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Emotional Arts of the Contemporaries of the Umayyad and Abbasid Dynasties (A Study of Dr. Hussein Attwan's Work as a Model)

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ABSTRACT

The research aims to uncover an important study by Dr. Hussein Attwan and his literary influence in his book (Poets from the Contemporaries of the Umayyad and Abbasid Eras), in which he sought to establish the continuous relationship between the poets of both states who lived through both eras and experienced the most significant artistic and formal changes that affected the poetry of the contemporaries of the two states.

Keywords: *Dr. Hussein Attwan; Literary influence; Umayyad eral Abbasid era; Poets; Contemporaries; Umayyad and Abbasid poets.*

INTRODUCTION

Dr. Attwan observed that modern scholars have written many books on the history of Arabic literature during the Umayyad and Abbasid eras. These books are based on a political division of the two periods, focusing on the major and famous poets of both eras. However, they neglected most of the poets who lived through both the Umayyad and Abbasid periods, experiencing social, political, and artistic influences from both. Only those who spent the majority of their lives in the Umayyad period and saw a little of the Abbasid period were classified under the Umayyad era, and those who lived at the end of the Umayyad period and spent a significant portion of their lives in the Abbasid period were classified under the Abbasid era(1).

Dr. Attwan believes that the political divisions made by most researchers and scholars, along with the neglect of a large and important group of poets who lived during both the Umayyad and Abbasid eras, as well as other lesser-known or obscure poets, motivated some researchers to study Arabic poetry based on regional divisions. This was an attempt to address what previous scholars had overlooked in their research. Among these studies are Yusuf Khalif's *The Life of Poetry in Kufa Until the End of the Second Hijri Century*, Dr. Ahmed Kamal Zaki's dissertation *Literary Life in Basra Until the End of the Second Hijri Century*, Dr. Ahmed Abdul Sattar Al-Jawari's dissertation *Poetry in Baghdad Until the End of the Third Hijri Century*, Dr. Mustafa Haddara's dissertation *Trends in Arabic Poetry in the Second Hijri Century*, and Dr. Yusuf Hussein Bakar's dissertation *Trends in Love Poetry in the Second Hijri Century* (2).

However, Dr. Attwan, after reviewing the value of the curricula followed by the books and the results they reached and revealed, inferred that these studies had overlooked the poetic figures of the transitional period between the Umayyad and Abbasid eras. These figures remained largely unknown, fragmented, scattered, or fragmented into minor and dispersed pieces. This motivated Dr. Attwan to dedicate an independent book to these figures, uncovering their personalities, their poetic themes, and their artistic characteristics. Notably, while Dr. Attwan was examining the pages of the al-Aghani, he came across some of their names and biographies, which intrigued and captivated him. He

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collected the poetry of Ibrahim ibn Harmah, al-Husayn ibn Mutair al-Asadi, and Marwan ibn Abi Hafsa, and published them. This enthusiasm led him to investigate other transitional poets, extracting their news and poetry and finding ample and valuable material from various sources such as historical, literary, critical, rhetorical, linguistic, grammatical books, biographies, and dictionaries, among others [(3)].

He divided his book into three sections: the political, the emotional, and the artistic structure, interspersed with several diverse chapters. The first section included five chapters covering the political news of both eras [(4)], and the second section comprised seven chapters that addressed the poetic arts and themes collected from the two periods [(5)]. The third section contained three chapters, which dealt with the old Bedouin schools, the intermediate, and the modern, concerning the different levels of panegyric poetry [(6)].

EMOTIONAL POETRY

The themes and poetic forms of emotional poetry are among the issues that the poets of the Umayyad and Abbasid periods, especially those who lived through part of the Umayyad era and the rest of the Abbasid era, encountered. This period was marked by political, Islamic, cultural, and emotional conditions, as well as by renewal and other factors. Initially, we encounter the genre of *ghazal* (love poetry) in its two forms: chaste and obscene.

Dr. Attwan explains that chaste *ghazal* flourished in the Umayyad period for religious, moral, and tribal reasons, in addition to the narrow social interactions between men and women. The influence of pre-Islamic poets had a wide impact and contributed to the poetic portrayal of women's beauty during the Umayyad era, making it impossible to describe a woman's allure and beauty in other terms.

The chaste *ghazal* continued to be alive among the poets of both states. Poets from the Bedouin regions of Najd, Basra, and Kufa, whose lives did not differ much from their pre-Islamic and Umayyad ancestors, were inspired by Islamic beliefs. Among these poets were Ibn Mayadah, whom Dr. Attwan considered one of the best poets of the two eras, Abu Hayyah al-Namiri, a prominent figure in chaste *ghazal* in Basra, and al-Husayn ibn Mutair al-Asadi, who composed extensively in chaste *ghazal* in Kufa. Other notable poets include Adam ibn Abdulaziz, Ibn Abi al-Zawaid, and al-Muammal ibn Amil al-Muharibi, who had abundant contributions and was known for his obscene *ghazal*.

Dr. Attwan did not overlook Bashar ibn Burd, who, despite being a poet of sensual *ghazal*, also had a share in chaste *ghazal*, particularly in his poetry dedicated to (Abidah) that expressed his suffering and yearning, submission, and modesty. Attwan revealed that al-Asfahani dedicated a chapter to Bashar's chaste *ghazal*, which was unusual compared to his well-known sensual *ghazal*. Additionally, Dr. Attwan compiled their poetry, including that of Ibrahim ibn Harmah and Marwan ibn Abi Hafsa, presenting chaste Bedouin *ghazal* in their works [(7)].

Dr. Attwan cited poems that carried the meanings of chaste *ghazal* by poets who lived in Najd, Basra, and Kufa, influenced by tribal life and social customs. These poets distanced their *ghazal* from obscenity and frivolity, leaning towards a poetry filled with yearning, sorrow, and a profound expression of love, sincerity, and the pain of separation. They depicted the ill, the weeping, the tortured, the heartbroken, the captivated, and the lover, among others. For example, Dr. Attwan provided a quote from al-Husayn ibn Mutair al-Asadi's chaste *ghazal*, which reflects a noble sentiment towards women, emphasizing their dignity and accepting the pain and suffering caused by rejection. He chose the finest words, wrapped in modesty, in his struggle with love, given her refusal and avoidance of farewell on the day of departure to avoid accusations of impropriety. He kept her secret and honored his promise. He says [(8)]:

Oh, how I love the house you left behind (*),
And you, with a fleeting glance, still observe it.

For you come from a house that my eyes admire,
And it is the most charming, while my eyes still linger there.

I shy away from letting desire overwhelm me,
Though I long for you, were it not for an enemy I fear.

And when love reached its peak in my heart,
It settled there, and its sources were blocked off.

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Dr. Attwan then moves on to discuss obscene *ghazal* and defines it as urban because he found it flourishing in the cities of the Hijaz during the Umayyad era. This type of *ghazal* was notably advanced by poets like Umar ibn Abi Rabi'ah, al-Ahwasi, al-Arji, and others. Dr. Attwan explored the reasons for the widespread flourishing of this type of poetry and found that it was due to the urbanization of cities, the abundance of slaves and concubines, and the proliferation of entertainment and music venues, which attracted the youth. It could also be attributed to unjust political conditions or economic instability. However, Attwan discerns from their explicit *ghazal* that they did not reach the level of depravity and obscenity because they still observed values, morals, and social etiquette. This contrasted with earlier pre-Islamic poets like Imru' al-Qais ibn Hajar, whose *ghazal* was known for its nighttime escapades and explicit discussion of women [(9)].

Poets of both the Umayyad and Abbasid eras had a similar stance towards explicit *ghazal* in Kufa, Basra, and Medina. They composed it extensively, openly flaunted their licentiousness, and deviated from all norms and taste. Dr. Attwan investigated the reasons for the proliferation of this type of *ghazal* among poets and found that the women being praised were not free Arab women; they could be Persian, Indian, and so forth. They were bought, sold, and gifted, and slave markets were filled with dancers, singers, and courtesans. Additionally, many of the men were from the non-Arab clients (mawali), who rejected Arab Islamic traditions and sought to undermine them. The rise of heresy and chauvinism also contributed to its spread, as did the dissolution of social bonds and the prevalence of libertine philosophies. These factors created a suitable environment for the flourishing of explicit *ghazal* [(10)].

Kufa was one of the best cities for the spread of frivolous and explicit *ghazal*, due to its geographical location, which Dr. Attwan found to be similar to Al-Hirah, a center for entertainment and indulgence. Kufa was home to various human races with different cultures, natures, and religions. It was also a stronghold for extremist Shiites and their opponents, as well as those with corrupt sects and political and military opponents of the Umayyad regime, which had persecuted them. This situation led them to establish entertainment venues and attract singers and concubines. As a result, the youth became immersed in the pursuit of wine, pleasure, and moral decay. Poets from both the Umayyad and Abbasid eras shared in this corruption, indulgence, and debauchery, diving into it and engaging in excess without any reservations [(11)].

Among these poets from the Umayyad and Abbasid eras, with Kufa as their center, were Hamad al-Ajrad and his companion Mut`iy ibn Iyas. No concubine escaped their obscenity and heresy. Also included were Isma'il ibn Ammar al-Asadi and al-Muammal ibn Amil al-Muharibi. None of them hesitated to engage in debauchery through their *ghazal* and lewdness in their verses, filled with disgraceful and explicit descriptions driven by perverse instincts. Dr. Attwan found numerous examples of this in their poetic evidence [(12)].

One example Dr. Attwan cited to illustrate their indecent and shameless expressions, filled with desires and instincts, is a quote from Mut`iy ibn Iyas [(13)]:

By Allah, I desire something like this from you,
In a place where honey is the norm.
So respond, delight, and take the gift,
To extinguish my longing with a kiss from you.

As for Basra, where many poets from both the Umayyad and Abbasid periods resided, such as Salma ibn Ayash, Abu Nakhlah, al-`Omani, Abu Hayyah al-Namiri, Abu Dahman al-Ghalabi, and Bashar ibn Burd, the prevalence of lewd *ghazal* was not as widespread in their poetry as it was among the poets of Kufa. This was due to several reasons, including that the wave of moral decay did not impact them as severely, and the influence they received was minimal. Additionally, most of the poets were Arabs, except for Bashar, whereas many poets in Kufa were from non-Arab clients, heretics, and chauvinists. This is why Bashar ibn Burd was one of the most extreme poets from Basra who delved into obscene *ghazal* more than the poets of Kufa.

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Dr. Attwan did not cite extensive poetic examples from the poets of Basra but provided a few verses from Bashar ibn Burd [14]:

I thirsted for her, but she did not quench me
With cool water, nor cure me of my ailment.
And she said, "You are infatuated, so die righteously
As Urwah died, troubled by grief."
When I saw that love was killing me,
And I am neither a neighbor nor a cousin.

As for Medina and Mecca, Attwan observed that explicit *ghazal* had developed enormously due to the proximity of relationships between women and men, the rapid growth of illicit affairs, and the people's attraction to it. This was accompanied by the proliferation of entertainment and music venues, filled with concubines and singers, and the widespread corruption and debauchery [15].

These events led Dr. Attwan to believe that he would find a tendency among the poets of both states in the two cities to delve into and proliferate lewd *ghazal*. However, he reveals that what remains of their poetry does not indicate that they had a significant inclination towards this type of *ghazal*. This piqued his curiosity and astonishment, prompting him to investigate the reason behind this to arrive at a correct and convincing explanation, especially since most of the poets were non-Arab clients [16].

He reached conclusions that might be accurate or misleading. He says:

It is most likely that the reason some poets refrained from composing lewd ghazal was their involvement in politics, such as Abu al-Abbas al-Ama, Hammas ibn Thamil, Hafs al-Umayyad, and Sudayf ibn Maymun. Additionally, the unsettled lives and anxieties of some poets in the Abbasid state, such as al-Abili, Ibn Harmah, and Adam ibn Abdulaziz, as well as the piety of some poets like Ibn al-Mawla, Ibn Abi Sunna, and Dawud ibn Salim, contributed to this. The tense atmosphere in the two cities during the reign of Abu al-Abbas al-Saffah and the disruption of daily life during the early part of Abu Ja'far al-Mansur's reign also played a role [17].

It is likely that only two poets fully engaged in this genre: Ibn al-Khayyat and Ibn Abi al-Zawaid, who lived until the time of al-Mahdi. The first was described as a frivolous and lewd individual, but only one piece of his poetry survives. The second was a preacher, imam, and reciter, yet he also drank wine and frequented entertainment venues with Hamad ibn Imran al-Kalimi. He has composed some poetic verses about his concubine, known for their lyrical and romantic quality [18].

In summary, explicit *ghazal* was predominantly found in cities and urban centers where its poets resided. They indulged in obscenities and sins, spreading corruption and debauchery, which led to moral and social decline, especially in Basra and Kufa.

Just as the poets of the Umayyad and Abbasid dynasties had two types of love poetry: chaste and explicit and malicious, satire was similar to it. The doctor divided satire into inherited Bedouin and malicious urban. The art of satire grew tremendously in form and content in the Umayyad era, and poets of contrasts became professionals at it, exchanging it day after day in long poems that carried genealogies, virtues, faults, wars, victories, etc. [19].

As for the poets of the Umayyad and Abbasid states, the remnants of Bedouin satire among them were minimal. These remnants did not encompass all the faults and defects that pre-Islamic and Umayyad poets would attribute to their rivals to insult them. Instead, they became more focused on personal traits such as stinginess, cowardice, laziness, lethargy, foolishness, impulsiveness, and honor. Dr. Attwan found these traits present among poets who preserved the old tradition, such as Marwan ibn Abi Hafsa, Ibn Harmah, and Bashar ibn Burd [20].

Among the examples given by Dr. [name], for instance, is the statement of Muhammad ibn Imran al-Talhi, who describes him and his ancestors as extremely miserly and dismissive of the needy. He advises him to follow the example of the noble and wise predecessors who did not boast about their generosity or impose it upon others, as expressed in the following lines [21]:

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'Tell people of the generosity within you
Far from that is what's meant for the poor guests.
You have become one who hoards and collects,
O Abu Sulayman, from the fragments of Qarun.
Just as Ibn Imran, your ancestors have passed,
And you repay the acts of the kind with scorn.
Should you not be like Isma'il if he has
A genuine opinion and actions ungrudging

It is well-known that the most famous examples of 'naqa'id' poetic invective) from the Umayyad period and other eras were from prominent poets like Jareer, al-Farazdaq, and al-Akhtal. All studies have agreed that these are among the masterpieces of their time, unmatched and unparalleled, and that no similar examples exist. If any such examples were found, they were neglected and overlooked because the prominence of the 'naqa'id' of these poets overshadowed them. However, Dr. Attwan researched fragments of the 'naqa'id' art from poets of the transitional period between the Umayyad and Abbasid dynasties in the deserts of Najd, and he discovered remnants of this art in some of their works. Dr. Attwan revealed that these 'naqa'id' were not motivated by political, military, tribal, or vengeful reasons, but were rather a way to pass the time, entertain themselves, and amuse their listeners who came specifically to hear them. Additionally, it was an attempt to emulate and imitate the poets of 'naqa'id' in Iraq. Evidence of this is that they lived a Bedouin life with long periods of leisure, and they remained with their tribes, maintaining tribal and genealogical connections, preserving pre-Islamic and Islamic history, and staying away from cultural movements and social changes affecting urban areas. The long periods of leisure and their monotonous lives, free from cultural fluctuations, as well as their alignment with the place and time of their poetic invective, led them to compete in history and genealogy, with each tribe supporting its poet, surrounding, and encouraging him [(22)].

Thus, as Dr. Attwan sees it, their invective poetry became a 'shadow of the art of 'naqa'id' as practiced by Jareer, al-Farazdaq, and al-Akhtal, extending in form, content, and purpose [(23)].

Dr. Attwan revealed that the first person to open the door to 'naqa'id' was Ibn Mayadah al-Murri al-Dhubiyani. He initiated a series of poetic invectives with poets from the tribes of Harb, Asad, Muzayna, Qudaa'a, and Yemen. He also engaged with figures like al-Hakam ibn Muammar al-Khudri al-Muharibi, Abdulrahman ibn Juhaym al-Asadi, and Uqbah ibn Ka'b ibn Zuhair, among others. He insulted them, responded to them, and clashed with them, while their tribes rallied around them, supporting and encouraging them for amusement, laughter, and entertainment [(24)].

Dr. Attwan focuses on the 'naqa'id' of Ibn Mayadah, al-Hakam al-Khudri al-Muharibi, and Abdulrahman ibn Juhaym al-Asadi as evidence of the role of 'naqa'id' among poets transitional between the Umayyad and Abbasid dynasties. These examples are considered the longest, finest, and most influential in their poetry. He has documented these invective poems that circulated among them, providing some brief comments. For instance, one of the lines by Ibn Mayadah in his invective against al-Hakam in his poem, which begins with [(25)]:

Except for the ruins of the long-past years,
Where the dust of the dwelling met its eye

In his invective, Ibn Mayadah insulted the Banu Muharib for their laziness and meanness, and he made offensive remarks about their women. He boasted about the defeat of Banu Murrah and their subjugation and their oppression of anyone who wronged them. He says (27):

When what was to befall the Muharib came to me,
My devils sang, and they went mad with it.
'Did you not see that Allah covered the Muharib,
When the people gathered, reproaching them with their disgrace?

In response, al-Hakam answered with a poem attacking his honor, denying all the traits attributed to him by Ibn Mayadah, and attributing those traits to the women of Banu Murrah, accusing them of excessive promiscuity and scandal. Dr. Atwan revealed a new image in this invective, where he compared their beards to the beards of raging goats. He says (28):

You are the son of a Spanish woman who led you
To meanness, with eyes full of a wretched nature.
Does Banu Mithwan think that I am not a reviler
By my insults, while some people are foolish in their suspicions?
Dirty beards of an aged old man, as if their beards
Were those of wild goats through long ages.

Dr. Attwan adds that just as Ibn Mayadah was the first to attack al-Hakam, al-Hakam also composed a poem in the ra' (ر) rhyme scheme, dedicating it to the invective against Ibn Mayadah. He relied on the book Al-Aghani by Abu Faraj al-Asfahani to investigate their 'naqa'id' and noticed that much of it had been omitted. What remained revealed the formal and thematic characteristics of the invectives. It appeared to Dr. Attwan that these invectives were lengthy, consisting of an introductory part, which could be either elegiac, amorous, or praiseworthy, followed by invective [(28)].

The initiator of the exchange would choose the meter, rhyme, and refrain, and the person being attacked would adhere to these elements in their response. Dr. Attwan also observed that the one who starts the quarrel and invective tends to dominate the opponent, as they are the first to attack and mock, setting the format and topic for the exchange. The opponent then conforms to this. However, Dr. Attwan noted that Ibn Mayadah was not influenced by his predecessors, especially in terms of pride and invective, as he felt pride in his Qaysi tribes and valued them. In contrast, al-Hakam al-Khudri belonged to weaker tribes and thus did not feel the same sense of fullness, strength, and pride [(29)].

As for what Dr. Attwan found in the invectives between Ibn Mayadah and Abdulrahman ibn Juhaym al-Asadi, these were different from the previous invectives. What remains shows that they were not lengthy; they were carefully crafted and well-considered. They utilized historical events and tribal facts, exploiting them effectively [(30)].

Dr. Attwan contrasts traditional Bedouin invective with the more malicious urban invective, as he terms it, due to the emergence of a class of invective poets from cities like Basra and Kufa who relied on maliciousness in their language. Examples include Yazid ibn Maqra, Utaiba ibn Mirdas, Abdullah ibn al-Zubair al-Asadi, and al-Hakam ibn Abdul [(31)].

Poets from the transitional period between the Umayyad and Abbasid dynasties followed and developed this invective approach. What distinguished their poetry was that it consisted of a limited number of lines, with little overlap between them and other topics, except for Bashar ibn al-Bard. Dr. Attwan noted that Bashar extended his invective into lengthy poems, which were dominated by meanings and aimed at imagery. They also employed various meters, forms, meanings, and popular images, incorporating some colloquial meanings and images directly, repeating certain popular lines and stanzas, but without descending into the vulgarity of colloquial styles. They introduced humor, jest, and playfulness into their invective, which turned into personal attacks on an individual's appearance, demeanor, weakness, moral deviation, or corrupted beliefs, focusing on the individual's flaws rather than those of their tribe. Due to moral and social dissolution, the invective included obscene and lascivious words and meanings, and accusations of scandalous behavior.

Dr. Attwan also revealed that poets no longer directed their invective solely at their adversaries, as was common among their predecessors in the pre-Islamic and early Islamic periods. Instead, they began to target themselves, their wives, children, relatives, tribes, friends, ministers, caliphs, scholars, and others, either for mockery, extremism, amusement, revenge, or self-inflicted pain [(32)].

Among the examples cited by Dr. Attwan, both accurately and with documentation in his book, are Abu Dlamah's invective against himself to amuse al-Mahdi, Ibn Abi al-Zawa'id's invective against his wife, Mut'ah ibn Iyad's invective against his father, belittling him, Hamad al-Ajrad's invective against his friend Isa ibn Amr, accusing him of hypocrisy and pretense, Ibn al-Khayyat's invective against the judge of Medina, Hisham ibn Ikrimah al-Makhzumi, and Bashar ibn al-Bard's invective against al-Mahdi's minister, Ya'qub ibn Dawud, and his attacks on al-Mahdi

himself. These poets varied in their invective topics and use of negative traits, tailoring them to the personality, attributes, and roles of their targets [33].

Dr. Attwan also revealed that their invective encompassed a variety of topics, with different types and meanings, and differing methods, means, and styles. Dr. Atwan considered that 'the most refined of the techniques they employed was the use of satirical imagery, where they exaggerated physical and psychological flaws, presenting them in a way that elicited disgust and aversion and evoked laughter and derision. This imagery was realistically drawn from everyday life scenes and popular proverbs and was effectively placed in its proper context, which revitalized its impact and gave it a profound effect [34].

Dr. Attwan also identified another style associated with their satirical approach, which involved the invention of rare meanings such as stinginess, lack of resolve, servility, lowly conditions, triviality, and baseness, among other countless traits. Poets known for using such styles include Bashar ibn al-Bard, Hamad al-Ajrad, Ibn al-Khayyat, and Mut'ah ibn Iyad, among others [35].

Dr. Attwan continued to examine their invective poetry and discovered other methods lacking artistic value, filled with insults and degradation, violating personal honor and sacred prohibitions, whether out of revenge or malice. The worst of these methods used by poets was the attack on religion and accusations of disbelief [36].

He noted that Abu Faraj al-Asfahani recounts that Bashar and Hamad al-Ajrad engaged in prolonged exchanges of invective and insult, with each accusing the other of heresy. However, Dr. Atwan found only a single piece by Hamad al-Ajrad attacking Bashar. He attributed this scarcity to Bashar's excessive use of invective, as he lacked refined invective techniques and resorted to lowly methods filled with accusations of heresy, hoping that such accusations might lead to his demise at the hands of those he accused [37].

In summary, poets from both dynasties were similar in their use and abuse of invective in all its forms and types, incorporating it extensively into their poetry, though with variations in quantity and quality.

Another similar art form between poets of the two dynasties is elegy. Dr. Attwan found various forms of refined elegy, which had evolved from being a part of a poem intertwined with other themes to becoming an independent piece in its own right. It generally did not become long and rarely turned into an entire poem. He also observed that they moved away from the traditional Bedouin style of condolence and replaced it with philosophical discussions about life and cities. In their elegies, the poets extended beyond emotional and human conditions to address political situations, particularly the events of the late Umayyad and early Abbasid periods. They mourned the caliphs and governors, expressing sorrow and pain over their loss and depicting the misfortunes, betrayals, and losses of greatness and status they experienced. They also combined condolences for the former Umayyad caliph with congratulations for the new Abbasid caliph [38].

Dr. Attwan recorded several examples of political elegies by poets from the transitional period between the Umayyad and Abbasid dynasties. These elegies ranged from those who lamented the fall of the Umayyad state, mourned its loss, and expressed sorrow for its downfall and the deaths of its leaders at the hands of the Abbasids, to those who took satisfaction in the Umayyads' demise, welcomed the Banu Abbas and their army, and supported their caliphs and authority. Among these poets are: Ibn Mayadah, mourning al-Walid ibn Yazid; Abu Nakhlah, mourning al-Junaid ibn Abdulrahman al-Murri; al-Abli, Abu Sannah, and Abu al-Abbas al-An'ran in their elegies for the Banu Umayyah; Ibn Harmah, mourning Abu al-Abbas al-Saffah; and al-Husayn ibn Muti' al-Asadi, mourning the Abbasid leader Ma'bad ibn Zaidah al-Shaybani. Abu Dlamah's poetry combined mourning, lamentation, and condolences for al-Saffah with congratulations to al-Mansur for the caliphate. Similarly, there are elegies by Marwan ibn Abi Hafsa for al-Mahdi and Ma'bad ibn Zaidah al-Shaybani [39].

Among these poetic examples, Marwan ibn Abi Hafsa's laments are notable. Dr. Attwan considered this elegy to be 'the most passionate, truthful, and longest lament composed by poets of the two dynasties, and the most creative. In it, he depicts the loss of a great figure and the grief felt by the people of the Levant, Iraq, and Najd. They lost through his death a paragon of heroism, hope, generosity, piety, and dedication to the Arabs and Muslims [40].

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Among the lines he wrote are [41]:

Ma'bad has passed away, leaving behind
Virtues that will not perish or be attained.
It was as if the sun, on the day Ma'bad fell,
Was cloaked in darkness, wearing majesty.
He was the mountain that the Nizar tribe
Used to shake mountains against their enemies.
The frontier fortifications were rendered idle
By the loss of a singer, who might have inspired hope anew.

This is what poets of the two dynasties produced in terms of official political elegies. They crafted these elegies in a structured form that included either traditional meanings or a blend of pre-Islamic and Islamic themes while omitting some Bedouin elements such as references to animals and their harshness, and incorporating political contexts. This approach served to soften the impact of grief by combining condolences with congratulations.

Poets of the two dynasties did not limit themselves to official elegies alone. Dr. Attwan found that they also turned to personal elegies, such as mourning family members. These elegies demonstrated all the artistic qualities seen in their elegies for caliphs and governors. They composed them in a limited number of lines with both long and short meters, depending on their emotional states. Dr. Attwan concluded that the prevalence of personal elegies was due to the refined nature of urban life, which fostered sensitivity, deep emotional connections, and close friendships among its people. This environment led to a more poignant and sincere expression of grief. Poets followed in the footsteps of their pre-Islamic and early Islamic predecessors who mourned their loved ones, and poets of the two dynasties continued this tradition, expressing their sorrow and lamenting their brothers, children, spouses, and friends. Among these mourners were: Sa'id al-Asadi, lamenting his brother Badr; Bashar ibn al-Bard, mourning his son; Ismail ibn Ammar, grieving for his son; Abu Hayyah al-Namiri, bewailing his wife; and Mut'ah ibn Iyad, mourning his father [42].

Dr. Attwan also explored new forms of elegy, specifically mourning for friends and companions. This type of elegy was unique to poets who shared close bonds and enjoyed conviviality together, often involving drinking and pleasant companionship. When one of these poets lost a friend, companion, or close associate, he would feel as though the earth was turning beneath him, the fire of grief was burning in his heart, and his ribs were breaking. Examples include Bashar ibn al-Bard, who mourned his beloved Hamdah and many of his friends from among the heretics; Hamad al-Ajrad, who grieved for his friend al-Aswad ibn Khalaf; Ismail ibn Ammar, lamenting his friend Khalid ibn al-Walid; and Mut'ah ibn Iyad, who poured out his sorrow over his friend Yahya ibn Ziyad and expressed his regret, among others [43].

In summary, Dr. Atwan found that poets harmonized their elegies with the subjects of their mourning. When they mourned a caliph, they described his piety and wisdom; when they mourned a governor, they praised his justice and efforts; when they mourned a brother, they mentioned his nobility and valor; when they mourned a son, they lamented his youth; when they mourned a wife, they grieved over her kindness and tenderness; when they mourned a parent, they highlighted his care for his children, his support, and his benevolence; when they mourned a beloved, they wept over her beauty and affection; and when they mourned a friend, they praised his companionship, good manners, and loyalty [44].

The art of praise had a similar and consistent role among the poets of the two dynasties. Dr. Attwan found that they devoted much of their poetry to praising caliphs, princes, governors, and both Umayyad and Abbasid leaders. Their praises turned into political poems filled with meanings of support for the praised and their factions, and these praises were marked by clear, significant references, as the issue of the caliphate was one of the most contentious matters occupying the nation's attention [45].

Dr. Attwan noted the rarity of traditional praises, with only a few examples remaining where poets repeated inherited praises from pre-Islamic and early Islamic periods. They combined pre-Islamic and Islamic meanings and carefully selected attributes that suited the character and status of the person being praised, whether a caliph, governor, judge, or leader. They matched their praises to the praised individuals: with caliphs, they mentioned nobility and justice; with other praised individuals, they lauded their generosity, piety, and fairness. When praising leaders, they exalted their

heroism, bravery, perseverance in jihad, and crushing victories. Some of their praises even contained exaggerated meanings and attributes, elevating the praised individuals to a status akin to that of the divine. Examples include the praise by al-Husayn ibn Muti' al-Asadi, Marwan ibn Abi Hafsa for al-Mahdi, Ibn Harmah's praise for Abdulwahid ibn Sulayman ibn Abdulmalik, governor of Medina, and Bashar ibn al-Bard's praise for Sallam ibn Qutaybah al-Bahili, among many others (46).

Thus, these poets from the transitional period between the Umayyad and Abbasid dynasties became the link between the early Islamic poets who established the new style of praise and the Abbasid poets who continued to observe and follow it (47).

The poetry of these transitional poets often included elements of pride. Among the poets of both the Bedouin and urban Arabs, the tradition of boasting continued in the pre-Islamic manner. Dr. Attwan observed that they frequently boasted of their noble lineage, the honor of their tribes, the bravery of their knights, their moral virtues, and their adherence to values and ethics. Readers might almost think that the poet boasting was a pre-Islamic poet living in a tribal society, rather than a poet from the transitional period between the two dynasties. Examples of such poets include Ibn Mi'ada, Abu Hayyah al-Namiri, Bashar ibn al-Bard, Ibn Harmah, and Abu Nakhlah, among others (48).

He noted that the mixing of Arabs with non-Arabs, resulting in poets born to non-Arab mothers, drove these poets to take pride in their mixed Arab ancestry as compensation for the sense of inferiority they felt, as they were not pure Arabs. They lived in societies that valued and esteemed only those with purely Arab origins, descended from two Arab parents. Examples include Abu Nakhlah and Ibn Mi'ada (49).

As for the mawali (clients), their pride took on individualistic and personal directions. They began to boast about their esteemed literary status in society, their artistic talents, their connections with caliphs and ministers, and the attention and rewards they received. This provoked the anger and jealousy of many other poets. Among these poets is Marwan ibn Abi Hafsa. Some also turned to a form of chauvinism, boasting about their non-Arab lineage and cultural achievements, while deriding Arabs and Arabism. This form of pride became a type of dominant chauvinism. An example of this is Bashar ibn al-Bard (50).

Thus, poets from both the Bedouin and urban Arab societies of the two dynasties continued to express pride in their poetry about their beloved ones, lineage, and tribes, carrying with them some of the pre-Islamic spirit.

CONCLUSION

1. Dr. Hussein Attwan was able to present the fruit of his efforts in researching the poets of the Umayyad and Abbasid periods, highlighting the main aspects of their shared characteristics. His study revisits the significant and beautiful aspects of the poetry of those who had been overlooked by previous studies.

2. The transitional poets were influenced by the social life and the prevailing values, standards, and ethics, whether liberated or conservative.

3. The poetic forms were closer to pre-Islamic traditions because the nature of the Bedouin Arab environment that the transitional poets lived in was similar to life in pre-Islamic and Umayyad societies.

4. As their literary themes differed, so did their artistic structures. The new meanings did not always fit the traditional forms and molds.

FOOTNOTE

1- See: Poets from the Transitional Period between the Umayyad and Abbasid Dynasties, p. 5.
2- See: Poets from the Transitional Period between the Umayyad and Abbasid Dynasties, pp. 5-6, Introduction.
3- See: Ibid., pp. 6-7, Introduction.
4- See: Ibid., pp. 9-254.
5- See: Ibid., pp. 255-418.
6- See: Ibid., pp. 411-515.

7- See: Poets from the Transitional Period between the Umayyad and Abbasid Dynasties, pp. 260, 263, 266, 269, 271.
8- See: Ibid., pp. 266-267, Poetry, p. 160.
9- Note: This is how the diacritics with the fatha are presented. This style was used by poets to address their beloved in the masculine form.
10- See: Ibid., p. 273.
11- See: Ibid., p. 274.
12- See: Poets from the Transitional Period between the Umayyad and Abbasid Dynasties, pp. 274-275. Also see: Trends in Love Poetry in the 2nd Hijri Century, p. 114. Trends in Arabic Poetry in the 2nd Hijri Century, pp. 204-205.
13- See: Ibid., pp. 275, 276, 277, 278.
14- See: Ibid., p. 276. Also see: Al-Aghani, vol. 14, p. 355.
15- See: Poets from the Transitional Period between the Umayyad and Abbasid Dynasties, pp. 279-280. Also see: His Diwan, vol. 2, pp. 71, 195.
16- See: Ibid., p. 280. Also see: Poetry and Song in Medina and Mecca during the Umayyad Era, pp. 50, 225.
17- See: Ibid., pp. 280-281.
18- Poets from the Transitional Period between the Umayyad and Abbasid Dynasties, p. 281.
19- See: Ibid., pp. 281-282.
20- See: Ibid., p. 315.
21- See: Ibid., pp. 316-319. Also see: Development and Innovation in Umayyad Poetry, p. 163. Diwans of the Poets.
22- See: Poets from the Transitional Period between the Umayyad and Abbasid Dynasties, p. 317. Also see: His Diwan, p. 241.
23- See: Poets from the Transitional Period between the Umayyad and Abbasid Dynasties, pp. 320, 321.
24- See: Ibid., p. 320.
25- Ibid., pp. 320-329.
26- See: Ibid., p. 322.
27- See: Poets from the Transitional Period between the Umayyad and Abbasid Dynasties, p. 323. Also see: Al-Aghani, vol. 2, p. 301.
28- See: Ibid., p. 323.
29- See: Ibid., p. 322.
30- See: Poets from the Transitional Period between the Umayyad and Abbasid Dynasties, pp. 326-328. Also see: Al-Aghani, vol. 2, pp. 262-297, 332.
31- See: Ibid., p. 330. Based on: Poetry and Poets, p. 360, Al-Aghani, vol. 17, p. 51.
32- See: Poets from the Transitional Period between the Umayyad and Abbasid Dynasties, p. 331. Also see: Al-Aghani, vol. 14, p. 360. Diwan of Ibn Hermia, Diwan of Bashar ibn Burd.
33- See: Poets from the Transitional Period between the Umayyad and Abbasid Dynasties, pp. 332-337. Based on: Al-Aghani, Ibn al-Mu'tazz's Classes, Diwans of the Poets, Their Poems.
34- See: Ibid., p. 337, and see: pp. 337-338.
35- See: Ibid., pp. 339-342. Also see: Al-Aghani in various pages.
36- See: Ibid., pp. 342-345.
37- See: Ibid., p. 344.
38- See: Poets from the Transitional Period between the Umayyad and Abbasid Dynasties, p. 370.
39- See: Poets from the Transitional Period between the Umayyad and Abbasid Dynasties, pp. 371-377.
40- Ibid., p. 376.
41- See: Ibid., p. 376. Also see: His Poetry, p. 79.
42- See: Poets from the Transitional Period between the Umayyad and Abbasid Dynasties, pp. 378-381. Also see: Poetry and Poets, pp. 37-40, and see: Al-Aghani, vol. 11, p. 374, vol. 13, pp. 309, 298, vol. 14, p. 242.
43- See: Ibid., pp. 381-384. Diwans of the Poets.
44- See: Poets from the Transitional Period between the Umayyad and Abbasid Dynasties, p. 384.
45- See: Ibid., p. 387.
46- See: Ibid., pp. 388-393.
47- Poets from the Transitional Period between the Umayyad and Abbasid Dynasties, p. 393.
48- See: Ibid., pp. 394-397. Also see: Ibn al-Mu'tazz's Classes, p. 141, Al-Hayawan, vol. 5, p. 384... and others.

49- See: Ibid., pp. 397-398. Also see: Al-Bayan wa al-Tabyin, vol. 3, p. 145, Poetry and Poets, p. 602, Their Poetry... and others.
50- See: Ibid., pp. 398-400.

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