

Representations of the critic other in Political Poetry of the Abbasid Era

Ashwaq Sattar Muhammad, Dr. Abbas Jakhour

College of Education for Human Sciences, University of Thi-Qar, Iraq
Email: Ashwaq.s.Mohammed@utq.edu.iq

Abstracts

The other is a broad concept, and the self is intricately linked to the other, as the self does not exist without the other, as it is necessary for the self to realize its existence. In other words, the other is the greatest motivator that puts the self in a state of mobilization of its capabilities. However, this interaction does not necessarily produce for us an interactive relationship characterized by In harmony, on the contrary, the other may be a factor of pressure, oppression, and deprivation of the rights and will of the self, which causes the self to live in a state of pain as a result of its feeling of impotence, nothingness, and the impossibility of achieving goals, which puts the self in a state of boycott with the other to the point of wanting to separate, so that his action appears in the form of movement. Rebellious like political poetry. The current study aims to contribute, with a small effort, to understanding the influence of the abusive other in directing the self's behavior towards certain behavioral patterns that may lead to conflict with the other and deviation from his norms and laws, and the reasons that push the self towards insisting on its position as a result of the self's feeling of its need to prove itself and play its active role in Translating the issues of every era, but before that we must know what the concept of the other means to us by tracing its linguistic roots in dictionaries.

Keywords: Critic, Political Poetry, Abbasid Era.

1. Introduction

There are many studies that have dealt with the image of the other in various types of research, as the importance of the other lies in its duality with the self that affects all areas of life. Without the other, the person would not have known his sense of acceptance, satisfaction, or tendency to change. The other influences the status he gives him. Positive or negative in society, especially in the political aspect in the Abbasid era, Because of the events and divisions that this era witnessed among the ranks of the Muslims, especially between the Hashemite and Abbasid houses, which raised the slogan of contentment with the family of the Prophet (peace be upon them).

However, they quickly disavowed that as soon as the reins of government passed to them. However, they were not satisfied with that only, but rather it directed their policy. Towards practicing a policy of cruelty, harshness, and restrictions even with their followers, given that poetry is one of the arts that keeps pace with various events (Al-Shayeb, undated, p. 9).

Political poetry was one of the arts that expressed political problems and the sects and sects that emerged from them, which were called political parties, which had a religious character.

The importance of the research lies in its presentation of the manifestations of the abusive other and the extent of its influence in directing the behavior of the self, as it is necessary to establish a dialogue that highlights the extent of the dissimilarity of positions, so the method of disdain was a way out of expressing this disparity.

Political critic in the Abbasid era

At the end of its reign, the Umayyad era witnessed a state of weakness. As a result of the Umayyads' preoccupation with their own pleasures at the expense of the affairs of the people, which led to many revolts against them, such as the revolution conducted by Zaid bin Ali, his son Yahya, and Abdullah bin Muawiyah. These revolutions were a reason for the weakening of the Umayyad state and its preoccupation with confronting the Abbasid call, which took advantage of the state of weakness and exhaustion that It joined the Umayyad dynasty, It was an auxiliary factor to the Abbasids, as these revolutions exhausted the efforts of the Umayyads, which paved the way for the Abbasids. The Abbasids began their secret mission under the slogan of satisfaction from the family of the Prophet.

To gain the support of the Shiites, who represented the largest opposition parties to the Umayyad authority, they quickly turned against them and renounced their slogans and promises as soon as things turned out for them. As a result, one of the most dangerous revolutions that threatened Al-Mansour arose, which was the revolution of Muhammad bin Abdullah bin Al-Hasan bin Imam Ali. (peace be upon him) in Medina, and a large crowd of people gathered around him, but it ended with his killing at the hands of Abu Muslim Al-Khorasani, whom Al-Mansur sent to fight him (Al-Tabari, vol. 7, 1976, p. 552), Likewise, the latter was not spared from the oppression of Al-Mansur, so he killed him, which aroused the anger of his supporters, so he confronted them and killed them all (Al-Masoudi, 1989, p. 40).

The bottom line is that this country witnessed many revolutions during its establishment, and that the Abbasids used murder and brutality to eliminate their opponents, so they practiced the worst types of torture and extermination against them, especially the Alawites. Al-Mansur followed a bloody policy towards the Alawites. He used to put them in cylinders, build them on them, and nail them to walls. Al-Mansur's policy was considered one of the ugliest pages of history Al-Abbas Al-Masoudi says that the secret is in calling himself Al-Mansour; Because the House triumphed like a master, and these people took advantage of poetry to support their king against those who coveted it. Their poets, such as Marwan bin Abi Hafs, Ali bin Al-Jahm, and Aban bin Abdul Hamid, were met with an opposition class of fanatics of the People of the House, such as Al-Sayyid Al-Himyari and Dabal Al-Khuza'i (Al-Sibai, 1937, p. 350). In this regard, Mr. Al-Himyari says (Al-Diwan, 1999, p. 29):

How many an opponent has blamed me for loving them,
A critic who rose at night, rebuking.
She speaks aimlessly, reproaching me in vain,
For the bane of women's morals is their rebuke.
"You have abandoned praising the generous and noble,
Those who strive and desire in seeking goodness.
You have left your neighbors and friends,
Those with whom you are identified and called by name.
You are a stranger among them, distanced,
As if you are something they fear, like the scabbed one.
You criticize them in their faith, yet they surpass you,
In the very faith you adhere to, they are more honorable and purer.
So, I said, leave me; I will not embellish praises,
For others, if I ride to pilgrimage for God.
Do you forbid me from loving the family of Muhammad,
While loving them is a means by which I draw near?
Loving them is like prayer, and truly,
For people, it is even more obligatory than some prayers."

The poetic self here stands facing others who are ungrateful, representing the former in the form of the opponents who directed their blame at her. Because of her loyalty to the family of the Prophet (peace be upon them), as she is represented in the image of a virtuous woman, it begins with a declarative sentence and how an opponent blamed me. How many here is a declarative sentence that carries the connotation of abundance and pride, meaning that the poet has faced blame from many enemies.

Likewise, by the afflicted person, who is the poet's mother, expressing her action with the verb it blew, which is one of the characteristics of the wind, to indicate the intensity of her impulsiveness in her attitude toward him. She blames him and rebukes him severely for his attitude. He also used the time in which the affliction took place, which was night, and the declarative sentence was a way to enter a dialogue that he conducted with his afflicted person using Dialogue verbs (you say, and I said). Through these formulas, each of them tried to prove his argument and refute the argument of the other party. She continues to humiliate him and

blame her to the point that she has gone beyond the limit, but her reproaches and words are a waste of no benefit from which she can hope.

This reproach of hers is considered one of the afflictions that afflict women, and her dialogue included a group of actual sentences that she presents as arguments to work to dissuade him to change his position.

(She left praising favorites - she left our brothers and neighbors - she blamed them for their religion) All of her words lead to her dissatisfaction and dissatisfaction with his actions, but her action is of no importance; So he asks her to leave him, and by moving to the seventh verse, the self employs the interrogative as a means to prove its case and refute the argument of the other party regarding the problem raised between the two parties. The letter hamza comes to ask for belief in the answer - Will you forbid me from loving the family of Muhammad and loving them is one of the duties by which he draws closer to God? Loyalty to them is obligatory for people, just as prayer is more obligatory than some prayers, which are voluntary prayers. This is the apparent meaning of the question, but what is hidden is waiting for an answer from the other party to explain the corruption of his opinion. It was not only blaming that Shiite poets faced because of their loyalty, but insults and physical harm were among the things to which they were exposed, which is what Al-Sayyid (Al-Himyari) pointed out when he said, Al-Diwan, p. 23:

I am harmed and insulted because of you, and I am met with,
Estrangement and blame from my own kin.
Until I reached the age of gray hair, and it became,
As if the passing years have withered me like dry grass.

What distinguished these poetic poems was the poets' reliance on words as a means of conveying ideas, while Al-Badi' came in a spontaneous and unaffected manner. Most of the Shiite poets in the Abbasid era were printed, unaffected poets, such as Al-Sayyid Al-Himyari and Dabal Al-Khuza'i. One of the most prominent things that the poets were keen on was conferring legitimacy through style. Al-Hajjaji used to show the right of the family of the Prophet to the exclusion of anyone else, but that does not negate their reliance on Al-Badi' in their poems that addressed other purposes.

These poems come as a reaction to what is known as the authoritarian archive recorded by official historians who monopolized the recording of history. However, that did not prevent the oppressed from narrating history through other means, striking the authority with strong blows with soft fists (Al-Kaabi, 2010, p. 25); Therefore, we often find that Shiite poets, especially Al-Sayyid Al-Himyari, were keen to mention the virtues of the Ahl al-Bayt and that they were more deserving of the caliphate than others, as he said (Al-Diwan, 1999, p. 174):

So, leave that, and speak of the Banu Hashim,

For with God, you seek refuge.
Banu Hashim, loving you is a means of drawing nearby,
Your love is the best of what is known.
Through you, God opened the door of guidance,
And likewise, through you, it will be concluded.
I am blamed and suffer harm because of you,
But indeed, I blame my blamers in your case.
I have no sin they count,
Except that I am passionate about you.
And that I am your sincere, loving supporter,
I am protected through my love for you.
May I always be pleasing to you,
As they accuse me.
I have dedicated my praise and commendation to you,
Despite those who resent and oppose it.

Al-Sayyid Al-Himyari's praise of the Abbasid authority addresses Bani Hashim in general, and it was not specifically in praising the Bani Abbas. Rather, he meant praising the family of the Prophet (peace be upon them). Otherwise, what harm would befall a poet who is supportive of authority? The dialogue of humiliation is the tool of the self in confronting the other, so praising the authority without What he believes has the power to expose her, making her weak and vulnerable to threat (Al-Moussawi, 2005, p. 24). Physiology of Shiite discourse. It used authoritarian discourse, and its words were apparent, but it contained a different discourse (Altai, 2014, p. 66). Even if he praised it outwardly, he was able to show the virtues of the Ahl al-Bayt and their oppression. In contrast to that, we find that Ibn al-Mu'tazz was one of the most vocal defenders of the legitimacy of the Abbasids, and he often harassed the sons of the Prophet. His uncle constantly insults them relentlessly, so he wrote several poems under the principle of divine right in order to explain the right of the Abbasids to it (Hajjar, 2014, p. 73), and he says (Al-Diwan, 1913, p. 71):

We repaid the Umayyads as they treated us,
They tasted the fruits of their oppression; we betrayed them as they betrayed us.
For both good and evil, in God's hand, there is a balance,

If not for us, the blood spilled at Karbala would have been in vain.
O you who have the grave, and the soil of the grave is an offering,
With your swords, you slew Hussein while he was thirsty.
On his stern face, the colors of death were seen,
The fate of the Alawites is constant denial and ungratefulness.
So why was there no restraint if there was no kindness?
They unjustly blame them, so why did they not like them?

Through these verses, we find the poet's self's keenness to unite with his collective self, due to the harmony of the relationship that was embodied in the form of the collective pronoun (we), which we find actively present in the text, and this harmony and unity appeared in the form of praise for the collective action, (We rewarded the Umayyads, approached them as they Danu, We betrayed them as they betrayed), and this praise carried the connotation of disparagement from the other party. It is as if the self, through this display, wants to tell the other: These are my actions towards the Umayyads, so what are your actions in return? Then you employ the method of contrast to show this contrast in situations, as their action is represented by goodness, compared to the action of the other, which is represented by evil. Both actions are with the help of God, so using this metaphorical image is an attempt to reach the level of persuasion for the recipient.

The self continues to review the positions and employs the conditional method. If it were not for the sons of Abbas, the blood of Imam Hussein would have been lost. This is among the media arguments used by the Abbasid authority. Then the self continues with its offensive method towards the other, using the call and addressing him as a means of sarcasm, saying, "O you who seek blessings from the grave and the clay of the grave of Imam Hussein." He was killed by your swords when you left him alone struggling with death. He describes the image of the Imam, who was showing anger on his face, with the face of death, as he borrowed a face for death in reference to the Imam standing alone wrestling with death face to face. The self was the one who was reacting and launched a strong attack on the other and was careful to attribute all the attributes. Negativity, on the other hand, makes the other a negative recipient. As for the last verse, I used the form of attention, as the speech moved from the first person to the third person. Blaming the other was an injustice against them, and I wished the other had an action like the action of the collective self-represented by the Abbas.

It is noted that adhering to the remembrance of the Prophet's family and loving them brought tranquility and comfort to their souls, as Kashajim says (Al-Diwan 1997, p. 3).

Weeping, and there is little delight in weeping,
For the calamity of the descendants of the Prophets.

If the noble tears have fallen in humility,
Then the humble in grief found dignity in it.
O my reproached, the coolness of healing,
Has clad me through my love for the People of the Cloak.
They are like Noah's Ark; whoever clings,
To their love clings to salvation.
By my life, the judgment of desire has misguided,
Those whose hearts are lost from their guidance.
The Prophet advised, but his counsel,
Has become forsaken and cast aside.
Before this, the Prophets commanded,
To return matters to their rightful heirs.
But the people did not reveal the grudges in their hearts,
Until death concealed them in its shroud.
Had they submitted to the Imam of Guidance,
Their crookedness would have been met with straightness.
A crescent high in the light of guidance,
A sword sharp against disbelief and oppression.

The other here is the maiden, and the dialogue begins with calling the other with the letter hamza, which indicates the closeness of this other to the self, as well as the language of discourse, as the self did not resort to attacking the other and belittling his opinion, and this call was the path that the poet adopted in order to show his feelings, as his love for the Prophet's family (peace be upon them) brings For his soul, there is comfort, serenity, and quenching, just as the Saniya does, and this quenching that their love brings is similar to the tranquility and coolness of recovery, so their love is an antidote to wellness. In the second verse, he deliberately came up with a simile that reflected his religious culture, so he depicted their love and adherence to their guardianship as Noah's Ark. Whoever boarded it was saved, and whoever left it remained in shade and fall, and it contains an intertextuality with a prophetic hadith that carries a similar meaning, and all the meanings of the verses are derived from the Shiite sectarian culture, which always focuses on three axes, the first of which is The second was to praise the family of the Prophet, and the second was to clarify their right to the caliphate (and the Prophet and those before it commanded the prophets). The third was to criticize their enemies, for disrupting the Messenger's commandment to assign the caliphate to Imam Ali (peace be upon him) after him. However, they

circumvented that commandment and denied it (the people did not spread the burden of breastfeeding, even if Surrender to the Imam of guidance.) The language was direct and relied on clarity and effectiveness of speech when he was exposed to criticism by another and showed his dissatisfaction, so the repetition of the words (his passion, his guidance, my desire, his commandment, his guardianship) and the method of conjunction was the means he resorted to when he was exposed to criticism of another and showed his dissatisfaction, as well as in order to create responses and form an orientation in the recipient.

The poets of this era did not differ in that poetry continued to revolve around three axes: praising the Prophet's family, stating their right to succeed the Messenger, and denouncing their enemies for obstructing the rulings that ordered their guardianship, peace be upon them. As Sharif Al-Murtada said (Al-Diwan, 1997, p. 399).

Through this reproach, I have achieved a purpose,
 If only my ears were not closed to it.
 You blame me; today my misfortune has not reached you,
 And you haven't experienced what becomes a repeated occurrence for me.
 For injustice is the reproach of a heart free from worry,
 Unjust is the blame cast upon the diligence by those at ease.
 How many nights I spent without rest,
 With worries tied and untied within me.
 I do not yearn for those past nights,
 Nor do I call for their return.
 They came as a blinding veil over my sight,
 Departed like the fading away of one who is sick unto death.
 O Day of Ashura, how many sights you have lowered,
 After their heights, and how many necks you have humbled.
 O Day of Ashura, how many hopes you have dashed,
 That was once firm within me.
 You have clouded my life after its clarity,
 And brought white hairs to my head amid the black.
 O family of Ahmad, how often are your rights twisted,
 Like the bending of young branches by harsh winds.

If those who do not treat you justly were to act fairly,
They would hand over to you the keys in willing obedience.
You were envied for virtues that none, but you possessed,
While others were either deprived or envied.
They came to you, having pledged their oaths,
In a host as vast as the expanse of a dark night.

The self begins to respond to words that are interrupted. You blame me, which came loaded with meanings of disapproval and denial, to respond to the other by saying, "If what happened to this self-had happened to him, and if his Eid had passed as it passes over it, then his position would not have been like that." The word "Eid" was appropriate, for Eid is with all the meanings it carries of joy, pleasure, and renewal for souls. On the other hand, the sadness he feels has made his days take on a nature of sadness and grief until they are all equal, with no difference between them. Therefore, he believes that it is unfair to direct humiliation, as if it puts us before a definition of injustice, which is to direct humiliation by a person with a happy heart, devoid of worries, and these are qualities used to describe the other who is humiliating, for the self-expressed by him (thushan), i.e. the one who is ill, and that came added to the word 'hushun', which gave significance. Accompanying and accompanying, he describes his blame as blaming a person who is abundant, that is, complete with all the comforts of a person who is exhausted and exhausted with energy, and he used a wonderful color, which is counterpoint, to reveal the feelings inside himself.

The self continues to reveal the extent of its psychological suffering, so the declarative sentence contributed to achieving that purpose. How many declarative sentences here carry the connotation of abundance. Many are the days in which the self has become with worries present before it and has not been attached to it. The essence of the night is calm and tranquility, except that worry has created a movement image for it that the self has placed us in front of, ranging from Calmness and tension, which contributed to giving the image a pulsating dynamic force by evoking wonderful elements such as dishes, which were an outlet through which the self-expressed its psychological struggle, which takes it back in time to instill in it a feeling of pain again, recalling the events of Karbala. The repeated call, which came loaded with bitterness and heartbreak, helped us feel the depth of the picture. The pain and heat of feeling were in harmony with the nature of the idea he wanted to convey. Repetition achieved the emotional state of the text that placed the recipient in a similar atmosphere, in addition to achieving a beautiful musical rhythm. The subject did not recall the events of the Karbala incident, but rather focused on describing the psychological impact of that incident, leaving the recipient free in the work of his imagination to imagine the events of that tragedy.

We find that calm brought the discourse to the Day of Ashura with the conscience, you, thereby drawing her position on it in a colorful, dynamic image. She takes the initiative to accuse that day, as it is the reason for disturbing the peace of her life. She also combined white and black,

making each cover the other, and this contrast showed the depth of the gap. It is a means of expressing a psychological state that he suffers from, which was demonstrated by his contract to compare his previous and current life, from serenity and calm to darkness, and from blackness to whiteness.

We find that the self-returns once again to the method of calling (O family of Ahmad), using the interrogative to show many facts. How much your rights are twisted, indicating the loss of the rights of the family over a long period of time.

The self continues to express its vision, using another verbal art, which is the condition, to show that the reason for the loss of the rights The family of the Prophet (peace be upon them) was caused by not being fair to them and depriving them of their rights, and she expressed the one who did that as someone who “is not fair to you.” She did not specify this category for the sake of meaning, and it is an indication that the injustice and unfairness was not limited to one era, but extended over long eras, and the reason for this is the envy that filled the hearts. Because of the status of Ahl al-Bayt, he combines white and black and makes each overshadow the other.

He combines color and kinetic images, drawing a lively, pulsing, kinetic image by evoking wonderful enhancements such as counterpoint and alliteration. The poet does not invoke these events, but rather focuses on describing their effect on himself, to leave the recipient moving his imagination to imagine the horror of those events. Tragedy, and he depicted his feelings through the style of counterpoint, so these contradictions were the outlet to express the poet’s psychology. The internal conflict brings time back to himself and brings pain again. It makes him conjure the scenes of Karbala.

We can feel the deep pain and sadness that we have in ourselves. Certain feelings and sensations are felt that do not receive a response, but rather pass away. On the contrary, the night, by its habit and nature, is calm, except that worry creates a moving image for it, a moving imagination. The other here is an unspecified person. The self begins its dialogue with a denying question.

Frank and direct confrontation was a method adopted by poets in announcing their positions, through their statement of the oppression to which the Ahl al-Bayt (peace be upon them) was subjected to the deprivation of their rights, and stating their right, which the Abbasids and before them the Umayyads are trying to obscure by spreading lies that show otherwise. We also find that Shiite political discourse was mostly far from insulting. Rather, Al-Hajjaj based on evidence and evidence was a means of combating the oppressive authority, as the poet Mansour Al-Nimri confirms by saying:

(The wandering sea)

O my reproached, I love the descendants of Ahmad,

So let the dust fill the mouth of the reproached.

I followed your religion, but in doing so,

I found no value in what your religion offered me.

Your religion is neglecting the Prophet, and truly,
Neglecting the family of the Prophet is unlike honoring them.
She is oppressed, and the Prophet is her father,
With tears filling her eyes and spreading around.

In all texts, humiliation was an introduction to displaying attitudes and an attempt to harm the other by showing him his bad actions. The other was represented in the image of the humiliated one, and we find that the self, in its confrontation with this other, clearly declared its love for the Prophet's family (peace be upon them), so the presence of the pronoun (I) is associated with the present tense verb (I love) as a clear indication of the extent of this self's frankness and strength in confronting the other, so that its response to the other's blame is to call him with dust in his mouth. After that, we find that the self has gone beyond steadfastness in its affiliation to turn to a higher side after finding that it is useless. The religion of these people is disobedience to the family of the Prophet, and it is a clear departure from the path of truth (Say, "I do not ask you for any reward for it except love for my relatives."

The Messenger (may the best prayers and peace be upon him) He did not look for anything else as a reward for his message except the affection of his family. However, they quickly disavowed the Messenger's commandment, so their rights were taken away. This was not enough, but the most horrific crimes were committed against them, including murder, imprisonment, and restrictions on them. The one who is estranged from the family of the Messenger is different from the one who is connected to them, and this estrangement has nothing to do with his pure personality as much as they are the true extension of the heavenly message. Their estrangement and separation from them are a severance from God Almighty and His upright religion. Then in the last verse, he addresses the oppression of Al-Zahra (peace be upon her) and the treacherous attack to which she was subjected. Despite being the daughter of the Messenger, the self was in the position of rejecting these actions (the self does not reject something unless it adopts something else, because rejecting one situation means agreeing to another situation that contradicts it).

There is an urgency and emphasis on this principle, and we find that the poets were proud of this love they had for the Ahl al-Bayt (peace be upon them). All the qualities with which they praised the Ahl al-Bayt, in some way, carried a hidden message that these caliphs were not worthy of these positions by calling them unjust, to push the recipient to abandon them and join them. Ahl al-Bayt's insistence on this idea cannot be explained except because it is an established and settled fact in the Shiite poet's conscience.

2. Results:

The poetic self-found in rebellion an effective method against the authority that took the most horrific methods to silence mouths, which generated a clash and difference in positions and trends with the other who represented the ruling authority. Therefore, the poetic self-found itself

in need of victory for the set of values and concepts that it believes in and belongs to, so it was Rebellion and poetic confrontation are a means of confrontation. The Shiite discourse was far from insulting but relied on pilgrims supported by evidence and evidence.

WORKS CITED

- Al-Farahidi, Khalil ibn Ahmad (2003). *Al-Ayn Dictionary*, edited by Abdul Hamid Al-Hindawi. Dar Al-Kutub Al-Ilmiyya, Beirut, Lebanon: 1\60.
- Al-Ansari, Ibn Manzur. *Lisan al-Arab*, Volume 4, Dar Sader, Beirut, pp. 11-12.
- Al-Jawhari, Abu Nasr Ismail (2009). *Al-Sihah Dictionary*, edited by Muhammad Muhammad Tamer. Surah Al-Baqarah: Verse 184.
- Academy of the Arabic Language (2004). *Al-Mu'jam Al-Wasit (The Intermediate Dictionary)*, 4th edition, Maktabat Al-Shorouk Al-Dawliya.
- Al-Mustawi, Abdul Rahman (2004). *The Diwan of Imru' al-Qais*, 3rd edition, Dar Al-Maarifah, Beirut, Lebanon: 97.
- Madbouly, Abdul Monem Al-Jifni (2000). *The Comprehensive Dictionary of Philosophical Terms*, 3rd edition, Cairo, Egypt, p. 29.
- Anani, Muhammad (2003). *Modern Literary Terms: A Study and English-Arabic Dictionary*, 3rd edition, The Egyptian International Publishing Company, Longman Dar Nubar for Printing, p. 68.
- Al-Shayeb, Ahmed. *The Poetry of Political Conflict in the Second Century Hijri*, 1st edition, Al-Nahda Al-Masriyah Library, undated, p. History of Nations and Kings, p. 210.
- Al-Masudi, Abu Al-Hasan Ali bin Al-Husayn bin Ali (2012). *Muruj al-Dhahab wa Ma'adin al-Jawhar (Meadows of Gold and Mines of Gems)*, Al-Maktaba Al-Asriya, Sidon - Beirut, p. 3 / 82.
- Al-Sibai, Bayoumi (1937). *Arabic Literature in the Abbasid Era*, 2nd edition, Al-Uloom Printing Press, p. 350.
- Al-Sayyid Al-Himyari (1999). *The Diwan of Al-Sayyid Al-Himyari, explained, edited, and presented by Diya Hussein Al-Alami*, 1st edition, Al-Alami Foundation for Publications, Beirut, Lebanon, p. 29.
- Al-Sayyid Al-Himyari (1999). *The Diwan of Al-Sayyid Al-Himyari, explained, edited, and presented by Diya Hussein Al-Alami*, 1st edition, Al-Alami Foundation for Publications, Beirut, Lebanon, p. 23.
- Al-Kaabi, Majid Abdul Hamid (2010). *Poetry and Historical Narration: A Study in the Poetry of Al-Sayyid Al-Himyari*, *Journal of Basra Literature*, Issue 51, p. 25.
- Al-Sayyid Al-Himyari (1999). *The Diwan of Al-Sayyid Al-Himyari, explained, edited, and presented by Diya Hussein Al-Alami*, 1st edition, Al-Alami Foundation for Publications, Beirut, Lebanon, pp. 174, 175.
- Al-Mousawi, Jasim (2005). *Theory and Cultural Criticism*, 1st edition, The Arab Institute for Studies and Publishing, p. 24.
- Al-Taei, Haider Jabbar Atiyah. *Political Power and the Poet in the Abbasid Era*, master's Thesis, College of Education, University of Babylon, p. 66.
- Hajjar, Taher (2014). *Political Poetry in the Abbasid Era (132-334 AH/750-946 CE)*, 1st edition, Abdul Aziz Saud Al-Babtain Prize Foundation for Poetic Creativity, p. 73.
- Ibn Al-Mu'tazz, *Diwan Ibn Al-Mu'tazz*, studied and edited by Dr. Younes Ahmed Al-Samarrai, Ministry of Culture and Arts, Iraq, p. 71.
- Al-Nabawi, Abdul Wahid Shalaan (1997). *Diwan of Kshajem*, 1st edition, Al-Khanji Library, Cairo, p. 3.
- Al-Kharabsheh, Ali Qasim (2008). *Creativity and the Structure of the Poem in the Poetry of Abdullah Al-Bardouni*, *Alam Al-Fikr Journal*, Issue 1.
- Al-Aqoud, Fadel Ahmed (2012). *The Dialectic of the Self and the Other in Umayyad Poetry: A Textual Study*, 1st edition, p. 67.
- Al-Eshaash, Al-Tayeb (1981). *Diwan of Mansour Al-Namari*, 1st edition, Dar Al-Maarif, Damascus, p. 123.
- Al-Obaidi, Ali Abbas (2021). *The View of the Other in the Poetry of Shakir Hadi Al-Tamimi*, *Journal of Arabic Language and Literature*, Issue 34, December, p. 21.