

## **A Reading of The Poetry of the Abbasid Era, and the Ancient Poets' Attachment to the Baghdad Civilization**

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### **Abstract:**

The dimensions of this research are evident in the value of Baghdad and the poets' preference for it, due to its picturesque nature and fresh air, which makes it closer to the image of paradise. Baghdad occupied a distinguished position among other poets because of the free social life it provided them, allowing for many practices such as drinking alcohol and entertainment, in addition to the deep emotional dimension, as the poets depicted Baghdad upon separation from it as a beloved they long for, thus strengthening the emotional relationship between them and the city. Which makes it in the imagination a symbol of inspiration and life. Accordingly, we raise the following questions: Have poets succeeded in praising Baghdad? Was Baghdad a sad emotional experience when it fell that reflected the fall of the Arab nation?

**Keywords:** Baghdad. Poets. The Abbasid. Arab. Turks. Abi Nawas

### **1- Introduction:**

The Abbasid era is a well-known Islamic era, «which extended to five centuries and became the Abbasid Caliphate a symbol of civilization, and was established in (132 AH), to the fall of Baghdad by Hulagu in (656 AH)»<sup>1</sup>, and extended this succession to all Arab and non-Arab lands and was characterized by the presence of the Persian tide and its penetration into the joints of the state. after being polarized and messed with the caliphs and the Caliphate, the Turks were brought closer to limit the strong Persian tide, and the conflict between three Arab, Persian and Turkish powers became intense, and the conflict within the Abbasid house intensified.

The city of Baghdad, built by Abu Jafar al-Mansur ( 762 ad) (145 AH) is the center of cultural and poetic weight in the Abbasid era, where it was described as Dar al-Salam and was the capital of creativity and art, and the caliphs loved poetry and celebrated poets, and emerged many of them as Abi Nawas, Bashir bin Bard, and Ibn al-Rumi, «and became the kiss of the world in all respects. its jurisprudence, science, civilization and literature, especially poetry, as poets of all Nations are addressed to it for the purpose of both fame and wealth, being home to

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- Jurji Zaydan, History of Arabic Literature, Vol. 2, Hindawi Foundation for Education and Culture, Cairo, n.d., <sup>1</sup> 2013, p. 385

the people of the great and the Sultan of the caliphs, ministers, Sarat of the people and such dignitaries of all levels. since then, Baghdad has become an Arab and Islamic city at all and was a striking example in its beauty at various levels, until it was said that those who did not see it as if they did not see the world»<sup>1</sup> and became present for literature to which poets and writers from all sides and sides pilgrimage.

That Baghdad was a small village on the banks of the Tigris River before al-Mansur thought of making it «the capital of the Abbasid Empire, but after he was ordered to build Baghdad at the best at the time, I mean in the middle of the second century Hijri, Baghdad became the kiss of the world in all respects, jurisprudence, science, civilization and literature. especially poetry, as poets from all Nations addressed it for the purpose of fame and wealth both as the home of the people of the Gah and the Sultan of the caliphs»<sup>2</sup>, ministers and Sarat of the people and like them, and Baghdad became a dream of the neighboring population, they mean from all sides, and the poetry movement of Baghdadi became a fat material in the Abbasid poetry in general.

## 2- Baghdad Civilization:

Yousef Ghunaima sees in his study of Baghdad that the name «of Baghdad "Arami, which is composed of two words from B of the word of house they have and often fall in the first names of cities such as Baqouba, Qufa, Batnaya, Ashiqa, Ishaiqa, excuse, Bajrami and others. the second word et "Kadada" means sheep or sheep, and it is referred to as "Kadada "in the city, house, or house of sheep or sheep in the first place. it is well known that the Arameans were peasants in these lands and remained so for many centuries after the conquest of Iraq by the Muslim Arabs, and I prefer this view to the Persian interpretation, especially the coming of the name Baghdad in the ancient Babylonian ruins before the Persian occupation of this land»<sup>3</sup>.

Baghdad was the kiss of literature, and for its luxury, wealth, and prosperity of its life and age, we find to the Wadi Eid Mohammed says: Baghdad became like a theater in which the voice of the Arab, Persian, Rumi, Turkish and Indian ... And others, all of them came to Baghdad with a spectrum of thought and opinion, which made Baghdadi's society witness social blocs based on gender and ethnicity<sup>4</sup>.

The question that the writer has pointed out explicitly and not alluded to, is why Baghdad was mentioned in the Abbasid poetry by many Abbasid poets, he answers us by saying: «The intention is to know their views regarding Baghdad from various aspects, and to stand on the reasons for their praise of this ancient historical city. or their rejection of them with different motives, and between this and that of different things dealt with by the poets in their poems and

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<sup>1</sup> - Taher Samir Hassan Al-Shammari, Glimpses into Abbasid Poetry, Dar Al-Radwan for Publishing and Distribution, 1st ed. Jordan, 2012, p. 17.

<sup>2</sup>- See: Thaer Samir, Glimpses into Abbasid Poetry, p. 22 .

- Youssef Ghanima, Arabic Language Magazine, Part4, 1926, p. 27-28<sup>3</sup>

<sup>4</sup>- Sawadi Eid Muhammad, Baghdad Illuminates History, Jozoor Al-Turath Magazine, Dar Al-Falah, Muharram 1426 AH - 2005 AD, Issue 19

And 406.

pieces»<sup>1</sup> which we are trying to search for answers that serve this research, and the readings and studies have differed on the location and importance of Baghdad among many scholars.

He also sees the guest of God Saad Hamed Al-Harhi, who monitors the reasons for building Baghdad and its shape, that it belongs to the caliph Al-Mansur, who built the city of Baghdad in a round shape problems in that city, in addition to the architectural style in palaces, ponds, markets, baths, dungeons and domes, and the inscriptions of windows<sup>2</sup>, doors, facades and mosques. Baghdad thus became a unique fabric of its time.

In this regard, one of the researchers praised this outstanding structure, Ernst Emil Herzfeld, «the German orientalist specializing in the archeology of the Levant, Iraq and Persia. "the Arabs were very good at describing this construction, because they believed when they said that the war, like the Roman army»<sup>3</sup>, was going to war with both right and easy wings," which is a good and accurate depiction of the war and its dark image, expressing hardship and trouble within its walls between dust and swords.

In the same context, Thaer Samir explained in his book *Perspectives in Abbasid Poetry* that Baghdad was the incubator of Arab culture in general, where all cultures from Persian and Greek as well as all Arab cultures came together for their diversity and differences. Baghdad dazzled them with its breathtaking beauty, and they began to write poems and sing poems in relation to them and their dreamy structure.

On the other hand, we find in the door of the importance of its location - Baghdad - said al-Yaqoubi that it is located in the center of Iraq, a great city that has no counterpart in the east of the earth and its large and large, and has buildings, many water, health and air<sup>4</sup>, and has been inhabited by types of people, from all countries, being on its edge two great rivers Tigris and Euphrates. this is confirmed by Thaer in the book that we are studying in this thesis, that Baghdad's central location, which is sprawling on the borders of neighboring cities, has been mediated by the countries that border it on all sides, and has made it a center of literary radiation for a long time.

### **3- Baghdad and Poets:**

This beautiful city, which was the destination of the various segments of society, the merchant to buy, the world to seek science, and the poet to display his poetry in it, this city was a center of scientific and cultural radiation that exceeded all the borders surrounding Iraq, the poets expressed their love and admiration for it. they sometimes describe it as an invincible fortress that protects the caliphs and kings from enemies<sup>5</sup>, and serves as a solid wall against all brutal aggression.

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<sup>1</sup>- Taher Samir, *Glimpses in Abbasid Poetry*, p. 17.

<sup>2</sup>- Social Satire Poetry in the Abbasid Era, Daif Allah Saad Hamid Al-Harhi, a thesis submitted for a doctorate in Arabic literature, College of Arabic Language, Department of Arab Graduate Studies, Literature Branch, Kingdom of Saudi Arabia, p. 15.

<sup>3</sup>- Harry Al-Karmali, *Journal of the Language of the Arabs*, Al-Adab Press, Baghdad, 1911-1931, pp. 516-517

<sup>4</sup> - See: Al-Yaqoubi, Ahmed bin Abi Yaqoub bin Jaafar bin Wahb, *Dictionary of Countries*, Leiden Press, Cairo, 1310 AH/1892), p. 11.

<sup>5</sup> -See: Thaer Samir Hassan Al-Shammari, *Glimpses into Abbasid Poetry*, p. 18.

In the same context, al-Baghdadi also says in the history of Baghdad: «I have seen the great cities, in the moles of Rome and in other countries, I have never seen a city the highest fish, the best rotation and noblest nobility, the widest doors and the finest faction of al-Zawra, the city of Abu Jafar al-Mansour, as if it was poured into a mold, as if it was emptied»<sup>1</sup> it is a description of this great historian and writer who seems to paint a charming Machiavellian painting.

The author of a short book on the history of Baghdad also pointed out that «the reason for the construction of the city is the importance of its location in terms of the administration of the king»<sup>2</sup> and the purpose of this is a great goal, which is the management of the state," and actually became a prosperous city, which greatly affected the entire region and sent its beauty to all lovers who dedicated to describe and sing it.

We also find the houses of the caliphs, ministers, and people's dignitaries in Baghdad included many of the following palaces in the palaces from the inside, it is the lobby provider of the house, and at the top of it is built, standing tall decorated with balconies, and in this regard mentioned the son of Muataz in the description of the palace of Thuraya. the one who was created by the Abbasid Caliph in Baghdad:

**The best place to go is a house, a house, a palace  
The building of a palace had its balconies raised like a row of women who had  
been raised in a button<sup>3</sup>**

Baghdad was a high civilization, radiating its light on all countries, the development in which was not limited to knowledge and research at the time, but extended to various aspects of life, and the best example of this is the development we see from the effects of the high-rise of style and architecture, the design of houses, and the ways of building them. the homes of the rich and princes were different from the homes of the poor, as the rich and the luxury were creating their own homes to get rid of the heat and cold of the atmosphere, in addition to the cultural development witnessed in various fields, its inhabitants have devised many ways to get rid of the heat or cold of the atmosphere through the construction of the dungeons.

The preference of Baghdad over other cities was a milestone in its description in the Abbasid poetry, as we often found poets singing about the pleasures of living Baghdad offers them all and what they desire, some of them adore it because of the great freedom enjoyed by its people with regard to alcohol and drinking, as well as other means of entertainment. as Motaa Ben Iyas did when he took a precise picture of his day from early morning until sunset:

**And one morning in Baghdad, we had a good morning in the face of the psalmist  
I was still running between a soot and a flower until the sun was almost gone<sup>4</sup>**

Formed Baghdad throughout its history, where they sing its beauty, culture, and history as Dar-es-Salaam, and the poets attach it as the heart of Iraq, they wrote poems of love and

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<sup>2</sup>- Al-Khatib al-Baghdadi, History of Baghdad, Vol. 1, p. 77

<sup>2</sup>-Al-Sam'ani, Abdul Karam bin Muhammad bin Mansour Al-Tamimi, A Brief History of Baghdad, Dar Al-Kitab Al-Arabi, Beirut. p. 5-6.

<sup>3</sup>- Al-Thuraya is a large palace that includes buildings built by Al-Mu'tasim (279-289 AH/829-902 AD) near Al-Taj Palace in eastern Baghdad. A crypt was made between them.

<sup>4</sup>-Taher Samir Hassan Al-Shammari, Glimpses into Abbasid Poetry, p. 20

nostalgia, and described it as a beacon of science, urbanization and beauty, «some poets sang the virtues of Baghdad when some of the caliphs leave it, and reside in other cities for various reasons. " he sent them to the city of Sinjar, and he was tempted to return to Baghdad because it is the best place on earth, and we call it different as the trees of the world, as well as the availability of beauty in it, and the men of knowledge and literature who are not in the other places like them»<sup>1</sup>.

**O you who dwell in the villages of Sinjar she made a good decision**

**I left Baghdad to forget get out of the lights and trees**

**And the place where he left it I was a non-judgmental home**

#### **4- Son of Christmas and Baghdad:**

The son of Zarayq Abu al-Hassan, the writer Baghdadi (T 429H), a Abbasid poet from Karkh<sup>2</sup>, is famous for his poem (orphan) (do not insult him) written in his exile in Andalusia nostalgia for his wife and Baghdad, and died poor and sad there, only this poem found at his head after his death, to become a symbol of separation, and the mother and the pity for the homeland.

The love of Baghdad and a passion to live in it, he was a handsome young man, from Karkh west of Baghdad, loved his wife very much, but the lack of livelihood pushed him to go to Andalusia for money, refused to leave despite his wife's attempts to prevent him, so he left her in Baghdad, calling her "the moon" that he left behind, did not have luck in Andalusia. he did not praise his princes as much money as he expected, which left him with grief and regret, which he embodied in his poem in kind, he died alone in Cordoba, and found his poem (do not humiliate him, he is under his pillow), which is considered one of the most beautiful lads of love and alienation in history, and also the famous son of Zariq (the one). where the sources did not preserve his poetry other than her, and they document the feelings of regret and nostalgia for Baghdad and the wife who left her involuntarily to escape the pain of poverty and suffering, and here he says in one, and this poem is called Ainya Ibn Zariq<sup>3</sup>:

**Do not let him, the devil will take him I really said, but he doesn't hear it**

**As if he was in a hurry and on the move God's people are filled with him<sup>4</sup>**

#### **5- Al-Buhturi and his love for Baghdad:**

He is the great poet Abu Ubadah al-Walid al-Taei al-Buhari, an Arab from the Ta tribe, born in "Manbij" near Aleppo in (204 AH), and grew up as a pure Arab. His clan, "Bekhtar", lived between Bedouins and civilization, then went to Aleppo, moved between the cities of the Levant, received the eloquence of his clan, memorized the Holy Quran, organized poetry at an early age, then moved to Aleppo, and later in his life traveled to Homs, where he met Abu Tamam, and encouraged him to say poetry. and advised that his hair be thin-sounding and graceful meaning, and in a second stage of his life he traveled to Samarra, to praise the confident caliph, then take over the succession of the deceased, and at the end of his life he returns to

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<sup>1</sup> -the book itself .p21.

<sup>2</sup> -See: The Great Classes of the Shafi'is by Al-Subki 1/308.

<sup>3</sup> - See: Jaafar bin Amhad Al-Baghdadi, The Lovers' Wrestler, Dar Sader, Beirut, 1/23.

<sup>4</sup> - See: Noman Al-Kanaani, Poets of the One Poem, Salem Al-Sumari Library, 1966, p. 94.

Manbij and resides in it, to realize the Minniyah in 284 AH - 898 ad<sup>1</sup>, and has been the era of weakness during the Abbasid Caliphate. he remained faithful to his teacher, the great poet Abu Tamam, and he even replied to those who said to him, "you feel like my father Tamam." I have no right to eat bread except for it, and I have no right to say that God is the one who is the one who is the one who is the one who is the one who is the one who is the one who is the one who is the one who is the one who is the one who is the one who is the one who is the one who is.

**Good for Iraq and good for it it prevents them from being caught and burned  
The earth is broken when it is separated and we run away from them when they protect  
their escape**

**Our first mistress and our last I love to see Damascus change  
I meant east and west of the earth look in her perspective and walk**

The poet in these verses, we find him singing and dreaming of visiting Iraq and yearning for its beauty, goodness and warmth, and so it is the habit of poets with their homelands.

#### **6- Baghdad in Abu Tammam's Hair:**

The writer Thaer Samir Hassan al-Shammari in his book glimpses in Abbasid poetry mentions Abu Tamam (188 - 231 AH/ 803 - 845 ad) Habib bin Oz al-Tai, in love with Baghdad, one of the greatest poets of the Abbasid era, born in Jassim in Syria and moved between Egypt and Baghdad. he is known for his meticulous style of praise and lamentation, and is considered the pioneer of the "wonderful school" in poetry, in addition to his writing of the famous Diwan of enthusiasm.

**In my family's food and in Baghdad I am both in my hands and in my arms  
I do not think I will be satisfied with what I have done until I have the most complete  
crutches**

#### **7- Sadness for Baghdad:**

In this article, before talking about lamentation in the Abbasid era, we try to search for what lamentation is, and therefore «the material of lamentation in the language revolves around sadness and crying and is said lamentable because we inherit it, because we inherit it is lamentable and inherited after his death. " I will also inherit the dead when he cries and counts his good deeds, and a lament woman, many lament to her or to others who honor her, will mourn a weeping»<sup>2</sup>

"We have been told that our hearts are in the midst of the darkness, and that our hearts are in the midst of the darkness« the fate of death and singing which must become to him becomes an effect after an eye as if nothing was mentioned»<sup>3</sup>

We can say that the lament in the Abbasid era was merely the enumeration of the names of the dead who left the world, leaving beautiful monuments, immortalized those images that went with this dead to the end, and then turned into an art that truly depicts human conscience,

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<sup>1</sup> - Ahmed Taama Halabi, Tenderness, Kindness, and Grace in Al-Buhturi's Poetry, Al-Alama Magazine, Volume 7, Issue 3, 12/30/2022, p. 50.

<sup>2</sup> - Abdul Hadi Abdul Nabi Ali Abu Ali, Trends and Development of Lamentation in the First Abbasid Era, 1st ed.Cairo, 1411 AH - 1990 AD, p. 12

<sup>3</sup> - Shawqi Daif, Lamentation, Arts of Arabic Literature, Lyrical Art, 4th ed.Dar Al Maaref, Egypt, 1987, p. 6.



3- Throughout its history, Baghdad has produced beautiful, well-crafted poems written by poets who sang about its beauty, culture, and history.

4- Lamentation in the Abbasid era and its importance in this era.

During the Abbasid Caliphate, satire reached its peak and strength. It witnessed a major shift from small tribalism to harsh political and personal satire, and biting sarcasm, influenced by social, political, and popular transformations.

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