

**NATURAL FAMILIARITY IN THE SECOND ABBASID ERA POETRY****Dr. Abduladheem Faisal Salih**

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**Abstract**

Man has been fascinated by nature since he saw its beauty and looked forward to its beauty, garden, and the splendor of its sky.

The human being - the poet - found in it a pasture for his imagination and a resting place for his thoughts. It was an inspiration for those inspired by the trembling of its flowers, the flow of its streams, and the calm of its shade. He draws its imagery from it, weaves his similes, describes his masterpieces, and bestows life upon it.

The beauty of nature represents the movement of total existence to address the poet's soul, which is teeming with vitality and the blending of all aspects of existence. It seems that he is accustomed to it with the beauty of its view and his feeling of comfort, security, and familiarity.

**Keywords:** Natural Familiarity, Second Abbasid Era Poetry**Introduction**

Nature has been since man became familiar with it and interacted with it, the source of his thoughts, the cause of his sorrows, and the source of his depiction, from which he weaves his similes, and describes his masterpieces. Then he bids farewell to his motives, adds life, and grants it the freedom of speech. He asks it and it answers, and it asks him and he answers it, a poet who is amorous, sad, and separated.

Nature ((represents the poet's emotional refuge and intellectual sanctuary. He created a bridge from it for his feelings and emotions. It represented his true starting point for expressing the components of his feelings, which he can only express by articulating what was still and moving.))<sup>1</sup> When the poet is in harmony with nature, he sees in its vocabulary what releases his inner self, so he imagines a world in which he lives with his feelings. There is no doubt that this harmony depends primarily on the poet's awareness. The poet's natural familiarity is based on how he interacts. He joins it and his self-melts into it to become a part of its entity, understanding its language, hearing its voice, speaking its tongue, and living its pulse. The relationship between man

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<sup>1</sup> Description of nature in Umayyad poetry, Ismail Ahmed Shahada: 13.

and nature is a relationship of give and take, indeed a relationship of interaction, emotion, and mutual influence. In his interaction, he finds comfort in his state of harmony and intimacy.<sup>2</sup>

### Heavenly nature familiarity

The heavenly nature is one of the most powerful manifestations of life and beauty in nature, and it has been mentioned repeatedly by poets who have watched it with eagerness and contemplated it deeply and with admiration for the majesty of the universe and existence at the moment of the agitation of this existence with lightning, thunder, clouds, and rain. The poet contemplated all of this with astonishment, admiration, and respect, for the beauty of cosmic nature represents the movement of total existence, to address the poet's soul as it teems with vitality, excitement, and the blending of all aspects of existence.<sup>3</sup>

The Arab poet considers nature a "repository of ideas and feelings that arise between man and his surroundings."<sup>4</sup>

The poet invested his familiarity with these cosmic phenomena, to establish his familiarity and intimacy and grant admiration, thus, his relationship with them became more distant than we see, as a close relationship arose between them, especially since the natural environment is the first inspiration for all poets, as poets were and still are finding in nature a suitable means to explain their souls and express their feelings. They would throw themselves into its embrace and reflect their tongues.<sup>5</sup>

### Rain and clouds familiarity:

Poets cared about water and were keen to preserve it. They cared about rain, clouds, and lightning. Perhaps the difficulty of life and the severity of poverty were among the factors that forced the Arabs to track the locations of rain and clouds. There is no doubt that the joy of the desert with rain is great, as it meets their human needs, waters their land and livestock, and makes them feel a joy that they expressed in their poetry as they look at lightning and rain, and they sought to describe it accurately.<sup>6</sup>

Among the images of familiarity with clouds and rain according to Al-Buhturi, is his saying:<sup>7</sup>

|                                  |   |
|----------------------------------|---|
| diman tanahab rasmaha hatta eafa | diman tanahab rasmaha hatta eafa              |
| batat wabat albarq yamri eudhah  | fiha wayantij muthqalat eisharih <sup>8</sup> |
| fal'ard fi eamam alnabat mujidd  | 'athwabaha walrawd min nuwwarih               |

The poet is familiar with the clouds and rain that fall on the desert, transforming it into meadows teeming with greenery and life, and the land is adorned with fruits. He describes the effect of the rain and the good it brings to the earth. We notice that the poet does not limit his description of the

<sup>2</sup> Principles of Psychology, Ahmed Ezzat Rajih: 17.

<sup>3</sup> See: familiarity in pre-Islamic poetry until the end of the Umayyad era (PhD thesis): 121.

<sup>4</sup> In Arabic poetry, Hussein Nassar: 237.

<sup>5</sup> Description of nature in Al-Hilli, Wordsworth, Al-Amiri, and others: 58.

<sup>6</sup> See: Description of Nature in Umayyad Poetry: 69.

<sup>7</sup> His Diwan, edited by Khalil Mardam Bey,

<sup>8</sup> Al-Awadh: the modern offspring of gazelles and camels. See Lisan al-Arab, entry (Awadh): 3/500.

rain to its manifestations and the effect it brings to the earth, but rather interacts with it, shares his feelings with it, and agrees with it in his emotions and feelings.

The poet Al-Sanubari was in harmony with the rain and its falling, in his saying:<sup>9</sup>

|                                |                            |
|--------------------------------|----------------------------|
| wwakf zla twl laylatih         | yahtl hataa tablaj alfjr   |
| ma zal hataa alsbah mnhmlaan   | min sqf byt k'annah qabr   |
| iidha altmae albrwq dahakah    | bikaa beyn dumweuha alqatr |
| ka'anama saqfuh alsahab 'iidha | jad shab w'arduh albhr     |

The poet composed the rain and painted an artistic image with a familiar model, which is the rain falling from the sky, using the time dimension that determines the duration of its fall until dawn. The poet continues to describe the rain, showing its lightning that cheers him up, likening its brilliance in the middle of the cloudy sky to a person laughing at the heavy rain, as a metaphor. The poet uses the spatial dimension that determines the movement of the rain that falls from the clouds, which are like a roof and eventually settle on the ground. We notice that the poet sings about the beauty of rain, clouds, and lightning, in a metaphorical way that adds an aesthetic and artistic touch to the expression, revealing the familiarity that the poet has with the atmosphere of rain, and how his soul finds comfort in this scene, which makes him sing in his poetry describing it.

### Lightning familiarity:

Lightning is a natural visual phenomenon that was of interest to the poets of the Abbasid era and is often formed during thunderstorms. Lightning has a symbolic significance that indicates longing and anticipation of rain and has its roots in the mythological heritage of the Arabs<sup>10</sup>. (They used to count and number its flashes, and if they counted seventy-two flashes, they knew that rain would fall after that. Perhaps they would guess from this flash that it was coming from the beloved, so they would be optimistic, happy, and delighted by this evidence. This is what the one who longs and looks forward to the one he loves imagines))<sup>11</sup>

Lightning enjoyed the familiarity of Al-Buhturi, an affection accompanied by longing and nostalgia, as he said:<sup>12</sup>

The poet combines the familiarity of nature and place, in a metaphorical style, indicating his

|                              |                               |
|------------------------------|-------------------------------|
| shaqany bialeiraq barq kalyl | wadaeany lilsham shawq dakhyl |
|------------------------------|-------------------------------|

familiarity with lightning and places. Among the indications of familiarity is the word (Shaqni) which indicates admiration. He is admiring lightning in the land of Iraq, and he uses the metaphorical expression for that. He likened lightning to a human being and mentioned its

<sup>9</sup> His Diwan: 25

<sup>10</sup> The gazelles and the camels in the Mu'allaqat of Imru' al-Qais, analysis, and commentary by the lawyer Siddiq al-Hafiz: 128.

<sup>11</sup> See: His Diwan 2/259.

<sup>12</sup> See: Description of Nature in Umayyad Poetry: 73.

necessary attributes, which are weakness and fatigue. This employment gave the text an impressive aesthetic sense.

Among the poets who composed about nature and lightning is Ibn al-Mu'tazz, who said:<sup>13</sup>

|                                 |                                  |
|---------------------------------|----------------------------------|
| man raa barqaan yudy' ailtimaha | thaqab allayl sanah falaha       |
| faka'ann albarq mushaf qar      | faintibaqaan marratan wainfitaha |
| fi rukam daq bialma' dhareaan   | haythuma malat bih alryh sahan   |
| lam yazal yalmae biallayl hatta | lam yazal yalmae biallayl hatta  |

The poet sees that the night is lit by lightning lamps, as if the Qurans in the hands of their readers are lit and extinguished, opening and closing, and torrents of rain rushing from every direction, and that the lightning spread its light until he considered the night to be the day. The poet used the repetition method to confirm the image of familiarity. The repetition of the word “night” attracts the attention of the recipient or the addressee, and this feeling takes him and the rhythm enchants him and affects him, in addition to the use of contrast in (night, the flash of lightning appears clearly), and between night and morning, he completed the artistic scene and confirmed the image of familiarity embodied between the poet and the lightning.

### Star's familiarity

The Arabs were interested in the stars because they guide them to their needs and moving and departing have been a characteristic of their lives since ancient times. They know that moving requires the appropriate time for the presence of water and pasture, which causes interest in their risings, fallings,<sup>14</sup> and the stars, in addition to their aesthetic value, have another value represented in ((that relationship between the poet’s conscience and the stars when feelings fuse and the bonds of kinship and participation between the self and the subject are united. Thus, the stars became the poet’s target, a partner in his concerns, a repository of his supplications, and a title for the length of his night and day.<sup>15</sup>

Among the relationships that we see that show the familiarity between the poet and the stars is the saying of Ibn al-Mu'tazz:<sup>16</sup>

|                                    |                                    |
|------------------------------------|------------------------------------|
| walnajm fi allayl albahym takhaluh | eaynaan tukhalis ghaflat alruqaba' |
| walsubh min taht alzalam ka'annah  | shayb bada fi limmat sawda         |

The poet is familiar with the stars and depicts them as they creep into the sky and darkness dominates the corners of the night, as if they were eyes watching furtively to achieve their goals after the observer is absent-minded. The poet likened the bliss that shines in the night to the eye that steals glances from time to time, and the morning spreads its whiteness under the cloak of

<sup>13</sup> The Stars in Ancient Arabic Poetry until the Late Umayyad Era, Yahya Abdul Amir Shami: 157.

<sup>14</sup> His Diwan: 1/460.

<sup>15</sup> Stars in ancient Arabic poetry until the end of the Umayyad era: 164.

<sup>16</sup> His Diwan: 1/460.

darkness, as if it were gray hair, as he likened the morning to the white hair that flows into the blackness of the hair during gray hair. He connected the two verses with the connecting tool (waw), which worked to confirm and establish the meaning.

Abu Firas Al-Hamdani looks at the stars and makes them share his worries, sorrows, and longings in his saying:<sup>17</sup>

|                               |                                   |
|-------------------------------|-----------------------------------|
| ma linujum alssama' hairatan! | ahaluha, fi burujiha, hali ?      |
| abit hatta alssabah 'arqubuha | muhtadiatin, fi hal dulaal        |
| ama taraha, ealaya, eatifatan | takaud, min riqqat ,tubakka li ?! |

The poet shows his familiarity with the confused stars in the sky, as he made them share his worries and how he directed his feelings and emotions at them. He was confused by their movement and saw from their compassion for him that they almost cried for him. The poet employed the dialogue formula in its internal form, as he responds to an implicit, imaginary question, and no one can hear the answer except the poet's voice. He used the interrogative form, as it has the aesthetic ability to bring the recipient into the heart of the image, as he built his dialogue with the stars into a dazzling image, and the romantic spirit increases in his feelings for nature, as he made the stars a girl who makes his heart cry, and this is a friendly emotional participation from a captive poet.

### **Snow familiarity:**

Snow is one of the beautiful cosmic phenomena that instills hope in souls, and bestows joy, happiness, and pleasure. The sight of snow covering the universe with its white color, the slopes, the trees, and the flowers, whoever sees it descending from the sky like fluffy cotton, feels the breathtaking beauty that a lush garden may not provide, and most Arab countries lack such a joyful winter sight<sup>18</sup>.

Al-Sanubari describes his familiarity with the snow that covered the earth, turning it into a white piece like pure pearls. He said:<sup>19</sup>

|                           |                           |
|---------------------------|---------------------------|
| adhib kwsk ya ghilaa      | m f'inn dha ywm mufddad   |
| waljww yujlaa fi albaya   | d wafi huly aldr r yuerad |
| azanant dha thljaan wadha | wrd min al'aghdan yunfd   |
| ward alrbye mulawwan      | walwrd fi kanwn 'abyd     |

The poet shows his familiarity with a winter day and the snow falling until the ground becomes a white piece like refined pearls that sparkle on the branches. This simile indicates the extent of the poet's admiration for snowballs until he begins to sing in an artistic metaphorical language that dazzles the listener and expresses beautiful feelings about this distinctive nature. The poet makes a comparison between the rose of spring and the rose of December. Here, time overlaps with the description of nature. The poet describes the colorful spring roses with contempt, the roses of

<sup>17</sup> His Diwan: 57.

<sup>18</sup> See: Andalusian Poetry, Its Themes and Arts: 323.

<sup>19</sup> His Diwan: 221.

December that have become white due to the effect of the snowflakes, and their color has become one color, and this piece is revealed as a snowy painting covered in white, ((as if it were a piece of roses scattered on the branches and on the ground white roses covering nature with joyful silver veils))<sup>20</sup>. The poet employs various similes and the magic of colors that lead to radiance while suggesting joy, happiness, and familiarity.

familiarity followed by a greeting, in his saying:<sup>21</sup>

|                                     |                                     |
|-------------------------------------|-------------------------------------|
| ahlaan bih min earid tarak alddujaa | bbayad muzntih ghurabaan abqaea     |
| natharat yad alaryah lulu thaljij   | fabda bajyad alghuswn murassaea     |
| wkannama eabithat lwamie barqih     | bisahabihi, framat bih fataqattaeta |

The use of the words greeting and welcome (Ahlan) is conclusive evidence that there is familiarity with the welcomed thing, and the poet has welcomed (the snow) as if it had come to him as a dear visitor to his heart, so he continues to mention its descriptions as if he is a lover flirting with his beloved. The poet describes a white cloud laden with snow that appears at night, imagining its clouds as a speckled crow, whose color varies between white and black. As for the winds, they appear as a hand scattering pearl of snow, raising the branches' tops, and the flashes of lightning play with the clouds, throwing them and they break apart. With these descriptions, the poet has painted an artistic painting that depicts snowy nature most beautifully, crowned with a sense of familiarity and acceptance of its beauty and the beauty of its view.

Wind familiarity:

Winds are natural phenomena described by poets of the Abbasid era. They drive cities, propel fleets at sea, and carry the fragrance of gardens and flowers to poets. The Arabs gave each wind a name that differed according to the regions in which it blows. The one that blows from the beginning of the Levant is the north wind because it blows from the lands of the Arabs and what is next to the Levant. The one that blows at sunrise they called the south wind. Poets mentioned it a lot and spoke about its blowing in the morning, at noon, and in the evening. They depicted the south wind and explained their familiarity with it.<sup>22</sup>

Ibn al-Rumi has delicate verses in which he describes the breeze when he says:<sup>23</sup>

|                                |  |
|--------------------------------|--|
| kann nsymaha 'araj alkhezamaa  | wlah bed wsmly waly <sup>24</sup>        |
| hdyt shm'al habbat bilayl      | lafnan aljinan laha naji                 |
| 'iidhan anfasuha nsmt suhyraan | tnffas kalshji laha alkhal <sup>25</sup> |

<sup>20</sup>

<sup>21</sup> The Second Abbasid Era, Shawqi Dayf: 361.  
His Diwan: 2/807.

<sup>22</sup> See: Nature in pre-Islamic poetry: 55.

<sup>23</sup> His collection 3/527.

<sup>24</sup> Lavender: a fragrant plant, see Al-Mu'jam Al-Wasit, entry (Khazm): 1/232.

<sup>25</sup> Al-Khali: the one who has no wife, Al-Mu'jam Al-Wasit, entry (Khali): 1/254.

The poet is familiar with the breeze that blows at dawn - the purest time - and describes to us the breeze of his beautiful night with the scent of lavender. The poet likens the pleasant breeze to the scent of the lavender plant, which is a plant that is distinguished by the pleasant scent of its beautiful, fragrant flowers. It rained (Wali), which is the rain that follows the Wasmi season after the grass appears, watering it and spreading its sweet scent. There is no happier time than this for the poet, who is moved by the lavender scent, which the rain carries, an atmosphere laden with familiarity and delicate feelings for the atmosphere of nature.

Al-Buhturi linked familiarity with (the breeze of the wind) to the beloved, so he said:<sup>26</sup>

|                                   |                                   |
|-----------------------------------|-----------------------------------|
| waraqq nasym alryh hatta hasibtah | yajy' bi'anfas al'ahibbat nueeama |
|-----------------------------------|-----------------------------------|

This mechanism of speech reflects the sincerity of the poet's feelings towards this wind because it reminds him of his beloved and what excites the poet's emotions. As the poet speaks about the beauty of the wind and its calmness in the spring, the poet thinks that its gentleness and softness would bring lovers. This atmosphere and breeze are ideal for fun, listening to melodies, and drinking wine, a metaphor for intense happiness. The poet's discourse on cosmic phenomena makes us feel the extent of the connection between them. The poet lives in a state of psychological alienation with his beloved and finds nothing but the wind to convey his peace, searching in its blowing for an echo of response and relief from what he is suffering, so he becomes accustomed to the wind to be an equivalent to his psyche. This poetic image that the poet presents of the wind and the breeze is full of all this longing.

### **The second requirement: the familiarity with silent life**

Silent life has remained throughout the ages the basis for forming the poet's emotional state, and it is one of the components of his creativity. The poet's connection to nature is the result of a comprehensive cosmic relationship and a necessary vital interaction. The Abbasid poet expressed this connection because nature is the poet's emotional refuge and intellectual sanctuary. He formed a bridge from it for his feelings and emotions, and it represented his true starting point for expressing the hidden feelings that he could only express by pronouncing what was still and stirring up what was moving.<sup>27</sup>

The Abbasid poet used to sing about the forms of still-life nature, including trees, flowers, plants, rivers, gardens, and ponds. The Abbasid poet used to be amazed by the beauty of the surrounding nature, and he would express its magnificence through his feelings.<sup>28</sup>

### **Palm familiarity**

The palm tree represents a symbol of pride, strength and determination, so it was mentioned in Arab poetry because it provides them with strength of will and steadfastness. Hence the relationship of familiarity between the poet and the palm tree over the years, as it is his constant

<sup>26</sup> His Diwan: 2/422

<sup>27</sup> See: Description of Nature in Umayyad Poetry: 13

<sup>28</sup> See: Al-Sanubari, the Poet of Nature in the Abbasid Era, Saleh Abdullah Al-Tuwaijri: 118-119

companion wherever he settles, even if he settles in a country devoid of palm trees. The palm tree formed aspects of the conscience of the Arab poet before Islam in life, death, love, and hope.<sup>29</sup> The Abbasid poets paid attention to the palm tree and explained its importance. Among them, Al-Hussein bin Al-Dahhak expressed his familiarity with the palm tree, indicating his love for it, saying:

|                              |  |
|------------------------------|--|
| ahbb alfy' min nakhalat bari | wjwsaqha almushyad bialsayfah            |
| wayuejibuni tnawh 'ayktiha   | 'ily , birih hawdhan wshyh <sup>30</sup> |

If we contemplate the text, we notice that the poet expressed his familiarity with palm trees in his saying (I love the shade). He loves the shade that comes from the palm trees of his country, and their lushness surrounding them, as if it were a small house sitting under its roof. This is due to the density of their fronds, which give the poet shadows and gives him refreshment. The poet depicted the swaying and shaking of these palm trees, as it brings comfort to the person, protects him from the heat of the sun, and provides him with shadows. He is impressed by their large number, and they sway when the wind blows, a wind that contain pleasant scents because of the herbs surrounding these palm trees, so the air mixes with their fragrant scents.

Al-Sari Al-Rafaa painted a beautiful picture of palm trees when he said:<sup>31</sup>

|  |   |
|--|---|
| falnkhil min basq fih wbasiqat         | yudahik alttale fi qunwanih alrrutaba <sup>32</sup> |
| adhathshmarykhuh fi aljww mutlieatan   | iimaa thurayaa w'imma miesamaan khudiba             |
| trik fi alzzll eiqyanaan fa'in nazarat | shms alnnahar 'iilayha khiltaha lahaba              |

The poet describes the image of palm trees and mentions their beautiful descriptions. He used metaphorical expression to indicate how familiar he is with palm trees. He resorts to figurative language and adds the character of a personification to it, by likening it to a laughing person, as a metaphor. Then he employs the implied method of simile to add beauty and eloquence to the descriptive image. He likens the palm trees to the chandelier, to the wrist dyed with henna, it appears more beautiful. However, in the shade, the poet imagines its fruits as pure gold, and in the afternoon, when the sun shines, they appear as if they were a burning flame. With these eloquent artistic images, they embody the meaning of familiarity with the palm tree in its most beautiful form.

### Rose familiarity

Roses were one of the most common words used to describe nature in the Abbasid era. Abbasid poets described them in different types and colors, and they were helped by the Abbasid environment, which made their beauty even more beautiful.

<sup>29</sup> See: Hope and Despair in Pre-Islamic Poetry, Karim Hassan Al-Ami: 16  
His Diwan: 57.

<sup>30</sup> Hawdhan: A plant from the plains that has a red flower, sweet and pleasant to taste, see Lisan Al-Arab, entry (hawdh): 3/488, and Shih: A plain plant that has a pleasant smell, see Lisan Al-Arab, entry (shih): 2/502.

<sup>31</sup> His Diwan 1/63

<sup>32</sup> Al-Qanwan: Its singular is Qanna: Al-Hadeq, which is from palm trees like a cluster of grapes. See *almuejam alwasit* (Aqnut): 2/764.



The Abbasid poets composed roses and were creative in describing them, as they exude the spirit of life.

Ibn al-Mu'tazz was in agreement with al-Ward, in his saying:<sup>33</sup>

|                                |                                      |
|--------------------------------|--------------------------------------|
| atak alward mahbwbaan maswnaan | kamaeshwq takannafah alsadwd         |
| ka'ann biwajhah lamma tawafat  | nujwm fi matalieiha suewd            |
| bayad fi jawanibih aihmirar    | kama aihmarrat min alkhajal alkhudwd |

The poet employed the method of description in depicting roses. He admires white roses, so he uses metaphorical imagery and compares roses to the beloved as a diagnostic spatial metaphor. Because of his intense love for these roses, he sees them as beloved and likens the faces of the roses that appear to the viewer to the stars of happiness rising in the sky. Thus, the poet moves from the sensual aspect to the cosmic meaning, as for him the rose is not pure white, but rather mixed with red, which gives it a beautiful and gentle feminine hue, relying in this significance on the simile image, as it is an inverted simile, and through the emotional description, the poet's familiarity with the rose appears clearly in the text.

Al-Sunubari expressed in his poetry the beauty of the beloved and roses, likening roses to roses and daffodils to eyes, in his saying:<sup>34</sup>

|                                 |                                   |
|---------------------------------|-----------------------------------|
| ward bada yahki alkhudud wnrjis | yahki aleuyun 'iidha rat ahbabaha |
| walsrw tahsabuh aleywn ghwanya  | walsrw tahsabuh aleywn ghwanya    |

The poet painted a natural picture that tells the beauty of flowers when spring arrives. He describes these flowers in a metaphorical language that reveals the poet's familiarity with beautiful, bright roses, and he gives them the personification with a metaphorical expression. These roses did not smile until he saw the beauty of nature and heard the melodies of birds in the spring. The poet likens them to the cheeks of a shy lover, and that daffodil shines as if it were the eyes of a lover who saw her lover. He likened the fragrant cypress trees to beautiful women with their legs exposed. This imaginative momentum gave the text an impressive artistic beauty. It appeared in this text with an inverted simile, revealing the poet's love, admiration, and familiarity with the red flowers that bloom in the spring, as well as the daffodils.

Kashjam was creative in describing the many types of flowers that cover the ground, including chrysanthemums and daffodils, indicating his interest in them, and he said:<sup>35</sup>

|                           |                                     |
|---------------------------|-------------------------------------|
| wal'ard tuksay bizahr alr | yad washyaa mueammad                |
| kann khurrad ein          | biha yudahikn khurrad <sup>36</sup> |
| wa'abyad allawn dah       | wahalik allawn 'aswad               |
| wahumrat min eaqiq        | wakhudrat min zabarjad              |

The poet expressed his familiarity with roses, their fragrant scent, and their beautiful scenery that covers the earth, and he used them as a symbol of simile. He depicted the white color as bright,

<sup>33</sup> His Diwan: 2/511

<sup>34</sup> His Diwan: 389-390.

<sup>35</sup> His Diwan: 131.

<sup>36</sup> Khurd: The plural of the khurd of a virgin girl who has not been married. See Lisan al-Arab article (Khurd): 3/162.

black as dark, red roses as agate, and green as aquamarine. He was creative in describing the types of flowers spread in Riyadh, and he relied in his description on similar images, in easy language and simple similes emanating from the tangible reality. Accordingly, this description stems from the poet's intense admiration and passion for the shapes, colors and scents of flowers, and this passion was reflected in his poetic texts.

### Gardens familiarity

Gardens constitutes a significant area of the Arabian Peninsula, and Yaqut al-Hamawi mentioned one hundred and thirty-six of them. It was given this name because it absorbs water in a secure area of the land. There is water in the ground, so grass grow, and if the gardens are grassed, they will provide all the Arabs with their blessings.<sup>37</sup>

The gardens spared the poet's imagination in many scenes, as he does not only look at what he sees, but also what he smells and hears. The poets' interests were distributed among its appearances, and they mentioned the reasons for familiarity and pleasure. It was the subject of poets' interest, due to its charm, beauty, and comfort to their souls. The impact of these places began to be clear to the poets. They sang of its beauty, which affected their souls, and the traces of familiarity and comfort with the gardens were evident in their poetry because it was a part of the green nature.<sup>38</sup>

We also find Ibn al-Rumi describing a beautiful garden that he became accustomed to and familiar with. He said:<sup>39</sup>

|                             |                             |
|-----------------------------|-----------------------------|
| wryad tkhayl al'ard fiha    | khuyla' alfatat fi alabrad  |
| dhat wshy tnasajath swar    | labqat bhwkiah wghwad       |
| shkrt nemt alwly ealaa alws | shkrt nemt alwly ealaa alws |

The poet described the gardens as if they were a beautiful, pristine girl, and the evening and morning rains passed covering them with brocade cloth. This garden, with its flowers and dyes, is no longer a garden in his view, but rather a single girl wearing brocade dresses. The poet employed partial images, such as the representational simile, as he likened gardens to the image of a girl, and used the metaphor (a bracelet made of it), as he compared the clouds to a skilled weaver. Ibn al-Rumi deliberately described gardens in response to the familiarity and admiration, so he painted an artistic painting full of movement and vitality ((The sensual image in poetry is one of the most ingrained images in the mind and has the most impact on the soul).<sup>40</sup>

As for Al-Buhturi, he described a green meadow decorated with the bright colors of nature, and it was covered with dew and became a solace for himself. He said:<sup>41</sup>

|  |                                     |
|--|-------------------------------------|
| warawd kasah altall washyaan mujaddadaan | fa'adha muqymaan lilnufws wamuqeida |
|--|-------------------------------------|

<sup>37</sup> See: Mu'jam al-Buldan: 3/83

<sup>38</sup> See: Intimacy in Umayyad Poetry: 173

<sup>39</sup> His Diwan: 1/437.

<sup>40</sup> Art and its Doctrines in Arabic Poetry, Shawqi Dhaif: 445.

<sup>41</sup> His Diwan: 1/414.

|   |  |
|---|--|
| 'iidha ma ainsikab alma' eayant khiltah | waqad kassarath rahat alryh burrida    |
| wa'iin sakanat eanh hasibt safah        | husamaan saqyalaan safi almatn jurrida |
| waghannat bih wurq alhamayim hawlana    | ghina'an yunassyk algharyd wamaebada   |

The poet embodied the beautiful natural features of this green, moist garden. He described it as a field upon which rain had fallen, linking its natural elements together, as he linked its greenness to the rain (the dew covered it and made it shine again). He depicted these gardens in the most beautiful way. He describes to us the water of the garden and its sweetness after the winds passed over it and it sings a song about the sky of the most famous singers at that time. In these verses, the poet informs us of the position of nature in himself and its effect. In these verses, the poet informs us of the position of nature in himself and its effect on him. We are struck in these verses by the forms of definiteness in (again - a seat), the counterpoint in (a resident - a seat), and the alliteration in (a rest - the wind). The poet used repetition in the sounds in which he achieved the element of significance represented in describing this garden in the best form. He repeated the hamza in (safah'at, ghina', ka'anahu) and the dāl in (mujadadan - maqeadan), all of which are silent, between loudness and whispering, to give a free flow to the strong audible voice. The poet used the second person pronoun (I suffered, I thought, he would forget you) as a result of the emotional mixing between the image of garden on one side and the poet's self on the other. Al-Buhturi, based on the previous verses, was only drawn to the image of bright nature by his familiarity with garden, spring, and its manifestations.

One of the poets who mentioned gardens in his poetry was Al-Sanubari, he said<sup>42</sup>

|                                   |                            |
|-----------------------------------|----------------------------|
| 'amaa alryad faeishquha eishq     | lam ybq fy lighayriha turq |
| anzur 'iilaa hidhq alrbye fama    | in kad yedl hidhqah hdhq   |
| nusakh alriyad 'atatk tuqra min   | bued ka'ana suturaha mashq |
| nushirat ealaa tilk alrruba hulal | mimaa yhwk alred walbrq    |
| qmsan khiri mlwwnt                | qmsan khiri mlwwnt         |

The poet expressed the emotion of love and infatuation for these gardens and their elements, especially in the spring season, when he copied books from them, the lines of which he could read from a distance, due to their freshness and their serene beauty that spoke of their magic. Its gardens are covered with garments woven by thunder and lightning. The poet excelled in expressing the aspects of these gardens and presented an image that reflects their bright colors and fragrant perfumes, so it became an attractive subject for him. The poet's description with all this precision came as a result of his penetration into himself, especially since all of its components achieved for him an atmosphere of beauty and brought an atmosphere of comfort and familiarity.<sup>43</sup>

### The pond familiarity

The pond ((like a basin, and it is said: It was named that because the water was kept in it), also called water swamp, and the pond is like a basin that is dug in the ground and does not have pillars

<sup>42</sup> His Diwan: 363.

<sup>43</sup> See familiarity in Umayyad poetry: 173

above the level of the ground)<sup>44</sup>. The phenomenon of artificial ponds in the Abbasid era was an aesthetic element in the palaces of the caliphs.

Al-Bahturi was familiar with the beautiful ponds, and he said:<sup>45</sup>

|                                      |  |
|--------------------------------------|--|
| yaman raa albirkat alhasna' ruyataha | walanisat 'iidha lahat maghanyha       |
| bihasbiha 'annaha min fadl rutbatiha | tueadd wahidatan walbahr thaniaha      |
| ma bal dijlat kalghayra tunafisuha   | fi alhusn tawraan wa'atwaraan tubahyha |

Al-Buhturi expresses his admiration for a pond, so he begins his poem with a call to draw attention to his speech with a unique beauty, and that the mere sight of a person will be a reason for happiness and pleasure, especially if the women around her stand out, and that she is next to the sea in greatness, and her beauty sparks jealousy in the heart of Tigris and she tries to compete with her and show off. Showing off is one of the characteristics of humans, and this diagnosis gave the poem movement and an aesthetic dimension. Seeing it pleases the eyes because of its beauty, and thus the poet describes this pond in a beautiful way without affectation, and he used a simile. He likened it to the Tigris River, as he depicted it as a person who feels jealous of the beauty of the pond.

Al-Sanubari praises the pond saying:<sup>46</sup>

|                       |                          |
|-----------------------|--------------------------|
| wmaqly brkt alttl     | wsybat rahaha            |
| brkt turbtha alkafur  | walddrr hasaha           |
| kum ghrraby tarabi    | hitanaha lmma ghraha     |
| iidh tala muttabakh   | alhitan minha mushtawaha |
| bmrwuj alllahw 'alqat | eir ldhdhaty easaha      |

The poet makes this pond a place for his siesta, describing its soil as camphor, its pebbles as pearl, and its delicious fish in an hour of amusement and praise as he feels comfortable staying and finding himself in its meadows.

In conclusion, the Abbasid poet had a spiritual connection with nature and took it as a refuge and refuge for himself, in which he poured out his worries and comforted himself.

## Conclusion

1. Nature's diversity made the poet captivated by its beauty. He was able to portray beautiful nature and natural appearances in a brilliant way, relying on the accuracy of his observation in addition to the power of his imagination.
2. The poet's familiarity with nature and its phenomena created a relationship between him and the recipient. When he wants to convey his feeling about the place or phenomenon that he has created, he pushes us to emotional participation so that we feel a familiarity, especially the poet identified his familiarity with those natural phenomena, whether moving or inanimate, and savored them aesthetically.

<sup>44</sup> Lisan Al-Arab, Article (Barak): 10/399

<sup>45</sup> His Diwan 2/544.

<sup>46</sup> His Diwan 457.

3. The poet became familiar with the various cosmic phenomena and contemplated them deeply and with admiration. He took advantage of the opportunity to become familiar with these phenomena, including thunder, lightning, clouds, rain, and rivers, to develop his familiarity and comfort with them, especially since the cosmic nature is the primary inspiration for every writer and poet and is the greatest motivation for creativity.
4. The poet turned his familiarity towards the wind and took it as a message to convey peace to his beloved. We notice that the familiarity of the wind was greater among the poets in love, as its images were associated with the images of their beloveds, especially when it breathed from its land, as it inspires hope in their souls.
5. The poet became familiar with the palm tree, as the palm tree represents a symbol of magnificence, strength, and determination. Therefore, Arab poetry was full of it because it provided them with willpower and fortitude, and from here came the relationship of familiarity between the poet and the palm tree over the years.

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