghosts, rattle	Then he drank waiting for water
Mouths open - not a dead body	Without a head stained with blood (23)

The details of the battle of children are many and varied, and they are able to stimulate the feelings and feelings of poets to embody in their poems realistic artistic images, devoid of imagination, to deeply imitate their positions the feelings of the recipient and his emotions, they are historical facts woven with a body of influential artistic images, plus some of the poet's emotions and sensations, by choosing vocal convenience and appropriate technical templates (24).

Al-Sayyab collected in his poem a diaspora from the images, despite being sincere images to convey what happened in Karbala, in a painful and exciting way, provokes tears, and stokes the pain and sadness in the souls, but these images are considered foreign to the reality of what the people of the House of Prophecy felt (upon them) Peace), men, women and children have settled themselves to martyrdom for reform. It is not reasonable for the hero to turn into a shack and a shack. This descent and breakage situation is not appropriate for them. Perhaps this matter was learned by Al-Siyab, hearing from some readers of the councils who did not read the Hussein issue in its actual form. And realist.

Al-Sayyab abhors all forms of social and political injustice, meaning that Al-Sayyab deserted his party and its policies and flew alone in a national space that is not bordered by nervousness. His poems express a revolutionary spirit that condemns social and political backwardness and the factors of deprivation of individual and public freedoms. Courage and standing against tyranny, despite the injustice they suffered and the tragedies they endured, and among these symbols that accompanied the name of Imam Hussein (ؑ) is Sayyida Zainab (peace be upon her) because of the great artistic value that this symbol or name implies in the tragic, sad expression of That lady is confused The burden of that calamity is that the poet relied on drawing this painting for the children of Hussein (peace be upon them) and the meanings of the meanings of the sad meanings that move the feelings and convey the ugliness of the situation (creeped, and leaned, sought help, thirst for sinlessness, and sucked, the slapping of lips, and the delusion of lips) In the interrogative style he added a tragic dimension, especially since it was mentioned by Sayyida Zainab (peace be upon her):

I crawled into water, and then didn't She informs him and leaned on measles
 Change (Hussein) repels what he intended A vision ... stop it, daughter Zahra
 It is for the weak if they cry for help and look after Our eyes (Yazid) are nothing but satire?
 Abu Attashi, fools and babies Scratching lips, viscera
 Hands that extend to the sky and eyes Look to the near, distant water "(25)

The image that Al-Siyab draws pain from the condition of these families and children, and they have all become no more and no water, their lips withered from thirst, and those with their sticks, their necks bowed, and the milk dried out from the meadows and the lips withered from the heat, and the intensity of thirst, and Mrs. Zainab was caring for that The group of women and children, This sad picture of Mrs. Zeinab (peace be upon her), which the poet calls (the daughter of Al-Zahra) includes at the same time a face represented in the role of this generous lady in fanning the souls of the revolution against injustice, as well as her leadership position in leading her family, that position that can be a lesson for women fighting for Its persistence in a society has long been ignored.

That is the daughter of Al-Zahra and her sponsor A dream of a dream with darkness
 She praises her brother while hiding her face Panicked, twisting the good in fatigue
 On that dulled plain ... is going away On the horizon, like a black cloud
 It is crowded with ghosts, thirsty Then she drank while waiting for the water. "(26)

These verses reveal a traditional soul that remained in the minds of a number of poets who wrote poems in the lament of Imam Hussein (ؓ) (27), and because the symbol was part of the realm of meanings (28); it is self-evident that the poet derives meanings from the occurrence of kindness, By inspiring its symbols represented by the names of flags, places and times, which formed a special dictionary for that event.

Lamentations were confined to Al-Siyab to his purely inherited goals, as it was an objective and descriptive poetry rather than a subjective poetry. Deprived of emotion, as much as he treated the event as a revolutionary cause that fueled feelings of rejection against injustice and oppressors.

Poetry carries dimensions beyond time and space, so eternity writes to him, especially if he communicates with major human concepts and movement, and is there a greater and more enriching incident of kindness with its people to be a way for the immortality of literary texts that employ reality or symbol. In his poem, the poet sought to confirm the state of regression that afflicted the Arab person and made him a human in which the revolutionary faded in all its meanings. The poet tried - by summoning this character - to expose the bitter and contradictory reality around him, and to show the contrast of this reality to the aspirations of the sacrificing revolutionaries (29), and Imam Al-Hussein (ؓ) was a safe and stable haven for those who sheltered his walls, and enlighten his shining light to enlighten all people, even if the forces of evil I won the battle from the military point of view, as it is only a temporary victory, and the day of Hussein (ؓ) remains shaken for him the thrones of the unjust over the ages.

Conclusion

Through the research process, we were able to reach a set of results, as follows:

1. The poet sought in his poem by employing the figure of Imam Al-Hussein (ؓ), as a social revolutionary symbol, to confirm the state of regression that afflicted the Arab person and made him a human in which the revolutionary faded in all its meanings as the poet tried - by summoning this incident to expose the reality and revitalize it.
2. The poet employed other symbols of the personalities that Imam Al-Hussein participated in the battle of kindness, such as the symbol of Sayyida Zainab (peace be upon her) and the children and children of Imam Al-Hussein, to complete the image of the injustice that arouses the anxiety of the revolution against the oppressors and the disappointing reality of ambition. He also employed other symbols that represented the unjust person as more, to strip this character and show the ugliness of its actions and injustice.
3. The poet, through his contemplation of the reality of the Husseinian revolution, may reach deep subjective dimensions, which express the emotional philosophy of the poet, as Sayyab wants his faith in the cause of Imam Husayn) Faith is a mind, not a passion of faith, despite his attempt to show feelings of sadness and sorrow.

4. Just as the traditional trend was not purely traditional, the regenerative trend was sometimes marred by the features of tradition. In spite of the new images that Al-Sayyab brought in this elegy, he remained influenced by the images of the ancients.
5. The poem was a track record with pictures of all what happened in the battle of kindness. But they are not the images that convey the truth and heroism of the people of the house (peace be upon them). They are images drawn from history books at one time and from the councils at other times.

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Margins

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