



THE IMPACT OF ENGLISH POETRY ON THE POETRY OF (BADR SHAKER AL-SAYYAB) AN APPLIED ANALYTICAL STUDY ACCORDING TO THE COMPARATIVE METHOD

Dr: Raad Hassoon Aqool

Ministry of Education

Missan Directorate of Education Office, specialist supervision, Iraq.

Rdhswn4@gmail.com

Article history:	Abstract:
<p>Received 17th August 2022 Accepted: 17th September 2022 Published: 23rd October 2022</p>	<p>Praise be to God, Lord of the Worlds, Most Merciful, and prayers and peace be upon Muhammad, the Messenger of God (PBUH) and upon his pure and good family.... And after The comparative approach may be considered one of the modern approaches that entered contemporary Arab criticism after Arab writers got acquainted with foreign cultures and civilizations in which they saw an objective equivalent to their wild ambitions and desires, especially since literature or literary experience is in fact a social phenomenon with national roots and a human future outlook. On violations and mutual influences on peoples. Hence, the comparative approach in literary study emerges to study the places of convergence between literatures in their different languages, their many connections in their present or past, and the influence and influence of these historical connections.</p> <p>In this research, we took the poet Badr Shaker Al-Sayyab as a model for the impactful study of world literatures, especially (English literature) and how the poet was influenced by the poetry of English poets, to add to his linguistic and cultural stock a linguistic and cultural wealth, another to support his national literature with the most beautiful artistic images and expressive of the needs of his time. In light of this, the research was divided into two sections preceded by a preface and an introduction and an appendix with a conclusion that summarized the most important results.</p> <p>In the first topic, the research dealt with Al-Sayyab, how he was affected by English poetry, and how this world literature was accessed and communicated. The study also dealt in this topic with the opinions of Arab critics about the influence of Al-Sayyab on English poetry, and among these critics are Dr. Ihsan Abbas and Jabra Ibrahim Jabra.</p> <p>The second topic was devoted to the study of poetic models of some English poets and how Al-Sayyab was affected by them, and he took from its linguistic stock to enrich his authentic Arab culture, and to show the location of the taking and quoting, whether partially or completely.</p>

Keywords:

INTRODUCTION:

Comparative literature is a modern concept by which it has become a science of modern literature, the most dangerous and the most useful. Interest in comparative studies reached its peak in the nineteenth century, the century that witnessed remarkable progress in social development and scientific research, and the century that witnessed the romantic trend, which is considered the pioneer of modern times in thought and literature.

Many factors such as geographical discoveries, trips and colonial wars have helped to identify different civilizations, cultures, beliefs, patterns of living and human races, which led to the subjection of all of them to comparative studies. The nineteenth century witnessed the emergence of the science of comparative literature to embrace these studies.

The meaning of comparative literature is historical, as it is a place of convergence between literature in its different languages and its many complex connections, in its present or in its past, and these historical links have no influence or influence, whatever the manifestations of that influence or influence: whether they are related to the general artistic origins of races or Literary doctrines or intellectual currents, or related to the nature of subjects, situations,

and people that are treated or simulated in literature, or touched on issues of artistic formulation and partial ideas in literary work, or were specific to depicting different countries as they are reflected in the literature of other nations as artistic links that link peoples. Countries with human ties differ in image and book.⁽¹⁾

The boundaries between these literatures are the languages, on which comparative literature is considered in the study of its reciprocal influence and influence.⁽²⁾

So, the difference of languages along with the historical significance is a condition for conducting a comparative literary study. The balance between two literatures from the sons of the same language comes out of the field of comparative literature, so it is not considered an example of comparative literature balancing between Abi Tammam and Al-Buhturi or between Hafez and Shawqi in Arabic literature.

As well as the balance between Corti and Racine in French literature, because such comparisons, despite their importance and historical value, sometimes do not exceed the scope of one literature, while the field of comparative literature is international linking two or more different literatures⁽³⁾.

Therefore, when you want to study the effect of English poetry on the poetry of Badr Shakir Al-Sayyab, you must make sure of two things:

The first is the historical connection that confirms that al-Sayyab had access to English poetry.

The second, which does not need to be proven or confirmed, by which I mean the difference of language. I would like to point out that talking about the impact of English poetry on Al-Sayyab's poetry does not negate the authenticity of Al-Sayyab, nor does it mean his distance from other cultures, but quite the contrary.

Al-Sayyab is a talented and educated poet with a cultural heritage acquired from his Arab and Islamic cultural roots, and in general human culture, but he studied the English language, where he entered the English Language Department, the High Teachers House in Baghdad in 1948, and his studies were specialized. And his creative energy⁽⁴⁾.

The focus, in this research, is on the influence of English poetry on the poems that Al-Sayyab identifies with, here the study is defined, and this comes from the nature of the research method in comparative literature, and to determine the extent of that effect⁽⁵⁾

(The Rain Song) contains, besides the impact of English poetry, traces of Babylonian and Assyrian myths, but I am concerned in this research with the impact of English poetry only. Being influenced by foreign cultures is not limited to al-Sayyab, so Arab writers, at different stages, came into contact with Western cultures and the cultures of socialist countries.

Either in their original languages or through translation, and the education system imposed by colonialism, whether it was Britain or France, helped them, and missions to European countries and socialist countries helped them strengthen these ties.⁽⁶⁾

The foreign influences in the production of Iraqi and Arab poets were more evident in their early days, but with time they became lost and difficult for the researcher, as their poetry was overshadowed by what the Arab environment and the legacies of our language and literature over the centuries⁽⁷⁾ have given them. The Golden Treasury, which includes a collection of the best lyrical and sentimental poetry written by English poets, has influenced many Arab poets, starting with Al-Akkad and Al-Mazini, all the way to Al-Sayyab and the poets who came after him.⁽⁸⁾

It is not possible to fully comply with the transfer of images at the time of impact; Because the exception is with hair at Salter.⁽⁹⁾

THE FIRST TOPIC

- 1- Al-Sayyab
- 2- His friends and critics

1- Al-Sayyab:

has been influenced by English poetry since he studied English at the Teachers' High School in Baghdad in 1948. This study qualified him to translate and read English poetry⁽¹⁰⁾. This is what Al-Sayyab mentioned in his letters when he exchanged them with some of his friends. Khaled Al-Shawaf says in it (I read Al-Sawy's book on Shelley.. at the time when I went to reading some of Shelley's poems in their English origin). In addition, Al-Sayyab translated a lot of English poetry into Arabic, and he has poems, including some of this translated poetry⁽¹¹⁾.

We mention from this a passage from his poem "Memorial of a Meeting" And your right hand extends towards the book, as if it seeks lost comfort, so you cry with the sick genius who has been addressed

shining star
I wished, planet
Steady like this _ sleep
On her chest in the dark
And I die as you set.⁽¹²⁾

Dr. Jassim Hussain Al-Khalidi mentioned that critics of different backgrounds agreed that Al-Sayyab was influenced by Arabic poetry, especially English, and that he had fallen under the influence of (Eliot) and (Sitwell).

And his method - according to what the poet himself went to - is a mixture of (Abi Tammam) and Sitwell's method, referring to the traditional and foreign contents in his poetry, and the effect was in order to show the role of the experience in which the poet moves his character in the circle of facts studied among the external arts of poetry⁽¹³⁾.

We notice a reference from the English poems in Al-Sayyab's poetry, including the reference "The Waste Land" that was mentioned in the grave digger::⁽¹⁴⁾

In every inch of the city.....then organized like decades

In this ruined land..... What about her eyes and what for me

However, that reference developed later in his poem (The Blind Prostitute), which came overloaded with the legends of the East and West, noticeably for the first time in Badr's poetry.⁽¹⁵⁾

We also see that al-Sayyab's poem (Rain Song) with this title, which he quoted from the title of my two Sitwell poems, ("The Song of Roses, and It Still Rains"), which are two of her famous poems. This group (such as weapons and children), and (from Focay's vision), these comparative references have suggested the depth of the connection between the two poets, so this impactful blending took place.

The poem (It is still raining) consists of 33 verses. It may not be an exaggeration to say that the poet meant this number because it is also the years of Christ's life. The nature of the poem is Christian. The poet, like most people, strengthens her religious sentiments when she sees the image of death, and she saw it in (the night of the bombs and the rain of revenge.⁽¹⁶⁾

The poem begins like this

It's still raining
As dark as the world of man,
black as our own waste-blind
as one thousand nine hundred and forty nails
on the cross , It's still raining
With a sound like a heartbeat that changes with the blow of a hammer
In the potter's yard,
like the footsteps of defiled feet,
on the shrine
It's still raining
In the field of blood, where little hopes and the human mind are born
He feeds the greed of that worm in Cain's forehead
It's still raining
At the feet of the hungry man hanging on the cross
Christ who every day, every night, hangs there, have mercy on us
On the rich and the poor:
Under the rain mug and gold are the same
It's still raining.⁽¹⁷⁾

The first thing that is noticed in this poem is the repetition of (It still rains) six times in thirty-three lines, similar to the repetition of (the necessary) in the song, and (Rain Chant) a song in which the word (rain) is repeated twelve times in the form of rhyme, which is the musical basis on which it is based. poetic meter, as repeated (it rains) with the rain chant to add to the richness of rhythm in the poem's meter,

It is also noted that the verb in (it is still raining), such as (and it rains), is presented in the present tense, although the subject in the two poems has occurred in the past, and the present tense would make the verb (present) the occurrence, present in front of the mind, thus conferring on the poem an adjective. (dramatic) I think that this effect comes from Stowell's poem, albeit unconsciously.⁽¹⁸⁾

As for the symbols of Christ, the cross, nails and rain of fire... He made use of them in other poems he composed in the mid-fifties, especially after (Arms and Children), which we find in the collection of Rain Chant, and it is not difficult for the reader to touch it after reading this Sitwell poem.

In the poem (Arms and Children) we find clear traces of Shakespeare, Eliot and Sitwell, to which the poet refers, either implicitly or explicitly.

It is known that Sitwell had an obsession with French symbolic poetry, which led her to sculpt (unenviable) metaphors and metaphors such as (the sigh of the day and the howling of rain.

But Badr picked up this experiment in forming metaphors and metaphors, and it came out in a beautiful, suggestive picture. He says:

birds, or children frolic
It has signs of a glimpse of tomorrow
And her bare feet
Oysters shining in the waterwheel⁽¹⁹⁾

The symbol for Al-Sayyab was more imaginative in his poetic experience, and made him symbols of the intellectual life in his poetry, influenced by the ideas of global romanticism.⁽²⁰⁾

2- His friends and critics

Qahtan Al-Madfai says, "It governs my knowledge of the English language and my knowledge of modern English poets. I was the link between him and what he wanted and searched for. I had a good library of this poetry and added it to audio recordings of the poetry of Edith Sitwell, Eliot and Dylan Thomas with their voices... We used to listen to it together and I was I note in Badr a natural tendency to Sitwell's poetry in particular. The most important of these poems that he loved was her poem (It's Still Raining) I noticed him when he heard it, his intense attention to

the pictures... of sounds... of the rhythm of my voice to her words. During this period, Badr wrote his poem (The Rain Song).⁽²¹⁾

Jabra Ibrahim Jabra says that he returned to Iraq from the diaspora and was appointed to the Higher Teachers' House. Al-Sayyab had graduated from it, so he gave him a book containing the poetry of the poet Edith Sitwell. When Al-Sayyab translated poems by international poets, including Sitwell and Eliot, he said:

Today, when I review the influence of other poets, I see that Abu Tammam and Edith Sitwell are the most influential.⁽²²⁾

Dr. Ihsan Abbas says about Al-Siyab's Cultural Springs, referring to its impact on the building and its level:

The cultural springs have their impact on this level and in its nature. Al-Sayyab mobilized a greater number of teachers, extending from Dante until today, and from Abu Tammam to Al-Jawahiri when he asked who he admired and who influenced him.⁽²³⁾

Each of these poets, for a group of them, had an impact at a certain stage in the history of poetic creativity on al-Sayyab and the expected future of al-Sayyab.

Al-Sayyab was not deeply affected by Lorca.⁽²⁴⁾

THE SECOND TOPIC

- 1- Shelly and Al-Sayyab
- 2- Elliot and Sayyab
- 3- Sitwell and Al-Sayyab

1- Shelly and Al-Sayyab

His first gesture to Shelley in Arabic literature appeared in Dr. Louis Awad's translation of his dramatic lengthy titled (Prometheus at Large) with romantic content and vision. Al-Sayyab was acquainted with Shelly's poetry and was influenced by it, and there is more than one evidence that bears witness to that.

For example, his poem (Rain Song) and (A Song for the Western Soul) received Shelly in more than one idea, image and expression..

The subject of the two poems is one, which is the intellectual revival of civilization, which is coupled with a description of nature, and the two poems grow internally according to the movement of thoughts and feelings that dominate it.

The renewal of human history and human consciousness is manifested through the renewal of external nature, and both poets have shown a bright optimism in the midst of the existing pessimism⁽²⁵⁾.

Let's take a passage from the first stanzas of Shelley's poem:

Qwild west wind, though breath of autm's bein Thou, from whose un seen presence the Jeave dead Are driven , like ghosts from qnenhanter feeling. yellow, and black , and pale, and hecxic red l, pestilence_stricken multitudes : othou⁽²⁶⁾

Here the poet's body is in dead leaves like ghosts that take over a fugitive, and here the latent life from the heart of death is represented in the winged seeds that remain inside the earth until the azure wind blows... the wind of spring, and life comes into it.

Al-Sayyab expresses the dialectic of life and death in his saying:

*And separate in a mist of translucent sorrow
Like the sea laying hands above it the water in the evening
The warmth of winter in it and its shivering autumn
Death, birth, darkness and light.⁽²⁷⁾*

But Al-Sayyab develops his poem in a deeper direction, in the direction of reality, so that the lightnings of Iraq become the expected revolution () he says:

*Iraq can hardly count thunder
Lightning is stored in the plains and mountains
Even if the men break it, seal it
The winds from Thamud in the valley did not leave a trace.*

The similarity between Shelley and Al-Sayyab, and then Al-Sayyab's direction towards the deeper, is evident from Shelley's saying:

*Yellow, black, pale and feverish red
A crowd horrified by the epidemic
You who carry winged seeds in your chariot*

Al-Sayyab said:

*In every drop of rain
Red or yellow of the flower embryos
And every tear of the hungry and the naked
And every drop of slaves blood shed
She is smiling, waiting for a new restoration
Or a nipple that rose on the mouth of the newborn
In the world of tomorrow, the boy, the giver of life
And it rains⁽²⁸⁾
With rain, the resurrection will be the revolution.*

2- Elliot and AL Sayyab

In the early twenties of this century, the name of Thomas Stearns Elliot, the American-born, naturalized English poet, rose to prominence. If its impact was extended to Arabic poetry and the first Arab gesture towards Eliot appeared in a study published by Dr. Louis Awad in the writer's shop in 1946, including about his life and a brief study of the idea and translation of the poem The Waste Land.

Eliot's poetry has had a tangible impact on modern Arabic poetry, whether this influence was direct or indirect. The shortcomings in it and the extent of its suitability to our environment, our lives, our views, and our position on civilization and poetic art in the Arab world.⁽²⁹⁾

Dr. Ihsan Abbas believes that the foundations that are valid for us in the field of being affected by Eliot have been closed, and he says:

There are aspects in Elliot's thought and poetry that are not better to be influenced by: including the depth of culture, ⁽³⁰⁾ the poet's knowledge signed by the heritage of his nation, the revolution against the outgoing departure that represents chaos in the poetic system, some honest critical opinions, dedication to art and some innovative attempts in the building and the fusion of experiences individuality and its dramatic coloring ⁽³¹⁾

Although Eliot is a reactionary poet who believes in aristocracy and al-Sayyab is progressive, al-Sayyab was influenced by Eliot in terms of the poem only, because of the technical tactics that he brought about in the form of the English poem and the way of formulating images, which attracted Arab poets from the generation of al-Sayyab.⁽³²⁾ T.S Eliot, called (The Waste Land), has a profound impact on modern Arabic poetry. Its impact appeared in Al-Bayati, Salah Abdel-Sabour, and Badr Shaker Al-Sayyab. This poem consists of five chapters, which are::

- ❖ Burying death.
- ❖ The game of chess.
- ❖ The stinger of the fire.
- ❖ Death by water.
- ❖ What the thunder said.

The poem expresses the times of the civilized European man, this man who has been crushed by modern technology, and tomorrow is like a god, and the soul has been separated from him in front of the tyranny of time .⁽³³⁾

Many critics and researchers believe that this poem is the source from which al-Sayyab drew his poem (The Rain Song), and it is sufficient to point out some of the similarities in the two poems.

The rain chant is based on a mythical building (Ishtar, the god of fertility - the renewal of nature) and contains many symbols such as the nation, the mother and the earth, and this mother is the same that Elliot is trying to resurrect in the ruined earth.

And if rain is considered a symbol of resurrection at Al-Sayyab, then (water) is considered the symbol of resurrection at Elliot, and there is a difference between them in the vision of (salvation) and (resurrection).

This means that Al-Sayyab took from Elliot what suited him and dismissed him, rather he opposed what did not suit him.

And in some passages of the fifth chapter: What the Thunder said, from the poem The Waste Land, evidence of what we say: Eliot says: the one who knows

*Hers is on water but only rock
No water here, just rock
No rock, no water, and sandy road
Twisted road up between the mountains
Which are mountains of rock without water
If there was water we would stop and drink
Among the rocks, one cannot stand or think
Sweat dry and feet in the sand
If there was water between the rocks*

And water tends in its folds the elements of demolition and the elements of the storm, the water that drowns and the water that saves⁽³⁴⁾

3- Edith Sitwell and Al Sayab

We talked about the influence of Al-Sayyab on the English poet Edith Sitwell, and he himself admitted this influence on him.

He also had another bond with her, which was the need of the two to focus and her passion for inlaying poems with legendary connotations.⁽³⁵⁾

Al-Sayyab was influenced by the artistic style images of the poet Sitwell, and he colored his imaginations with Sitwell's phrases and sentences. Al-Sayyab says in his poem (From Focai's vision)

*And though the world is dead and gone,
The iron bird is still flying in the sky
And in reading the ocean complicates the villages
Gift your orphan child where there is no singing
Screaming (baboons) enriched you
So he crawl on all fours... the bottom and the high*

Sian and life is like singing⁽³⁶⁾.

In the footnote to the Diwan, the saying of Al-Sayyab is mentioned (although the world has fallen asleep and perished)

In this verse and the six following verses, they are almost literal about the English poet Edith Sitwell (Lullaby's Bed Hymn.⁽³⁷⁾).

Dr. Ihsan Abbas has mentioned a number of these partial pictures in his book (Badr Shaker Al-Sayyab), some of which are cited as an example.

Including, the image of the current life that beats in the veins of the universe on different faces, and Al-Sayyab expressed it by saying::

*I feel what? waterwheel sound
Or the cry of transcription that is in the roots?
It is derived from Sitwell's saying:
And through what death does
And through dry dust*

He hears the sound of the ascending transcription as The sounds of his proximity emanated from (Mayams) veiled terrifying It seems clear now, after writing these papers in a limited aspect of the various aspects of al-Sayyab's poetry, how he was influenced by English poetry. Emphasizing a fact referred to by scholars of comparative literature, which is (Not that those with mature talents feel the inadequacy of their national literature to respond to the needs of their time, and when they become bored with the familiar traditions of their literature and artistic images, they leave the scope of their national literature to seek newness from other literatures) and this is what Al-Sayyab and others did One of the pioneers of modern poetry after World War II⁽³⁸⁾.

CONCLUSION AND RESULTS

After the research, I would like to summarize the most important findings

- 1- Comparative literature is a science of modern literature.
- 2- The research, through studying the influence of Al-Sayyab on English poetry, showed that the meaning of comparative literature has a historical significance that studies the points of convergence between literatures.
- 3- Comparative literature is more broad-based and has the most accurate and reliable results in its study of global literary connections.
- 4- The research revealed how Badr Shaker Al-Sayyab was influenced by English poetry and that he was really influenced by international literature, especially English poetry.
- 5- The research showed the most important English poets who were influenced by Badr Shakir Al-Sayyab, such as T-S Eliot, Shelley and Sitiwell.
- 6- The research showed that the influence on world literature was not limited to the poet Al-Sayyab, but rather to many Arab writers and poets, such as Nazik Al-Malaika, Al-Bayati, Salah Abdel-Sabour and others.
- 7- The research showed selected results from the English poems that Al-Sayyab was affected by.
- 8- The research revealed the opinions of Arab critics about the influence of Al-Sayyab on English poetry and its impact on building the literary personality.
- 9- Despite the modesty of the research, it gave the researcher a picture of comparative literature and how the effect is..

FOOTNOTE

1. Comparative Literature: Muhammad Ghunaimi Hilal: 13, and Comparative Literature Dr. Taha call: 23
2. Comparative Literature: Muhammad Ghunaimi Hilal: 13 and: Studies in Comparative Literature: Dr. Safaa Kholousi: 22
3. Same source: 16, and: Investigations in Comparative Literature: Dr. Abdul Muttalib Saleh: 32
4. Blowing in the ashes: Dr. Abdul Wahed Lulu'a: 176

5. Comparative Literature: Muhammad Ghunaimi Hilal: 103: An Introduction to Comparative Literature: Dr. Mahmoud Tarshona: 96
6. Blowing in the ashes: Dr. Abdul Wahed Lulu'a: 7-28, Horizons of Comparative Literature: Hussam Al-Khatib: 267
7. Same source: 11
8. Literary study in contemporary Arabic poetry: Dr. Nassib Nashawi: 96
9. :Maladib: Jean-Paul Sartre: 105-109 I.C Carlonij.c. Fillauy
10. Al-Sayyab messages, Majid Al-Samarrai: 27
11. Same source: 22
12. Diwan Al-Sayyab: 84
13. :Principles of Realism: Asil Zola: 6 Ezola: Le Roman .p.p 16
14. Critical Discourse: About Al-Sayyab: 312
15. Blowing into ashes: 179
16. Ash blowing: 185
17. See the poem: Blowing into Ashes: 185-186
18. Blowing into ashes: 186
19. Blowing into the ashes: 185-186 and Al-Diwan: 1/563
20. Waiting: The Problem of Poetic Metaphysics: Martin Head Geer: 185-196 Mar tin He Degeer
21. Al-Jumhuriya Al-Iraqi newspaper, a special file on Al-Sayyab: 1995 AD: 15
22. Literary Endowment Magazine, June 1981 issue: 12
23. Bader Shaker Al-Sayyab in his life and poetry: Dr. Ihsan Abbas: 250
24. Badr Shakir Al-Sayyab, his life and poetry: Ihsan Abbas: 251
25. Literary Endowment Magazine: June: 1981: 13-14
26. :Selections from English Romantic Poetry: Dr. Abdel-Wahhab Al-Hibri and Muhammad Ali Zaid: 20
27. Diwan Al-Sayyab 1/474
28. Diwan Al-Sayyab: 1/474
29. T-S - The Critical Poet Bot: Translated by Dr. Ehsan Abbas: 18
30. Same source: 18
31. Same source: 18
32. Critical Discourse on Al-Sayyab: 32
33. Literary position: 14
34. Literary position: 14
35. Bader Shaker Al-Sayyab: 254
36. Diwan Al-Sayyab: 357
37. Same source: 357
38. Comparative Literature: Muhammad Ghonimi Hilal

ARABIC AND FOREIGN REFERENCES

THE HOLY QURAN

- 1- Comparative Literature: Dr. Muhammad Ghonimi Hilal, Nahdet Misr Company for Printing and Publishing, Cairo, 8th edition: 2007 AD.
- 2- Badr Shaker Al-Sayyab in his life and poetry, Dr. Ihsan Abbas, House of Culture - Beirut - Lebanon, 1978 AD.
- 3- T - S Elliot, the critical poet, translated by Dr. Ihsan Abbas, Al-Asriya Library, Cairo.
- 4- Critical Discourse on Al-Sayyab, Dr. Jassim Hussein Sultan Al-Khalidi, House of Public Cultural Affairs, Baghdad, Iraq, 1, 2007 AD.
- 5- Diwan Al-Sayyab, Dar Al-Awda, Beirut, 1971, m.
- 6- Al-Sayyab Letters, collected and presented by Majid Al-Samarrai - Dar Al-Tali'a for Printing and Publishing, Beirut.
- 7- Literary schools in contemporary Arabic poetry, d. Nassib Nashawi, Alef Baa Al-Adeeb Press - Damascus, (D-T.)
- 8- Selections from English Romantic Poetry, selected and translated and commented by Dr. Abdul-Wahhab Al-Husiri and Muhammad Ali Zaid.
- 9- Blowing into ashes, Abdul Wahed Lulu'a, House of General Cultural Affairs, Baghdad, Iraq, 1989.
- 10- Studies in Comparative Literature, d. Safaa Kholousi, Noor Library, Baghdad, 1958 AD.

- 11- Investigations in Comparative Literature, Dr. Abdul Muttalib Saleh, House of General Cultural Affairs, Gross Press, 1987 AD.
- 12- An Introduction to Comparative Literature, Dr. Mahmoud Tarshona, House of General Cultural Affairs, Baghdad, 1988.
- 13- Comparative Literature, d. Taha Nada, Dar Al-Nahda Al-Arabiya, Beirut, 1413, 1991.
- 14- Horizons of Comparative Literature, Arab and International, Husam Al-Khatib, Dar Al-Fikr, Damascus, Syria, 1999.
- 15- Studies in Applied Comparative Literature: Dr. Daoud Salloum, House of Public Affairs, Baghdad, 1984.
- 16- Components of Comparative Literature in the Arab World: Dr. Said Alloush, Arab Book House, Lebanon 1986.
- 17- I.C.Carloni J.C.Filloux : La Critique de littérature pp.
- 18- Zola (E) :La Expérimental , paris 1928 .
- 19- Sartre : Situations ,11,111,.
- 20- 21-Sartre :L'Être et le Néant ,paris 1943 .
- 21- 22-Heidegger (Martin) : Kant et la problématique physique ,
- 22- paris 1950.
- 23- 23-Nicoil (Allardyce) : world Drama ,London , 1960.