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In the Name of Allah

Most Gracious Most Merciful

But We wanted to be gracious to those abased in the land
And to make them leaders and inheritors

(Al-Qasas-5)



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Karbala Heritage Quarterly Journal receives all the original scientific researches under the provisos below :

1. Researches or studies to be published should strictly be according to the globally-agreed- on steps and standards.

2. Being printed on A4 delivering three copies and CD Having approximately 5 000-10 000 words under simplified Arabic or times new Roman font and being

In pagination.

3. Delivering the abstracts Arabic or English not exceeding a page 350 words with the research title.

4. The front page should have the title the name of the researcher/ researchers occupation address telephone number and email and taking cognizance of averting a mention of the researcher / researchers in the context.

5. Making an allusion to all sources in the endnotes and taking cognizance of the common scientific procedures in documentation; the title of the book editor publisher publication place version number publication year and page number. Such is for the first mention to the meant source but if being iterated once more the documentation should be only as; the title of the book and the page number.

6. Submitting all the attached sources for the marginal notes in the case of having foreign sources there should be a bibliography apart from the Arabic one and such books and researches should be alphabetically ordered .

7. Printing all tables pictures and portraits on attached papers and making an allusion to their sources at the bottom of the caption in time there should be a reference to them in the context.

8. Attaching the curriculum vitae if the researcher cooperates with the journal for the first time so it is to manifest whether the actual research submitted to a conference or a symposium for publication or not. There should be an indication to the sponsor of the project scientific or nonscientific if any.

9. For the research should never have been published before or submitted to any means of publication.

10. In the journal do all the published ideas manifest the viewpoints of

the researchers themselves; it is not necessary to come in line with the issuing vicinity in time the research stratification is subject to technical priorities.

11. All researches are exposed to confidential revision to state their reliability for publication. No research retrieved to researchers whether they are approved or not; it takes the procedures below:

a: A researcher should be notified to deliver the meant research for publication in a two-week period maximally from the time of submission.

b: A researcher whose paper approved is to be apprised of the edition chief approval and the eminent date of publication.

c: With the rectifiers reconnoiters some renovations or depth before publishing the researches are to be retrieved to the researchers to accomplish them for publication.

d: Notifying the researchers whose research papers are not approved; it is not necessary to state the whys and wherefores of the disapproval.

e: Researchers to be published are only those given consent by experts to in the field.

f. A researcher destowed a version in which the meant research published and a financial reward of (150 000) ID.

12. Taking into consideration some points for the publication priorities as follows:

a: Research participated in conferences and adjudicated by the issuing vicinity.

b: The date of research delivery to the edition chief.

c: The date of the research that has been renovated.

d: Ramifying the scopes of the research when possible.

13- Receiving research be by correspondence on the E-mail of the Journal: (turath@alkafeel.net) Web: <http://karbalaheritage.alkafeel.net/> or Delivered directly to the Journal's headquarters at the following address: Karbala heritage center Al-Kafeel cultural complex Hay Al-Eslah behind Hussein park the large Karbala Iraq.

Second Issue Word Competition

The Techniques of Researching and Communication Communicating with the research and persuing communication is a cultural duality which educated societies resort to for improvement and for developing ways of society communication on all its levels : the naturalistic the scientific the practical and else .

It is postulated that this duality makes up an enriching variety for both the public and academic society and at the same time it enriches their built-in variety through exchanging experiences exchanging thoughts and the active collective work .

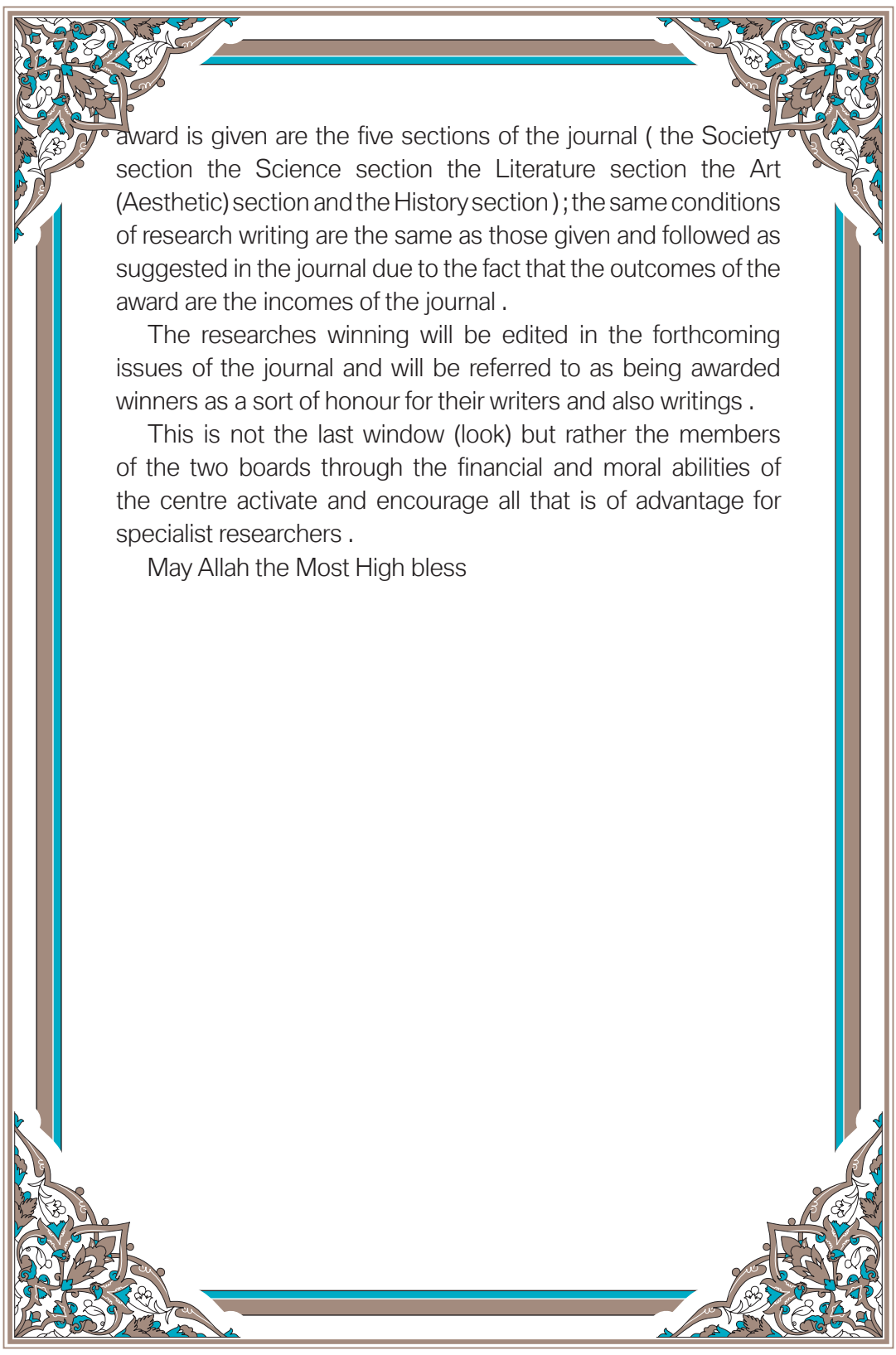
Karbala heritage centre as part of the Islamic and human knowledge affairs department in the Al-Abbas holy shrine through its academic research and authorized window: I mean Karbala Heritage Journal proceeded further to attract the specialist researchers through communicating with them . Members of the two boards the advisory and the editorion boards made every effort to vary the ways of communication without limiting it to traditional communication such as waiting for researchers to send their researches or directly requesting them to write about a certain topic but rather they varied such ways of communication the most prominent which is to announce for (Al- Saqy competition for Academic Researches) ; the following are among the reasons for such an announcement:

- To help activate the spirit of competition among researchers through scientific competition of a specialized research writing type .

- Enriching the specialized heritage library with new thoughts and viewpoints given by researchers to discover what is new .

- Honouring those deserving honour as encouragement and impetus for recognized researchers and good writings .

It is worth noting that the topics and sections for which the



award is given are the five sections of the journal (the Society section the Science section the Literature section the Art (Aesthetic) section and the History section) ; the same conditions of research writing are the same as those given and followed as suggested in the journal due to the fact that the outcomes of the award are the incomes of the journal .

The researches winning will be edited in the forthcoming issues of the journal and will be referred to as being awarded winners as a sort of honour for their writers and also writings .

This is not the last window (look) but rather the members of the two boards through the financial and moral abilities of the centre activate and encourage all that is of advantage for specialist researchers .

May Allah the Most High bless

Issue Prelude

Why Heritage ? Why Karbala' ?

1 - Human race is enriched with an accumulation both materialistic and moral which diagnoses in its behaviour as associative culture and by which an individual's activity is motivated by word and deed and also thinking` it comprises as a whole the discipline that leads its life. And as greater as the activity of such weights and as greater their effect be as unified their location be and as extensive their time strings extend; as a consequence they come binary: affluence and poverty length and shortness when coming to a climax.

According to what has been just said heritage may be looked at as a materialistic and moral inheritance of a particular human race at a certain time at a particular place. By the following description the heritage of any race is described:

- the most important way to know its culture.
- the most precise material to explain its history.
- the ideal excavation to show its civilization.

And as much as the observer of the heritage of a particular culture is aware of the details of its burden as much as he is aware of its facts i.e. the relation between knowing heritage and awareness of it is a direct one; the stronger the first be the stronger the second would be and vice versa. As a consequence we can notice the deviation in the writings of some orientalists and others who intentionally studied the heritage of the east especially that of the Muslims. Sometimes the deviation resulted from lack of knowledge of the details of the treasures of a particular eastern race and some other times resulted from weakening the knowledge: by concealing an evidence or by distorting its reading or its interpretation.

2- Karbala': it is not just a geographical area with spatial and materialistic borders but rather it is materialistic and moral treasures constituting by itself a heritage of a particular race and together with its neighbours it forms the greatest heritage of a wider race to which it belongs i.e. Iraq and the east. And in this sequence the levels of injustice against Karbala' increase: once because it is Karbala' with all that it has of the treasures generating all through history and once more because it is Karbala' that part of Iraq full of struggle and still once more because it is that part that belongs to the east the

area against which aggression is always directed. Each level has its degree of injustice against its heritage leading to its being removed and its heritage being concealed; it is then written in shorthand and described in a way which does not actually constitute but ellipsis or a deviation or something out of context.

3-According to what has just been said Karbala' Heritage Centre belonging to Al-Abbas Holy Shrine set out to establish a scientific journal specialized in Karbala' heritage dealing with different matters and aiming to:

- the researchers viewpoints are directed to studying the heritage found in Karbala' with its three dimensions: civil as part of Iraq and as part of the east.

- Watching the changes the alternations and additions which show duality of the guest and luxury in Karbala' geographic area all through history and the extent of the relation with its neighbours and then the effect that such a relation has whether negatively or positively on its movement culturally or cognitively .

- having a look at its treasures: materialistic and moral and then putting them in their right way and positions which it deserves through evidence.

- the cultural society: local national and international should be acquainted with the treasures of Karbala' heritage and then introducing it as it is.

- to help those belonging to that heritage race consolidate their trust by themselves as they lack any moral sanction and also their belief in western centralization. This records a religious and legal responsibility .

- acquaint people with their heritage and consolidating the relation with the decentants heritage which signals the continuity of the growth in the decedents mode of life so that they will be acquainted with the past to help them know the future .

- the development with all its dimensions: intellectual economic etc. Knowing the heritage enhances tourism and strengthens the green revenues.

And due to all the above Karbala' Heritage journal emerged which calls upon all specialist researchers to provide it with their writings and contributions without which it can never proceed further.

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عميد كلية التربية للعلوم الانسانية



Abstract

Karbala city occupies a significant position in influencing the international and humanitarian intellectual scene in general. It is an intellectually influential milieu especially with whoever interacts with its active circles which are enriched with the heritage of AL-Taf Battle and its pioneering role in establishing the Husseini Renaissance as the greatest reformational tide of prophet Mohammed's Message and being the humanity's loudest scream against the Umayyad and Yazeed's corruption and arrogance. Thus the Hussein Revolution expands and establishes itself in the dogmatic consciousness of the nation.

الملخص

تتبوأ كربلاء مكانة كبيرة في التأثير على المنجز القيمي الفكري العالمي والانساني بصورة عامة فهي بيئة مؤثرة فكرياً وخاصةً مع من يتجاذب ضمن حلقاتها الفاعلة من خلال ثراها المقدس المضمّن بالشهادة وما لواقعة الطف فيها من دور ريادي في تأصيل النهضة الحسينية كأكبر حدث وأعظم مدّ اصلاحي للرسالة المحمدية وأبعد مدىّ عاشه ضمير الانسانية الصارخ بوجه الفساد الأموي والانحلال اليزيدي المتغطرس وهكذا تمتد ثورة الحسين (ع) وتتجذر وتخلد في الوجدان العقائدي للأمة .



Introduction

Karbala city the symbol of glory heroism martyrdom and sacrifice renews the images of its sorrow every day in the month of Ashura'; it is sought by believers from all corners of the earth throughout ages exemplifying the dialectics of the conflict between reform and corruption right and wrong light and dark .

Karbala keeps transcending all places during all times feeding the poetic inspiration that immortalizes the images of sacrifice and martyrdom. The memory of the Ashora' tragedy with its painful incidents and sacrifices is revived to produce a creative output of Hussein eulogies that commemorate Imam Hussein his brother Abbas (peace be upon them) along with his household and martyred companions. And the poets of Karbala are part of the humanitarian tide that is charged with support and interaction with this occasion. If we closely examine some of these Kerbalai poets and their productions from a critical analytical and stylistic view we should notice structure phonetic and artistic levels which are empowered by with values of virtue and creativity. The voices of such poets arise from Karbala in harmony with the tragic event in order to revive and establish the Hussein Renaissance.

Sheikh Muhsin Abu-Al-hab-Al-kabir (Died 1887) is among those salient poets. His divan deals mainly with the theme of Al-Taf Battle; the tragedy that befell Imam Hussein his household and companies. He describes Al-Taf day in a poem ⁽¹⁾:

يُبدى العجائب في الزمان ويعقب	يوم الطفوف وليس يوم غيره
بدم ، فها هي للزماجر تنحب	يوم بكت فيه السماء تفجعا
اضحى يظفره الردى وينيب	ما إن بكت إلا لأن مقيمها

The Divan of Sheikh Muhsin Abu-Al-hab-Al-kabir. Jalil kareem Abo – Al-Hab. Beirut Dar Al-Elm lil-Nabeheen 2003 p.42.

It's the unique day of Ashura in its bizarre and tragic events that befell the Prophet's household. Heavens cried blood for the one whose body was dismembered.



The poet in the same poem refers to the death scene in which bodies were dismembered blood was shed and martyrs were beheaded and their heads were carried on spears as gifts to Yazeed Bin Muawiya may curse be on him and his father and to take the families of the Prophet's household as captives. The poet expresses his sorrow for this day repeating the phrase "I sacrifice my father for those who..." "بأبي الذين" for the sake of Imam Hussein his household and companions:

بأبي الذين جُسموهم فوق الثرى رغماً بغيض دم المناحر تخضب
بأبي الذين رؤوسهم فوق القنا تهدي لأبناء السفاح وتجلب
بأبي الذين حريمهم في كربلا اضحت برغم ذوي الحمية تسلب

In another poem Abu-Al-Hab describes that day by saying: ⁽²⁾

لولا البقية من أبناء فاطمة ما كان يوماً لطلاب الندى امل
احيوا رسوم الهدى من بعد ما طمست اثارها ومحاهها الحادث الجلل
لا كان يومهم في كربلاء ولا طافت عليه به الركبان والرسل
يوم من الدهر لم تفتقر نوائحه عن المناخ ولم تبرد لها غلل
يوم به أسلس الهـدار مقوده واسترنب الليث حتى اصطاده الوعل
اما ترى الشمس تهوي نحو مغربها حمراء تحسبها بالدمع تكتحل

These remainders of the 'sons of Fatima' "البقية من أبناء فاطمة" have revived the religion of Islam after it was demolished by the corrupt and aggressive Umayyad thus Hussein's rise in his revolution was to seek reform in the nation of his grandfather the Messenger of God (P. b. u. h.). This day was foreseen and reported by the Prophet (p.b.u.h) according to numerous accounts and valid books of Hadith. And indeed it came true and the day was witnessed when standards and laws of nature were turned upside down and evil claimed supremacy over good.

The poet depicts the redness of sunset in the west as having sad



tears like kohl in eyes. Abu-AL-Hab-AL-Kabir conveys in another poem images of deeper sadness and of a stronger impact on his feelings and sentiments. He pictures the condition of Imam Hussein (p. b. u. h) facing death in defence of the religion and to correct wrong doings and injustices since he did not rise to seek evil but he sacrificed himself with a prior knowledge that he would be killed stepped on by horses robbed beheaded and dismembered; the poet says:(2)

يا أمّ كلّ حزينه وحزين	غوثاه من ذكراك وقعة كربلا
لاقيتُ فيك عن الحسين منوني	لاقي الحسين بك المنون وإنني
كما تكون وقاية للدين	في يوم ألقى للمهالك نفسه
أدى بها حق المعالي : بيني	وبيوم قال لنفسه من بعد ما
إلا بقتلي فاصعدي وذريني	أعطيتُ ربي موثقاً لا ينقضي
إلا بقتلي يا سيوف خذيني	إن كان دين محمد لم يستقم
منه ، وهذا للرماح وتيني	هذا دمي فلترو صادية الظبا

In the verse above the poet sends an outcry for help in the Battle of Karbala; he considers it "the Mother of Sorrow " for every sad man and woman (غوثاه) he laments Karbala affirming the fact that Hussein Faced death in it (لاقي الحسين بك المنون...). The poet shows his spiritual identification with the situation when he says:

..... وإنني لاقيتُ فيك عن الحسين منوني

It is sorrow anguish and regret for Hussein (p.b.u.h.) in the form of spiritual and angry

identification in a creative artistic performance. The line ((إن كان دين محمد)) is considered as a famous poetic gem eternalized by the Hussein pulpit and is orally passed from generation into another.

Another poet of karbala is Abdulbaqi Reza AL-Zujaji (1932-) who wrote elegies commemorating Imam Hussein (p. b. u. h.) including his



thirty three lines poem (The Genius of Jihad : 3) (عبقريّة الجهاد) in which he addresses Hussein the Father of the Free in his jihad among swords and tenets saluting swords and kissing tenets. The Husseini voice has demolished the basis of Umayyad polytheism represented by injustice and tyranny and while Hussein's jihad has proclaimed the good news of righteousness and justice establishing an eternal monument of glory Yazeed Bin Muawia and his doomed followers have established a landmark of shame disgrace and oppression by murdering Hussein his household and companions .

AL- Zujaji continues his address to the martyr of dignity faith and thirst saying that the blood of the free enlightens the path of struggle and revolution against tyranny; it is the symbol of eternity that renews the spirit of dedication and documents heroism and glory on the road of protecting religion . Then he addresses Hussein calling him: 'The foster son of Righteousness' in the context of his narration of the march of the uprising travelers. Al-Zujaji here acknowledges the inspiration of his Muse (Abi Abdellah) (p. b. u. h.) while kneeling down in adoration inside the Holy Shrine in Al-Taf where he receives his pilgrims alive.

The language of the poem is characterized with clarity and variety of styles the movement of the "motaharek verb" the elegance of vocabulary eloquent anastrophe and figures of speech.

the musicality of the rhyme scheme as well as the techniques of balance and symmetry in presenting intellectual values:

جهادك يقضي أن أحْيِي المَواضِيا وألْثَمُ مِنْهُنَّ المِضارِبَ ثانيا
جهادك يدعوني أرى السيفَ معولا لهدمِ أساسِ الشَّرِكِ إنْ كانَ راسِيا
أشدَّتْ بِهِ للمجدِ صرْحاً مفاخرأ وشادوا بِهِ للعارِ صرْحاً مخازيا
ومن شاءَ أن يحيا حياةَ أعزَّة مضى بكِ يَجْتَازُ الدروبَ تساميا
شهِيدَ الإِبا والعزِّ جاهدتِ مؤمنا ولو لا لظى الإيَّمانِ ما رحتِ داميا
كأنَّ دَمَ الأحرارِ حلَّوْا مِذاقَهُ فكانَ لقلبِ الإفكِ والشركِ راويا



فحسبك فخراً من جهادك نلتُهُ وحسبك نعتاً كنتَ للدينِ حامياً
ريبَ الهدى اصحرت والقلبُ مؤمناً وسرتَ إلى (كوفان) تطوي الفياض
وها هو ذا في (الطف) صاحب عِزَّة ومجدٍ وسلطانٍ فكُن انت قاضياً
فليسَ بميتٍ مَنْ أريقَ نجيعةُ دفاعاً عن الدينِ الحنيفِ مجارياً

Another poet is "Abbas M. Abu Al-tus " (1929 – 1958) who in his poem ('The Eternal Hussein' الحسين الخالد) refers to the heroic standing of Hussein (p. b. u. h.) at the day of Ashura in his struggle with Umayyad powers of dark tyranny and injustice so that Husseini Renaissance remains a lighthouse for the free and a jihad path to be followed that is watered by blood baths of heroism martyrdom and patience so that ill-doings and corruption demonstrated by the tyrant Yazeed Bin Muawiya are defeated by sacrifices and diminishes before the inspiration and bravery of steadfast conviction as well as the magnificence and courage of its dignity seekers. Here are some lines of the poem (4):

لك في صراع البغي يوم اكبر لا زال يرويه النجيع الاحمر
يزهو على هام الزمان فتنجلي من نوره ظلم الحياة وتدحر
لك مثلاً لمحمد بجهاده عزم واقدام وخلق نير
لا زال يومك وهو يوم شهادة يجلو الظلام عن العيون ويحسر
وينير درب التضحيات بمشعل للفكر يعصف بالاذى ويدمر
وبساعد لا لن يهاب مكابرا اشرا باسواق الخنا يتنمر
وبتضحياتك نستزيد بسالة نحيا بها رغم الجروح وننصر
وعلى طريقك نستحث جموعنا مهما يطول بنا الطريق ويقصر

The language of the poem is clear in vocabulary coherent in construction; it is fully mature in its elaborating constructive level rhythm and rhyme elegance of style creativity and the nobility of its values. The poem reveals ardent



feelings and over flowing sentimentality as well as coherence in vocabulary and meaning .The imagery in the poem is inspired by the Ashura environment that is influenced by modernity of style in addition to imagery which are enriched with figures of speech.

Our fourth poet of Karbala city is the poet and historian Mr. (Salam H. Al-Tu'ma) (1935_) and the poem chosen for him is "The Martyr of Dignity "which consists of 30 lines. The poem tells of the injustice and evil to which Hussein (p. b. u. h.) was subjected in an address that revives his eternal memory. The grandson of Prophet Mohamed continued in his relentless struggle in spite of the tragedies that befell him. The poet describes the Umayyad tyrants as unclean polytheists and proponents of injustice and corruption usurpers of rights and state while the father of the martyrs had no patience for such injustices; he reached glory and altitude with his determination and resistance of vice represented by the oppressor and criminal Yazeed Bin Muawiya.

After that he mourns the Father of the Free (Hussein) praising his immortal struggle and preference for death over life with wrong-doers while he conflicts with death and thirst reaping good deeds and winning eternity as well as the blessed and dignified shrine around which pilgrims go in sorrow.

Here are some lines of that poem (5):

فباد وعاش ذكرك مستعدادا	اصاب البغي دونك ما ارادا
تقاسي الضيم والكرب الشدادا	وسرت الى المنية في كفاح
وطال بعزمك المجد امتدادا	ولم تصبر على ضيم وظلم
ابوا للحق طوعا وانقيادا	فكيف تغض طرفك عن خصوم
وسام الكون خسفا واضطهادا	وزاد يزيد في اللذات فسقا

Until he concludes his poem:

حواك والبس الدنيا حدادا	ابا الشهداء طبت وطاب مثوى
تقبله وتحتشد احتشادا	فافواج تطوف عليه ثكلى
وقلب بات يحضه الودادا	فكم خد تغفر في حماه



The poet's vocabularies are simple and clear his phrases are far from being ambiguous in which he pays a great attention to sound devices.

He uses poetic images that contain metaphors synonyms and puns consonance and assonance and other related figures of speech.

The environment of Karbala city haunts the hearts and poems of its poets. It adorns their diction with its sad images and overwhelming emotions which are inspired by the intellectual values of the Husseini Renaissance.

The poets of this study belong to one city; that is Holy Karbala. They are vary in education and attitudes however the common feature among them is mourning Hussein (p. b. u. h.) which is the inspiring force behind their creative language imagery and figures of speech. We have noticed the obvious difference in their style of versification that ranges between the direct and the indirect style. Some of them narrated the Ashura event in details while others presented images that sum up the language of the theme and depict it in a close up that has a special artistic eloquence that adds to the verse a charge of imagination and suggestibility. Through quotations we have seen variant emotional intensities; they are ardent and overwhelmed in some of them but clear and identifiable in other times yet have less effect and influence. All The poems chosen have different degrees of emotions and sentiments that range between elevation and depth they could be identifiable with the poet and his poem inviting the receiver to springs of creativity coloured imagery and the sources of creativity.

The language used for this poetic purpose is clear; it has been the poets' tool in forging their poetry and transforming ideas into linguistic structures after intellectual processing. However some structures can be found that have left new prints on language (6)

The poets covered by the study have employed a number of religious vocabularies like:

الهدى	Righteousness	القيامة	Resurrection	الدين
Religion	الحق	الرب	Right	Divinity
الجهاد	Jihad	الشرك	Polytheism	الباطل
العدل	Justice		Vice	الاسلام
				Islam



الهداية	Salvation	الاستشهاد	Martyrdom	الايمان
Faith	False accusation	البيت الحرام	The Holy House	
الافك				
الوحي	Divine inspiration	الرسول	The Messenger	السجود
Kneeling in adoration	الحراب	Mihrab	السبط	grandson
الخشوع	Reverence	الرشاد	Wisdom	and
الابغي	assault			
محمد	Mohamed.			

Furthermore names of religious characters have been mentioned; for instance:

the Prophet as well as the names of the Prophet's household (p. b. u. h.) such as:

الحسين	Hussein	السبط	the Grandson	أبي الشهداء
The Father of Martyrs	فاطمة	Fatima		

In addition to mentioning the name of the Umayyad tyrant Yazeed Bin Muawiya

also vocabularies of nature spread in the verses along with their images and similes such as :

الارنب	rabbit	الليث	lion	الوعل	deer		
the sun	الشمس	الظبا	antelope	الحياة	life		
اليوم	day	النمر	tiger	الكون	the universe		
الدنيا	the world	الخسوف	eclipse.				

Sorrow vocabularies are spread as well:

البكاء	crying	التفجع	lamenting	الدم	blood	النحيب	weeping
الردى	death	النائبات	catastrophes	الحادث الجلل	the tragic event		
النوائح	weepers						
غلل	extreme thirst	الدمع	tears	الاستغاثة	asking for rescue	الحزن	
sadness							

death fatal dangers murder الجروح wounds
burial site الحداد mourning ثكلى a mother who lost
her child الخد المعفر dusty cheek.

Vocabularies denoting place also exist in the poetry of these poets such as:

الطف	Al-Taf	كربلاء	Karbala	الصحراء	the desert	الفيافي	flat deserts
كوفان	turmoil						

Weaponry vocabularies are also included:



sharp swords : السيف : الرماح : المواضي:

The poets covered by this study have compared and contrasted between Imam Hussein's Renaissance (p. b. u. h.) and the corrupt Umayyad defiance represented by the treachery and excessive violence of Yazeed Bin Muawiya between the virtues of faith and the vices of corruption between good and evil .

Such conflict shall continue till God wills otherwise .The depth and brutality of the tragedy and the deformation of the bodies of Hussein and his household and companions is but a tragic deed that historians reported (7) and poets creatively depicted its sad scenes.



Footnote

- 1) The divan p. 119.
- 2) The divan p. 169.
- 3) Literary Studies and Images on Karbala Poets and Men of Letters . Hussein Fahmi Al-Khazraji .
Beirut AL-Qarei House for Printing Publishing and Distribution 2009
pp. 136-139 see also :
Message of the Orient Journal . Kerbala Issue 104 (Rabie' Al-Awal 1374 H .) p. 402 .
- 4) The Literary Households of Karbala During Three Centuries.
Mussa Ibrahim Al-Kerbassi.
Holy Najef Al-Nu'man Printing House 1986.
- 5) Hussein In Karbali Poetry. Salman Hadi Tu'ma. Kuwait Islamic Thought Foundation 2001 pp. 82-85. Literary Images and Studies of Poets and Writers of Karbala pp. 101-102.
- 6) The language of Modern Iraqi poetry. Umran Khudeir Al-kubessi. Kuwait The Agency of Publications 1982. P.18.
- 7) See: The History of Nations and Kings (Al-Tabaris' History). Muhammed Bin Jarir Al-Tabari (Died 310H). Beirut Al-Hilal Bookshop and Printing House 2003 Vol. 4 p. 327. And Al-kamil in History by Ibnul – Atheer. Beirut Al-Hilal Bookshop and Printing House 2003 Vol. 4 p. 95.



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