

Cultural Intertextually in Badr Shakir Al Sayab's translations of T.S Eliot's Poetry

Hashim Hameed Hamoodi
Basrah and Arab Gulf Studies Center, University of Basrah, Iraq
Email: hashmhameed13@gmail.com

ABSTRACT

This close focus intends to examine the similarities and contrasts between Badr Shakir Al-Sayyab and Elliott.

The review seeks to examine these artists' views of general quality. It shows how the general quality according to Al-Sayyab's point of view is not like Elliott, who highlights that indifference is essential to poetry while Al-Sayyab asserts that personality and non-origin together constitute a work of perfection. Not at all like them, Al-Sayyab has no base notes based on the character's circumstances and lack of origin. In addition, the center plans to explore similarities between these artists, in relation to their views towards customary legacy. It also seeks to examine the intertextuality between their texts. The investigation is relatively based on a few select sonnets formed by the three previously mentioned artists. The reasons for the review are that al-Sayyab, Abd al-Sabour, and Eliot have similar views on traditional heritage because they emphasize the need for a positive association between current heritage and custom. With regard to indifference in poetry, Eliot himself is opposed because he was not able to avoid being unoriginal in his poetry. Once again, the syab and sib sonnets bear their stamps of personality and indifference. The emphasis similarly assumes that the interrelationship between al-Sayyab and Abd al-Sabour on the one hand and T.S. Eliot on the other, results from assimilation and not European influence and tendency.

Keywords: Al Sayab, Eliote , Translation , poetry , Cultural intertextually.

Introduction:

Poetry is a human phenomenon. While studying poetry comparatively, it is not an easy task to say that the poetry of this nation is better than the poetry of another since it is the oldest literary genre and still the most modern all over the globe. Poetry has a human flavour whether it is Japanese, Chinese, English, Arabic, or whatsoever. Poetry has a universal appeal. Regardless of the translation effects, a man of literary sense can have the feel of it.

The global atmosphere whether politically or socially can affect the poets worldwide at the same time. The World Wars in the 20th century had tremendous effects not only in Europe but also all over the world. The Arab world was not an exception. The Arab poets were influenced positively and negatively from Iraq eastward to Morocco westward.

Arabic poetry was not a stagnant literary genre. There was a strong desire to run away from the old literary canons. Arabic poetry sometimes flourishes, sometimes does not. This is due to several reasons. Some pioneer poets made Arabic poetry a living entity. They exerted their efforts to enhance the position of Arabic poetry worldwide.

Section One

One of these poets was Badr Shaker Al Sayyab, an Iraqi poet “1926 – 1964 “ who is considered the founder of modern Arabic poetry and his poem, The Rain Song is the first modern Arabic poem as a modern poem should be. Many poems were written before it but they were not up to the standard of real modernity.

He is begin of his openness to the modern poem, in my early youth, I was very impressed with the beginning of al-Sayyab’s poem “The Rain Song,” where he says:

Your eyes are palm trees at the dawning hour or two balconies from which the moon will depart. Constantly repeating them. This admiration prompted me to search .for the full text of the poem. How disappointed I was when I read the entire poem I thought that the poem was a spinning poetry, and that the poet would continue to weave the dreamy lyrical pattern with which the poem began. But no sooner had he passed the fifth or sixth part than he suddenly moved, without preamble, from that dreamy lyricism to depicting scenes of death, drought, hunger, scattered bones, and the cry of children and birds for rain and then a devastating flood.

I did not realize the secret of that sudden change in the system of the poem until I saw the poem “The Waste Land “ by the English-American poet T. S. Elliot. Only then did I realize the extent of the change that Eliot had brought about, not only in the form and content of the Arabic poem, but in the way it was read and tasted as well.

The idea of Eliot's poem, The Waste Land “ stems from the assumption that the world has turned on the eve of the First World War into a dead barren land and that the poet's hope is in the possibility of restoring fertility to this dead land and reviving it again. Eliot set out to encode this poetic vision with the myths and rituals of fertility and development among the peoples of the ancient East, which he derived from the book "The Golden Bough" by James Fraser, and the book " From Rituals

".to Romance LiteratureTo Jesse Weston“

says the owner of " The Golden Bough" The Greeks took the worship of Adonis, the god of sex and fertility, from the Babylonians and the Syrians around the seventh century BC. The real name of Adonis is Tammuz, and that Adonis was originally taken from the Sumerian word "Adon" or "Adonai" meaning "Lord or God." He says that the Greeks used the title of veneration by mistake and left the real name Therefore, he believes that the story of Adonis and Aphrodite, the Greek goddess of love and sex, is originally an imitation of the Babylonian story of Tammuz and Ishtar, and he believes that the god Tammuz dies once every year, and upon his death his lover, the goddess Ishtar, the symbol of mother and fertility, disappears in the realm of the dead in search of him, and in her absence the plants dry up. And the udder and the drought prevail. After any success in convincing the god of death to release Tammuz and return him to the world of the living and when they return life flourishes again in animals and plants. The absence of Tammuz for the ancient man of the East represents the summer season, while his return to life represents the spring. Lamentations and ceremonial rites were held. In the month of July, which is named after him every year in order to return and resurrect again in the spring [1].

Eliot was inspired by the myth of the fertility god, Adonis or Tammuz, to embody his hope for the return of life, order, and order. Stability to a world that was afflicted by chaos, intellectual bankruptcy, and emotional famine because of the First World War .

Following the method of Eliot, the Arab poets of modernity picked up the idea and employed it to express their Arab reality, in which they saw a miserable reality that fits the description of "the wasteland " , that dead land that has lost the ability to give. They did not see a way out of the use of these legendary symbols that Elliot benefited from, which are originally part of their ancient civilizational heritage, in order to embody their dream of the renaissance of their Arab nation from its long slumber. Jabra Ibrahim Jabra had translated the parts of Adonis, Attis, and Osiris from the book "The Golden Branch " by James Fraser. The translation was published in a magazine in Baghdad in 1954 AD before it was published in the Beirut Book in AD 1957 [2].

It seems that Al-Sayyab learned about these legends from his review of the translation of his friend Jabra. And if Jabra Ibrahim Jabra called the Tammuz poets the Arab poets of modernity who were inspired by the legend of Tammuz "Adonis in their poetry, then Badr Shakir al-Sayyab is considered the most of these poets" "who use the symbol of Tammuz and his mistress " Ishtar.

In justifying the employment of myth in poetry, Al-Sayyab used the same logic that Eliot had previously used to justify the same thing. Al-Sayyab says in that: " ..the need for symbols, the myth was not yesterday than it is today. We live in a world in which there is no poetry, I mean that the values that prevail in it are non-poetic values, and the supreme word in it is of matter and not of the soul. To say it to turn it into a part of himself that shatters one by one, or withdraws to the margins of life. So the direct expression of the unconscious will not be poetry, so what does the poet do? He returned to myths to myths that still retain their heat because they are not part of this world, he returned To use them as symbols and build worlds out of them to challenge the logic of gold and iron, as he went from one side to the other creating new myths, although his attempts to create this type of myth are few so far " .

..."

A new alternative to this world rejected by the poet. In that, Eliot says: it is simply - that is, the myth - a means to reshape the world in a way that makes

‘it meaningful and an attempt to control the movement of contemporary history which is dominated by chaos, absurdity and uselessness.’ [3]

And through the idea of rebirth and renewal that he inspired from the poem “The Waste Land”. Al-Sayyab employed fertility myths to resurrect and build the world he dreams about in his poems. He reached the peak of his maturity in this in his collection, which includes his greatest poems, “The Rain Song,” which was issued in 1954 AD. The most prominent poems of this group that embody the idea of resurrection are:

“City of Sinbad“

“City of Gods“

“July Jekur“

“Cerberus in

Babylon“ .“

“Vision in 1956 AD“

“The River and Death “, in addition to

“The Rain Song “, which bears the name of the Diwan[4.]

If, on the eve of the First World War, the world began in Elliot’s view as a wasteland, then the Arab world, in the eyes of al-Sayyab, became a wasteland as well, not only because of war but also because of other factors such as ignorance backwardness, injustice and tyranny.

If Elliot was inspired by the fertility myths of ancient peoples to address the idea of restoring life and order to his ruined land, then Badr Shakir al-Sayyab did the same by restoring these myths to express his poetic visions of reviving and renewing his reality. And if the fertility god dies ritually in the summer to return and resurrect in the spring to renew the cycle of life in humans, animals and plants. The poet sees in this death, which he feels is pervading his world, an inevitable necessity and a price that must be paid to secure the Arab renaissance “rebirth “ path. Rather, he wishes for this death and dreams about it because it is the only way to restore life to “ him again in his saying in the poem “The River and Death:

I would like to make a decision in my blood to carry the burden with humans and bring life to life. My death is a victory!

As well as in the poem“

City of Sinbad Where he says:

‘Ohrain

.We would like to sleep again We would like to die again . We.slept with buds of attention
We wished if God brought us back

Perhaps Al-Sayyab’s poems most embody the idea of resurrecting the Waste.
‘Land from its dead, a poem “Rain Song “, contrary to what appears in the poem especially its
beginning, which misleads the first reader. At first, the poem has a romantic, dreamy tone.
Perhaps this delusion is what made this poem the most famous among all readers.

The “Rain Song” begins with an affirmation of the fertility of the earth and its
‘generous giving, where all the elements of nature buzz with love and youthful vigor
in a hidden, unauthorized reference to the height and violence of the relationship
between the goddess Ishtar

“the earth “ and her lover the god

“Tammuz “. Then it is not long before time turns around and all this prosperity and generosity
turns into drought and sterility and poverty, hunger and death pervade. Everyone keeps
dreaming of rain that irrigates the earth and explodes the seed of life in it to sprout from every
joyful pair.

But even when the supplication is answered and the rain descends, it becomes a ,destructive
flood, so the hopeful water turns into an element of destruction destruction and ruin as well.
However, the poet still dreams of rain!

Section two

In this poem, Al-Sayyab took from the rain theme an aesthetic regulator or an objective
equivalent” according to the Eleut concept to express the material and“ moral dryness, in his
desire to revive the dead that prevails in the world. This is as Elliot did when he employed

“theme

“water to express the same idea in

“The

Waste Land “. Therefore, we find that the word “rain” is repeated in al-Sayyab’s poem a lot,
and it is sometimes used in a musical inflectional form that rolled in a regular rhythm: “Rain..

rain.. rain..” more than once and in the same way that the word “water” was repeated in Eliot’s poem.

Al - Sayyab said:

The
silence of the birds on the trees tickled the rain
,
rain..rain..rain..

It is in fact a imitation of Elliot's saying in the fifth and final section of “The

“Waste Land “ called

“What does Thunder say “, where Elliot depicts the

“desert

search for water in its physical and moral sense, in a wonderful, breathtaking picture
.[5]

Here there is on water but only rock... If there were the sound of water
onlyWhere the hermit-thrush sings in the pine treesDrip drop drip drop drop drop But there is
on water There is:

no water here but rock

.....

If only there was the sound of water where quails sing on the pine trees “ Knock...Knock...
Taq“

drop, drop, drop but no water.

Even the Gulf, which is mentioned repeatedly in Al-Sayyab’s poem more than once, and which has become nothing but death and the bones of the drowned, is a reference to the Gulf of Dardanelles in which Jean Ferdinal, Elliot’s friend, drowned in the First World War . He was referred to in Elliot's saying in the wasteland: I think we are in the rats alleyWhere the dead men lost their bones.

"I'm thinking, I'm in the Roots Corridor, where the dead have lost their bones".

The mention of the gulf comes in “Rain Chant “ in a poetic stanza that is repeated about three times in the form of a musical imperative, where the poet calls out to the gulf by saying:

“O Gulf, giver of pearls and oysters”.

So the call echoes back to him, sadly:

“O Gulf, giver of oysters and oysters.” Replacingthe

word pearl with ruin.

“Death by water “ or death by drowning is the title of the fourth part of “The Waste Land “ and this title represents one of Eliot’s ironic stylistic characteristics which is the employment of paradox as an aesthetic value to express his poetic visions. Life to “Destroyed Land “ turns into a factor of this death itself. The fourth part “Death by Water “ is the shortest part of Eliot’s poem, which was dedicated by Eliot to talk about a symbol about his friend Jean Ferdinal, who died by drowning ,in the Dardanelles Bay, by employing the legend of the Phoenician god Philippas where He says:

Phelbas the Phoenician, a fortnight dead, Forget the cry of gulls, and the deep sea swell
 And the profit and loss. A current under sea Picked his bones in whispers. As he rose and fell
 He passed the stages oh his age and youth Entering The Whirlpool

The Phoenician Philbus died two weeks ago
 He forgot the sound of seagulls and the depth of the deep sea and the gain and loss
 A current deep in the sea His bones broke softly and as he rose and fell as he entered the
 whirlpool he went
 through the stages of his childhood and youth

Al-Sayyab was inspired in
 “The Rain Chant “ The image of this drowned navigator, whose bones were scattered at the
 bottom of the sea, after he remained
 “afloat under the waves for some time, to paraphrase it to describe the “Arabian Gulf, which
 no longer throws pearls as he used to do before, but rather throws foam and the bodies of
 drowned sailors and poor migrants, as he says:

The Gulf spreads many of its gift on the sand, the foam of brine and oysters and what remains
 of the bones of a miserable drowned man from the immigrants who kept drinking
 wretchedness from the abyss of the Gulf and the sea. And Eliot said: “A current deep in the
 sea broke his bones gently - and as he went up and down as
 he entered the whirlpool”.

Al-Sayyab also borrowed in “Rain Song “ other poetic images of Eliot other than ‘The Waste
 Land “. Among this is the analogy of the evening to a human being“ and it is one of the new
 metaphors introduced by Eliot, and the critics stood at this point and the poets imitated him in
 it. This analogy was mentioned in the first poem “ The Love Song of Alfred J. Prufrock.“
 It also includes Elliot’s famous analogy of the evening stretching over the universe as the
 stretching of an anesthetized patient on a surgeon’s bench, which is mentioned at the
 beginning of the aforementioned poem. Al-Sayyab borrowed these metaphors in “The Rain
 Song” in his saying:

“Like the sea, stretching hands, above it the evening.” And he said: “The evening yawns”.
 If we go beyond the poem “The Rain Song “, we find that Al-Sayyab employed the idea of
 burial mentioned in the title of the first part “Burying the Dead “ of Eliot’s poem in
 poems such as

“Cerberus in Babylon“

“From Focay’s Revelation

The Return of Jekur “ and others, in Consolidating the idea of resurrection and“ “ germination again. The corpses of the fertility god Adonis, Tammuz, Attis, and Osiris among the ancient peoples were buried in farms as a probe for the continuation of the greenness of the earth again. Since Al-Sayyab used the death of the fertility god, like other modern poets who were known as the Tamuzis, as a symbol of the death of the Arab reality, the revival he seeks can only be achieved

“by burying this dead reality. He says in the poem “Cerberus in Babylon:

Let Cerberus roar in the paths and dig up dirt from our buried God

‘
Tammuz, the stubborn eats
sucks his eyes to the decision‘

breaks his crucifixion, scattering roses, and the gentleman‘

.is awake Explodes thunder, lightning and rain and releases torrents from his hands. Ah if he turns!

Following the method of Eliot, the poet explains in the margins of the poem the meaning of “Cerberus “ and says: "Cerberus is the dog who guards the kingdom of ,death in Greek mythology, where the throne of Persephone, the goddess of spring rises after she was kidnapped by the god of death. Dante portrayed him in the Divine Comedy as a guard and tormentor of sinful souls." [6]

So the dog that Eliot indicated to expel in the last passage of the first part of the wasteland, so as not to exhume the corpse planted by the one who addresses him and prevent it from greening and germinating - is the same dog god, the guardian of the dead in the Greek myth, who imprisoned the goddess of spring as the god Tammuz imprisoned And prevented him from returning to the world of the living to restore fertility to the land that was struck by drought and barrenness in his absence. Eliot says:

That corpse you planted last year in your garden, Has it begun to sprout? Will it bloom this year? Or has the sudden frost disturbed her bed? Oh keep the Dog far hence ,that's friend to men,Or with his nail he will dig it up again!

Did you sprout the corpse that you planted in your garden?

last year ? Do you see it blooming this year?

Or do you see that the sudden frosts spend her sleep?

‘Don't you drive the dog, the friend of humans away from her or he will dig up his nails and take out the body again!!

Al-Sayyab took this poetic image from Eliot and repurposed it in his poems. In addition to the legendary loads of this image that we referred to, Eliot here mocks the feasibility of war that planted dead bodies everywhere and wonders if it was possible to revive these corpses to life again as it was The god of fertility resurrects after his death every year. Undoubtedly, Eliot is of course particularly concerned about his friend Jean Ferdinal, who died in the war.

And since death is an inevitable passage to eternal, eternal life, it is in itself a form of life, even if it differs from the life we know. In the first part of "The Waste Land" the poet goes to the famous clairvoyant and finds that in his life this drowned Phoenician navigator "in reference to Jean Ferdinal: "the Here, said she, Is your card, the drowned Phoenician Sailor, "Those are pearls that were his eyes. Look" !

Here!

Here is your card

the drowned Phoenician navigator Look! Those two pearls were his eyes..

Al-Sayyab borrows the image of the two eyes that turn into two pearls from Elliot in the poem "From Focai's vision" , where he says:

Your father, a pioneer of the sea, slept in the sea from his eyeballs, pearls sold by merchants, and your fortune was tears and oysters.

His eyes " from what Shakespeare said in the play "The Tempest" , where the genie servant was singing solace to Ferdinand, who thought that his father had died by drowning in the storm, and told him that his father had not died, but had gone through a precious and rare sea transformation : [7].

Behold, five miles away lies your father..

from His bones are made of coral

his eyes are two pearls

nothing dissolves from it

but turns into something precious and precious Mermaids ring his obituary every hour.

Deng, Deng.

and proves that sear in the margins of his poem and says: "The Storm Shakespeare's song Ariel by Ferdinand, and T.S. Eliot in a poem The Waste Land is a symbol of life through death. But notice how the merchants sold it the meaning [8].

And "Fukai," as Al-Sayyab says in an introduction written above the poem: "A writer in the Jesuit mission in Hiroshima went crazy from what he saw when it was struck by the atomic bomb" So if the Poem "The Waste Land" was written to mourn Western Civilization On the eve of the First World War, Al-Sayyab's poem Focai's Vision " was written to protest the horrors of the Second World War, which" reached its climax with the first detonation of the atomic bomb. Therefore, the poem From Focai's vision " is the most poem in which Al-Sayyab followed Elliot's"

warning in "The Waste Land" in terms of dividing the poem into parts, each part bearing its own name. And in terms of employing the phenomenon of intertextuality or implication and using the margins to clarify the sources from which he was quoted. In addition to Elliot's tradition of using a mythical character who then meets all the other characters of the poem.

In one of the margins of the poem, al-Sayyab says: "Let the readers of this poem of mine note that there are three characters interconnected in my mind: the drowned Japanese or Chinese fisherman who addresses his daughter, Abu Ferdinand, whom Ariel claims to have drowned, and the monkeys "baboons" who have taken the place of the child's mother in the depths of the ocean as in Edith Stowell's poem Bedside Hymn[9]

This is an explicit imitation of Eliot when he tried to make all the characters of The Waste Land "meet with the mythical character of Tiresias, where he says in "his margins:

"Although Tiresias is only a witness in the poem, he is considered the most important figure in the whole poem, as he unites all the other characters meet in him. The one-eyed merchant and the raisin seller dissolve into the Phoenician sailor. The Phoenician navigator is also not very different from Ferdinand, Prince of Naples in the play "The Tempest". Also, all the women in the poem are one woman and all meet men and women in the character of Tiresias. What Tiresias sees is in fact the essence of the poem.." [10].

And since the poem "Fukai's vision" was an elegy for the victims of the atomic bomb in Japan, Al-Sayyab sought to find a Japanese or Chinese legend to take it as an objective equivalent to express his sympathy with the victims and protest against the end. In the margin of the poem, Al-Sayyab says:

"One of the Chinese legends told us about a king who wanted a huge bell made of gold, iron, silver and copper. And one of the rulers was commissioned to make it. But the different minerals refused to unite. Congai, the daughter of that ruler consulted oracles about the matter, and she said that minerals would not be united unless mixed with the blood of a virgin.. Thus, Congai threw herself into the huge pot in which the minerals melted.. The bell was... Congai's echo kept resounding every time it sounded: Heayi. Congai, Congai." [11]
 Sayyab made the sound of the bell in the Congai elegy the title of the first part of the poem

"From the vision of Focai", the beginning of which says:

Your father's bell still makes the evening sad with the tragic lament:

. "Heyai.. Congai, Congai"

Nor the similarity between this saying of Al-Sayyab and the song "Ariel" in Shakespeare's play "The Storm" is hidden in the lament of the Prince of Naples "which Al-Sayyab was inspired by Eliot's intersection with her in "The Waste Land especially in the use of the bell as a means of announcing death and mourning.

On Eliot's poetry, while studying at the High Teachers College in Baghdad, he says: "In my last two years at the High Teachers' House, I got acquainted for the first time with the English poet T. S. Eliot [12].

The first reference to Eliot in al-Sayyab's poetry was found in the Diwan Legends " which was published in 1950 AD and included his poems that he wrote" in the last two years of the Teachers' House, which were the years 47-1948 AD. In the poem

"Malal " in his saying:

My eyes wander on the road and settle on my book, and I weigh my hours with mugs and mock my depression

.«And the second indication came in his saying“ :

Let the wasteland grow
«on the tooth of the sad star” its cactus. [13]

Al-Sayyab comments in the margins of the poem on the phrase “The Waste Land,” saying: “The title of a poem by the English reactionary poet T.S. Eliot.” He described Eliot here as a reactionary, perhaps due to his affiliation with the Communist Party at the time. At that time, Eliot was classified by the communists as a symbol of capitalist reaction in literature. It seems that Al-Sayyab is not expressing here his personal opinion of Eliot, as much as he was expressing the complacency of his party commitment. Years later, he would come back and describe Eliot as the greatest modern poet in the English language. [14].

After his break with the Communist Party in about 1953, he became more free to deal with currents of international poetry in its various directions. Under the influence of the left-wing English poet Stephen Spender, he adopted a new poetic direction for him, which he called "modern realism", where he says: ".the realism that I advocate is the modern realism that the English critic and poet Stephen Spender spoke about in his valuable lecture on neo-realism and art, in which he stated that the artist Modern speech has become impressionistic, surreal, cubist and symbolic in an attempt to harmonize between himself and society.” [15].

This holistic concept of art led him to turn to Eliot's poetry and be influenced by it more and more. This was first evident in his borrowing of the myths of fertility and rebirth that Eliot inspired in his poem “The Waste Land “. After his use of myth did not go beyond inserting the names of ancient Greek myths into his poems, as was done by Western romantic poets such as Keats and Shelley, who were influenced by them in his early youth, he started invoking eastern myths such as Ishtar, Tammuz and Adonis and transforming them into an absolute or an objective equivalent that embodies his private and public dreams and longings.

Thus, it becomes clear to what extent al-Sayyab, the most important pioneer of the Arab modern poem, was influenced by Eliot and his poetic style. However, it can be said in general that this influence is almost limited to quotation and inclusion intertextuality “ and to the use of legend, and does not extend beyond that to the“ musical and dramatic structure of the poem and expression in poetic image, instead of The direct report that characterizes Al-Sayyab's method of poetic writing.

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