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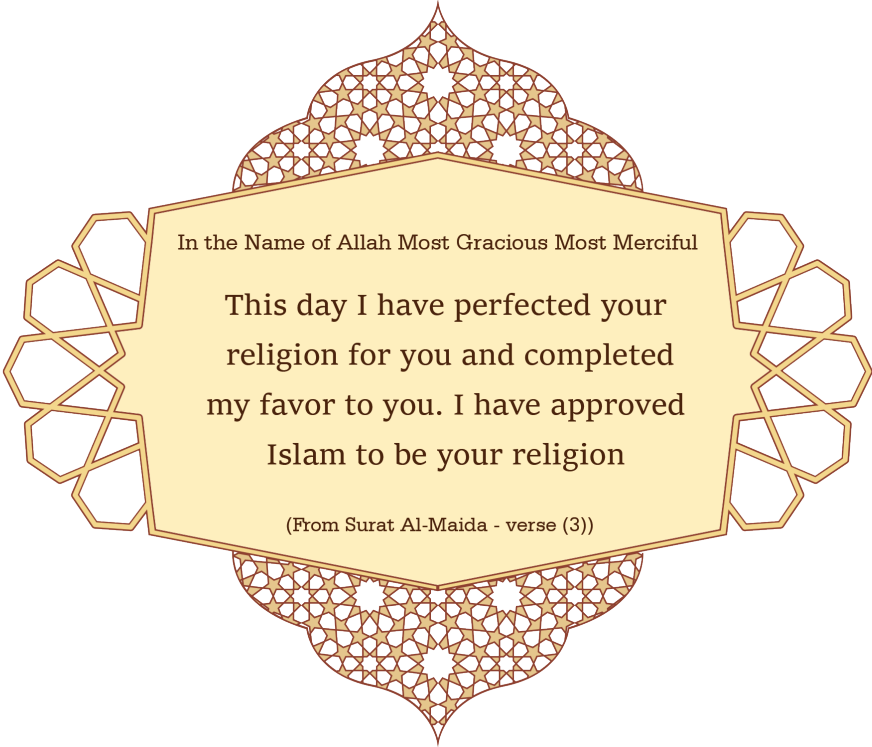
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In the Name of Allah Most Gracious Most Merciful

This day I have perfected your
religion for you and completed
my favor to you. I have approved
Islam to be your religion

(From Surat Al-Maida - verse (3))

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9. The paper should be supplemented with a bibliography of the sources used separate from endnotes. In the case of having foreign sources, there should be a bibliography apart from the Arabic one. The books and research papers should be ordered alphabetically.

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Opening Address

A fruitless culture would not be useful to people at all, as it has a factitious identity and a futile discourse. Culture, however, is suffering considerably from those fakers who unleash their pens without recognizing the high responsibility of true and purposeful writing. Like the sword which functions perfectly in the hand of the hero, the pen as well works well in the hand of the experienced and prudent writer. The ethics of writing is a requirement of practice. In this respect, producing unprofitable cultural and educational products would negatively impact reading at large. As the domain of culture is open for all types of contributions, we are afraid that there are some readers who cannot distinguish between what is good and bad.

Accordingly, some people, now and then, show dissatisfaction with the efforts made to revive heritage on the pretext that the 'past' has fallen into utter oblivion! Any attempt, they claim, to go back to the past represents nothing but backwardness! They contend that culture

is only incarnated in the present and the anticipation of the future. No doubt, such people completely ignore the pearls and treasures abounding in the past; they also do not recognize that the present cannot proceed forward without relying on the past.

One can ascertain the importance of this when taking as an example the great heritage of Basrah with all its diversity and richness. Our scholarly journal Basrah Heritage Journal is an artery pulsating with creativity, embodied in its original scientific research and scholarly treatment. This new dual number of the Journal (16 & 17) encompasses various topics covering literature, religion, language, history, and other fields of knowledge that shed light on the rich sources of Basrah heritage. In each number issued, special thanks and gratitude should go to all contributors. We are also calling for academics and other writers interested in studying Basrah heritage to provide research papers that tackle this important area from manifold angles.

--Editorial Board

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**Pastoralism in the Light of Eco-Criticism:
Badr Shaker as-Sayyab's Self-Poems as a
Model**

الرعوية في ضوء النقد البيئي الإيكولوجي
(قصائد بدر شاكر السياب الذاتية انموذجاً)

Researcher: Shaker Jawad Ali

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جامعة البصرة / كلية التربية للعلوم الإنسانية / قسم اللغة العربية

Abstract

This study deals with the most important roots of eco-criticism and literature represented by pastoralism. It first defines the terms 'eco-criticism' and 'pastoralism' in addition to the relationship between them. The present study has adopted the point of view of the critic Terry Gifford in dividing pastoralism and explaining its contents which establishes the environmental sense in literature, criticism and philosophy. It also seeks to shed light on the main causes behind the environmental problems and attribute these roots to the religious and pagan beliefs at early times such as the story of the descent from Paradise and Arcadia. A number of as-Sayyab's self-poems have been analytically studied as they mirror the main characteristics of pastoral poetry. The study is rounded off with a conclusion outlining the main points discussed.

Key Words: eco-criticism; pastoralism; pastoralism relationship with eco-criticism; Arcadia; Badr Shaker as-Sayyab.

ملخص البحث

يختص هذا البحث في دراسة أهم جذور النقد والأدب البيئي الإيكولوجي المتمثل بالرعوية، وقد تطرق إلى تعريف النقد البيئي، وتعريف الرعوية، فضلاً عن تطرقه للعلاقة بينهما، وقد اعتمد رأي الناقد (تيري جيفورد) في تقسيمه للرعوية وبيان مضامينها، التي تؤسس إلى الحس البيئي في الأدب والنقد والفلسفة، وقد أشار البحث إلى الجذور التي بُنيت عليها الفوقية البشرية، والتي تسببت بالمشكلة البيئية وإرجاع هذه الجذور إلى المعتقدات الدينية والوثنية في بداية تكوينها مثل قصة النزول من النعيم وأركاديا، وكانت عينة التطبيق مجموعة قصائد من شعر (بدر شاكر السياب) في (المرحلة الذاتية) من شعره، إذ انطبقت عليها سمات الشعر الرعوي وكانت نتائج البحث هي الخاتمة.

الكلمات المفتاحية: النقد البيئي، الرعوية، علاقة الرعوية بالنقد البيئي، أركاديا بدر شاكر السياب.

1. Introduction

Eco-criticism during the post-modernism stage was considered to be an interdisciplinary activity. Such an activity set the foundation for the 'greenness' phenomenon in the experimental, abstract, and humanitarian sciences. Philosophy has already taken its greenness from pastoral literature.

This study seeks to shed light on pastoralism, its relationship with the ecological literature and criticism, and then its application to the poems of a poet who is identified with his environment. The poet lived the Second World War and witnessed its consequences. His self poems represent a renovation for the pastoral literature which carries the ecological concerns, and aspires to reformulate the relationship with his environment and mankind.

The study is divided into five sections. The first section deals briefly with the concept of eco-criticism. The second section tackles the concept of pastoralism. The third section aims at treating the relationship between the two concepts. The fourth section deals with Terry Gifford's classification of

pastoralism while the fifth section is on the application of pastoralism on a number of as-Sayyab's self poems. The study is rounded off with a conclusion.

2. Preface

Literary criticism approaches have always been influenced by the contemporary philosophical tendencies especially those approaches that appeared during the post-modernism stage that resulted in an intellectual reaction towards the recounts that led to the two world wars. These two wars have affected all aspects of life and instigated a cultural crisis which changed the world's vision that was based on those ideologies that considered 'man' as a top authority and allowed him to act freely with the surrounding environment being a reservoir of resources which supply him with all his needs. He also has the right to use it up as long as it fulfills his objectives. Moreover, these ideologies deep-rooted man's central position not as nature and its elements only, but also on people at large. Such a move intensified the ecological problem leaving mankind in a hard stalemate. Intellectuals were thus motivated to

try to find a solution for such a crisis through an attempt to renew man's relationship with the environment and become reconciled with it together with his peers. It has been found out, however, that the roots of the problem date back to the beginning of human history. Thus, it has become necessary to study the human primitive texts and the patterns generated at those remote times leading to the development of the ecological problem. The men of letters therefore tended to study literature at that time represented in the 'pastoral literature' which reflects the concept of the first man in his relationship with his environment and his role in destroying it. The study is based on the hypothesis of as-Sayyab's representation of his ecological sensations embodied in a number of self poems that could be studied within the ecological critic's vision of pastoralism according to their classifications of this concept.

3. Eco-criticism

Cheryll Glatfelty asserts that eco-criticism seeks to study the relationship between literature and physical environment.⁽¹⁾ Pippa Marland observes that this kind

of criticism is a conclusive term for a series of critical approaches that highlight the relationship between human beings and non-humans from the perspective of concern emanating from human beings destructive impact of the environment⁽²⁾. On his part, Dr. Jamil Hamdawy defines eco-criticism as that kind of criticism that aims at studying the place, the environment, nature and earth in the creative, literary, artistic and cultural texts and discourses⁽³⁾. This last definition is the most comprehensive one. The definitions focus on three aspects: the place added by critics to other categories including race, class, sex, etc, as viewpoints to analyze literature⁽⁴⁾.

4.Pastoralism

There are a number of definitions for the term 'pastoralism'. In this respect, Peter F. Marinelli maintains that giving a specific definition for pastoralism is quite difficult due to the universality and multi uses of the term⁽⁵⁾. One attempt is that pastoralism is a form for a literary type that spread in Europe since the beginning of the sixteenth century. It was inspired by old pastoral poetry which was written in Greek

by Theocritus⁽⁶⁾, and by Virgil in Latin⁽⁷⁾. Another definition goes as follows: pastoralism refers to any type of literature that tackles the complexities of human life in a simple manner⁽⁸⁾. The pastoral poet is the one who composes his poems about the shepherds in an actual rural environment or seeks to create a rural atmosphere where poets exchange poems covering various topics such as love poetry, elegies, and contrasting poems⁽⁹⁾. The emergence of pastoral poetry, however, coincided with the expansion of the urbanization movement in the Hellenistic era⁽¹⁰⁾. Nowadays, this term refers to a type of literature that tackles the complexities of human life in a simple manner. One requisite in pastoralism is that memory should collaborate with imagination to uncover a past not far away from the present which is characterized by relative innocence⁽¹¹⁾.

5. Pastoralism and Eco-criticism

In Cregg Garrard's point of view, pastoralism represents the basis of ecological literature as ecology is a reflection of the influence of the literary texts concerned with the countryside. This motivated men of letters to deal with

the environment very seriously. Probably, ecology might have been formulated due to pastoralism in its early development⁽¹²⁾. On his part, Lawrence Buell observes that consciousness is a type of a cultural tool that the West thought stuck to for more than 2000 years⁽¹³⁾. In fact, pastoral poetry and ecological problems have two phases: the first phase portrays tender life and the ideal nature prior to downfall. Such life is considered more sublime than art; the mission of art is but to depict and describe it while tends to criticize the present implicitly. The second phase depicts the exhausted life after downfall which is in need of efforts, thought and many experiences to rectify it. Pastoral art thus seeks to identify weaknesses and suffering in it working n reforming it through literary craftsmanship and its resources and tools⁽¹⁴⁾.

Pastoral literature s based on two paradoxes that distinguish it from other types of literature, considering time and nature as two abstract concepts. The serious pastoral art pays due attention to time and nature to come closer to the main causes that negatively affected the relationship

between man and nature⁽¹⁵⁾. The two paradoxes are: (1) the spatial paradox between the countryside and the city looking into the village as secure and settled, while the city is deranged and corrupt; (2) the temporal paradox between the heavenly pastoral past which suggests purity and well-being and the bad present embodied in the general behavior of civilized societies and the city qualities⁽¹⁶⁾. Pastoral poetry is always composed as a reaction to the loss of an ideal world, or at least a more innocent one⁽¹⁷⁾. It is an expression of the loss of the ideal life in the past, and also an expression of the wretched life at present. Pastoralism was therefore looked at as the art of looking backward⁽¹⁸⁾. Gregg Garrard defines pastoralism as the literature that describes the countryside by comparing it with the city¹⁹⁾, considering the countryside as the lost Paradise whereas the city represents the downfall from paradise. Pastoral poetry has thus expressed the ecological problems in its own way.

The countryside is incarnated in as-Sayyab's early poetic attempts that bear the characteristics of pastoral poetry.

Through these early poems, one can have an idea of the pattern adopted by him in his writing about nature.

The present study adopts the classification of Terry Gifford of pastoralism that distinguishes these poems according to the purpose of their compilation. Gifford's classification was carried out to have better understanding of the subtle relationship between pastoral literature and eco-criticism.

6. Pastoralism Classification

Gifford lists three different types of pastoral literature:

(a) The literary heritage: It includes withdrawal from the city to the countryside. It emerged in old Alexandria. Gifford calls it the classical pastoralism⁽²⁰⁾.

(b) Romantic pastoralism which was a key literary form during the Renaissance. It shows some sort of longing for the countryside, primitive life, and an antipathy towards the city.

(c) The disdainful meaning of pastoralism: This suggests the idealism of rural life which conceals the facts about exertion and hardship⁽²¹⁾. This meaning especially attracted

Marxist criticism of pastoralism and ecological literature leading to a negative attitude towards it⁽²²⁾.

6.1 Classical Pastoralism: This category includes the poems composed during the Hellenistic period represented in the songs of the Alexandria poet Theocritus (260-316 A.D.), together with the critical essays and translations related to them⁽²³⁾. Then he classified them into three categories: the Idyll, The Elegy, and The Utopian⁽²⁴⁾. Garrard then mentions two types of pastoralism:

(a) Romantic pastoralism: The poems which appeared after the inception of the Industrial Revolution in Europe. They delineate nostalgia to the countryside following the expansion of cities, the growing development of the Industrial Revolution and the exploitation of human beings. The poems were colored with social and political aspects at the expense of aesthetic ones⁽²⁵⁾.

(b) American pastoralism: This is embodied in the American literary ecological writings most of which are concerned with the social ecology that is based on fighting man's centrality on his peers and nature, a trend that was

contemporary to the intellectual conflict between the East and the West where American eco-critics were obliged to confront the Marxist challenges⁽²⁶⁾.

The concept of pastoralism and its classifications can be applied to a large number of as-Sayyab's early poems that extended up to 1947. These poems were revolving around pastoral topics. They were characterized by deft depiction and unique imagination, making as-Sayyab as a pioneering figure in Arabic modern poetry. For modern eco-criticism using post-pastoralism has become acceptable due to instability, tensions, and paradoxes latent, since the beginning, in realism⁽²⁷⁾.

7. As-Sayyab Pastoralism according to Gifford Classification

There are a number of classifications and denominations for pastoralism owing to its ability to take various forms based on one foundation, namely looking into the ideal past and complaining of the cruel present represented in the environmental destruction and man centrality. Pastoralism is thus able to permeate into other forms to be a new creative element⁽²⁸⁾. On his part, as-Sayyab's pastoralism

can be divided into the following categories:

(A) As-Sayyab's Classcal Pastoralism

By 'classical pastoralism' is meant the poetic heritage of the pastoral poets of the Hellenistic period. It encompasses basic meanings in patterning after places and the environment in pastoral poetry. One such consideration is that the environment provides livelihood for people. Besides, classical pastoralism was not only interested in nature at that time, but also in depicting the arduous work and sheer sarcasm, deprivation of the beloved and delight for plentiful harvest⁽²⁹⁾. Some of as-Sayyab's poems carry these meanings.

As-Sayyab's classical pastoralism is embodied in his poems that depict Jaikur's lost countryside. Another meaning that the poet harbored is his alienation of the city and his aversion of it. Dr. Ihsan Abbas attributes as-Sayyab's recourse to pastoralism to the approximity of the life in the countryside to shepherds and the close social relationship with them. The other reason is the shepherds' melodies and beautiful songs which appealed to him⁽³⁰⁾. As-Sayyab's

poems, during that early period, were characterized by the imitation of nature and description of the countryside's bewitching scenery. These scenes represented a memory that affected the poet deeply between now and then, as he himself has lived these scenes and loved them⁽³¹⁾. The scenes also stand for the first pillar in the classical pastoral poetry which substantiated such a fallback into that ideal world⁽³²⁾. Such a withdrawal is not haphazard, as there is an ecological meaning behind it bringing forth the first interaction with nature. The pastoral art, in essence, is the art of looking back. Arcadia⁽³³⁾, since its creation, was the incarnation of gloomy nostalgia⁽³⁴⁾. This meaning is found in this stanza from as-Sayyab's poem "Memory":

I looked down from memories window,
Upon the dreaming antique meadows.
For long I found displayed
The prettiest dream life contrived.
Running in all directions, dallying
With the butterflies touching plants.
staying awake at night with brook,

Shivering in the slack whiffs.

Alas! Beyond the mounds

The shepherd's voice's calling me.⁽³⁵⁾

These rural images, in fact, accompanied his passionate experiences with the young ladies in the village, let alone his intimate relationship with nature. Meeting his beloved young girl anew was often impossible, yet he was longing for such a reunion. He was also yearning for the place where he met her, as that place would be colored by his passions--a pillar of the pastoral poetry to be detected in as-Sayyab's poems during that period as is drawn in his poem "Your Delighted Whispering":

Your apparition has borrowed from my heart

An attire adorned with white visions, so sweet.

I was like a tricky bird,

Seen by shepherd's falling in meadows.

Running through herbs and roses towards it.

Coming nearby it'll fly joyful chanting.

It's still skimming and flying;

Yet, it's not far away or nearby.

A shepherd was so diverted from his herd
And also his pipe, to stray his route⁽³⁶⁾.

The image of the bird, that diverted the attention of shepherds from their herds, is not mere an aesthetic image matching his relationship with his beloved young woman and delineating the difficulty of the sought-after rendezvous. Although such an image is a prerequisite of pastoral poetry, the poet aims at another deeper meaning: he seeks to remove the barriers between man and other creatures. He seeks also to liberate himself from direct expression to give an amoral dimension calling for man's humility towards creatures⁽³⁷⁾ where he finds no space pertinent to him only separating him from non-human creatures. Psycho-ecology uses the term "personal space" to show the extent of man's relationship with other creatures around him⁽³⁸⁾.

Such a concept reflects clearly as-Sayyab's suffering in his grandfather's home as noted by Dr. Ihsan Abbas. As Sayyab, in this context, felt both marginalized and lacking maternal care. He also suffered from loss of privacy and quietude⁽³⁹⁾. If we apply this concept to a romantic poet such as as-

Sayyab, we will find that he allows others, especially the village young girls and non-human creatures, to influence his personal space, both positively and negatively. He sees all creatures around him having the same recognition and sensations as human beings do. Such a creative aspect is known as pathetic fallacy⁽⁴⁰⁾.

One of the basic requirements of pastoral poetry is the poet's supplication to the gods of art or poetry, being sources for well-being and happiness. In case the poet disobeys them or refrains from supplicating them, then utter destruction and draught will prevail. As-Sayyab took up this tradition in some of his poems as, for example, the poem entitled "The Shepherd's Song":

From the threads of your herds,
O dear, we weave the sail of our boat
and traverse the depth of our age.
we sing the shepherd's song
on green meadows,
On a lyre inspired by the melodies
of the goddess of poesy⁽⁴¹⁾.

By so doing, as-Sayyab tends to imitate pastoral poets⁽⁴²⁾. Dr. Ihsan Abbas said that as-Sayyab depicts the countryside scenes in a superficial manner, which does not create a poet, not even a poet fond of nature⁽⁴³⁾. But he did show the nature of such a recount. As-Sayyab surely conceived of the experience of those poets in reality. He had his own suffering that was expressed effectively. He was selective in imitating European poets, so he translated the poems that appealed to him, and which represented nature within the human universe and experience. He also dealt with the topic of Paradise, descending from it, and suffering later on-- which explains the causes of the environmental problem which is proportionate with human childhood. This is the essence of pastoralism, according to Buell, who points to a type of writing covering human relationships with earth adopting some cultural tools⁽⁴⁴⁾, whether ideas are derived from the pagan conception of descent from Arcadia, or rather taken from the texts of the Torah and the Bible: Adam's descent from Paradise.

To pursue as-Sayyab's classical pastoralism, Garrard's

classification of Gifford classical pastoralism will be adopted as follows:

(a) Pastoral Elegy: It represents the pastoral poems that long for the bygone past with the same feeling of nostalgia to the homeland⁽⁴⁵⁾. The majority of as-Sayyab's pastoral poems represented his memories of Jaikur beautiful rural areas, and his recollection of the most beautiful moments of his life for which he was always bemoaning. He deeply elegizes these memories of his childhood and early youth: the sad tone emanating from remembering those green lands overflown with life, coupled with his passionate experiences which led nowhere, for his bad luck. They also ended with oblivion and patience and a longing for these days.

The elegy, however, tries to identify a temporal and spatial paradox comparing between Paradise in the past and its loss at present. The aim is to bring forth a retreat to the ideal past⁽⁴⁶⁾. The poet then tends to elegize his lost Paradise reclining on the story of the descent from Paradise as inherited by religions and superstitions. Garrad has

connected this meaning with his classification of classical pastoralism into an elegy, a song, and an ideal poem with the Hebrew-Christian concept of time⁽⁴⁷⁾. The basis of the pastoral elegy is the Torah and Biblical texts which recite that event⁽⁴⁸⁾. However, as-Sayyab's Arabic and Islamic cultures have added a lot to the concepts of eco-criticism. He has included this meaning in one of his poems, namely "The Shadws of Love":

Ask the apple's rose
Smiling with deep delight.
O, apple's rose:
Tell me about heavens
when caprice incited,
Two hearts began to beat.
relate the story of the 'repelled'
As you're the relator of time.
Eve's seduced him;
His hand he stretched to the snake.
A fruit forbidden by god,
For them not to eat,
Yet, they sanctioned the outlawed act⁽⁴⁹⁾.

The story of the descent from Paradise was established in as-Sayyab's fancy under the influence of the Holy Qur'an, in addition to his religious knowledge. The poet's recount of the story of Paradise is so close to the story of the Holy Qur'an: "Satan whispered to him saying: 'O Adam! Shall I lead you to the Tree of eternity and to a kingdom that will never waste away?' Then, both Adam and Eve ate apples from the tree, and so their private parts became manifest to them, and they began to cover themselves with the leaves of Paradise." Thus did Adam disobey his Lord, so he went astray." (Surat Ta-Ha, verses 119-120).

Pastoral literature considers the descent from Paradise as a consequence of the sin committed by Adam, the direct reason for people to have societies where the city was taken as a center. So, pastoral literature put the liberal countryside vis-vis the confined city which stands for collapse irrespective of its development⁽⁵⁰⁾.

As-Sayyab's personal suffering, as expressed in his poems at that time, was closely connected with his ideal countryside that he has already quit, leaving his memories

there. Besides, autumn and the fall of leaves represent another story that attracted the poet. As is mentioned in the Holy Qur'an, Adam and Eve, after recognizing their sin, hastened to remove leaves to cover their private parts. For this reason, as-Sayyab records his first remarks on the damage inflicted on nature by human beings⁽⁵¹⁾. He, thus, makes autumn as a symbol of sin and spring a symbol of forgiveness and renovation of life⁽⁵²⁾.

In his poem "Memories of the Countryside", it is clear that these memories are stuck in his imagination and the cause of his comfort and delight. The countryside, indeed, turned to be the only source of formulating his memory at that primitive innocent period of his life. The memories of the unforgettable countryside were so painful to him⁽⁵³⁾.

The countryside for as-Sayyab is an animate being that may moan as do the trunks of trees under the feet of passers-by, likening their crossing to the passing of sorrows in his heart. The lost environment of the countryside shares his sorrows and brings it forth. This helped to represent and embody nature in his pastoral poetry through personifying

creatures. For example, the trunks of palm-trees wail and feel pain as as-Sayyab himself does. Such a concept makes expressions and thoughts even deeper through setting up the equality of man with other creatures living in nature.

In his poems, as-Sayyab embodied the pastoral meanings, imitating those poets but adding new images incarnating his environmental sensation. They also reveal the discrepancy between the countryside and the city inside himself. In his poem "Ray of Memory", he asks his heart about the desert. He talks to the desert describing his heart as lifeless sand. Then he starts addressing the desert wishing that it keeps secrets in order to tell her about his own secrets. He actually told her as he was intent on unmasking his secret and also sharing the pace with all its beings. As-Sayyab's aim was an intended objective: his beloved or something else--possibly Jaikur. It may well be understood that his latent objective is an environmental address purposefully guided with the aim of divulging

the reality of the city which is considered to be as cruel and lifeless, besides being far away from technical

development and modernism:

O, keep my secret

And I'll let you know

About a Paradise I've left behind.

My old love in the country, dreams, joy, desire and
hope.

Youth is laughing and my belle shepherd

Is waiting for me in the meadows⁽⁵⁴⁾.

(b) The Pastoral Idylls: These are the pastoral poems that celebrate the present which is full of amenities⁽⁵⁵⁾. The meaning of the word 'idyll' implies singing and modulating. It refers to chants and songs by shepherds and peasants⁽⁵⁶⁾. These songs incarnate the ideal country life and the pledge of innocence in the bygone past. Such songs approximate the harvest songs. However, the Greek shepherds first chanted this type of songs which prevailed at the beginning of the emergence of pastoral literature⁽⁵⁷⁾. There is a connection between the two concepts due to subject unity which focuses on the representation of nature and longing for Paradise and recalling the beautiful past, with all its inheritance related to the life of toiling people and

shepherds. The idyll can be understood better if we review some of its definitions.

1. The idyll is composed in accordance with the light joyous meters⁽⁵⁸⁾ to be sung and become one of the hymns of shepherds using pentameters or hexameters⁽⁵⁹⁾.

2. The idyll celebrates the ideal life enjoyed by shepherds during the golden age or the age of innocence. It is not concerned with the present; rather, it seeks to recall the beautiful past before the emergence of 'ambition, avarice, hope and honor', according to Tasso, as these aspects began to conflict with the freedom enjoyed by those who inhabited Paradise or Arcadia alike⁽⁶⁰⁾.

3. It is a mixture of description, dialogue and partial narratives, some of which are dramatic⁽⁶¹⁾.

Some of as-Sayyab's poems can well be considered as idylls, but they are less than the elegies. This is due to the fact that he was scarcely feeling joyful and rejoicing in the meadows. Conversely, sadness and melancholy reigned in his career pushing his pastoral poems mostly towards elegies⁽⁶²⁾. All through these poems, he was celebrating the beauty of nature and the interactions between nature and

shepherds, bestowing love and amiability on the place and its surroundings. The images of the shepherds created by as-Sayyab assume special importance as the shepherds undertake a human act connected with the environment which projects intellectual importance in the ecological approaches. The shepherd, however, has a vital role in developing the idea of sustainability and renovation of nature in opposition to the actions emanating from the city which are sheerly destructive. He seems infatuated by these scenes which appear to be imaginary nowadays owing to the destruction inflicted upon them at the hands of human beings. This is also attributed to the poet's 'green memory', according to Dr. Zaheeda Jabbour⁽⁶³⁾, related to the ideal environment in the past. Eco-criticism took upon itself the task of studying the ecological history which reflects man's relationship with his environment throughout ages. That is why pastoral literature is considered to be the basis for ecological literature and criticism⁽⁶⁴⁾. The following lines are an example of one of as-Sayyab's idylls known as "A Spring Song":

A dream of the horizons of delight
Drawn by birds' wings.
Portends on mounds
Inside thickets, and in chests.
Breeze dancing on
Gardens roses and the brook⁽⁶⁵⁾.

As-Sayyab, then, recounts his dream that brought delight to him embroidered in that scene constituted of the mounds where birds fly up and then alight, where breezes jest with the flowers of the brook, the butterflies that are playing in the meadows. All in all, it is a scenery extracted from Paradise which he did not draw in his mind only, but, in fact, he has seen it during his childhood and boyhood, and even in his youth. Such a beautiful description aims at another concealed meaning--his boredom of the life in the city and its cruelty.

As such, pastoralism is an escape from bonds through immersion in nature. It is also hidden opposition against urban tyranny which is harmful to nature and creates an atmosphere across nature's beauty.

(c) Pastoral Utopia: These are the poems that look for a liberating future⁽⁶⁶⁾, according to Garrard. These poems hinted at prompting hope and anticipating a prospective future, where the poet would include all his wishes that are not unfulfilled whether they are subjective represented in the anticipated lover or representing the status of the social class he belongs to as an inclination for change and revolution. Pastoralism, then, should not always long for the past, but rather it can be ideal or forgetful of the reality of a period prior to its history⁽⁶⁷⁾.

Such a meaning cannot be visualized without man's thinking of rectifying his relationship with the environment by looking back into his former mistakes that caused the environmental problem, and how to correct it in the future. This change inside as-Sayyab began to grow since his movement to the city and his shock because of the bonds he has expressed that formulated a terrible nightmare for a simple countryman like him. The reality of the city then motivated him to write utopian poetry to be as a qualitative alternative to the problems of his age, and possibly to his political ideology. This objective alternative may

stand for a stark insurgence and a revolution against the obedience to the horrid city. Studying as-Sayyab's poems during his subjective stage, the present study comes to the conclusion that as-Sayyab utopia is divided into two parts:(1) a subjective utopia related to his emotion and experience towards his lover; also being a reflection for the suffering and hopes of his social class (indirect); (2) a utopia that expresses directly the social class he belongs to, with their problems, and subsequently the inclination to get rid of the bitter reality of the peasants class, in addition to the attempt to achieve justice and happy life in the future where patience and sacrifices are expected. He composed some of his poems that deal with such an inclination and kindle the soul of change and reform. Such poems are much less than the two first types⁽⁶⁸⁾.

Subjective utopia poems represent the poems that express the poet's dream of implementing his hopes and desires and meeting his lover. While waiting for his prospective lover, as-Sayyab was suffering from his thin body inherited from his father. He therefore spent his rather short life, until his death, searching for the heart that

beats of his love, but in vain⁽⁶⁹⁾. An example is his poem "Affection"

Look at my tearful eyes,
A vision of the bright planet.
a shadow of the dreaming boughs
On the bank of the meek brook.
As hymns stroll in my heart
Wooing my lost love⁽⁷⁰⁾.

During his life, as-Sayyab suffered a lot from poverty and hardships after his big family got bankrupt⁽⁷¹⁾. This problem pushed him to be isolated from his community which no longer interacted with his problems and needs. On the contrary, his people tended to look at him with contempt. He therefore got used to birds, animals and inanimate objects that constituted his milieu. These creatures became a substitute for human beings as they turned to share him his passions and feelings in a better manner⁽⁷²⁾. He employed these elements (winter, clouds, darkness, etc) that took the place of their opposite elements (spring, clearness, daytime). The countryside is mostly formed out

of these elements summoned by the poet's imagination in connection with the surrounding environment. The poet, however, does not consider himself superior than the trees, birds or butterflies. Rather, he looks at them as equal to him in their feelings and recognition, besides their distinguished ability in keeping his secrets compared with his fellow people.

As-Sayyab has composed several pastoral poems reflecting the suffering of the peasants class to which he belongs. These poems represent the roots of his ecological consciousness as he has opted for realism through which he has uncovered many social and ecological problems. His poem : "To the Cottage Belle" comprises interrelated implications revealing hopes for the future, following the sufferance of a specific category embodied in the cottage belle, who is, in fact, the daughter of a toiling peasant whose efforts are faced with indifference. In the poem, the main reason for suffering is urbanization and industrial expansion naturally at the expense of the countryside, the country people, and the purposeful negligence of agriculture. He says:

Weeping ... and dusk is about
to make the fair country dance?
Night's approaching,
The clouds, with their abated embers, melt down.
Night slackened its hands on your father,
His sedulous sickle worked no more.
O, gender girl of bleak cottage,
Wrapped by the drear
Were it not for resounding wishes,
Nations will be victorious⁽⁷³⁾.

He calls for the young beautiful lady not to weep as he has a hope for her. The utopia of liberation from oppression and marginalization of peasants and laborers has been depicted in his mind's eye through debates and dialogues he used to hear everywhere on communism taking it as the ideal solution of the problem of toiling nations. As-Sayyab should have believed of the efficacy of the communist creed that is expected to bring about justice and welfare for them. But, he soon discovered that he has believed in an ideology that could not be verified. Finding it impossible to be adopted, he, later on, had a strong reaction towards it.

The interesting point in this last poem is nature's representation and its role in imparting sadness and wretchedness to it as a result of the sadness of the belle who stands for the peasants class who are closely related to nature. In the poem, he has kindled a glimpse of hope inside the peasants through instigating them to revolt and to rescue themselves by adopting communism.

Here are the hungry complaints,
By poured tears they are spread.
Don't be overcome by moan;
The looted right will be restored⁽⁷⁴⁾.

The poet continues to eulogize the countryside even in cases of hope and optimism. He recalls the chants of shepherds, then fields scenery, and his docile village:

Where are the sweet hymns
that long for fields?
Whispering in the ear of the guide
on behalf of the virgin village⁽⁷⁵⁾.

The ideal pastoralism that was included in as-Sayyab's poetry at that period had two concepts. The first concept tended to depict the nature of the countryside milieu as a

thriving environment vibrant with life and welfare which motivates the poet's memory whenever he faced life cruelty and fluctuations he suffered from since he was separated from that countryside. The second concept is represented in the hope inside the poet in spite of all the disappointments he has faced in his relationships at the pastoral level. This is added to his hopefulness of the promising future for the working class.

(B). Romantic Pastoralism: As-Sayyab composed a number of poems during his study in Baghdad, or in the first period that may have the characteristics of romantic pastoralism that is defined by Gifford⁽⁷⁶⁾. The main impetus behind his first writings is the emotional aspects being a romantic poet. For instance, 'Jaikur' was the mother that accompanied as-Sayyab all through his life where very close households abandoned him whether voluntarily or forced to do so⁽⁷⁷⁾. The poet's pastoralism was deeply romantic. For this reason, he did merge feelings of longing and love with barren or lifeless places. He, in fact, fused them with the countryside scenery that turned to be quite imaginary these days. He devoted

these poems to express his feelings about the big difference between Baghdad and Jaikur where he seeks to define the pure and meritorious qualities of the countryside that contradict the qualities of the city which is characterized by sin. In the city he always missed felicity and lack of privacy⁽⁷⁸⁾. To be sure, the poet's antipathy of the general conditions in the city and longing for the shades and general atmosphere of Jaikur does not arise from psychological complex, but rather felt by any normal person.

As-Sayyab's pastoral poems especially focused on land and people. Sometimes, the poems describe his relationship with Jaikur as a mother; on other occasions they describe Jaikur as an arena for his emotional experiences with the lady shepherd of the village. All images in this concern embody the place and give it human assets such as sensations, feelings and recognition which share the poet his sensations and suffering⁽⁷⁹⁾. One of his representative poems is "Your Shadow":

Your shadow has, if the brook knows,
an abode on fresh water.

The heart or stranger passes by it;
Love and hope, for it, beat in passion
In their shades memories dream,
fancy does warble and be at ease.
Sad, I stood at the banks,
around me wither the roses of desire⁽⁸⁰⁾.

The poet's description of the beauty of the countryside remains incomplete due to the non-existence of the beloved in the scene drawn by him. Her absence calls for feelings of longing and great desire to see her. As a result, the beautiful description changes from delight and hearty reception into sadness, loss and longing. One can discern the interplay between the poet and that place. Out of such a perception, some basic questions have been proposed by Glotfelty on delineating nature in the pastoral poem. The poet here has bestowed meaning and signification on the milieu he used to see⁽⁸¹⁾. Also, there was as-Sayyab's beloved he yearned to meet in that place. One can find two characters: the present lover and the absent beloved. As-Sayyab therefore formulates in his pastoral elegies a

dualism between the land and the human being based on interaction and integration. The beloved typifies two levels of the poet's emotional relationship:

More loyal is your vision than
my close household,
Though this be inconceived.
Women've stripped me of my father,
Time's wound up my mother so haste.
I seek nothing of time but your goodwill,
Time is not fair⁽⁸²⁾.

She is not mere a beloved, as as-Sayyab endows her a bigger role seeking a compensation for losing his father who has been taken by women, through marrying another woman, and consequently he was away from his children⁽⁸³⁾.

(C). The Scornful Meaning of the Countryside Idealism

The other part of Gifford's pastoralism is the disdainful meaning of pastoralism. Although this meaning is connected with pastoralism, according to Gifford⁽⁸⁴⁾, it is different from the other two previous meanings. This point may become equivocal for many people who will

mix up between two categories of pastoralism: the old mode that depicts the life of shepherds in Arcadia-- a soft and ideal life void of hard efforts. The classical pastoralism, however, tended to distort the social and environmental history. Yet, it provided a distinct position to the feelings of loss and alienation of the sort of nature produced by the Industrial Revolution⁽⁸⁵⁾. The new mode depicts a realistic world wrapped by human inflamed emotion linked with a number of difficulties faced by shepherds in Arcadia⁽⁸⁶⁾.

The poet may portray a forlorn and dismal, or even sometimes cruel, environment in line with the poet's experience. Linguistically speaking, the 'scornful meaning' refers to contempt or despise. According to Garrard, this meaning may point to ignoring or avoiding a certain meaning where the literary man touches on such a style to deliberately arouse queries in the recipient's mind. He/She does disturb this idealism. He tends to describe the emotions lurking inside him and how these emotions are linked with nature. From this, one may understand the gradual transformation from individualism into realism in as-

Sayyab's poetry. He felt that idealism and subjective poetry would not touch the real suffering of people. He cared so much for the peasants class which he closely experienced. He described their emotional disappointments and the sort of discrimination and cultural and social differences they have had when they immigrated to the city⁽⁸⁷⁾. On his part, as-Sayyab was influenced by some European poets such as William Wordsworth, the poet of nature. He has transferred this poet's experience and developed it in a way peculiar to him⁽⁸⁸⁾.

The poet then found his long-sought goal--the suffering of the toiling working class, which is not apparent in the overt expression of the literary text. Only a few poems of as-Sayyab's subjective stage carried such a meaning⁽⁸⁹⁾, in addition to the poems dedicated to the soul of Wordsworth⁽⁹⁰⁾ as he was challenging a comprehensive concept of pastoralism⁽⁹¹⁾. His concern of the strained shepherd, who was obliged to beg from 'the hand of the stingy nature'⁽⁹²⁾ stirred him to overtly attack the traditions of classicism⁽⁹³⁾:

I know well that fields and flocks
Are affection inside those who graze or plant.
Amidst these merry scenes, I see
People of those regions strained and poor.
The noon sun I behold with glowing rays
Playing over the bare heads and sweating temples⁽⁹⁴⁾.

Wordsworth does not write about nature following the model of the Golden Age⁽⁹⁵⁾ or Arcadia preceding downfall. He was keen to describe the pastoralism of the time of the descent from Paradise and focuses on the suffering of peasants through criticizing the ideal description of pastoralism and creating a motivation for change. As-Sayyab's connection with Wordsworth is embodied through recognizing suffering and the worrying obsession itself. As-Sayyab does not consider hard work and hardships linked with the external reality of the rural person. Rather, it may be related to his psychological state with all the passions and sensations related to it. This is emphasized by eco-psychology, as the human being is exposed to ecological pressures that would affect his demeanor. Such pressures

are either a natural or rather artificial cause by human beings themselves. But he tends to ignore them and abstains from projecting their effect on his fellow men trying to adopt himself to them. These pressures may be attributed to social reasons resulting from some inherited behaviors that may push him to leave his place or environment⁽⁹⁶⁾.

The poems involve amazement expressed by as-Sayyab at observing some unfamiliar scenes of his dear countryside embodied in titles such as "A Brook with Dried water", "the Deserted Nest", and "Withering f the Oleander Flowers", through which one can conceive the poet's intention in proposing a concept divergent from the familiar nature of the countryside: aridity, withering and the deserted nest point to environmental deterioration. Such an intention is characteristic of Wordsworth's poetry compared with other poets of nature. As-Sayyab, then, sought to reflect his passionate experience suffered due to his beloved's desertion of Jaikur, and the failure to meet her in spite of his insistence. He says in his poem "The Deserted Nest":

The two birds flew off, the nest

Vacant then it became.
Its texture of herbs and roses
Make known the thrilling moan⁽⁹⁷⁾.

The meaning can take another direction that may be harmonious with the social conditions and living standard of the social class to which as-Sayyab belongs. One may question what has happened in the countryside which incited Paradise inhabitants to leave their blissful place! Was their descent taken by themselves; or was there a ruffling factor for the idealism of Jaikur? Wordsworth, on his part, hastened to show his desire through recalling rural memories that recount the development of early pastoralism⁽⁹⁸⁾. One also may question the meaning ignored by as-Sayyab: what is the main reason that made 'Paradise' to change into a place empty of life? Such a question helps to disclose the state of the countryside when a certain domineering class swayed over the toiling class using legislations and laws as weapons against the weak people. As such, they spoiled that happy and simple life making people mere commodities for sale⁽⁹⁹⁾. The place then turned

from a pursued Paradise to hell or a lifeless desert. One of the poems that bears such a meaning is "O, Nights!":

O country, I would not've dispraised staying
In your abodes, had I found love.
My field there has no better scent than yours
Save its perfumed feet⁽¹⁰⁰⁾.

He addresses the countryside expressing grief for his compelled separation from it. The impetus for separation, he interprets, is due to emotional failure and unfulfilled hopes. In this juncture, as-Sayyab decides to forsake chanting the countryside in a scornful manner through his tendency to enumerate waves and sheep. He felt fed up with such a description that did not meet his need--meeting his beloved. Yet, he acknowledges that the countryside is still thriving. He even did not belittle its beauty by saying that his feet have been scented by the dews of the fields. This meaning explains the psychological motivations that stimulated him to decide to depart from his beautiful countryside. Another reason for departure, not overtly stated by him, is attributed to the hardships facing the peasants and exploiting their efforts⁽¹⁰¹⁾.

Influenced by all these factors, as-Sayyab appears reluctant to compose pastoral poetry adopting the classical form that sticks only to longing for the lost Paradise without highlighting the peasants' suffering, understanding their pains, and trying to find suitable solutions for their troubles. Here he appears contemptuous of the pastoral description which is limited to beauty and idealism and does not try to touch on the actual suffering symbolized in turning Paradise into hell. He uses a symbolic expression, namely the non-existence of the beloved.

Moreover, nature is not the only concern of the literary ecological text. Instead, the human concern should be equally important. He states in his poem that the countryside has become a forsaken place--an incomplete Paradise. The countryside has thus lost the most important element, i.e. Eve, turning into a place void of love and emotions, which attracts the poet. The city thus appears victorious as it turned to be a blissful place. Such a meaning is repeated in his poem "The Hymn of Meeting":

Where's the fair village and roomy river,

of love of the soul,
In Baghdad so flaming?
You, Baghdad, is my abode,
but the countryside is not! ⁽¹⁰²⁾.

He is not attracted to Baghdad (the city) when he became disheartened of meeting his beloved. This meaning shows as-Sayyab's attachment to the countryside in his subjective period as a passionate one that could well be changed in response to these changing passions. One can attribute this as well to the transformation to the economic state the peasants experienced at that time where they were exposed to poverty, persecution, marginalization and exploitation especially in the rural areas⁽¹⁰³⁾. As-Sayyab dealt with this metaphorically through delineating man's relationship with his environment--a love relationship that is similar to the relationship between the lover and the beloved.

4. Conclusion

The following are the most important conclusions arrived at in this study:

- a. Eco-criticism is an interdisciplinary field having

connections with humanitarian and applied disciplines. Pastoralism represents the first roots of ecological literature and criticism and ecological philosophy.

b. Pastoralism reflects man's simple life and the close relationship with his nature. This is mirrored through literature that relates life in Arcadia or lost Paradise. It portrayed the descent from Paradise as the beginning of the bad relationship between man and nature.

c. Terry Gifford's model, which classified pastoralism, is considered to be of prime importance in understanding the roots of the ecological problem. He classified it into three sections: classical pastoralism, which reflects the ideal life of Arcadia through the elegy, the idyll and the utopia. The second is romantic pastoralism which is expressed through the passionate literature that highlights the discrepancy between the countryside and the city. The third is the scornful meaning which opposes pastoralism. It represents suffering that is referred to only implicitly by the literary man.

d. Pastoralism is linked with both eco-criticism and ecological literature through its ability to bring human

thought back to the first picture in solving the environmental problem by adopting the ideal life of Arcadia before people there were inflicted by grudge and competition.

e. As-Sayyab was influenced by a number of European poets of nature especially William Wordsworth. He reflected their experiences through showing up the relationship of man to the environment. He wrote a number of self poems in this context.

f. The characteristics of pastoralism are embodied in some of as-Sayyab's poems in his self stage as has been shown in the study.

Endnotes

1. Ta'ziz S. Jaber. Eco-Criticism by Greg Garrard. (in Arabic). Abu Dhabi institute for culture and Heritage (word), 2009, p.15.
2. Najah Al-Jubaily. Eco-Criticism: Prefaces, Approaches, and Applications. (in Arabic) .Basra: Shahrayar Publishing House, 2021, p.9
3. Jameel Hamdawy and Hassan E'rab. Eco-Criticism in Literature and Art (in Arabic).Morocco: Reef Publishing house, 2020,p.44
- 4.David Carter. Literary Theory. Trans. Dr. Basil Al-Masalma. Damascus:Al-TakweenPublishingHouse,2010,p.153
- 5.Encyclopedia of Critical Terms. Trans. Dr.Abdul Wahed lu'Lu'a.Beirut:The Arabic Establishment for Publication, 1993,p.382
6. Theocritus is a Greek poet (280B.C.). He is one of the pillars of pastoralism. He was writing poems in which he was recalling his memories in Sicily mountains or Kos Island in Greece. He used to describe an ideal countryside that is peerless in reality. see; Dictionary of Arabic Terms in

Language and Literature (in Arabic), p. 179

7. Majdy Wahba and Kamel Al-Muhandes. Dictionary of Arabic Terms in Language and Literature, 1984, p.179.

8. Encyclopedia of Critical Terms, Vol. 4, p. 380

9. Ibid. p. 180

10. A civilization that appeared in the second millennium B.C. It had its own peculiar identity up to the Seventh Century. See: Arnold Toynbee, History of Hellenistic Civilization. Trans. Ramzy Jergis. Cairo, 2003, p. 19.

11. Encyclopedia of Critical Terms, Vol. 4, p. 380

12. Eco-criticism, by Cregg Garrard, p. 46

13. Pastoral, Anti-Pastoral and Post-Pastoral. Terry Gifford. Draft of Chapter One for Louise Westling (ed.) The Cambridge Companion to Literature and Environment,

14. Encyclopedia of Critical Terms, Vol. 4, p. 404

15. Ibid., p. 401

16. Eco-criticism, by Cregg Garrard, p. 48

17. Encyclopedia of Critical Terms, Vol. 4, p. 387

18. Ibid

19. Eco-criticism, by Cregg Garrard, p. 46

20. Ibid, p.47

21. Ibid, p.46.
22. There is a strong debate between capitalism and Marxicism where each party accuses the other of contributing to the environmental problems. Capitalists claim that the socialists, especially Marx, undertook a negative attitude towards thought and movements that defend the environment. Socialists attribute the main reason for environmental degradation to capitalism. See: Thamer as-Saffar, Marxicism and Ecology: Readings in Marxicist Literature.(in Arabic) Baghdad, 2016, p.22 and after.
23. Eco-criticism, by Cregg Garrard, p. 47.
24. Ibid.p. 51.
25. Ibid. p. 47.
26. Ibid. p. 62.
27. Pastoral, Anti-Pastoral and Post-Pastoral.
28. Encyclopedia of Critical Terms, Vol. 4, p. 49.
29. Eco-criticism, by Cregg Garrard, p. 49.
30. Dr. Ihsan Abbas. Badr Shaker as-Sayyab: A Study of His Career and Poetry.(in Arabic) beirut: Dar Al-Thaqafa,

1983, p.4

31. Ibid. p. 35

32. Pastoral, Anti-Pastoral and Post-Pastoral

33. Arcadia is a mountainous place in Greece. It was inhabited by primitive shepherds and hunters. Virgil, in his pastoral poetry, depicts Arcadia as an ideal place where peace and simplicity prevailed in the Golden Age.

34. Encyclopedia of Critical Terms, Vol. 4, p. 387.

35. Ali M. Khudayyer. Badr Shker as-Sayyab: The Complete Works. (in Arabic), Vol.2. Beirut: Dar ar-Rafidain, 2021, p. 346.

36. Ibid. p. 343.

37. Zaheeda D. Jabbour. Arabic Contemporary Poetry from an Ecological Perspective. (in Arabic) Tripoli: Gross Press, 2022, p. 243.

38. Nagham H. Hussain. Eco-Psychology. (in Arabic). Amman: as-Safa Publishing House, 2019, p. 93.

39. Dr. Ihsan Abbas. Badr Shaker as-Sayyab..., p. 21.

40. Eco-criticism, p. 49.

41. Ali M. Khudayyer., Vol. 2, p. 356.

42. Dictionary of Arabic Terms in Language and Literature, 1984, p. 179.

43. Dr. Ihsan Abbas. Badr Shaker as-Sayyab..., p. 36.
44. Pastoral, Anti-Pastoral and Post-Pastoral.
45. Eco-criticism, p. 51.
46. Pastoral, Anti-Pastoral and Post-Pastoral.
47. Eco-criticism, p. 51
48. Encyclopedia of Critical Terms, Vol. 4, p. 401.
49. Dr. Ihsan Abbas. Badr Shaker as-Sayyab..., Vol. 2, p. 376.
50. Encyclopedia of Critical Terms, p. 388.
51. Dr. Ihsan Abbas. Badr Shaker as-Sayyab..., Vol. 2, p. 39
52. The meaning of the pastoral elegy is repeated in a number of poems such as "An Elegy of a Peasant: 299", "On the Beach: 332", "Memories of the Countryside: 340", "A Song of Oblivion: 344", "Memory: 346", "Autumn: 448", "Last evening: 358", "The Nymph of the river: 370", "Rays of Memory: 374", "Shadows of love: 376", all from volume 2 of as-Sayyab's complete works.
53. Ali M. Khudayyer., Vol. 2, p. 340.
54. Ibid., p. 375.
55. Eco-criticism, p. 51.

56. Jubran Mas'ud. The Pioneering Dictionary.(in Arabic).
Beirut: Dar Al-Elm, 1992, p.839.

57. Eco-criticism, p. 48.

58. The idyll is part of English poetry. It is basically different
in Arabic poetry, yet they are identical in content.

59. Encyclopedia of Critical Terms, p. 386.

60. Ibid., p. 395.

61. Ibid., p. 386.

62. In the second volume of as-Sayyab's complete works
, there are some poems he has written during the self stage
which can be considered as Sayyabi pastoral idylls including
"Welcome to the Village: 343", "The song of the shepherd:
355", "Elegy of the Herd: 368", "Songs of Spring: 373".

63. Zaheeda D. Jabbour. Arabic Contemporary Poetry...,
p.77.

64. Lawrence Buell and Others. Eco-criticism between
Theory and Practice. Trans. Dr. Mu'taz Salama. Cairo: A;-
nabigha Publishing House, 2022, p. 23.

65. Eco-criticism, p. 51.

66. Ibid .

67. Some of these poems are "Affections:114","Do not Torment him More:178","To the Belle of the Palace:234","An Elegy of a Peasant: 299".

68. Dr. Ihsan Abbas. Badr Shaker as-Sayyab, p.25

69. Ali M. Khudayyer., Vol. 1, p. 165

70. Dr. Ihsan Abbas. Badr Shaker as-Sayyab, p.21

71. Nagham H.Hussain.Eco-Psychology, p.71

72. Ali M. Khudayyer., Vol. 2, p. 315

73. Ibid.

74. Ibid.

75. Ibid., p. 316

76. Abdul Jabbar Abbas. as-Sayyab.Baghdad: Al-Huriyya Publishing house, 1972,p. 8

77. Dr. Ihsan Abbas. Badr Shaker as-Sayyab, p.19

78. Nagham H.Hussain. Eco-Psychology, p.102

79. Dr. Ihsan Abbas. Badr Shaker as-Sayyab, p.63

80. Ali M. Khudayyer., Vol. 2, p. 353

81. Nagham H.Hussain.Eco-Psychology, p.82

82. Ali M. Khudayyer., Vol. 2, p. 354

83. Dr. Ihsan Abbas. Badr Shaker as-Sayyab, p.20

84. Nagham H.Hussain.Eco-Psychology, p.47
- 85.Ibid., p.52
86. Encyclopedia of Critical Terms,Vol. 4, p. 387
87. www.Almaany.com item أزدري (to scorn)
88. Nagham H.Hussain.Eco-Psychology, p.47
89. Encyclopedia of Critical Terms,Vol. 4, p. 383
90. Nagham H.Hussain.Eco-Psychology, p.54
91. Dr. Yousif Balawi and Abdul Aziz Hammadi,"Struggle between the Countryside and the city in as-Sayyab's Poetry." (in Arabic). Bulletin of Arabic Language and Literature, Vol. 1,No. 25, February, 2017,p.159
92. Pastoral, Anti-Pastoral and Post-Pastoral
93. The poems he has dedicated to the soul of Wordsworth are:"Withering of the Oleander Roses":207","A Brook with Dry Water":209","the desertedNest;212"
94. Encyclopedia of Critical Terms,Vol. 4, p. 382
95. Eco-criticism, p. 53
96. Nagham H.Hussain.Eco-Psychology, p.62 and after.
97. Ali M. Khudayyer., Vol. 2, p. 212
98. Encyclopedia of Critical Terms,Vol. 4, p. 377

99. Dr.Yousif Balawi and Abdul Aziz Hammadi, p.154
100. Ali M. Khudayyer., Vol. 1, p. 226
101. Dr.Yousif Balawi and Abdul Aziz Hammadi, p.157
102. Ali M. Khudayyer., Vol. 1, pp. 54-56
103. Issa Balata. Badr Shaker as-Sayyab: Career and Poetry.
(in Arabic).Beirut, 1971, p. 76.

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Trans. Ramzy Gergis. Cairo, 2003.

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of Arabic Terms in Language and Literature, 1984.

18- www.Almaany.com.