

Najaf Poetry and Criticism of Political Reality

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Abstract

The aim of the research is to identify Najaf poetry and criticize the political reality of the period from (1900-1950). The importance of the research comes through knowing the role of Najaf poets in criticizing the bitter political reality that Iraq experienced in general and the city of Najaf in particular, and what political life in the city has become under the Ottoman and British occupations. The poets of Najaf expressed their criticism of the bitter political reality in that period in their poetry, literary writings, and their defense of the sanctities and fixed national values. The researcher followed the descriptive analytical approach to suit the current research to reach the most important results that the current research has reached.

Keywords: Poetry, Al-Najaf, Criticism, Political Reality.

Introduction

Anyone who contemplates the history of Najaf during the period under study will find that it has suffered from many difficulties and challenges; therefore, the city witnessed major transformations in various aspects of political, economic and social life, due to Iraq being under Ottoman control from 1534 AD until the outbreak of World War I in 1914 AD when British forces landed in Basra. The Ottoman state launched a broad campaign to issue fatwas for jihad against the British by influencing the religious authority in Najaf, but it failed in this attempt in front of the British enemy; because the Ottoman state did not appreciate the position of the mujahideen participating with them in the war against the British (1),

The call for jihad against the British occupation

It seems that the call for jihad against the British was not in itself a defense of the unjust Ottoman presence that led Iraq to retreat in various fields (2), but rather to defend the sanctities and national values first. Thus, the city of Najaf was one of the first cities to revolt against the colonial enemy, not only in Iraq, but in all the countries of the Middle East. In 1333 AH (1915 AD), the people of Najaf protested against the Ottoman Turks for their persecution of the people, and then expelled them from the country without return. In 1336 AH (19 March 1918), the people of Najaf were the first to revolt against the British as well, and expelled them from the city, and the rule of Najaf became a local rule in the hands of its people (3). Najaf became a symbol of steadfastness and resistance against colonialism. Najaf in the twentieth century, as Mr. Abdul Razzaq al-Hasani pointed out: "The first city to feel the weight of foreign power, and the first Iraqi city to think about getting rid of British colonialism, given that it was saturated with the spirit of freedom and the tendency towards democracy because of the continuous lessons it received about the philosophy of the renaissance of Imam Abu Abdullah al-Hussein bin Ali (peace be upon him), and because it was the cradle of scholars and the center of spirituality" (4), so it was the source of Islamic civilization; and the place that spreads the national spirit in Iraqi society in particular and Arab society in general. Political thought developed in Najaf "so the seeds of change were making their way through the Iraqi soil, especially in Najaf. Because of its special nature, it tried to find a new outlook that combined Islam and Arab nationalism, or more precisely, a tendency that tried to reconcile the religiously inclined Najaf environment with modern intellectual trends... It worked to move the image of the political event, not only at the level of the city, but also elevated it to make it the first Iraqi event at the time" (5), as the political reality of Najaf urged national and intellectual awareness; Therefore, it represents the rejection of colonialism and its ambitions

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in the land. The homeland, and we find this clearly in the collections of poets of this city, as in the words of the poet Abdul Hussein Al-Huwaizi (*) criticizing the political reality in his country (6): (From Al-Wafer)

***Our people are released to march, one leg at a time

And how many events have betrothed him to two legs

***He has made grudges against him, an enemy

With his trick, to occupy Iraq

***He has created a blind sedition that has ignited

For his neighbor's party to burn

Here he directs his people to rise up against the occupying enemy, and to move towards achieving the goal (expel the occupier from the country); because the British sought to trap the people and set up grudges against them in order to occupy their homeland, Iraq. He said in another poem (7): (From the simple)

***The most stalwart men I trusted

have become spies for the British in the world

***I wish they had conveyed the incident truthfully

They would not have falsified the news in order to deceive

These poetic verses indicate a stinging and bold criticism that the poet directs at the agents, that they are spies for the British, so he says: (The most stalwart men have become... spies), and he criticizes (the press and media) that they were broadcasting fake and false news, and he claims that they have never conveyed an incident truthfully, depicting corruption and political deviation in it, and this falls within the negative criticism. He also has another poem in which he said (8): (From Al-Basit)

***The tongue of the sublime spoke the truth, not lies

Victory is continuous in the Arab renaissance

***Beware, for the fire is raging

Or be for it a substitute for allies and firewood

Here the poet addresses a direct speech warning the occupying enemy that he will be firewood instead of the fire raging in the depths. Al-Huwaizi has another poem in which he said (9): (Parted from Kamil)

***O people, if you speak

Your rights will be enjoyed

***And I see silence wasting them

Rights have a mouth

***And with calamities, quarrel

For the right is in the one who quarrels

Here the poet addressed the people, thus contributing to sharpening their resolve, rejecting the occupation, and demanding freedom, and this falls within positive criticism. Sheikh Muhammad Jawad al-Jaza'iri (*) said, describing the great revolution of Najaf (10): (From al-Mutaqarib)

**We extended our insights, not our eyes

And we won the day after we loved death

**We loved death and were anxious about it

And our buttocks and our humpbacks rotted

**And we carried it out with steadfast resolves

That refused to be led by death or to be softened

**They are the noble resolves that were not satisfied with the samakin (11)

no matter how much they provoked our companions **We have taken care of it according to the Sunnah of the Hashemite

Prophet of guidance, and the clear book

**We have protected the dignity of the people of Iraq

And his highness was a fortified fortress

**And we have entered the battles (12) and they are the baths

Defending the Muslims' domain

**And the army of our English enemies

Filling the plains of the desert and the sorrows

**And we have not turned the neck of the humiliated to time

Even if time is a warlike customer (13)

The poet refers in the first verse to courage and prudence when he says: (We extended our insights, not our eyes) meaning we used our intelligence and strength, the eyes: here he means the spies and not the sense of sight, the eye, victorious over you, we do not fear the accidents and calamities of time, for we love death and are crazy about it, so we abandoned (Abatahana) means our vast and spacious lands, and (Al-Hajoonah) means laziness, so we strengthened our resolve to move forward without weakness or fear of death and destruction in the face of the enemies. Our noble Messenger and the clear Quran bequeathed this courage to us, which rejected injustice and corruption. With this revolution, we preserved and protected the dignity of our Iraqi people, so they were lofty and impregnable, not refusing injustice. We stormed the ravages of wars and their impasses, taking (the pigeon) as a symbol of love and peace, meaning we fought these battles to live in freedom and peace, defending in order to preserve the country and Muslims. We struggled with time so that we would not live in submission, and time would rain down on us with its severity and calamities. Al-Jaza'iri had honorable national positions to defend his homeland Iraq against British colonialism, and this poem of his is a clear path to positive criticism.

The Great Najaf Revolution

Sheikh Jaafar Al-Mahbouba described the Najaf revolution, saying: “We can say without exaggeration that this Najaf revolution is the first step in the Iraqi cause and the only seed for the outcome of the Euphrates idea and its direction towards the independence of Iraq. Najaf is the spiritual center and the great capital of all Shiites, and with this position it has given a clear lesson and a clear method that has benefited it in achieving its goals and fulfilling its desires to free its people from the slavery of colonialism. What helped in this is that the idea of freedom, independence and reviving Arab glory has penetrated the minds and matured and most Iraqis have felt it, so it has succeeded with great success and made strange progress” (14). Therefore, we find most of the Najaf poets inflaming feelings in their poems against the British occupation, including Sheikh Muhammad Baqir Al-Shabibi (*), who described the political situation in Iraq and the administration of government in it (15): (Long meter)

***And nothing has torn the homelands apart except politics

Its rule has decreed that we will not return as We were

And nothing corrupted morals except a group

That sees high morals as baseness and cowardice

***A group that has harmed the spirit of politics

Until now our good policy has not been realized

***We built and created, but others

Destroy what we built and created

Here, the poet attributes the state of his country, from destruction and corruption, to the political forces that lead it, and this falls into negative criticism. In another poem, he expresses his opinion about one of the Iraqi politicians who caused the country hardship and exhaustion, without telling us the name of this politician, criticizing him negatively (16): (Long meter)

**By God, for whom were these palaces built?

And from where do you store this money?

**By God, have you preserved the sanctity of justice?

And for the rule - since you have spoiled its image - meaning?

**Many calamities have come from you.

How many have you destroyed, and how many have you ruined?

**A country in which joy was applauded

It returned, clothed in misery and sorrow

**And you replaced it with fear, and its hope was

You will replace its fear with security with justice

He said in his poem "The Splendor of Spring", depicting the situation of the country, and showing his pain over the situation of Iraq (17): (From Al-Kamil)

In his poem, he explains the reality of Iraq and the suffering of its people, and calls on his people to defend their rights and stand firm despite the challenges and difficulties they face, and not to be weak and fail, indicating that happiness does not come without strength, steadfastness and confrontation. If you follow the poetic purposes in this city, you will find that they have urged the instillation of the national spirit among the people, so we find Sheikh Ali Al-Sharqi criticizing the reality of his country in his quatrains (Images and Tendencies) by saying (21): (From Majzoo Al-Kamil)

***We always work for the sting

And the bees work for the honey

***My country is all heads

Have you seen the onion farm!

He turned to describing the Iraqi reality at that time, criticizing those who sought evil and did not learn from the work of bees that abandoned stinging and turned to making honey. It is a nice comparison that carries suggestive meanings. Here, he laments the situation of his country and mocks it with all boldness, and depicts the condition of the poor, saying: (We always work for the sting, and the bees work for the honey). Here, he gave a simile for the poor worker, mocking the situation he is going through, likening him to bees that work continuously to produce honey without getting tired or bored, but without any benefit for him, rather the benefit goes to other people. He says mockingly: (My country is all heads.. Have you seen the onion farm?) He compared those who compete for political seats to onion heads, so a direct discourse took place here between him and the recipient, asking with a question, did you see that? The criticism of reality here is clear, as he mocks those who always want to be at the forefront in their reality, even if their cultural positions differ. And he said in his poem Al-Dam` (22): (From Al-Kamil)

***How many thorns are there that hurt the heart

In this country, and how few are the wormwood

***The decay has become widespread, so if our flood came

To this people, there would not remain from them a Noah

***Of everyone whose cloak is filled with error

And whose mouth is filled with praise of falsehood

The metaphorical statement dominated Ali Al-Sharqi's poetry in the previous and current sections. The poetic image that appeared in the verse (How many thorns are painful to the insides), is evidence of the poverty that has become widespread in his country. He gave poverty the word (thorns) which causes pain when touched, and this is a depiction of the needy and the poor. He gave wealth the word (wormwood) (How little wormwood), because joy and comfort are something rare in this country, and only the rich live in them. As for the second verse: (The calamity has spread), it speaks about the injustice and corruption that has spread in his country. The poet describes the corruption of the ruling authority in his country. In the second verse, there is a Quranic quote from the story of the Prophet Noah (peace be upon him), referring to the Almighty's saying: "And the people of Noah, when they denied the messengers, We drowned them and made them a sign to mankind" (23). The poetic image in the third verse: (Misguidance filled his cloak), in which the poet speaks about the people who filled their lives with corruption, meaning they wore the garment of falsehood, (and slander fills his mouth with glorification), and lies and deceit fill their speech. In the other verses, the poet included a call for reform, even if it brings calamity. The poetic image (the oud burns itself to give off a fragrant scent) is a beautiful description of the reform he called for, meaning that the oud, even if it burns, will eventually give off a fragrant scent, indicating that fatigue and sacrifice may be necessary to achieve prosperity and change. He calls on the rising youth and describes

them as (the eternal reformer), saying: (Sprinkle my homeland) so that it may grow with goodness and righteousness. Dr. Muhammad Hussein Al-Sagheer describes the national positions of the people of his city by saying: "Najaf was in Islamic and Arab history and still is the basic nucleus from which national and patriotic feelings emanate and in which intellectual and literary trends rage, and it stood with all firmness and stubbornness against the cultural and civilizational invasion Wrapped in European colonialism (24), we find Ali Al-Sharqi, with his attention-grabbing style and his sharp criticism, describing the political conditions that enveloped the country during this period. He said (25): (From Majzoo' Al-Kamil)

***On both sides of my heart,

storms and emotions are blowing

***Completing the work of parliament

Agreeing and disagreeing

And he says (from Al-Saree’):

***Our disputes and our papers

Must be withdrawn soon

***This country’s share is blamed

On The chairs are played, oh fate

These verses express the division of his heart between Asif (rebellious against injustice) and Aafiq (over the situation of his country and people), as if he is referring to the work of parliamentarians in the game of agreement and disagreement, and he describes the competition between politicians for seats (by luck, my fate), (to blame for the seats), so he describes the holders of political seats as blameworthy, meaning ignorant and blaming. He also said about the situation of the people and the government, describing it as (a gift and a stretch) (26): (Parted from the complete)

***O eloquent nation

You have been silent, and the chatter has increased

***The mouse has gnawed our worn-out clothes,

and we accuse cats

***We rave about reforming the country

And our actions are a gift and a stretch

***Look at the situation of our country

A mistake is corrected in a mistake

Here, the poet mocked the situation that the country is going through. The verse begins with an appeal to the eloquent speakers of his country that they have silenced their voices despite the abundance of chatter (vague speech). The poet compares those who rule his country to a mouse that nibbles clothes and we blame the cats, meaning that everything that the country is going through is the result of politics, and we blame ourselves for that. He calls for reforming the situation in the country, which is our business, but our work is (to give and to stretch). He ends the last verse with an imperative verb (look at the situation of our

country), meaning urging people to look at the situation of the country, indicating that mistakes must be corrected by mistakes. Here, the vocal rhythm is combined with the metaphorical rhetorical performance to show the content that affects the listener; image and meaning. When the Iraqi elections took place during this period 1900-1950: There were no available records in Iraq from 1900 to 1918 AD, because it was under Ottoman rule, then under the control of British colonialism until 1932 AD, but there were movements that witnessed a noticeable activity of the Arab political movement during the Ottoman rule, so the elections in Iraq took different forms, as some candidates were published in newspapers and magazines and others distributed them in the form of pamphlets, but all these attempts failed; because they were inefficient elections and did not provide any importance to the people, and the last parliamentary elections held in the Ottoman Empire before the outbreak of World War I were in 1913-1914 AD (27), and “the parliament was for the Iraqis a strange experience that they had not been familiar with before, and it was for them an unknown political institution... and the manipulation of the elections by the federalists created a general feeling among the Iraqis that the constitution is a law that can be easily violated, as it is not like religious teachings; therefore, it does not deserve respect” (28). After that, the British state practiced the same method with the Iraqi people in interfering in the elections in order to protect their interests (29), and the elections during this period were not regular or completely democratic. We find Sheikh Ali al-Yaqoubi (*) in the elections for the Council of Parliament in the twentieth century when it was under the British mandate, saying mockingly of the political situation, in his poem “Between the Assembly and the Conference” (30): (From Majzu’ al-Khafif)

***For the elections, there were

battles and battles

***for each party a slogan

that the ears listen to

***for the youth have ambitions

and (the elderly) have desires

***the consciences will be in it

between the buyer and the seller

***the people's pretexts are various

and money is one of the pretexts

***and no one wins except

the one nominated by the authorities

The verses describe the political scene during the parliamentary elections, where the poet shows the conflict between parties and candidates. Each party has promises and slogans that have been blocked and deafened by them. He points out that the ambition of the youth and the political ambitions of the elders, (the consciences in it.. between the buyer and the seller) so the poetic image showed the buying and selling of human consciences, that is, what happens between the candidates and the voters, as the arguments and means of man are diverse and different, and money is considered part of those pretexts. In the last verse, he refers to the person who wins the elections; he is the one who nominated him, supported him and endorsed him by the political references and politicians. He says in another place describing the parliament that existed under the shadow of the British mandate (31): (From the close)

***I see the parliament and its representatives

Silence in it is the silence of the mute

***Statues sculpted by the mandate

And displayed in the council hall

Those poetic verses presented images of the situation of politicians under the dome of parliament, as the poet depicts the members of parliament as mere statues controlled by the mandate (external forces) without Freedom. The poet shows that these statues (politicians) are displayed in the dome of parliament as if they were just decorations; without having any effective role in decision-making. In this regard, when the House of Representatives met in Baghdad in 1927 AD, Al-Yaqubi attended it and composed his famous poem (Monuments) which came in it (32): (From Al-Kamil)

***Have you seen in Baghdad our council which

The deputies took its seats

***They were erected on those chairs which

In which there are all structures of monuments

***They succeeded and the reasons for success are many

In the election and the reasons are bad

***Their souls were satisfied with achieving their goals

And all the sons of the country are angry

***What harm has it done to them and their shortcomings in what has flourished

The country is ruined

***Their position will be prolonged if they are not held accountable

Where crimes are not accounted for

***And among the impossible things.. is that

The flock will survive and its guards are wolves

*** No milk is milk for the councils of its members

It is the same whether they are present or absent

These verses show the corruption and failure of the political government. In the second verse, the poet depicts the representatives sitting on chairs like unmoving idols. He also says that they succeeded in the elections due to bad and vile reasons, the most important of which are their personal ambitions, and they do not care about the anger and dissatisfaction of the people. The poetic image depicts the reality of Iraq (and their palaces while the inhabited country flourished. The country is in ruins) because of the politicians' preoccupation with their palaces and personal affairs instead of compensating the people. In the sixth verse, he says (their position will be prolonged if they are held accountable) that they will be held accountable for every misdemeanor and immorality one day. In the penultimate verse, the poet expresses his astonishment at the people's position on the corruption of the rulers. He gives a simile for the political rulers, likening them to a flock of sheep (the flock is saved) and likening the people to wolves (their guardians are wolves).

He expresses his extreme astonishment at how the people (the wolves) remain obedient to the rulers (the flock). In the last verse, the poet indicates that the presence of the members of these councils is of no benefit, whether they are present or absent, they are of no use in reforming the conditions of society. This Najaf poet painted a clear picture of the reality of the people at that time; Therefore, the city of Najaf was considered an important political center before the revolution of 1920, and before the mujtahids became politicians, but the emergence of the fundamentalist mujtahids radically modified the dimensions of that center, by providing this holy city with a political project. The mujtahids - including the religious authorities - began to exercise - primarily - spiritual authority, and at the same time a temporal authority, which ijthad added to its special attractiveness. This political authority emerged sharply in the holy city in the debates that took place about the constitution, religion, and jihad against European colonialism (33). After the revolution of 1920, nationalist thought and political awareness grew in the city of Najaf. The poets of the city of Najaf played a major role in confronting the ideas and movements that called for atheism, polytheism, and corruption (34). Sheikh Muhammad Ali al-Yaqubi said (35): (Long meter).

***And nothing has wreaked havoc in Islam except principles

In the children of this generation, infidelity has planted them

***We are afflicted with those who do not refrain from temptation

And are not dissuaded from the right path by preaching or warning

***And we grow up seeing religions as a myth

There is no purgatory after death and no spreading

***They say we strive for reform, but their intention

is other than it, as the embers have disappeared under the ashes

***Rabble whom the foreigner seeks

A crossing to their colonization, and they are a bridge

***And they spread chaos as if they did not like

A system, nor a ruling that prevails, nor an order

These verses of poetry refer to the corruption and deviation that prevailed in the society that was raised on the principles of religion and its noble values. Bad ideas have entered and wreaked havoc on the fabric of society, planted by the infidels in their media, so some of the youth have become disobedient, and preaching and guidance are of no use to them (and a youth who see religions as a myth). The generation of this era has descended into misguidance and atheism and has been influenced by the principles brought by the European colonizer. He says: (We are afflicted with those who do not refrain from temptation), meaning they are not guided. This has led to their deviation from the straight and sound path, (rabble that the foreigner seeks to cross over to colonize them, and they are a bridge). Here, the poet expresses the extent of his dissatisfaction with his people who do not care about the principles of their Islamic religion or the advice and guidance that Islam called for. They have been dragged behind these infidels who have taken them as a mere means to achieve their colonial ambitions, nothing more. With their deviant behavior, they have been nothing but a source of chaos and the spread of corruption. And deviation; because they did not care about a system or a constitution. Thus, "the political currents in Iraq and abroad influenced the trends of Najaf poetry" (36), "Najaf had a poetic voice in every incident and event, and there is no wonder in that for a city like Najaf, as there is rarely a conversation in a council, or a meeting on an occasion, without poetry having its share in it, if not leading it" (37); therefore, Najaf poets defended their national and

religious principles with all courage and sincerity. Ahmad al-Safi al-Najaf said, criticizing the political reality in his poem (Complaint of Iraq) (38): (From al-Kamil)

***The political market, how much do you promote and do you see

In it, the market of sacrifices is popular

***No principle is stable on politics

Politics is a trembling mercury

***Harun, rise and see your country, which

has brought injustice and disturbance

These poetic verses describe the parliament dome as a market characterized by promotion and electoral propaganda, asking, do you see this market of sacrifices? Because its mission is promotion and its victim is the people, and in the second verse, it refers to the instability of political conditions on one principle and describes it (mercury), and this is a wonderful depiction of politics as mercury that moves without harmony. The last verse is a call to the ruler (Harun) saying to him: Rise and see the situation of your country and the injustice and resentment to which the people are exposed, and this is a metaphorical expression in which the symbol came to indicate the poet's mockery of the lived reality at that time. Al-Safi says in his political activity: "Since I opened my eyes, I opened them to successive revolutions and wars, whether between the residents of some of its neighborhoods and others or between the people and the government. The most important of its revolutions, the incidents of which I still see before my eyes, was the great Najaf revolution, whose flames erupted against the British government a year before the end of the Great War" (39). Al-Safi was a poet who opposed and fought colonialism and its ambitions, as the poet "Al-Safi had a lot of poetry on politics and society, and he composed these poems at the dawn of national rule when he felt that the colonizer was able to possess this country through politicians like a toy" (40), as we have seen previously in his poem (Complaint of Iraq). He has another poem entitled (The Abnormal Situation) in which he said (41): (From the Sand)

The bell of renaissance has rung, so we did not

wake up when the bell rang

The greedy stole our most glorious

And ran away, so where are the guards?

We slept hoping for a guard

And we slept and the guards slept

They stayed up early in the night, and sinc

The thief got up to run, they slept

We reaped the thorns from what they planted

And we reaped the bitterness from what they planted

In the name of this people, they gained wealth

Then they sold the people when they went bankrupt

In these verses, the poet referred to the people's negligence by saying: (We did not wake up when the bell rang). He is talking about the injustice that the people are exposed to from the ruling political powers, and he used several images for that (the bell - the thief - the greedy - the police - the guard - the crop - the thorn - the reaper - the bitter) to clarify the greed and avarice of the rulers and politicians, and how they exploit the people and steal their efforts and wealth. The poet depicts this briefly in the penultimate verse, by saying: (We have reaped the thorns from what they have sown...and we have reaped the bitter from what they have planted). They are the only ones responsible for making the people suffer the hardships and difficulties of life, so they obtained enormous wealth in the name of the people, then sold them at a lower cost. Al-Jawahiri said in the poem (Al-Naqmah) in which he criticizes the political situation in Iraq and the foolishness of politicians (42): (From Majzoo' Al-Kamil)

***All countries are on the rise

And Iraq is on the decline

***A homeland whose pillars were established

Our youth with stupid blood

***Oh men, it was seized

by the hand of the Persians and the Nabataeans

***The active fell due to the lack

of the inactive for the active

***Oh sleeper, what events have awakened

From snoring

He said in his poem (London's Intensity) in which he criticizes politics with a stinging negative criticism (43): (From the light)

***We are all happy with what we wished for

We do not care that the country is miserable

***Have you heard what was said about (Parliamentarian)

And you know the skill of partisanship

***I do not know, but an expert says

In goods, the intensity of (Londonian)

And he said in his poem (Victims of the Mandate) in which he criticizes the political rulers and their injustice to the people with a negative criticism (44): (From the abundant)

***And they have taken the flesh of his sons as provisions

And they have worn their skins as clothes

***They were satisfied with their morning as a lie

And from the lights of their sun, they played

***And their chests were cooled by their harm

So they called them spacious hearts

***Oh my homeland, be safe from calamities

For your luck and the fraud have destroyed you

And he also said in his poem (The Grieving Council) in which he criticizes the representatives with criticism Negatively bold (45) (from the complete)

***Oh, representatives, enough for you, Ala

Say to me, oh (representatives)

***Manliness refuses to sanctify a traitor

or to prolong the reckoning of the innocent

And the poet Muhammad Salih Bahr al-Ulum (*) said in his poem (The Constituent Assembly) rejecting the British treaty that was held in the Constituent Assembly building (June 10, 1924) and was postponed to another day, due to the clashes between the demonstrators and the leaders of the Assembly, and after that the British representative in Baghdad became enraged, and imposed the treaty on the innocent people that same night (46): (From Al-Kamil)

***Oh, Assembly, whose masters are in (London)

And its slaves are in (Al-Karkh) of Baghdad

***The people hear you, the bullets expressing

What they want and said it stubbornly

***There is no covenant with the colonists, so our covenant

To free ourselves from the shackles

***The bullets exposed your treachery, so you came to me

At night, you spend the night treacherously for my country

He also said in (The Progress Party and the British Treaty - 1925 AD) (47): (From the simple)

***O (rulers) of a country that does not distinguish you

from the beasts except by titles

***Is this party uniting you for progress?

Or for backwardness in various fields?

***The titles do not tempt, for their

dyes have fallen and the ugliness of the contents has become apparent

***Glory be to Him who made the bulls twisted

At my expense, a covenant (for the snakes)!

In it, he criticizes the politicians in his country with negative criticism, comparing them to animals, as they differ from them only in names. He also criticizes the treaties and parties that concluded them. He says in his poem (The People and Colonialism), which he said on the anniversary of the Iraqi Revolution in (1926 AD), inflaming the revolutionary feelings in the great Revolution of the Twenties, which was commemorated six years ago, but to no avail, as we are as we are, criticizing the mandate and its injustice to the people (48): (From the long poem)

***And whoever had a master to raise the chameleon

To abort the effort of a revolution that almost gave birth

***Six arguments have passed against you and our rule

As it was in the era of (the guardianship) is more mangy

***It has the same spirit as the English and their aggression

To us, but as for its face, it is Arab

***Stranger to us (the mandate) and the injustice of those

who took it over from the scum of my people is stranger

In his poem (Alas for Iraq), he said it in great pain and sorrow for his homeland Iraq, with what it lives and suffers from injustice and colonialism (49): (From Al-Kamil)

***The people are exhausted by keeping up with the enemy

And the issue of aggression has gone too far

***Do not be deceived by flattery, for politics

requires the opponent to be friendly

***So lie in wait to get at him with a lofty determination,

which will repair what has been damaged and corrupted

***So that your nation will prevail and the homeland will be saved

Arabism refuses to live in chains

The poet incites the listeners to national aspirations in order to eliminate British colonialism and expel it from the country, so that they may enjoy prosperity, glory and pride. He said sarcastically in his poem (Krab Al-Ahd) which criticizes the British treaty imposed on Iraq in (1931 AD) and the Covenant Party affiliated with the government of Nuri Al-Said, which was mocked by Britain and its representative (Sir Humphreys) (50): (Long)

**The party of evil smiled and the secret is vague

So the smile deceived the minds of the foolish

**We have experiences from the colonizers

That will silence those who are kind to them and translate

**They call us the worst torment with their peace

And we are their shield and servant in war

**They want to extinguish the feeling so that they can usurp

The rights of the valley of the two rivers and oppress

**Isn't it enough to believe in the (treaty)

by whose provisions they transgressed against you and committed crimes

**Evidence that (Parliament) is mocked

Who runs it and speaks in its name?

**My people, be frank with your rulers and say to those

who evade and mumble in their words

**My countrymen, rise up to save a nation

Over which the scourge of the mandate is encamped

**For this is my country, for foreigners it is a paradise

But for its sons it is hell

**And its pleasure (Sir Humphreys) is he

He gives power in it to whomever he wishes and forbids

The poet Abdul-Moneim Al-Fartousi said in a poem of his, in which he glorified the history of his great nation, which raised the banner of truth and Islam as its symbol, and all of that came coupled with a decisive victory from God Almighty, so he cast it upon the sons of his people to acquire high spirits and reject injustice and oppression (51): (From Al-Basit).

***O nation whose leader in the East betrayed us

And returned in a deal of loss, deceived

*** Ask the incidents about the history of our renaissance

And the white martyrs, have hopes in us failed?

*** How many renaissances in the path of glory, immortal

And mighty, have our subjects established

***That (Andalusia) has not ceased until now

Our traces in its suburbs call us

*** On the morning of our march and the victory of God accompanies us

And the banner of truth and Islam rises above us

*** We did not turn back nor did our resolve falter"

Until we conquered and it became at our disposal

*** And how can we turn back when no flag has been raised for us

Unless it returned with the victory of God, coupled

And he said in another poem (52): (From Al-Kamil)

***O revolution of the twenties, your day is a pride

On the front of history, do not change

***The birth of your star in the arms of the morning

And the sun is born in the bright morning

***The horizon of the Euphrates and its cradle have given birth

In it, and here he is, proud of the aroma

***She carried him, and he is glory, between her ribs

A mother who gives birth like the Afarni, roaring (53)

***Until when she placed him in the depths of blood

Unwillingly and the storm of death was roaring

***Her neighbor embraced him and began to claim

in him, and can the barren give birth and bear fruit

***and seek shade from him in the shade while his mother

is prayed at the fourth hour of the heat and is wedded

***and invested in him as if he were a plantation

from which the planter and the investor harvested it

In it, he recalls the great revolution of 1920 against British colonialism, and he painted an immortal image of it in the memory of history that does not change. It was a positive criticism, in which he aroused the determination and high pride of his people. Thus, the poems of most of the Najaf poets expressed the political reality of the period (1900-1950 AD). Some of them were negative, belittling the greed of the political forces that ruled Iraq and its people, and others were positive, magnifying the spirit of national confrontation against the colonizer, urging the arousal of spirits and rejecting the injustice and oppression brought by colonialism and the ruling authority. Therefore, the people of Najaf had a position with which they dealt with the political events in Iraq, and the poets documented that; because their texts included titles and symbols, as poetry with its symbols, the titles of its poems and their symbols, remains a historical witness that illuminates areas of imagination, contemplation, and the turning of meanings and returning them to the expressive goal of the text (54). We explained that with the poetic evidence that fueled the spirit of enthusiasm among the recipients. This poetic enthusiasm belongs to the revolutionary culture that serves the interests of the homelands, as “revolutionary culture is the basis for understanding religion and understanding society; therefore, the beginning was with the cultural revolution instead of depicting reality with political decisions and leaving religion as a traditional ritualistic ideological belief, turning into an isolated Salafism or an angry movement affected by the reality that escaped from it and displaced it” (55). We find that the political poems of poets in this period are very numerous, - in addition to other periods - and if we wanted to mention them, several volumes would not be enough for them. However, they are distinguished by the richness of style and the accuracy of depicting political events with the strength of presence in drawing the event in a wonderful literary form, which was distinguished by high historical credibility (56). Najaf was a speck in the eye of colonialism and a symbol of steadfastness and resistance against the policy of injustice and oppression.

Conclusion And Most Important Results

After we finished the current research, the research reached the most important results, including:

- The first city in Iraq to sense the presence of the British occupation is Najaf Al-Ashraf, and the weight of their authority that weighed on the chests of the Iraqis and plundered their wealth, so Najaf was the first to resist the occupier and declare war, and this came through their poets and intellectuals to criticize the political reality in Iraq.
- Najaf poets were interested in the political reality of Najaf, so they discussed and criticized it; because the follower of the poetic purposes in this city finds that it has urged the spread of the national spirit among its people.
- The poems of most Najaf poets came expressing the political reality of the period 1900-1950 AD, some of which were negative, degrading the greed of the political forces that ruled Iraq and its people, so the criticism in their poems came based on the subject of mockery; Which reflected the intellectual's position on the poor living reality, and some others positively magnified the spirit of national confrontation against the colonizer, urging the arousal of spirits and the rejection of the injustice and oppression brought by colonialism and the ruling authority.
- Najaf Ashraf was in the period 1900-1950 AD home to a number of famous poets who contributed to the development of the intellectual movement and the fight against many of the negative phenomena brought by foreign colonialism to the country of Iraq, among these poets: Muhammad Saeed Al-Haboubi, Sheikh Jawad Al-Shabibi, Al-Jazaeryan, Muhammad Mahdi Al-Jawahiri, Sheikh Ali Al-Sharqi, Ahmed Al-Safi Al-Najfi, Sheikh Abdul Hamid Al-Samawi, Muhammad Salih Bahr Al-Ulum, Salih Al-Jaafari, Sheikh Ali Al-Yaqoubi, Al-Shabibian, Abdul-Moneim Al-Fartousi, Mustafa Jamal Al-Din... and others.
- The development of political thought in Najaf, as the seeds of change were making their way through Iraqi soil, especially in Najaf, because of its special nature, it tried to find a new outlook that combines Islam and Arab nationalism.

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The Political History of Najaf 1921-1941, a Historical Documentary Study, Abdul Sattar Shanin al-Janabi, Dar al-Kutub wa al-Watha'iq - Memory Library, 2010: 25.

He is Sheikh Abdul Hussein bin Imran bin Hussein bin Youssef bin Nassar Al-Huwaizi Al-Laithi, known as Al-Khayyat, a famous poet and a widely read writer. He was born in the city of Najaf in the year (1287-1371 AH/1867-1954 AD). He was named Al-Huwaizi in reference to his grandfather who was said to be the first to plant dates (Al-Huwaizawi) in reference to Al-Huwaiza; Therefore, he practiced the trade profession after his grandfather and father. The poet was widely cultured and had knowledge of mathematics and engineering. He was one of the free personalities who supported the idea of "conditional" democracy, and was bold in writing poetry. He has many poems in praise of the Ahl al-Bayt (peace be upon them). He composed some poems about the revolution. He is a traditional poet who does not write elaborate poetry. He has a collection of poetry. For more, see: Dictionary of Men of Thought and Literature in Najaf, p. 142. See also: Poets of al-Ghari: 5/231-236. See: Encyclopedia of Iraqi Notables in the Twentieth Century: 2/128.

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He is Sheikh Muhammad Jawad bin Sheikh Ali bin Sheikh Kazim bin Sheikh Jaafar bin Sheikh Hussein bin Sheikh Muhammad bin Al-Allama, the author of the book (Ayat Al-Ahkam). He was born in the Al-Jazairiyin area in the Al-Amara neighborhood west of Najaf on (15 Rabi' 2/1298 AH - 6/2/1881 AD). He belongs to a prominent scholarly family in science and literature. He is a prominent scholar in Arabic sciences and Islamic philosophy. He has several scholarly and literary books, including (Hal Al-Talaseem), in which he refuted the talismans of Elia Abu Madi. He defended his country in the name of Arabism and Islam against the British, and formed a secret society (the Islamic Renaissance Society) in 1336 AH, which included many religious men and young people who were loyal to the country and its liberation from the yoke of the foreign colonizer. He participated in many revolutions, including the Najaf Revolution, and remained a revolutionary in the face of colonialism until he died in Najaf Al-Ashraf (15/10/1378 AH - 23/4/1950 AD). For more information, see: Diwan al-Jaza'iri, Muhammad Jawad, 2nd ed., Dar al-Ta'aruf - Beirut, 1993: 8, and Madi al-Najaf wa-Hadhruh, 2/93-94, and A'yan al-Shi'a: 46/224-225

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He is Muhammad Baqir bin Jawad bin Muhammad bin Shabib al-Bata'ihi al-Asadi, born in the city of Najaf in the year (1306-1379 AH/1889-1960 AD) and raised there. He belongs to a family whose foundations were poetry, jihad and eloquence. He studied rhetoric and religious sciences. He is a revolutionary poet and a free politician. He participated in the revolution of 1920 against the British. He practiced journalism and published the weekly newspaper "Al-Furat" in the year (1339). He is the brother of the poet Muhammad Rida al-Shabibi. He left behind a multi-purpose poetry based on national sentiment. For more, see: Dictionary of Men of Thought and Literature: 1/413, and Dictionary of Writers from the Pre-Islamic Era until 2002 AD: 5/159.

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He is Muhammad Ridha bin Jawad bin Shabib, born in the city of Najaf (1307 AH - 1889 AD) and died in Baghdad (1385 AH - 1965 AD). He grew up in the care of his father, the poet and writer. He studied Arabic sciences, jurisprudence, literature and philosophy at the hands of scholars of his time. He held several political positions from 1924-1948, and played prominent political roles, including the revolution against the British, and supporting the Ottoman Constitution of 1908. He assumed responsibility for the Najaf Library for the Union and Progress Society, which worked to establish a national government. He was a member of the Senate in 1935, and a member of the House of Representatives in 1944. He was one of the pioneers of the national movement in Iraq, and assumed the position of Speaker of the House of Representatives in 1943-1944. In turn, he held several government positions. He has several publications, including Al-Diwan, Ibn Al-Futi, Historian of Iraq, History of Philosophy and Al-Manus, and others. For more, see: Poets of Al-Ghari or Al-Najafiyat, Ali Al-Khaqani: 9/3. And the masterpieces of the biographies of the notables and scholars of Kufa and Najaf: 617-619.

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He is Sheikh Muhammad Ali bin Yaqoub bin Jaafar Al-Yaqoubi Al-Hilli, born in the city of Najaf in the year (1313-1385 AH / 1894-1965 AD) and grew up in the city of Hillah, so he was a poet, writer and orator, a lover of literature and oratory, his fame spread in oratory councils, and he is one of the poets known for their patriotism, he participated with his poetry and oratory in the revolution of the twentieth, and participated in many political movements, he has several works including: a poetry collection in two parts, and Al-Babiliyat, and Al-Dhakha'ir, and Al-Maqsurah Al-Aliya in 450 verses, for more see: Poets of Al-Ghari or Al-Najafiyat, Ali Al-Khaqani: 9/505-508, and see: Dictionary of Writers from the Pre-Islamic Era until the Year 2002 AD, Kamil Salman Al-Jabouri, Dar Al-Kutub Al-Ilmiyyah, 2003 AD: 6/43. 30- Diwan of Muhammad Ali al-Yaqoubi, 1st ed., Al-Nu'man Press, Najaf al-Ashraf, 1957: 1/70.

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He is an Iraqi poet born in the city of Najaf on the day of Eid al-Adha, 10 Dhu al-Hijjah 1326 AH (January 3, 1909 AD) in the home of a distinguished family known for its knowledge and literature, and its love of goodness known as (Bahr al-Ulum). He lost his father when he was seven years old at the time, and his mother and uncle, Mr. Ali Bahr al-Ulum, took care of him. He began composing poetry at the age of twelve, and he followed the national movement since the early twenties. In 1930, he was one of the legislators for boycotting the elections. He was thrown into prison several times because of his national opposition, and he earned the title (Poet of the People) with merit and entitlement. Died 1992 AD, for more information see: His Diwan, Muhammad Salih Bahr al-Ulum, 1st ed., Dar al-Tadamon Press - Baghdad, 1968 AD - 1388 AH: 1/9-22, and see: Al-Tuhaf min Tarajim A'lam wa 'Ulama' al-Kufa wa al-Najaf, Sabah Nouri al-Marzouq, 1st ed., Dar al-Muttaqin Press, 1433 AH - 2012 AD: 3/696-697.

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