



## A PSYCHOLOGICAL COLLAPSE FOR THE RECIPIENT OF THE HUSSEINI TEXT

Maytham Hayawi Abd la Nour Al-Hajji <sup>1</sup>, Ahmed Qassem Mohammed <sup>2</sup>

<sup>1</sup>College of Education for Humans, University of Al-Muthanna, Sciences, Ministry of Higher Education and Scientific Research

<sup>2</sup>A lecturer at the Asbat Al-Wareth High School - Al-Wareth Educational Institution, the Al-Hussainiya Holy Shrine

Corresponding: [mathamhawi@mu.edu.iq](mailto:mathamhawi@mu.edu.iq), [ahmadqassim978@gmail.com](mailto:ahmadqassim978@gmail.com)

### Article history:

**Received:** 7<sup>th</sup> September 2022  
**Accepted:** 7<sup>th</sup> October 2022  
**Published:** 14<sup>th</sup> November 2022

### Abstract:

In this study, we dealt with Hussein's poetry, according to two different methodologies: a modern textual methodology, which is concerned with the internal structure of the text - reading and receiving-, and a contextual methodology, which is concerned with the external contexts surrounding the text - the psychological approach -, and this study was called (psychological refraction at The recipient of the text Al-Husseini), and the researcher sought to approach between what is contextual and what is textual to reach a statement of the true relationship between the elements of the creative process (the poet, the text, the reader), and to show the impact of each on the other. It became clear that there were non-textual influences in the process of psychological refraction for the recipient of the Hussein text, as well as the presence of many reasons that made the Hussein text a new poetic, elegiac object, but in color and entity different from what the lament was upon before the day of Ashura, and we witnessed that the manufacture of the Hussein text is linked to the creed of poets. And the members of their community, the biography of Al-Marathi, as well as the great impact of the social and political environment on the Hussein text, and the reception of the Hussein text is subject to many effects of technology, and the development of means of communication.

**Keywords:** Psychological, collapse, recipient, Hussein text

### 1. INTRODUCTION

Alberto Manguel opened his book "The Interpretation of Reading" with pictures and paintings that embody the act of reading for a group of people while they are reading, among them Aristotle Atlas, the Roman poet Virgil, and the Christ Child (peace be upon him) pointing to a page of the Bible trying to explain it to the temple scholars, and two Muslim students From the twelfth century they walk towards the medical school, an Indian poet, a Korean monk, Charles Dickens, Louis Borges, and others[1]. The threshold from the book "Alberto Manguel" assures us that reading is one of the ancient human activities, associated with the existence of man in this existence; its beginnings were Reading the symbols that were engraved on the rocks and slabs, with this cognitive activity he practiced expression, communication, and understanding [2], and the human activity went through two stages:

The first: Is the stage of the semiotic person (signs and signs) to express things he wants to express, in this stage he uses signs and signs not to say them, but to say something else by them.

The second: Is the linguistic stage, using in this stage sound, the word, the sentence, text, the speech. The reader, and the text, whether it is a semiotic symbol, needs a reader to reveal the significance of this symbol or whether it is a sound (word, sentence, text, discourse).

As for it being a critical theory that cares about the reader, there are many different pieces of evidence that the owners of the "reception theory" bring to show that this theory is old in its history and origins. Its modernity lies in its vision, terminology, and deep research in an effort to activate the reader's role to be an effective element in the process of constructing the artwork.

The conflict between modern curricula and theories represents successive revolutions, each theory comes as a reaction to the theories that preceded it, and the conflict as a whole revolves around the statement of the importance of an element of the creative process "author, text, reader" over other elements of the creative process. For a while, this theory was not a minority in literary criticism until the textual curricula came calling for the death of the author and focusing on the text and cutting it off from all external contexts until the "Reception Theory" appeared in the German "University of Constance" in 1966 with a modernist vision that looks at the reader's relationship with the text,

and his interaction with him as a contributor to the text. Completing the creative process of the text through the mechanisms of interpretation and taste.

The pioneers of this theory "Iser and Yaos" were interested in social studies of literature that focus on the relationship of literature with society, as well as reconsidering the literary theory and working on its formation according to a modern vision that does not cut the connection and relationship between the elements of the creative process. The author, the text, the reader" [5], and the reception theorists focused on the procedures of reading and their importance in the process of communication between the elements of the creative process, and literary communication in Rat Ayer, and Yaws is a joint activity between the reader and the literary text, where one influences the other in an automatic process of organizing [6]. It goes beyond the process of receiving the text, which sees that the linguistic structure of the text is the basis of the meaning, and the meaning is hidden in its linguistic system [7]. A close relationship with the readers' feelings and their changing influences through the ages.

This theory is represented in making the reader or the recipient one of the foundations of the creative process, through "the horizon of expectations, the aesthetic distance, the spaces, the implicit reader, and the horizon of waiting [9].

We must differentiate between the "receiving theory" of a theoretical nature resulting from a collective consciousness, which is a reaction to social, mental, and literary developments, and the "reader response theory" and this theory lacks theorizing, as it came in the form of dispersed critical looks put forward by American flags in different newspapers, Their effort is an individual and subjective activity, and this theory is derived from the data of psychology and is considered one of the procedures of the behavioral school.

Within the context of the dialectic between reception and the product of generating meanings, lies the concept of aesthetic change. Or criticizing it, admiring it, commenting on it by accepting or rejecting it, or interpreting the text or searching for different interpretations of it.

We can also put another conception of this existing dialectic, in which the researcher imagines that "the reader's response" is a final stage of the reception theory, or the last stage of it, which not every reader reaches, the first reader who can access it is another creator, such as a poet, for example. Or a painter or a playwright..., where we find his response in his new creative work, after reading, interpreting, interpreting, and generating meanings for a text or artwork, so the creator benefits from it according to the type of his artistic work and according to his skill in benefiting from the text or the work he received; it may occur with him of various kinds of intertextualities. Or relationships, or find him influenced by the style or ideas supporting or opposing them, and the second reader who can reach this stage is the non-creators who cite verses or repeat verses and sayings that remained stuck in their minds for some reason, as many people repeat Al-Mutanabbi's judgmental poems, Or lyrical poems that are distinguished by the mastery of photography and accurate description, and the examples are tangible in our daily lives, as in the times that are before us. The reader reached it after generating meanings, interpretation and interpretation, to move to the last stage of the process of receiving, which is memorizing and repeating them as evidence or the like., and this response is somewhat similar to the "purification" called for by Aristotle, purification is the desired effect of receiving sad and tragic actions or deeds. Which addresses the soul of man and urges him to do good deeds, but this discourse whose messages lie in the structure of the text or the artwork in which it is required that the meanings be not superficial and naive that the reader can discover simply; rather, the language of the discourse must be a high-level creative language that makes the reader immerse in The depths of the text to reveal the meanings and messages of the literary discourse 12, and the similarity between purification and the reader's response is the degree to which the text or the creative work is benefited. And interpretation and interpretation, in a final and final stage of receiving the artwork, and the owners of psychology "behavioral school" work on, and thanks to this approach, the readings took a different path than the path of reading. The historical prevalent before its appearance, the reader or critic had tools that enable him to analyze, explain, interpret and interpret, thus forming a new critical vision based on scientific foundations and theories, since art and literature satisfy the desires and desires repressed within the individual. That poetic creativity and these unconscious desires form the background content of the literature and literary and artistic works themselves [13]. The authors of this approach linked artistic creativity to the unconscious, since psychology and literature deal with the same topics as imagination, feelings, and ideas. It is impossible to find a text that is devoid of cultural references, intertextualities, or relationships., or what Alberto Manguel repeats. People memorize verses, poetic passages, prose, or sayings and judgments.

It must also be pointed out that there are nuggets and roots for "the theory of reception and reader response" - which we see as a final stage that may be desired by some creative employers, and as we have seen this matter - but what we would like to mention is that the ancient Arab criticism did not ignore or ignore the role of the recipient, it has Some of the ancient critics were interested in the elements of creativity "the author, the text and the reader" in order to generate meanings and connotations, the most important of these critics is Ibn Qutayba in his book Poetry and Poets, and Al-Jarjani, who was interested in the word and meaning, and this interest produced the theory of systems [14].

Psychological readings were attended by the ancient Arab critics, but they were not as a critical method based on scientific foundations and theories, as is the case in the readings of our contemporary critics, who benefited from Freud's pioneering theories and visions of this method in the modern era. It was mentioned in the readings of Abd al-Qaher al-Jurjani in "Asrar al-Balaghah, and Dala'il al-Mijaaz," Abu Hilal al-Askari in "The Two Industries" and Judge al-Jurjani in "The Mediation between Al-Manabí and his opponents."

It is also necessary to address a foundational issue in this study "the psychological refraction of the recipient of the Husseini text." This comprehensive study came with two approaches: the first is contextual and the second is modern textual, due to the nature of the composition of Husseini's poetry, which carries a lot of cultural references and various topics and issues that are not thoroughly read and understood and interpreted. And its interpretation is only through the approach between a group of approaches determined by the text itself, the reader may be deluded in understanding the first threshold of this study "the title", which apparently bears that this study is in the "response of the reader" and in fact, as we previously explained that "the reader's response" is a process reached by the reader After receiving the text and its interpretation and interpretation and the generation of endless meanings from it, this is from the first understanding that the reader may understand from the title, but the most problematic thing is the lack of application of everything that was brought by the "psychological approach" or the "reading and receiving" approach, since the nature of Arabic poetry differs greatly On Western poetry and art in which these curricula appeared in proportion to its nature, the benefit from Western curricula will be in this study in proportion to the Arabic text and the nature of its composition [15]

## 2. FIRST: THE REFRACTION IN THE ANCIENT ARAB HERITAGE:

Just as our reading does not adhere to these two approaches, there is no way to reach reading, interpretation, generating the meanings of the text, and looking at the reader's response except by responding to the calls of the texts and using a vision that combines context and text [16]:

*Everything of blood is forbidden to drink,  
So give me a drink of it, as a ransom for your eyes  
My head, my humiliation, my shape* *except for the blood of a cluster.  
from a gazelle, a quill, and a calf.  
and my tears are graying out at you, my witnesses*

He also said:

*The warmest of his heart is primrose from his heart  
My money I hide a love that has sanitized my body  
If deceitful love unites us* *and from sickness in my body and condition.  
and you claim the love of the sword of the nation  
then let me divide as much as love.*

It is rare that we do not find a poetry collection without psychological defeats, whether social or emotional.

And the other reason: is emotional defeat by the loss of a dear person - family, loved ones, or friends -. Al-Khansa' was so sad and wretched, and cried a lot on a rock, that her name was associated with the poetry of lamentation.

*It bothers me to remember when I go into the evening,  
Upon a rock, and what young man is as a rock  
The rising of the sun reminds me of a rock,* *so I've become too bad [17].  
for a foul and stabbed day  
and I remember it for every sunset*

Ka'b bin Malik Hamzah, the master of martyrs, peace be upon him, laments: [18].

*My eyes wept, and she wept is right,  
Against the lion of God in the morning, they said,  
The Muslims were afflicted with it all there,  
Abba, the pillars of peace are guided to you,* *and weeping and wailing are of no use.  
That is the slain man.'  
and the Messenger was afflicted with it.  
and you are glorified of righteousness.*

The first type of defeat came from life's pressures, difficulties, and dangers, i.e. an expression of his weakness and discontent with what is happening in his life and society, whether because of the injustice that befell him or the misfortune that was inherent to him in his life and this defeat may be especially in the poet himself or in the members of his community.

The second color is an expression of the poet's special emotion affected by the tragedy of loss and death for the elegy [19]. And the two things may come together at the same time. In the verses of Fatima al-Zahra (peace be upon her), we find the agony of separation due to the loss of her father, as well as the injustice and misfortunes that befell her from the sons of her nation.

*What should the one who smells  
Misfortunes were poured on me* *Ahmad's soil not smell for a long period of time?  
and if they were poured on me, they would turn into nights.*

The reasons for defeat and its degree of psychological relinquishment may be relatively different according to the time stages, and the nature of the character's formation, so we find discrepancies and differences between the poet's expression of his defeats and psychological failures. Some of them are my reporter in depicting the problem, that is, they depict events as and in reality, and others take off the cloak of external reality and depict what can happen, or what the ordinary person does not realize - he extracts the emotion from a chain connected to him in the course of reality to include it in his poem - 20 The degree of creativity may be in his ability to get rid of From the dominance of the reference and the external realist influence.

It is very rare that we find the owners of elegies abandon the external reference, perhaps because of the nature of the subject, or the immediate emotional state in which the text says, or to achieve the desired from the elegy, which is the influence on others and their acquiescence to it through emotional impact and influence. The degree of response varies, so whoever loses a loved one will feel what Al-Khansa feels, and this is what happens with an involuntary process. To determine the real reason for making the recipient affected - the first is the recipient who is the real participant in his grief, imagining or remembering those who lost them; he is affected by a closer or similar degree, and the second is sympathetic, an innate human sympathy with the human condition - is the real human world and the mutual involuntary feeling between their feelings.

After the day of Ashura and the killing of Hussein bin Ali bin Abi Talib (peace be upon her), mourning became a special color, sadness, and heat in the hearts. We find it in the poetry of many ancient and contemporary poets, as we will show. In the lamentation of Hussein, the lament took various paths and colors that the poetry of lamentations did not know before; The reason behind this, as it becomes clear to us, is the person of Al-Hussein (peace be upon him), the nature and goals of his revolution, and the catastrophe of shedding his blood, which has not cooled nor dried up until now [20].

### 3. Second: Psychological Breakdown After The Martyrdom Of Imam Hussein, Peace Be Upon Him

And as we explained above, the recipient shares with the owners of the elegies in sadness because they meet at the point of unconscious emotional human influence, so he is affected and what is called spiritual purification.., in the Hussein lament and according to the reading for this poetic purpose, which bore a special name (Hussein poetry), which is the widest section in the history of Arabic poetry, as it holds hundreds of poetic collections in every era. What concerns us in the research is to explain the difference in the Hussein lament, and the reasons for this difference, in order to enable us to reach the actual causes of psychological failure for the recipient of the Hussein text, which in turn is divided into subjective (ego breakage) and social breakdown.

The first: we find it since the killing of Imam Hussain (peace be upon him) until today, it is a lament for the person himself and grief for his loss, and it is the greatest lament for the soul, especially if this lament is issued by the people of the lament, they are more honest, deeper sadness and more influential in the souls of others, and what increases the depth of Feeling and affecting the recipient if it comes from a woman, as she is a thinner feeling than a man and a deeper emotion, which makes the lament more sad and tragic. In the killing of Al-Hussein, poetry was released from the women of the family of the Messenger of God (peace and blessings of God be upon him and his family). He prompted them to say a few verses of poetry, and we find some of these verses came in sermons to them in the stations of captivity, to respond and defend their revolution, as in the words of Mrs. Umm Kulthum bint Ali bin Abi Talib (peace be upon them) in her sermon inside the palace of Ibn Ziyad in Kufa:

*You killed my brother unjustly* *woe to your mother, you will be recompensed with a fire that burns hot [21]*

*You shed blood that God has forbidden,* *and the Qur'an has forbidden, then Muhammad*

She also says on her return to the city:

*The city of our grandfather does not accept us,* *because with sorrows and sorrows, Jenna*  
*We left you with your family together,* *we came back, neither men nor sons*

And page 109 of the book Al-Amali for Glass, Abd al-Rahman bin Ishaq, carried the words of Lady Sakina bint al-Hussein (peace be upon her) saying: [22].

*Al-Hussein, on the morning of the tafs* *is pelted by the doubt of the dreamer, as soon as he misses the pupil.*

*With the control of the wickedness of God's servants,* *all of them are the offspring of prostitutes and the army of debauchery*

*O nation of evil, bring what you need tomorrow,* *and most of you have slapped the sword.*

*Woe befalls you, except for the one who pursues him.*

*O eye, celebrate the length of life with blood that* *does not grieve a child nor family, or companionship.*

*But on the son of the Messenger of God, he poured* *pus and tears and left them with a leech*

*And the wife of Al-Hussain (peace be upon him) Al-Rabab bint Imru Al-Qays bin Adi said: [23].*

*He who was a light* *in Karbala was a dead unburied one*

*The tribe of the Prophet, may God reward you* *with goodness on our behalf, and avoid losing scales*

*You were a solid mountain for me to take refuge in,* *and you used to accompany us with compassion and religion*

*Who is for orphans, and for those who ask,* *and who sings and shelters every needy*

*By God, I do not want a son-in-law by your son-in-law* *until I disappear between the grave and the mud*

And when she took the head of al-Husayn (peace be upon him) in the Levant of his tribe, and placed it in her lap, and said:

*And Husayn, so do not forget Husayni* *I meant him as the tongues of the enemies*

*They left him dead in Karbala* *God did not water my side of Karbala*

These poems came from non-poet women, and they did not reach the technical level that the lamentation poem reached at that time, but we find the impact of these poems is strong on the psyche of the recipient when hearing them, and this is due to reasons outside the text, so the way to reveal the relationship between the creative elements of work (the author The text, the recipient) is to break with our imagination the limits of time so that we can see in our hearts the reality of the effect and the impact left by a poetic text that did not technically surpass other lament texts, but it exceeded the limits of poetic influence to go much further than this.

Imagine, dear reader, when you watch a sister mourning her brother, who was slaughtered and his body was crushed in front of her and his children. And you see the gap between her brothers who were kissed by her grandfather, the Messenger of God (PBUH) being beaten with the stick of Ibn Ziyad.., imagine a wife who wipes the blood off the head of her slain husband while she is in captivity. Al-Akhfash Abu al-Hasan, in his complete explanation of al-Mubarak, relates the condition of the people of Medina who go out - including Marwan bin al-Hakam - together weeping due to the lamentation of the mourning of Umm al-Banin, who goes out every day to al-Baqi' while carrying Ubaidullah bin al-Abbas bin Ali (peace be upon him) who killed all his family. And mourning her children [24].

*O Whoever saw Al-Abbas hit  
And he saw it from the sons of Haidari,  
I was told that my son was hit in the head,  
The archer was hit with  
If your sword were in your hand,  
And it also has:*

*Do not call me the mother of the children,  
They were sons of mine by whom I was called,  
Four like vultures of the lord continued to die  
The rickets quarreled with their limbs,  
I wish I felt like they were told*

Will you share my opinion that the scene does not need any poetry or words to hear the sound of breaking the wall of their hearts as the daughters of prophecy heard the sound of Hussein's ribs being crushed when the crookedness crushed them?

This is a model of a non-textual influence - an external factor - that is linked between (the poet and the recipient) the owner of the victim, his condition, his appearance, his voice, and the intensity of his crying that contributed to the process of influence while receiving the text. We also find, from what is more than justifying what we have mentioned, that place and time have an effect on the process of receiving:

The place is Kufa, the palace of the emirate, the attendance is a crowd of people, the time before the burial of the bodies, the occasion to say: in her sermon:

"O people of Kufa, it is a shame for you. What is wrong with you? You betrayed Husayn, killed him, plundered his wealth and inherited him, captured his women and oppressed him, so they cursed you and were crushed... You killed the best men after the Prophet, and mercy was taken away from your hearts, except that the party of God is the victors and the party of Satan is the losers." Then she said:

*You killed my brother unjustly,  
You shed blood that God has forbidden,*

*woe to your mother  
and the Qur'an has forbidden, then Muhammad*

As al-Sayyid Ibn Tawus reports in (Al-Lahuf ala Al-tufuf Al-Muqatilat) the people erupted in weeping and wailing, and the women spread their hair and put dirt on their heads and scratched their faces.

One of the most important things that can be considered an external influence - not textual - is the epitaph, which is the person of Al-Hussein bin Ali, the son of the daughter of the Prophet (peace be upon him), the greatness of the personality and its great social position among people in terms of Hussein, his personal biography, and its social dimensions in terms of knowledge, courage, generosity, and generosity. And in terms of her religious position, he is the son of the daughter of the Noble Prophet, and it is not hidden from anyone that Hussein (PBUH) stood with his grandfather and what he said about him, especially what was revealed about him in the Noble Qur'an on the Day of Mubahala. All of them. On the other hand, it is linked to the religious dimension, which is the belief of some Muslims who see the pledge of allegiance to Imam Hussein (peace be upon him) for the caliphate as a legal mandate, and he is an imam who is supposed to be obedient; Jihad with him is a legal duty that is written on them, and abandoning his knees is a great sin. From the political side, many see him as the right man and the most capable of leading the nation and managing the affairs of the Islamic state. This multi-dimensional character and characteristic is a legendary and revolutionary symbol that has been immortal throughout the ages, and every eye cried over his tragedy, and the heroes sang about it, and every revolution drew from the lessons of his revolution.

This point in particular leads us inside the text and how the owners of lamentations, especially the wives of the Noble Prophet (peace be upon him) employ the text admonition and promises of severe torment and pilgrims; Because they violated the sanctity of their Prophet and did not have mercy on their kinship with him, and their focus - on torture, families - and the killing of brothers and sons.. That is, making the recipient face a question addressing his religious faith: What do you say to your Prophet when you shed the blood of his family, burnt their tents, and enslaved the children? That is, the pilgrims in their lamentations were more influential and impacted on the heart and conscience than crying over the death of a human being. Accidents, wars, and massacres occur at all times and in all forms of violence and brutality. But what distinguishes between these events is the relationship of kinship to the Prophet of the nation and the position of Hussein (peace be upon him) and his personal identity. It is the multiple dimensions that make the effect different and the issue more profound than in others. That is, the murderer is not only the one who is convicted and guilty in this incident, let us go back and stand on the political scene before the revolution of Al-Hussein (peace be upon him) to choose a party other than the party of Bani Hashem. And the tragedy what will happen? I leave you imagination and visualize as you wish, and as a reminder, after a few years, Abdullah bin Al-Zubayr was crucified on the Kaaba, as it is narrated, and the rule of the Zubairiy caliphate ended, and Abdullah bin Omar was killed years later at the hands of Al-Hajjaj, and what was the response of the nation?

What he believed was that the personality, its relation to the Prophet of the nation, their belief in his rightness, the goals of the revolution with which he came out, and the brutality of the murderer, are what made the elegiac text on its artistic simplicity reach the level of purification, reaching the level of remorse, crying and self-flagellation.

The method of dialogue and the involvement of the recipients to whom the poetic discourse is directed directly, and the discourse is directed to the consciences of the recipients, the strength of the pilgrims, and the evidence and proofs that prove their high status and their closeness to God, the Noble Prophet (PBUH) and the Holy

*the crowds of criticism!  
all of Laith  
cut off his hand.  
the head on my cub.  
no one would approach you*

*you remind me of Blyoth the den  
and today I have become neither of my sons.  
by having their septums cut.  
and all of them became stabbed.  
that Abbas swears the oath*

Qur'an. These are among the most important rays that emerge from the text toward the recipient. And its shortness was sufficient to lead the recipient to self-flagellation and to thwart the ego (reassuring) from controlling the psyche of the recipient - who wrote to Hussein (peace be upon him): Come to us, O son of the Messenger of God, for I am a soldier for you. (Peace be upon him) and asked him to come, knowing that it was obligatory to pledge allegiance to him over the caliphate of the Messenger of God (peace be upon him), and the people (the emirate) that covet money and power from the Umayyads, or the love of the world and their fear of the fate that awaits Hussein (peace be upon him) and his companions and whoever joins him or supports him.

These short elegies made the superego reach the peak of blazing and remorse of conscience and crying when the heart elegies are nothing but an expression of guilt and failure to support, and bears the sin of those who fail to support al-Husayn (peace be upon him). Concealing their behavior from others, but he resorts to harming themselves and their skin as a mechanism that helps him relieve his pain and put out the burning flame of himself, and at this stage, the person usually does not seek to end his life. , and other individual revolutions in the mosque of Kufa or Qasr al-Sham, or that targeted the way of captivity in order to save the captives, and all of these revolutions see martyrdom as the true atonement for their sins and shortcomings, and to complete the (criticism of the response of the reader\_recipient\_). As for the response of the reader - the receiver - to the creators (poets), we find their poetry a true self-flagellation, and in fact, this applies to most of the poets of that tragic stage. We will show you some of these poems -; the place does not allow Except for a few martyrdoms-, among those who reached a stage in which their soul almost overflowed due to intense grief, pain, and remorse for his failure to support Al-Hussain (peace be upon him) when he sought his victory, and it is a well-known story, transmitted by many, including Sheikh Najm Al-Din in his letter (Dhub Al-Nadhar fi Sharh Retaliation) on the authority of Ubayd Allah bin Hurr al-Jaafi said:

<i>What a pity for you, as long as I live,</i>	<i>hesitating between my throat and my neck [27]</i>
<i>Hussein when he asks to give my victory over</i>	<i>the people of enmity and discord</i>
<i>The next day, he says to me in the palace saying:</i>	<i>"Are you leaving us and intending to part?"</i>
<i>And if I had consoled him myself,</i>	<i>I would have been honored on the day of our meeting.</i>
<i>With Ibn al-Mustafa, he ransomed myself,</i>	<i>then bid farewell to divorce.</i>
<i>If the eagerness split a living heart,</i>	<i>they will have my heart today with severance.</i>
<i>The first won Husayn's victory,</i>	<i>and the others were disappointed, the hypocrites.</i>

Here, the recipient shares with the poet the same sadness and heartbreak, because they failed to respond to the call of the son of the daughter of their Prophet. The Supreme Ego) in their view unites religious belief and political and social vision, so the conscience breaks down the walls of language and moves towards a wider space to be the conscience of every member of the nation that failed Hussein, and the conscience of the nation that failed every right revolution that rejected injustice and slavery and called for freedom, so Hussein (peace be upon him) became With the concept of humanity after its revolution, a symbol and a legend that bears the meanings of heroism, sacrifice, and redemption for the sake of the moral and human values that the Muhammadan message came.

The poet can apply to his contemporaries, but he continued and will continue as long as Al-Hussein (peace be upon him) means for the nation a revolution of truth and human values..., and this in turn unites the (supreme ego) between the poet and the people of his time, and between the recipient now - every generation that came after the first century of satire This is due to the affirmation of belief and moral and human values, which are under the authority of internal control in the human technical apparatus represented by the blameworthy self (the higher ego). This is with regard to the effect on the psyche of the recipient - the poet. As for the textual effect, we find it manifested in the intertextualities, implications, and quotations of poets and even their style and arguments. This is due to the fact that the issue stems from common references - the religious, ideological, social, moral, political, and cultural references - and some of these references may overlap. This is due to the concept of (religion) for them, as it means "a divine belief from which a complete system of life emanates [27]. As well as the fact that the incident in question belongs to a real incident and fixed historical events that poets cannot change or transcend. p) Or his Ashura revolution, unless you find one of these references or more. To talk about this topic, many studies and research are needed in order to cover this important aspect of Arabic poetry; revealing it means revealing the awareness of the nation and its religious, social, and political culture. Because of the narrowness of the place, we will choose samples Simple explains what we went for.

It was stated in (Shi'a notables by Sayyid al-Amin) that the first to inherit al-Husayn (peace be upon him) was Suleiman bin Qatah, and it was also narrated in (Al-Kamil al-Mubarrad, Tahdheeb Tarikh Ibn Asaker, and Taqheed al-Maqal by al-Maqqani) [28]:

<i>I passed by the verses of the family of Muhammad,</i>	<i>but I did not see the likes of it on the day it came</i>
<i>Did you not see that the sun became</i>	<i>ill due to the loss of Hussein?</i>
<i>and the country shivered?</i>	
<i>And they were hoping, then they became calamity.</i>	<i>Those calamities were great and sublime</i>
<i>And Qais asks us, and we give to her poor,</i>	<i>and Qais kills us if the shoe slips</i>
<i>And when a drop of our blood sings,</i>	<i>we will seek them one day, wherever you are</i>
<i>God does not distance the home and its people,</i>	<i>even if you become one of them despite the fact that you</i>
<i>abandoned it</i>	
<i>And if the dead man of the family of Hashim</i>	<i>humiliates the necks of the Muslims they will be humiliated</i>
<i>The sky cried for his loss,</i>	<i>and its stars mourned for him, and prayed</i>

We find intertextuality or implication from the previous poem in the poem of Abu Al-Rumaih Al-Khuzai, which he sang to Lady Fatima bint Al-Hussein (peace be upon him):

*The clouds left a lesson over my eyes, and they did not wake up after the tears until I rose [29].  
She weeps for the family of the Prophet Muhammad, and I did not increase in tears but rather did not  
Those are people who did not sharpen their swords, and I rebuked their enemies when I was asked.  
And the murdered gentleman of the family of Hashim humiliated the guards of the Quraysh.*

If we take the verse that Abu al-Rumaih included or create intertextuality while not concealing it. The poem of Suleiman bin Qatah, will refer us a far cry from intertextuality and implication. He refers us to the issue of the social reference - the tribe, the clan, and revenge for its dead.. Some Muslims claim that it is the right of Bani Hashim. This comes from their religious belief that makes the caliphate for Bani Hashem and considers Hussein (pbuh) a legitimate caliph and an infallible imam who is supposed to be obeyed. O Abu Al-Rumaih, this is how you say, he said: How can I say, may God make me your ransom?

And if we go back to the day of the return of the captives from the Levant and the entry of Bishr bin Jathlam to Medina and his news of the killing of Al-Hussein (peace be upon him), where he said:[31].

O family of Yathrib, there is no place for you in which Hussain was killed, so let my tears flow  
*The body is covered with Karbala and the head is on the canal*

{And when a faction of them said, "O people of Yathrib, there is no stability for you [here], so return [home]." And a party of them asked permission from the Prophet, saying, "Indeed, our houses are unprotected," while they were not exposed. They did not intend except to flee}[13].

To negate the genus of the station from the people of Yathrib for their failure to support Al-Hussain (peace be upon him). Recalling the position of the hypocrites with the Messenger (peace be upon him). The nation that does not support its men and leaders who want them and their nation good and prosperity and liberation of their necks from the tyrants of power, and falter in fear, cowardice, and servitude to the sultans and rulers greedy earners.; fate will be loss and humiliation, "Look, if the Arabs are angry at the son of her master and her goodness, know that her glory will last, and her prestige will remain, and if she is patient with him and does not change, God will only increase her humiliation to the end of time." And Al-Farazdaq: [32].

*If you do not avenge the son of your best then lay down your arms and flirt with spinners*

We find that al-Farazdaq includes the verse and verses, but with the reference being hidden and not appearing as in the verses of Abu al-Rumaih and Bishr ibn Jathlam, and then dressing it in the dress of spelling that it has always been accustomed to, and this verse is enough to make the Arab nation bow down; For this purpose, I made him gather in one house more than one influencer - social, tribal, and political, and politics, their cultures, and social customs are linked to religion - to have a stronger and more effective influence on the psyche of the recipient, especially the recipient who falls upon him is part of the society and the nation, and the shortcoming extends his neck, (the pronoun of the discourse you, take revenge.

Ibn Khairkm, put down the arms, flirt with the spinners) Revenge represents a customary, religious - retribution - and ideological issue. An infallible imam who is supposed to be obedient, and among them are those who follow Al-Hussein (peace be upon him) as he is more deserving of the caliphate and the leadership of Muslims because of the qualities in his person that make some pledge allegiance to him for that. In that era of the Umayyad rule, the tribal issue came back after it had slowed down in the early days of Islam, so we find that Al-Farazdaq did not address the nation as most poets did in the Hussein elegies, where they address the (higher ego) to the recipient on its (religious) side, who He was less influential and effective in these issues from the tribal side, because the nation moved away from the spirit of Islam and returned to the tribal spirit, and the political divisions that go back in large part to tribalism, from which the unconscious of the Arab individual is formed, and their genetic genes provide them with that. Revenge in the Arab heritage is something that is not easy at all.

Whoever does not realize his revenge does not see for himself the right to exist and live like others, and talking about revenge needs a lot of words, details, stories, and evidence because the issue is rooted and extremely important in their culture and life. It is enough to remember the revenge clip and war. Al-Basous is forty years old. The Arab does not know the taste of life or its pleasures unless he realizes his revenge, and as we conclude with the words of Abdullah bin Yarub bin Maadi when he took his revenge:

*So I was drunk, and before I was almost drowning in Euphrates water [33].*

In Hussein's poetry, we find many inclusions of intertextuality and martyrdom, especially in the hadith of the Prophet and what was said about Hussein (peace be upon him), and depicting the events that took place, for the poets' imagination and culture stem from common sources.

Also, the Hussein lament is no longer the same as it is in the Arab elegies - the praise of the dead - that was said before the day of Ashura, but it went out of this circle into a much broader area, to include the matters of public life and the concerns of society - societal criticism, and the revolutionary, or a request for reward as stated in The narrations of Ahl al-Bayt (peace be upon him), and in support of them - bearing issues much larger than what was carried by lamentations; the issue is different as we explained previously, so we find Hussein poetry can be divided in terms of the psychological and emotional attitude, and this division includes (the poet, and the receiver) alike:

1- Self-flagellation, and this is limited to those who failed in the victory, as we cited in the verses of Ubayd Allah bin Al-Hur Al-Ja'fi, and the recipient shares the same feeling, as they share the same psychological frankness that they have (the id and the higher ego). This is limited to a certain group of society, and for a specific period of time.

2- Emotional sharing: This is not limited to a specific group or time, but the group that we mentioned before is excluded from it because they live a feeling and feelings different from others, so their sadness and their pain were not due to the loss of Hussein, and what happened to the children of the Prophet, but guilt and negligence are added to it in The support that led to this tragedy, which means emotional sharing from the perspective of psychologists "familiarity, love, and desire to provide assistance to others, share their feelings, care for them, feel for them and their needs, and show appreciation and respect for them."34 The Hussein tragedy, and the psychological motive represented by a feeling of injustice, frustration, and oppression.., and the political motive which is opposition to the caliphate, or the Umayyad state and those who came after it, or those who followed their path..35, and a religious ideological motive (s).

This emotional sharing starts from human emotion weeping for what happened to Al-Hussain (peace be upon him) and the family of the Prophet, and the poets depict in it the events and tragedies that occurred in the Karbala incident, and the statement of the greatness of the event, the tragedy, and its poetic depiction, as well as mentioning the virtues of Al-Hussain (peace be upon him) and his relation to the His grandfather (peace be upon him) and the hadiths he said about him that show his high status with him.. and the Nile and satire from the Umayyads and those who follow them because they are opposed to the Umayyad and Abbasid policies or any government that usurped the rights of the family or did not follow their path. They moved from emotion and conscience to awareness orientation the ideology that crystallized and became clear, this ideological orientation was called the concept of the state and governments of the Shiite party.

And if we look a little at the ideological side, we will find the emotional, psychological, and political motives, which fall under these motives, inseparably linked from the doctrinal side, and here I do not mean the ideological side is the gap of followers of the Shiite religious doctrine, which has been interpreted by Shiite poets over the years, since The beginning of the elegies that were pieces and cracks wasted by the children of the Prophet (peace be upon him) and some loyalists, up to what is said these days in the condolence councils.., and examples of this are the lamentations of Al-Hussein (peace be upon him) in (Hashemite) Al-Kumait, and among the most famous of his poems that start:

*I was happy, and I did not long for eggs, nor did they play with me, and the gray-haired would play [36].*

And he said:

*A murdered person next to Al-Tuff of the Hashmi family, you have flesh that does not slough off  
The bulging cheeks of the Hashmi family, but that dusty forehead is preferred*

As well as what was mentioned in the lamentations of Sayyid al-Himyari:

*I pass by the grandmother of al-Husayn and say to the greatest of them al-Zakiya [37].*

*Oh the greatest, you are still more than kind and satiated*

*A tomb that included the good, whose fathers were the best of creation*

*His forefathers are the people of the leadership, the caliphate, and the will*

The same applies to the lamentations of Dabel Al-Khuzai:

*Schools of verses devoid of recitation and a desolate revelation of al-Arasat [38].*

*Fatima, if you were to see Al-Hussein killed and he died thirsty in a river*

*Awake, O daughter of goodness, and lament the stars of heaven in a deserted land*

*The lamentation of Sharif Al-Radi:*

*Stand by me, even if he wears the loincloth, for she is a joy that hangs the air in her heart [39].*

*Kindly, where her blood was spilled, and the atmosphere of her purification for the day of her executioner*

As well as the advice of Mr. Haider Al-Hilli:

*Time has stumbled, hoping to be said, You patted your hand from Raj Mahalla'[40].*

We find the concept of revolution Hussein (peace be upon him) in the belief of these poets - for whom we have chosen a group of the most famous figures, i.e. a model of what the nation and poets consciousness - is the master of the youth of the people of Paradise, the legitimate caliph, and the revolutionary leader who seeks to reform society. Just as the colonel expands and takes limits It is not defined by some contemporary poets, and this follows their understanding of the goals of the Hussein revolution, whose slogan was (reform in the nation of his grandfather, the Messenger of God (PBUH), where the revival of the religious laws that were suspended, and the establishment of justice and equality.., and at this point, all human societies meet, the Hussein revolution It has become an approach for every nation that wants to be victorious over the usurpers of its rights and its oppressors. And I direct you, dear reader, to read the book (They Said about Al-Hussain), which it contained the sayings of the great nations and their leaders against Al-Hussain (peace be upon him) and his revolution.

#### 4. THIRD: THE PSYCHOLOGICAL DEGENERATION OF MODERN POETS:

This is due to the fact that reform in the nation of the Messenger of God is the endeavor to restore the Islamic religion, which came complete and complementary, encompassing all the minutes of human life and regulating its relationship with everything around it. It is not limited to Muslims only, but all human societies, meaning that the issue is broader than religious belief and grief. Weeping for the son of the daughter of the Prophet of mankind (PBUH).



And we find contemporary poets, whether Shiites or even non-Muslims, that Al-Hussein (peace be upon him) in their creed is much broader and more comprehensive than what many believe, especially the poets whom we represented to them - and the understanding and belief of poets are not separated from the common people, the process of receiving proves that as we liked us Previously, and as we find it now in the process of receiving the Husayni text, especially what is sought from it -Al-Hussein in the Tragedies of Udnis, Nizar Qabbani, Abd al-Razzaq Abd al-Wahed, and al-Jawahiri, was not just a true hero in history, but they created from the legend of al-Husayn (peace be upon him) a legend that exists where humanity is found. Intuitive and emotional, and the cohesion between Hussein and the public imbued with his memory passes through a poem after it was passing through history and popular biography.”[ 41]. In their poetry, they burn the hearts of the free, combining the meanings of anger and pain, aiming to create a revolutionary Hussein spirit in the heart of the nation, to change the reality in which they live Odnis in (Mirror of the Witness) says: [42]

*And when the spears settled in Al-Hussein's barrenness*

*I was adorned with the body of Hussein*

*Horses trampled every point*

*And in the body of Hussein*

*Hussain's clothes were plundered and divided.*

*I saw every stone turning against Hussain*

*I saw every flower sleeping on Hussein's shoulder*

*I saw every river*

*Walking at Hussein's funeral*

*He also says:*

*Can't you see the trees walking?*

*Hunchback,*

*In drunkenness and in patience*

*To witness the prayer?*

*Do you not see a sword without a sheath?*

*Cry,*

*And a swordsman without religion*

*Cruising around the Al-Hussein Mosque?*

The same is true of Nizar Qabbani, for Karbala is not a heritage event that he invokes and cites or a legend that symbolizes something and ends with the limits of the semantics of myths and symbols, but rather it is a case and in everything that surrounds him of things, his dinners and members are mixed with Karbala Hussein. His blood, even his flesh, and all the material and moral aspects of his life:

Citizens, we are in the cities of crying [43].

*Our coffee is made from the blood of Karbala*

*Our wheat is mashed with Karbala meat*

*Our food, our drink*

*our habits. our flags*

*Our fasting. our connections*

*Our flowers. Our graves*

*Glona is sealed with the seal of Karbala.*

Abd al-Razzaq Abd al-Wahed al-Husayn found:

*Since I was a child,*

*I saw Hussein as a beacon to his light. I belong*

*And since I was a child,*

*I knew Hussain as breastfeeding, and now I have not weaned*

*And since I was a child,*

*I found Al-Hussein a refuge with its walls for protection*

From the eyes of Al-Jawahiri:

*As if a red hand with*

*an amputated finger behind the tomb*

*It extends to a world of subservience*

*and grievance with a full east*

*Wandering in a forest where*

*a wolf or a wolf was caught*

And if we reflect a little on the reader's response to this color and understanding of the Hussein revolution, it will become clear to us, how Al-Jawahiri's eyes were written with gold water on the tomb of Hussein (peace be upon him), and Abdul Razzaq's poem is preserved by everyone, although my poems Adnis and Nizar Qabbani are much deeper., and we do not find a mention For these two poems, except in some academic studies., and I think that the problem lies in the taste of the recipient.. The process of our receiving is backward, despite the development of writing and its art., but we have to admit that we are in a listening time, where technology and advanced means of communication have developed a lot. The old elegies used to be recited or chanted, and the process of receiving them is only auditory, now the reception of Hussein elegies is increasingly linked to hearing, as most of it is almost auditory. Especially for vocalists for condolence councils, and this type has special poetic writing, where the requirements of the phases and melodies that the vocalist chooses.. Therefore, it is common for the vocalist to change and replace some of the words of the poem to fit more with the phase and melody., as well as requiring clarity and simplicity of meanings, and patience. I showed it; to suit the simplicity of the general audience, and what

this has a great impact on poetic and poetry.. and I do not think that the poems of Al-Jawahiri and Abdul Razzaq, were subject to these conditions and requirements, but the two poems provide what is not available in the poem of Odnis and Qabbati, which is the Khalili sea; Making al-Jawahiri's poem sung in condolence councils, and Abd al-Razzaq's poem read on festivals and occasions, this problem suffers from Arab poetry in general

### 5. CONCLUSION

Through what has been presented, we can summarize the most important findings of the study:

- 1- The early Arab critics did not neglect the recipient and his role in the creative text-making process, and they also did not neglect the psychological aspect of their studies and their criticism of the creative text. That is, the roots of the curriculum (psychological, as well as reading and receiving) go back to the ancient Arab critical effort.
- 2- After the killing of Al-Hussein (peace be upon him), the lamentation took on more aspects than it was, as it included in addition to the emotional, psychological, social, political, and religious aspects until the Hussein case became the broadest doors of Arabic poetry.
- 3- The value acquired by the lament is due to the value of Al-Hussein (peace be upon him) and his place in the hearts of the Arabs, as his personality is multidimensional, religious, political, social, revolutionary, and moral.
- 4- The process of receiving the Hussein case is subject to non-textual factors, which contribute to creating a sad general atmosphere, which makes the recipient's psyche broken.
- 5- The recipient shares with the poet, especially in the early years of the killing of Al-Hussein (peace be upon him), as they share the same psychological struggle that took place between them (the id and the superego).
- 6- The emotional participation between the recipient and the poet, in the text and the Hussein case, is due to several motives, the most important of which are: the emotional motive and human emotion; After that, those who followed their path..., and a religious ideological motive, in their lament they ask for reward and reward from God and intercession from His Noble Prophet (peace be upon him).

### REFERENCE

1. See: Alberto Manguel, *History of Reading*, T: Sami Shamoun, Dar Al-Saqi, Beirut, 1, 2001, 12-16.
2. See: Ahmed Azzawi, *Postmodernism - In Modern Arab Criticism -*, Publication of the General Union of Writers and Writers in Iraq - Baghdad - 2020, i 1, p. 70.
3. Looks: Munther Ayachi, *Theories of Reading and Receiving - From the Literary Text to the Qur'anic Text -*, Nineveh House, Damascus, 2016 AD, 1, p. 8.
4. See: Alaa Dawood Muhammad Naji, *Abu al-Qasim al-Shabi poetry in light of the theory of reception*, Master's thesis, Middle East University, 2012-2011, p. 26.
5. See: Abdul Rahman bin Muhammad Al-Qaoud, and in creativity and reception: poetry in particular, *Alam Al-Fikr magazine*, Vol. 25, No. 4, April 1997, p. 117.
6. See: Abdullah Ibrahim: *Reception and the contexts of culture*, Dar Al-Jadeed United, Beirut, 1, 2000 AD, p. 8. Also see: Kharji Souad, *The Absent Text and Surplus Meaning in Contemporary Algerian Poetry (1990-2010) as a model*, PhD thesis, Djilali Liabis University / Sidi Bel Abbas, Algeria, 2015-2016, p. 19.
7. Consideration: Abdul Basit Al Zayoud, *The Expected and the Unexpected in Mahmoud Darwish's Poetry - A Study in the Aesthetics of Reception - Umm Al-Qura Journal of Sharia Sciences and Arabic Language and Literature*, Vol.
8. Muhammed Ali Al-Kurdi, *The Phenomenon of Reception in Literature*, *Signs Magazine*, Vol. 1, C32, 1999, p. 11.
9. See: Nawal Mustafa Ibrahim, *Expected and Expected in Al-Mutanabbi's Poetry - A Textual Approach in the Light of Reception and Interpretation Theory*, 2008 AD, Jarir House, 1st Edition, Amman - Jordan, p. 10.
10. See: Robert C. Hall, *Theory of Reception, Critical Introduction*, T: Raad Abdul Jalil Jawad, Dar Al-Hiwar for Publishing and Distribution, Syria, I 1, 1992, p. 7. Also see: Saadoun Muhammad, *The Aesthetics of Reception, An Applied Study in the Poetry of Badr Shaker Al-Sayyab*, PhD Thesis, Hadj Lakhdar University - Batna - Algeria, 2015-2016, p. 14.
11. See: Hans Robert Yaos, *The aesthetics of receiving*, T: Rachid Benhaddou, Supreme Council of Culture, Egypt, 1, 2004 AD, p. 101.
12. See: Aristotle Atlas, *The Art of Poetry*, Dr. Ibrahim Hamada, publisher of the Anglo-Egyptian Library 1952 AD, p. 58.
13. Muhammad Baluhi, *Critical Discourse of a Contemporary From Context to Pattern*, Dar Al Gharb for Publishing and Distribution, Algeria, 2002, p. 25.
14. See: Kharji Souad, *The Absent Text and Surplus Meaning in Contemporary Algerian Poetry (1990-2010) as a model*, p. 5.
15. Muhammad Al-Saeed Abdel-Gawad Abu Halawa, *Psychological Defeat, "A Study in Building the Concept"*, *Journal of the Faculty of Education, Damanhour University*, Volume IV, No. 3, 2012 AD, p. 179.
16. Al-Bruqi, *Explanation of Al-Mutanabbi's Diwan*, vol. 4, p. 80.
17. *Diwan Al-Khansa*, Investigated by: Father Louis Sheikho Al-Yusi, The Catholic Press of the Jesuit Fathers, Beirut, 1896 AD, Vol. 2, p. 142.
18. *Diwan Kaab bin Malik Al-Ansari*, investigation: Makki Al-Ani, i: Dar Al-Maaref, Baghdad 1966, p. 252.

19. See: The development of the art of lamentation in ancient Arabic poetry, especially the lament of Imam Hussein (peace be upon him), Ahmed Karim Alwan, Karbala Heritage Magazine, Volume One, Issue Two, 2014, AD, p. 14.
20. See: Hatem Al-Sakr, The Book of the Self - Studies in the Reality of Poetry - Dar Al-Shorouk for Publishing and Distribution, 1994 AD, i 1, p. 15.
21. Adab Al-Tuff - the poets of Al-Hussein from the first century AH to the fourteenth century - Publications of the Al-Alame Foundation for Publications, Beirut, 1969, Part One, i 1, p. 85.
22. Al-Zajjaj Abdul Rahman bin Ishaq, Al-Amali, Al-Mahmudiyah Commercial Press in Al-Azhar, Egypt, 1935 AD, i 2, p. 109.
23. Ibn al-Atheer Izz al-Din Abu al-Hasan, al-Kamil fi al-Tarikh \_Tarikh Ibn al-Atheer\_, International House of Ideas, Jordan, Amman, Lat, vol. 4, p. 36.
24. Adab Al-Tuff \_ the poets of Al-Hussein from the first century AH until the fourteenth century \_ p. 71
25. Same, pg. 78.
26. See: Hassan Al-Najjar, self-flagellation, quoted from: Ali Abdel-Zahir Ali Abdel-Latif, Frayya Ibn Zuraiq Al-Baghdadi in the light of the psychological curriculum, Journal of the College of Education - Ain Al-Shams University, Issue Twenty-four (Part Three) 2018, p. 38.
27. Religious Education, Abd al-Hadi al-Fadhli - A systematic study of the foundations of the Islamic faith - The Good Word Press, publisher: Dar al-Buzrah, 2016 AD, p. 25.
28. See: Adab Al-Tuff \_ poets of Al-Hussein from the first century AH until the fourteenth century, p. 54.
29. Al-Karbasi, Muhammad Jaafar, They said in Al-Hussain, Department of Hussainiya Knowledge, vol. 1, p. 239.
30. Ibn Hisham Al-Ansari, Explanation of Qatar Al-Nada and Bel Al-Sada, investigated by: Al-Karbasi, Muhammad Jaafar, Islamic Book House, Tehran, 1, 1441 AH, p. 28.
31. Ahmed Al-Tarya and Falah Al-Mawla, the emotional participation of middle school students in the light of some changes, Journal of Educational and Psychological Sciences, 88, 20.
32. See: Ahmad Karim Alwan, Lamentation of Imam Hussein in the Abbasid Era, Technical Study, College of Arts, University of Kufa, 2008, p. 26.
33. Explanation of the Hashemites, by Al-Kumait bin Zaid Al-Asads, T: Muhammad Mahmoud Al-Rafei, Tamdun Industrial Company Press, p. 36.
34. Diwan of Al-Sayyid Al-Hamiri, T., Shaker Hadi Shukr, Al-Hayat Library Publications, Beirut, pg. 470.
35. Diwan Dabel Al-Khuzai, T: Abdul-Sahib Imran Al-Dujaili, Lebanese Book House, Beirut, 2nd Edition, 1972 AD, p. 135.
36. Diwan Al-Sharif Al-Radi, T: Ahmed Abbas Al-Azhari, Literary Press, Beirut, 1307 AH.
37. Tafayat Al-Sharif Al-Radi, Dr. Ali Al-Maslawi, Babel Journal for Human Sciences, 10, 2007, 35.
38. Alwan Al-Salman, The Symbol of Imam Hussein in Poetry, Episode Two, p. 1-3, quoting from Fatima Faizi: Imam Hussein in the Poetry of Udnis, Journal of the Encyclopedia of Arabic Literature in Khuzestan, Article No. 274.
39. Odnos, Theater and Mirrors, Poems (Mirrors and Dreams about Broken Time), The Woman of the Head No. 16, Dar Al-Adab, Beirut, 1988 AD, pp. 83-84.
40. Nizar Qabbani, The Complete Poetic Works, Nizar Qabbani Publications, Sixteenth Edition, Beirut.