

Manifestations of social domination in the poetry of Hashem Shafiq

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Summary

The poet Hashim Shafiq is considered at the forefront of this poetic generation that carried the banner of change and contributed to turning the helm of the poetic trend, fertilizing poetic models and developing the seventieth poem, and born on his hands with the sons of his generation what is known as the daily poem, which is one of the poetic models that were born from the womb of social suffering and psychological changes that The period of poetic and literary maturity was accompanied by the stage of studied poetry that he wrote in the conditions of exile and the intellectual isolation that the poet was subjected to in his long journey, which he lived alone, struggling with the pain of alienation mixed with the pain of exile.

Introduction

Authority is a special type of bond that binds individuals and governs relationships, as it does not only represent the political reality, but also draws the social and religious reality. In addition, it is a phenomenon that imposes a relationship between two or more parties. Social authority is characterized by the relationship between groups, classes, and other social components, or between people as social individuals. And it refers to a special type of ties that bind individuals within a major social system (1), and it is in a state of permanent interaction, and it is an established and recognized legitimacy, that needs a source of power that enables it to impose its dominion socially and customarily and helps it in applying penalties, that is, it is a group that has authority to impose it over another group, and the group's power needs resources that enable it to exercise power socially, and these resources are such as position, position, wealth, prestige, rank, knowledge, experience, etc., so the group exercises its power according to its own interest (2), but in an imperceptible manner, so it is "the least fortunate aspect of our lives." Of understanding, although it is the most important of them, especially for our generation, because we are at the dawn of the era of new powers" (3), which we do not notice, but rather we agree on and accept them without feeling and controlling them. Na, it is implicit or hidden in the way of living, and perhaps it is greater authoritarianism than politics, because society believes in it instinctively, and the poetic experience is also not completely pure from the influence of the social and cultural structure in it, but on the contrary, it appears in it in a more abstract way, as it is the translation of reality (4).

The poetic cultural system carries social relations, consisting of multiple, interrelated, and interrelated factors and relationships related to the mode of expression. They are transmitted through time and generations in different types of cultures and may be apparent at times, but most of them are implicit, i.e. present in the subconscious of the individual person.

And different societies, the systems have a great role in controlling, dominating, and imposing themselves on individuals and societies through customs, norms, and traditions.

Inherited values, beliefs, perceptions, and multiple principles, all of which act as references and codes that move the author or writer to write, and the reader must discover this deep structure hidden behind these formats of text codes, and search for what the author said and what he did not say, i.e. in the intent and intent he has to decipher the codes of the text. In order to reach the new aesthetic that was overlooked and ignored by the literary criticism, whose "role has receded, its influence has diminished, and its connection with the masses of readers has weakened in light of the tide of cultural criticism" (). However, it was distinguished by being the closest poem to the familiar poetry that mixed sadness with national ideas and the pursuit of freedom. It rebelled against generations of poets that preceded it, which were characterized by liberation and strength. Their poets were more daring than the poets of the first modernity movement. And between the cities and on the outskirts of the suburbs, it mixed the popular melody with the eloquent context and broke away from the poems of previous modernity to generate a rebellious movement with different voices. Ideologically, its divisions deepened with the multiplicity of the Septuagint ideologies (), and this is what gave it distinction and uniqueness in dealing with new topics imposed on it as a result of the many social difficulties that Iraq went through at this critical stage, which generated several classes and standards of living that were not known in the Iraqi social reality at the time, which It resembled "the flight of people from Iraq, which was due to the factions' oppression of them, their marginalization, the destruction of their capabilities, and the lack of respect for their personalities. Partisanship and sectarian trenches are among the negative things that shattered the cohesive social structure in Iraq in the last two decades" (7).

In this context, we note that the outside world weighed heavily on the seventieth poetry, so worries and experiences intertwined, and the poetic differences between the previous, the later, and the favorable generations of poets amplified, despite the fact that the idea of poetic generations was born from a hypothetical and imaginary illusion of a non-poetic nature, with the presence of special articulations that distinguish one stage from others and generate Social hierarchies and patterns based on thought of a non-poetic nature, and this controversy befits the specificity of the development of modern Iraqi poetry in the stages described and places it within the framework of continuity and not the estrangement promoted by critics. Thus, the seventieth poem, despite its intersection with the sixtieth poem objectively, is part of the poetic development. Al-Iraqi and an extension of it, and the poetry of the seventies, was subjected to social pressure, and a new poetic direction was born to him, which occurred between the hammer of exile and the anvil of war. Freedom, he produced poetic models that were not prevalent and developed them at the hands of his poets who met new peers who had different concerns and understandings of poetry and poetics. The poetic personality came out of its confinement to its surroundings, developed the poem, and gave it a new solution commensurate with what the new poets suffered from political, psychological, and social anxiety, so they formed a field for poetic tests.

They fertilized the prevailing poetic model and brought it out of isolation and retreating to place and narrow concerns (8).

And the poet Hashim Shafiq wrote the book *Baghdad Cafes and Bars*, in which he depicts the social reality in Baghdad and in exile and the difference between them, and he talked about his concerns and the difficulties he was exposed to. Investigations, the first topic is the power of poverty, the second topic is the power of money, the third topic is the power of place:

The first topic is the power of poverty

Poetry has a magical effect on the prevalence and acceptance of many concepts, as it undoubtedly stems from life and reverence in it, as it leaks a lot of patterns and rotates them to lie in the unconscious of society, and this explains the condemnation of many aspects of our behaviors and actions to poetry, as it is part of the lifestyle because it was born from its ribs and It branched out into souls, and infiltrated our life's situations, transferred and entrenched in our culture, in addition to standing as an obstacle sometimes to the development of aesthetic and moral values and their change from era to era, with the power it possesses over thinking, and it explains many of the phenomena of our social life, our intellectual attitudes and our moral values, including portraying Poverty as part of a social system languished in the poetic particles affected and influenced by it.

The portrayal of poverty in the poetry of Hashim Shafiq has two dimensions, the first is social and the second is political, and the first is related to the second. As a result of Iraq falling into the traps of wars and regional and political conflicts, which depended on economic life, a class of society bearing the characteristics of poverty was produced and emerged, which began to expand to include many groups that It had not tasted the bitterness of poverty yet, so it became the broad and comprehensive feature, which is almost the most widespread.

Hashim described the state of poverty that prevailed with conscious acceptance in society, saying, "Poverty has made us, without a doubt, but we lived proudly.

Our insides grow and expand like a snake, and with it we used to face everything that happened to us" (9), and this was reflected in the disease poem (10) .

You monster !!
Take your mouth off my vessel
About my kiss distributed to trees and bars
For winds and sidewalks
You dog !!!
Put your shoes up
About my soft sun

Here the political dimension mixed with the social because the first formed the second, and was a major reason for its emergence. The use of the terms (beast, dog) is what reinforced the implicit political dimension, and the poet did not declare the explicit names, due to the fear inherent in the cultural mind, and he used the words (My soft sun, my bowl, my kiss) referring to Iraq or the homeland, where he demands that the monsters move away from his soft sun and his source of livelihood, and not to share the bounties of his kiss. From the change in the miserable reality in Iraq, and it was one of the reasons for migration as well as the deterioration of the economic and social situation for an important segment, they are the youth))(11) but the darkening of the pattern of fear is what stands as an obstacle to change or revolution against this situation, and the needle poem (12) confirmed this perspective by saying:

She sat up her stockings
And the skirt
Withered window blinds
She drank her coffee in the shade
She looked outside
The fringes are filled

I saw a vast desert

In the poem, the body of the desert formed a social dimension that tried to highlight the size of poverty, as it is wider than a crack in the robe and clothes, extending to a vast desert. The desert, and we know that sewing is suitable for cracks and not for wear. When the cloth reaches this advanced stage of damage, sewing is not suitable for it. Here, the implied pattern is the prevalence of the spirit of contentment due to the widening scale of poverty, because it is a harsh and stable reality with which no treatment is suitable, and it included all parts of the country with all its segments. As if it is a feature of society, surrendering to it and trying to patch it up has become part of the culture of a society that is satisfied with patching up reform. However, the poem of account (13) included another approach in which it stated:

when others organize
Tin body
And houses of cane
And an account you open above our losses
Flowing like a sacrificial river
We were fine
We smell the loaf
And we welcome the sun barefoot
And the day with a good face
When others set up an account
Forget our accounts and regime coup
To catch wind!!

Here the social dimension mixed with the political once again, and clearly, as the money thieves are the ones who forgot the accounts of the poor, and they were the cause of this torment, but the spirit of contentment that spread in the subconscious, which considered that its poverty is part of its destiny and destiny, so (smelling the loaf and receiving the sun barefoot, and receiving The day with a good face) was one of the axioms in society, and that the point of poverty is the other side of the coin of theft and looting, and the implication in the collective unconscious is that people were created classes, and that poverty is like riches inherited, so they built their accounts, their bodies, and their homes above our sacrificial homeland, and in a poem of contemplation (14) the poet states:

In the whiteness of contemplation
Hint across borders detectives
And my shop is empty
And my cousin who spins the wind
In turmoil and turmoil
As alluded to now
In a moment of dark contemplation
Water and electricity bill and a list of creditors
And a wet board
Because of the Moabites in the ruin of contemplation
Close my head to open my door

The use of the words (water and electricity bill, list of creditors, wind spinning, a blackboard wet with the moab's insults) indicates a low economic level, and that the power of poverty prevails, but with poverty there is the same fear. Destruction of contemplation) represents an obsession with fear of power, and it is linked to an obsession with poverty. So

the dominance of poverty seemed to prevail in living reality, and the poem Al-Rafaa (15), portrayed poverty in more precise detail, as he said:

Al-Raif is sitting in a shop perforated into the floor, on top of the bench are clothes vendors and grocers, and a blacksmith's suit sealed with smoke from the furnace, and robes

Peasants pierced with schistosomiasis, and a barber's robe slashed with a razor
The creditor, on the bench, the baker's pants extinguished with embers, and in the shop
Countless cravings, a hole in the wall, two horns in the ceiling, a tarantula
Above the fallen plaster like buckthorn leaves and berries, and under the seat
A mouse that gnaws at the limbs of old age, this is a rat that opens tunnels at night
In the plague, this is a mite that gnaws at even the memory, walking in it.
And he walks on the worn wood. There is a hole in the past, there is a crack
In the present, there are wells or holes in the palm of the Raif, and the Raif is being tested
Needle with thread, and he forgets to mend the bruised hand, he forgets to mend the bench
The wall and the memory

Here the poet portrays poverty in a photograph, as its ugliness has reached many details of life. All professions and their workers complain of extreme poverty, and with the oppression of power whose borders extend from the hole of the past to the crack of the present, and the poor have only to wait on the brink of destitution, licking the wounds and patching up what ruined it. Politicians, contentment with want and acceptance of poverty, as if it is a permanent matter that does not accept change, represents an implicit pattern, and the greater its ugliness, the greater the spirit of acceptance of it, and the wider the class of poverty, the broader the spirit of contentment and spread, as if it was agreed that this situation is not dependent on a specific group and with its comprehensiveness it conferred legitimacy, and in a poem Al-Rafaa, Al-Bazzaz, and the Cobbler---and other poems. The thresholds of the text indicate social professions for the poor classes. Among the folds of the poem, the authoritarian hint passes in reference to war from here and there. Alluding to war, the apparent pattern complains of the effect of wars on the poor, and through that passes the pattern of fear that has seeped into all the holes of life. Al-Bazzaz's(16), shop and asks for khaki-colored uniforms (It is topped with dirt)) Here the pattern indicates the battle, so the date of the poem 1978 AD indicates a crisis stage in the history of Iraq, so the mills of nationalism and internal battles had started since the early seventies, and tens of miserable soldiers from the regular army paid for it, as well as dozens of Kurdish villages were destroyed and their inhabitants abandoned, so the poem Part of the memory of the war experienced by Iraq and the poet alike, so the battle was depicted in a highly professional manner, indicating the ability of a capable poet. A camel and a camel, they are part of an unjust authoritarian thinking that plunges the poor and the weak into losing wars, and the war has cast a shadow of poverty on social life. The more oil fields increase in Iraq, the wider the map of poverty and extends to include all of Iraq" (17),

And in the cobbler's poem (18) ((it will land on the shoes of the soldier returning from a massacre floating in the bodies of the dead((

Here is a clear cry against the authority to pass the pattern of poverty and fear, so it dominated the atmosphere of the Diwan and its righteousness within the poems. The reason, but fear and submission to circumstances, and this implicit implied from the patterns of poems, confirms that compulsory contentment is the deliverer from torment and that the torment of poverty is easier than the torments of prisons and guillotines, and in the poem of Al-Farran (19) where he says ((The blond flame is now squeezing the trunks of palm trees and sipping the oil,) As well as the poem of the fish (20), in which he was depicted saying: ((He leads his footsteps

to the sleeping hut in the valley))) All of them came to confirm the passing of the pattern of fear, so the formation of poems all poured in the same direction.

We can conclude that the portrayal of poverty took many dimensions in Hashem Shafiq's poetry, but he portrayed it photographically, more than portraying it physically or psychologically, and tried to blame Iraq's political situation, to justify the same satisfaction that was common in the poems, because the Iraqi situation is fraught with wars and political pressures. It is what made social conditions miserable, oscillating between poverty and ignorance, in addition to injustice by the rulers.

Hashem Shafiq is considered at the forefront of the poets who described poverty, and this is due to several things, including that he was accustomed to poverty and lived under its burden and swallowed its bitterness, as calamities followed him and successive disappointments, which had a severe impact on himself, as he lived moving between the sidewalks of countries, and he only lived stability late, in addition to being subjected to the pressure of muzzling voices, and his feeling that he is always pursued by his thought, poetry, and political affiliation, made him the owner of an anxious soul, searching for safety. All of this made the first stage of his poetry characterized by a sense of disappointment and portrayal of heartbreak, without setting solutions or expressing a line of hope for life. better.

The second topic is the power of money

What is meant by money power is economic power, and the other aspect of power is poverty, which collectively represents another image of political power, and means that there is an indefinite relationship between the forms of economy and politics, perhaps imperceptible, but the disposal of money in economic power is one of the basic means of political power) (21).

According to the logic of power, most economists and thinkers agree that societies thrive when there are clear incentives for production, gains, social cooperation and trade exchange) (22).

But the decline of money in limited hands and the unequal distribution of it gave birth to what is known as the social classes that divided society into classes, and it was natural for the classes to struggle over the motives for the survival of the strongest, and the poet rode the wave of adventure and gambled with his life and his future and migrated towards the unknown, carrying on his shoulders the concerns of his homeland and memories and his rejection of the corruption of power And the methods of repression and bloody are what paved the way for alienation. These bloody features distinguished the authorities of different sects and types, and they are what brought us to this deterioration in all aspects of life and opened the doors

In front of political opportunists and blood brokers, they seized the wealth and left the people suffering from the pain of poverty, disease and destitution. In the poem of the woodcutter (23), the poet depicted it saying:

The horse of the feudal lord on the hill watching a lumberjack erupt
The fringing trees and the calmness of the forest breaks, the woodcutter's palm is martyred
And the countryside birds fall in the desert of the Empty Quarter, so they come
Black gowns with candles stained with tears and henna powder
Lions whimpering pasture and cloaks burying birds with a bough
And the trees in palm, and palm in the cemetery of the dead, and the feudal lord on the hill
A blind horse watching the carnage of trees rubs his ring

Golden, and then points to another farm

The depiction of the feudal lord in this horrible image indicates his power base, i.e. his possession of money, as he watches the lumberjack tearing the trees and destroying the calm of the forest from afar, and the proceeds of the forest go to him because he owns the forest with all that is in it (and the feudal lord on the hill / above a blind horse watching the massacre of the trees and rubbing his ring The golden / and then refers to another farm). And the golden ring refers to the power of money, while the implied pattern is that people in the social unconscious "are accustomed to living with poverty, inequality, ignorance and negligence, and they do not want to get out of these bad conditions and accept this life full of humiliation and humiliation, as if people believe that kings and noble classes are better than them And they accept this belief that God created some people for pleasure and others for work" (24), and in Hu's poem (25), he said:

He does not think about the ladder of promotions
Rather, alone, he passes in front of the building
He carries a bag of lavender blossoms
And a twig grew in his hands
His hands that he extended to the conductor and buses
Hands outstretched to the accountant*
And for the monthly salary
Office glass
His hands that worked at the list of companies
And the real estate guys
This is what the poems wetted
No
You will not think about the ladder of promotions
But
How to make a mast of words

Here the poet depicts another scene that carries with it the poet's transformation to a machine working for the power of money, he devoted his life to carrying the burden of daily living, not to carry them weave poems, the weight of living overshadowed the authority of poetry, so he extends his hand to the accountant and the monthly salary, so he works

Under the command of the power of money, we see this suffocating and dominant atmosphere that the poet builds in his poetry. Power spreads terror and fear in society, and terror and fear of hunger and poverty take hold of people until they lose hope, so they choose silence to secure their inevitable fate related to the hand of power. They lived isolated from life. The whole society resorted to Isolation, and he lost the power of confrontation out of fear and chose obedience and submission in the face of the power of authority) (12). Here, money roams with its authority in the corners of life in order to compete with the hand of poverty that is unable to quarrel with it and is satisfied with accepting and submitting to its power for fear of an uncertain future in which bloody repression may be common.

The third topic is the authority of the place

The place has its power that no one feels except for those who have been separated from their roots and forced to leave their homeland, so they remain oppressed in their conscience, and the longer time passes and the distance increases, the pain increases and the wounds intensify. Perhaps the nostalgia for the place is part of the poetic legacy of the Arabs.

Emotional and romantic, nostalgia for the place has a power that may divide the back of time, since the infancy of Arab poetry and the poet suffers from a permanent nostalgia for the original homeland, and with the progress of time and the change of the pattern of thinking, this eternal secret continues to be suffered by poets of different causes and causes, as the power of the place increases with the increase in our attachment to the first place, The feeling of alienation is part of the dreamy Arab personality, so the location of the place affects negatively and positively the ordinary person, let alone the poet whose sense of delicacy and delicacy increases, and the Iraqi poet has the privacy of the place in his poetry. Al-Iraqi is one of the developments on various levels. The poets were able to reveal intellectual, social and political dimensions, by mixing their poetic images with the living reality in describing society and its suffering conditions. It then led to expressing their concerns and shedding light on the issues that they suffer from, and the place was an important part of it. The poets were associated with the place through their poems, whether the place represented a positive or negative case. They were able to convey the image they were seeking to show the problems of Iraqi society, such as The photographic camera that transmits the events mixed with the sensation of the extent of the suffering that the society is going through, through the crystallization of the social dimension of the place.

And our poet is one of the dozens of poets who conveyed the spatial reality with their poetry, as he, as previously mentioned, suffered from the pain of alienation and persecution together, and this was reflected in his poetry and emerged in his poems, through suffering and psychological conditions that directly affected the formation of his personality and overlapped in the formation and coloring of the spatial image, Among them is a poem, an illusion (27), and in it is a formation of the power of the place, in which it says:

Take me to restful Babylon
Under a sky of ashes
Take me to its markets and shops
I curse the one who wants
I kiss that wall
I comb with musk
Village poetry
I am reeled on the ceramic shore
My blood is glanara
I may sleep on the fence
like a dove
And build on it
From the illusion

The nostalgia for the homeland is clearly visible, and perhaps mentioning the historical places instead of the name of the homeland added a kind of suspense, as the poet meant Iraq in Babylon, and the use of historical places as a metaphor for the name of the homeland was common and spread in modern poetry. And nostalgia may translate into the poet's inability to forget the homeland, and wish to sleep under its sky, even in a house of illusion. And that the mention of nostalgia for the homeland does not go beyond portraying the pain between the verses of his poems, and this also appeared in the composition poem (), in which he said:

From paper I make:
room
And in bed
and a table

And I say:
this is my home
Of ink and blood
From water and dirt
From sun and desires
I make a country
And I say:
This is my homeland

The poet's cultural fabric, which consisted of the culture of the inside and the culture of the outside, and of the culture of yesterday and the culture of today, made his vision controversial. More than others, it presents tangible evidence of alienation, the intensity of its pain, and the extent of its squeezing in the heart of the poet, so he made a country out of paper, which is the last resort for his feeling of stability, even if it was from imagination. saying:

He didn't stop
Lurking in bunkers
Waiting an hour to escape
And a whistle for warning
It is now in a glass flask
Freeze like algae...
Looking for an air hole
spins on itself
like wheels
to fall down / to bend / to curl up
turns around
He rushes towards the last watch
Not a drop will be redeemed
Not a speck of glass sand
It will dissolve like an amoeba
in his ambush
submerged in brackish water

Here the poet's fears emerged and his personality and what he hides of fear appeared, in a tragic way, so the poet stood against the authority, not as a vendetta against it but as a rejection of its politics, and because he is braver than many poets who used the assistance of politics and coping with it and accepted material gain in exchange for their moral and historical loss, as the poet abandoned Iraq Chased by his thoughts and poetry, and this is not his choice, but he pushed him, and this explains his refusal to translate his return to his homeland on the ground, and is satisfied with wishing and regretting, and the nostalgia for the past in the poem of Parliament Cafe (30), is a clearer picture of the sense of alienation with the impossibility of returning, so he says

We come to her every day
With our papers and the watched book, we read
Our names in headbands and Napkin, between dice
It rolled like a crescent on the Sumerian wood
The yachts have decoration and perforations recessed in them
Customers' faces, and Parliament is our country
Room for the Iraqi Left / A School of Friendship
Our dreams are collected in patriotic poems and books

All old mirrors have our features
And cigarette smoke, we the pure reclined
It took a long time, and we left a smile to her waiter
cups, and then we left
Blessed be her
for beleaguered operation
for trans women
to its patient pioneers

The prevalence of the spirit of forced alienation that the poet was subjected to by saying (then we left) is the reason behind standing on the ruins of his memory to justify his impotence in the face of changing reality. Remembering the old places carved in his memory explains the spirit of nostalgia for the homeland. Change while owning its reins, so escaping to memories, enjoying the noise of nostalgia, and shaping it as a photo monologue depicting the past professionally, perhaps curing the grief of nostalgia, and this is part of a systematic subtext carried by Iraqi society, is stability under the misdemeanor of alienation and escaping from the guillotine of the homeland, as the homeland represents fear, blood and poverty, so the presence of The memory of the place is a part of the presence of the homeland in the poet's mind.

The social authority and its cultural arrangements have a distinct presence in the poet's experience, so it was an effective tool in shaping the instruments of the contemporary poem. Poverty took several dimensions in the poetry of Hashim Shafiq, but it is a photographic image, more than a sensory or psychological image, and he blamed the political situation in Iraq, and Hashem Shafiq is considered at the forefront of poets who described poverty, and this is due to several things, including that he composed poverty and lived under his weight and swallowed his bitterness, as he was overwhelmed by calamities and successive disappointments, which had a severe impact on himself, as he lived moving between the sidewalks of countries, he did not live stability until late, in addition to being subjected to the pressure of muzzling voices, and his feeling that he was always chased by his thought, poetry and political affiliation. He made him the owner of the same anxiety, his search for safety, all of this made the first stage of his poetry characterized by a sense of disappointment and depiction of heartbreak, without finding solutions or expressing a line of hope for a better life, and our poet is one of dozens of poets who conveyed the spatial reality With their poetry, he, as previously mentioned, suffered from the pain of alienation and persecution together, and this was consequently reflected in his poetry and emerged in his poems, through suffering and psychological conditions that directly affected the formation of his personality and overlapped in the formation and coloring of the spatial image, and this is part of the systemic implicit carried by the Iraqi society, Whoever settled under the misdemeanor of exile does not prefer to return under the guillotine of the homeland, as the homeland represents fear, blood and poverty.

Margins

- (1) See: Political Sociology and Its Dimensions, Dr. Sadiq Al-Aswad, Publishing House, University of Baghdad, Iraq, Baghdad, first edition, 1990 AD: p. 86.
- (2) (See: The Sultan of Beginnings, A Discussion of Power, Miriam Rivault Dalon: p. 79.
- (3)The Transformation of Power, Alvin Toffler: Part One, translated by Lubna Al-Zaidi, The Egyptian General Book Organization, Egypt, Cairo, first edition, 1995 AD: p. 17.
- (4)See: Sensory Intimacy: An Ontological Sociological Study in the Poetry of Hashem Shafiq, Yassin Al-Naseer: p. 10

- (5) Death of the Critic, Ronan MacDonald, translated by Fakhry Saleh, the National Center for Translation, supervised by Jaber Asfour, Egypt, Cairo, first edition, 2018: p. 9.
- (6) See: Sensory Intimacy: An Ontological Sociological Study in the Poetry of Hashim Shafiq, Yassin Al-Naseer: p. 181
- (7) The Narrative Imaginary: Critical Approaches to Arab Narrative Art, Falih Al-Rikabi, Syria, Damascus, first edition, 2019: p. 72
- (8) See: The Strange Poet in the Strange Place, The Poetic Experience in the Seventies of Iraq, Shaker Laibi, Dar Al-Mada, Linan Beirut, first edition, 2004 AD: p.18-p.27-p.29
- (9) Baghdad in the seventies, cafes and bars, Hashem Shafiq: p. 149
- (10) Poetical Works: Hashem Shafiq, Part 2: Pg. 57
- (11) The Narrative Imaginary: Critical Approaches to Arabic Narrative Art, Fulayh Al-Rikabi: p. 72
- (12) Poetical Works: Hashem Shafiq, Part 1: P. 460
- (13) Poetical Works: Hashem Shafiq, Part 1: Pg. 19
- (14) Poetical Works: Hashem Shafiq, Part 2: p. 11
- (15) A Poetic Works: Hashem Shafiq, vol. 1: p. 191
- (16) A Poetic Works: Hashim Shafiq, vol. 1: p. 192
- (17) Baghdad in the Seventies, Hashim Shafiq: p. 149
- (18) Poetical Works: Hashem Shafiq, vol. 1: pg. 194
- (19) Poetical Works: Hashem Shafiq, vol. 1: p. 195
- (20) Poetical Works: Hashem Shafiq, vol. 1: pg. 197
- (21) See: Economy and Society, Max Weber: p. 59, p. 184, p. 185
- (22) See: Power and Prosperity towards Overcoming the Dictatorships of Communism and Capitalism, Mansour Olson, translated by Magda Baraka, reviewed by Mahmoud Abdel-Fadil, The Arab Organization for Translation, Lebanon, Beirut, first edition 2003 AD: p. 49.
- (23) Poetical Works: Hashem Shafiq, Part 1: Pg. 198
- (24) A Study of Poverty in the Diwan of Abd al-Wahhab al-Bayati, Parwanah Dashab, Department of Arabic Language, Persian Gulf University, Iran, Journal of the College of Basic Education for Educational and Human Sciences / University of Babylon, 2018 Issue 41: p. 795
- (25) Poetical Works: Hashem Shafiq, Part 1: Pg. 280
- * Linguistic note: He was supposed to say his two hands, because they are two, but his compulsion to prosody made him express them in the singular.
- (26) See: Studying Poverty in the Diwan of Abd al-Wahhab al-Bayati, Barwana Dashab, Department of Arabic Language, Persian Gulf University, Iran, Journal of the College of Basic Education for Educational and Human Sciences / University of Babylon, 2018, Issue 41: p. 795
- (27) Poetical Works: Hashem Shafiq, vol. 2: p. 20
- (28) Poetical Works: Hashem Shafiq, vol. 2: p. 33
- (29) Poetical Works: Hashem Shafiq, Part 1: Pg. 287
- (30) Poetical Works: Hashem Shafiq, vol. 1: pg. 304

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