

Eid Festival (Mihrajan) and Its Effect on Arabic Literature until the End of the Abbasid Era

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One of the most important things produced by the cultural interaction between neighbouring peoples is the transmission of customs, traditions and social manifestations that permeate the general culture and affect them clearly. Persian festivals had an important presence in the cultural life and Arabic literature of the Abbasid period in particular due to the interplay between the two cultures of that era. This study tries to understand the festival, the second most important holiday after Nowruz in Persian culture. He entered the Arab society and became one of his celebrated occasions. Here we try to find out its origin, and how it enters into Arab society, and then try to touch its impact in Arabic literature until the end of the Abbasid era.

Key words: *Mihrajan, Persian culture, Persian holidays, Abbasid period, autumn.*

Introduction

The links between Arabs and Persians are as old as the advent of Islam. The geographical proximity between the Arab countries and Persia imposed such links through mixing, exchanging and participating in social, economic and cultural life. When Islam came, and entered Persia, all barriers between the Arab and Persian nations were removed; the Persians became an important and major component of the Islamic community, and an active element in the administrative and political organisations of the Islamic State. Not only that, the Persians had a great role in cultural life. They continued to do so from the eighth century until the tenth century AD, where there appeared calls to bring life in the Persian language, literature and culture; since the middle of the tenth century, the Persian language became the first language in many provinces of Persia, because of the emergence of the states ruled by the Persian people such as the Safarids, Samanids, and Buyi (Adam Metz, 1967: 2/287). Because the influence of these states was not limited to Persia, but extended to other regions

of the Islamic state, such as Iraq and the Levant; the influence of Persian culture began to take a wide range in the Arab culture and literature produced in that era.

One of the manifestations of Persian culture affecting the cultural life and Arabic literature in the Abbasid era in particular are the Persian holidays and beliefs, and here we are trying to put a hand on the festival's feast, the second most important holiday in Persian culture; it comes after the Nowruz, the Persian New Year. On 21/3, the festival marks the autumnal shift in October and marks the end of the heat and the beginning of winter as we will explain later.

Meaning of the Mihrajan

I did not find a reference to this word in many ancient Arabic miracles in the autumnal equinox (Al-Fayoumi, 1977: 583). Modern miracles show the word and explain its origin based on the Al-Fayoumi (Al-Bustani, 1930: 2/2324). The festival (Mihrajan) in Arabic is transmitted with the word and its meaning from the Persian language (Ibn Masoom, 2008: 4/223), with a simple change in the way of the word and in the replacement of one of its characters, which is (g), which was replaced with (j) for the absence of the first letter in the language Arabic.

The Persian term is Mehregan and they differed in its interpretation.

1. The dowry of the name of an unjust king died on this day and the meaning of the name (the same dowry went) for example died and got rid of him on this day (Al-Masoudi, 1989: 2/181).
2. Mehr means love or friendship, and Jean means the soul or spirit becomes meaning love of the soul (Al-Noueiri, 2003: 1/187).
3. It was said that the dowry is the name of the sun, and that it appeared on this day to the world, called it; evidence that the Khosravi tradition of Alkasarp on this day, wearing the crown on which the image of the sun, and the wheel of the circle (Al-Biruni, 2008: 265).
4. It is said that the meaning is the realization of revenge because Afridonon this day he realised his revenge on Biorasb, who killed his grandfather Jamshid (Al-Noueiri, 2003: 1/187).
5. Mehr means fulfilment, and Jean means Sultan and the meaning is: Sultan fulfilment (Al-Askari, 1981: 2/169).

The interpretation of the poets, we find two interpretations of what we have mentioned, the first when Obaidullah bin Abdullah bin Taher - a Persian origin and one of the princes and leaders of the Abbasid state- said ⁽¹⁾:

"Who does not know the meaning of the festival if he knew its meaning would have increased his anger and anger; because it means that the Persians prevailed in it and triumphed and called it in order to preserve the spirit" (Al-Noueiri, 2003: 1/ 187). He here indicates that the meaning for rude is to keep the spirit or soul; because Afridon in spending on Biorasb was able to preserve the lives of the Persians who were under oppression killed every day. The second, Mehyar al-Daylami, also of Persian origin, said: "The festival is the day your ancestors created the Persian kings, set rules and traditions, and derive a name from the name of the sun in their language" (Mehyar 1926: 2/352).

Here it refers to the derivation of the name of the festival from the name of the sun. It was the doctrine of the Persians to paint their kings and commoners with fat Alban moringa. The blessing of, and wears the King reeds, and crowned him of the circle image of the sun, and be the first to enter it. A piece of sugar, and buckthorn rhamnus (And travel gel) Cydonia oblonga, jujube, apple, and a bunch of grapes white, and seven groups of the Ace (myrtus). May read her voice hidden and is one of the traditions of religion Parsee (Al-Noueiri 2003: 1/188). This is due to the nature of the Persian character, which tends to exaggerate and therefore we find that the day of the festival is the day when God created the bodies of the decision of the spirits, the day of the earth, and the day of the creation of creatures, and the day of the light in the moon (Al-Jahiz, 1982: 63).

Arab sources acknowledge that the first appearance of the festival at the Persians was in the time of Afridon because the religion of the Magi was corrupted by Biorasb, and raised Afridon and eliminated it and called that day the festival (Al-Tabari, 1967: 1/214). In Arab culture, it said T. sources that the people raised as they had in the era before Islam Day to celebrate their two Nowruz festival, but did not remember how they celebrated them and did not convey literary texts related to this spoken in that era, and perhaps having taken Eid because of the influence of Persian culture (Jawad Ali, 1993: 5/101). But we find that some sources mention: "The king was in ignorance sitting for the public, in the Rose once, and at the festival once they bring him complaints, the king complained one of them, came up sat with his opponent at the bedside, if he ruled between them, wearing his crown, and stood up to look the things people did not defraud one in the injustice of one after what he saw from giving the king the right of himself" (Al-Askari, 1981: 1/292). We find the oldest references to the festival in the Arab Islamic State in what was mentioned in the events of 652 AD in the entry of the Muslim army to Balkh the commander of the army agreed with the people to pay him money, and when he began to meet it and agreed to the arrival of the festival; they gave him gifts of gold and silver utensils, dinars, dirhams and others; he said to them: Is this what we agreed with how much: No, but this is something n by our rulers to this day, said: What is this today? They said: Festival, he said: I do not know what this is? (Al-Tabari 1967: 4/313 - 314).

This text confirms that the Arab sultans had no knowledge of the festival and its traditions, but recognised them after they entered Persia and their rule. As for what regards the adoption of power official to celebrate the festival tells us the sources that celebrate and give gifts but was at the time of Sid Umayyad caliph first who died in 678 AD. They dedicated L. Yeh gifts on the festival, where pots of gold and silver, P distributed p Li Geladsh, (Ibn Asaker, 2001: 73/307). This confirms that Mu'awiya introduced the Kesrwah tradition of the Arab state, called himself the first king, and made the Crown Prince the succession after him, the first to order the gifts of Nowruz and the festival (Ibn Abdul Barr, 1992: 3/1420). Other sources consider that the first to impose gifts in them is the cultural pilgrims who ruled Iraq and the governor (693-714 AD), but when he became the caliph in 717 AD, Omar bin Abdul Aziz stopped celebrating them (Al-Askari, 1981: 2/31).

Hence, the official celebration of the festival was at the beginning of the Umayyad dynasty, which took the nature of the Kesrwah rule and tried to imitate what was prevalent in the neighbouring kingdoms. Then comes an accidental news in the state of Omar bin Habira for Iraq in 717 AD, who appointed a relative of the Bedouin on one side, and when the festival saw people offer gifts to the Prince gave him two tows (tow Uromastyxes) and wrote with them four verses of poetry describing their quality, fatness, yellow colour and others. This surprised the audience at his court and made it ridiculous (Al-Shaibani, 1974: 2/164). The first appearance of the festival in Arabic poetry finds at Khalaf bin Khalifa, who entered the Yazid bin Omar bin Habira, Crown of Iraq in 721 AD on the day of the festival, has been given gifts; "We were like the deacons who served in the church on Christian festivals, when they brought the king with the gifts of the festival and collected the precious ones. He ordered him a golden gift, before dispersing gifts on his sitting. Then comes the signal in the events of the year 730 AD when entering Bukhara (Al-Tabari, 1967: 7/83). These references are mentioned in general mention of the festival and celebration of the festival, but does not give us the details of how to celebrate and traditions followed, but limited to mention of giving gifts that day.

As for the events of the year 738 AD, we find an accurate description of what happened in the celebration of the festival and the accompanying literary texts. As a forced lion ruling on Khorasan Umayyad attended the festival while in (Balkh), came to him princes and merchants and gave him gifts, then the chief merchants of Khorasan, a sermon praising them by saying: "According to God the Prince! We are the Agam, our King of the world 400 years dream, mind and dignity, we have no talking book, nor a prophet sent, and the men have three: Mubarak self wherever Fatah God directed on his hand, followed by a man full of virility in His house, if so was the direction of the people and magnified him, and made him a commander in advance. And e people to honor them; if so they introduced him and made him a leader, and God has made the qualities of these three who we have the world in you O

Prince ... "Asad then began to distribute these gifts, which were given to him (Al-Tabari, 1967: 7 / 139-140).

In the time of the Abbasid state we find the celebration of the festival since the early rule; because many of the statesmen on whom the Abbasid caliphs were based were Persians who established many of the customs and traditions that were common in the Persian state. However, I do not find the festival a large presence in the Arab culture and the slabs of the caliphs only with the mid-ninth century AD, as foreign elements began to control much of the affairs of the Abbasid court political and administrative. With the Bhuiyyans taking control of the real power in the Islamic State in the first half of the tenth century, we note that the presence of the festival in Arabic literature has expanded significantly and became hesitant. It is a time when Persian language, literature and culture began to regain what it lost in Persia because of the power of Arabic, which was the language of religion, state and economy during the power of the Abbasid state in its early ages (Al-Zuhairi, 1949: 152), which we hardly find. This is where the festival's dominant presence and customs are celebrated, except in very few cases.

Perhaps the most important reason is that poets and writers are meant to praise them and take advantage of the opportunities to obtain rewards and prizes from them. They did not find better than their poems and writings, they gave gifts to those who praise, and this is what we find them declare in their poems, such as the words of Hussein bin Dahhak: If you forget the gifts of the festival, I give you poems that fill the horizons. By the halal magic of God, by night walkers remove sleep from their eyes, and drinkers do not listen to songs "(Ibn Al-Mu'taz, 1981: 270). It is not surprising that Iraq is the most Islamic region affected by the Persian culture and customs because of its geographical proximity to the Persian civilization on the one hand, and being the center of the Arab state in the Abbasid era on the other. In addition, the nodal similarities between the ancient civilization of Iraq and the Persians were very similar; both communities approached the gods on religious occasions with offerings to appease the gods and imposing obedience (Contino, 1979: 472). Because Persian festivals, including the festival, which became prevalent in the Muslim community in the Abbasid era, we find that there are authors who wrote a separate book such as Ibn al-Munajjim (d. 963 AD) who wrote a book he called "Nowruz and the Mihrajan" (Ibn Al-Nadim, 2009: 1/445) and Hamza Asbhani (d. 970 AD), who wrote a book in the poetry of the Nowruz and the festival (Al-Biruni, 2008: 36). Another book mentioning the feasts of the Persians, the reason for their adoption, and the traditions of their kings there (Al-Noueiri, 2003: 1/185). But these books were lost and did not reach us.

Referees have been keen to celebrate the lavishly festival every year and is not hampered by only some events that take into account the feelings of people in certain situations or events, which we find in the news mentioned by the tribe of Ibn al-Jawzi in the events of 1006 AD

said: On the day of Ashura, the people of Karkh did the custom of mourning and others, and the day of Ashura coincided with the festival day, and the brigadier general of Ameer Aljuyosh agreed to it until the second day in order to take account of the Shiites in Baghdad "(Sibt Ibn Al-Jawzi, 2013: 18/166). Another in 1030 AD said: "At the end of Ramadan was the festival, the Sultan did not sit, nor beat the trumpets and drums, and it became a day Mushrooms, and the situation continued and did not beat a drum or trumpet, and did not publish a flag and did nothing of what was customary" (Sibt Ibn Al-Jawzi, 2013: 18/375). These events prevented the celebration of the festival because of the rulers' observance of certain social and religious controls and the people's feelings.

The Impact of the Festival on Arabic Poetry

The poems of the festival varied, but they did not depart from the general framework of the praise poem, which was characterised by a great exaggeration in describing the kings and princes as benign qualities. It takes the largest number of verses, which is clearly found in a poem by Ibn Rumi consisting of 272 verses, most of which came in the description of the Prince's celebration of the festival, as we note from the first house that Ibn Rumi links the pleasure and pray for him to the prince and the festival in particular and every time in general. Then move on to the preference of this Prince's festival over what was witnessed by the great kings of Persians such as Ardashir and Anushroan. It is a festival that was formulated according to what he wished as a product of supernatural creation, if it resulted in the Paradise would become astonished and anticipated look at his brilliant beauty because of its creativity. This is combined with his good omen by the happy stars that were not hurt by the jinx of the planets; therefore, pleasure and play were the predominant in which there was no grief nor are they. The world wore the jewellery of the celebration and its preserved decoration, which is reserved for such large celebrations. Vulgar women decorated with joy and feast living modestly because of Prince Charisma.

That day of excessive pleasure and joy almost pushed the earth to reveal the secrets of its interior to the apparent, and show its treasures and jewels, not only on them but the seas reveal the treasures, and youth respond in every sheikh, and live everything withered in vitality and activity and turn autumn is spring, and the water flows into the dry sticks that become ripe green, adorned with dangling fruits, and above the branches doves sing wonderfully different melodies, and the gardens become sparkling green. All this is in celebration of the prince at this festival. He continues to explain the joy and pleasure that prevailed on that day, which reminded people of what was in place in the ancient Persian kings (Ibn Al-Roumi, 1973: 6 / 2492-2508). Poets point to the time of the festival, which is the time of autumn equinox and the beginning of winter, including rain, cold weather and the end of the heat; Ibn Shawthaba said:

The day of the festival is blessed, it is ... a day that brings you a new time

The summer went on, free and miraculous ... autumn came and its commendable time

If this day is a feast for the Lori ... So keep your age every day of Eid

(Al-Tha'liby, 1983: 3/488) Obaidullah bin Abdullah bin Taher said the festival preferred to Nowruz:

Brother of the Persians the Persians know that ... for the best of Nowruzha Festival: To manage the days of fainting air ... And turnout days pleased her time. (Al-Noueiri, 2003: 1/188) Most of the topics that entered the festival in Arabic poetry took advantage of the occasion of the festival to praise the kings and presidents and congratulate them on this holiday;

I love the festival because the kings of good luck rejoice in it, and because it is the beginning of autumn, as the rain falls like the vineyard of kings and their prizes. (Ibn Al-Roumi, 1973: 1/56). Al-Buhtari said: The festival is truly over all the young and the old; Because it is the feast of your fathers, the kings with crowns and levitation, captures, and yazgard, and turquoise, and fractures, and Ardeshir, in which they celebrated and wore silk, and they magnified this day because it is worthy of glory "(Al-Buhtari, 1963: 2/886)

We find that the poets were inclined with the passion of the ruler; if he tended to celebrate and accept the gifts and establish the traditions of the festival gave their poetic gifts to him, and if he was conservative prevented or trimmed we find the poet is coordinated with this desire. Hajj season: You echoed the festival's gifts even though they were very precious; because you stood the position of the opposition to the feasts of the Magi because it violates your faith, and chose to perform the pilgrimage and jihad for the sake of God instead. Poets in all of this kept pace with the revival of the traditions of Keseroui in celebration of the festival, such as what we find in the words of Thrawani said: The festival was filled with music and singing, and they prepared old wines; because this day has great virtue over the days, and if you magnify this day magnify Kesra, and the Hermans, and Bahram Gore and Fairuzan, so quickly seize the joy and pleasure" (Al-Shaboshti, 1986: 231).

The yeasts hardly find congratulations on the festival, but they are mixed with the invitation to drink and sugar, including a description of the good old wines and cups and beauty and so on. We find examples of this when the poets of the State Boehya in particular, and not only these, but we find it for most poets. Which suggests that there is a close connection between the festival and the fun and drinking wine, which made poets always repeat this in different situations; Sharif Radhi, who was one of the prominent jurists of his time, which made him

the captain of the Taliban in Baghdad and the head of the Shiite sect at the time, but we find it guarantees wine in the poems of the festival, as he said to one of the princes: "When the shirt of darkness tore, he wore the dress of the festival if the spears of the game are thrown out, thinner on the cups, the blood of the bottles I give the drinkers a wine-like purple dress It was like the sun at the moment of sunset as it settled in the bottles make the prince a link between the blood of wine and the blood of the hostile, and the sound of songs and the sound of the rumble of spears and swords" (Al-Sharif Al-Radhi, 1999: 2/430).

This comes to the extent that the son of the pilgrims does not fear the authority of the clergy or the state in maintaining the sanctity of the month of Ramadan to Muslims, we see: "O my friend, I thirsted and in the winery watered thirsty pregnant pure wine, which is forbidden by the Koran I do not like alcohol cooked with fire, but pure wine that makes me old when I drink it like a mute paralysed ... Fasqiani on the day of the festival even if it is at the end of Ramadan (Ibn Al-Hajjaj, 2018:). In all of these, they declare that these traditions are traced back to the Persian state, which we find at the safe, the eighth Abbasid caliph as he addresses himself: "Serve the old wine to your regret with an old cup of loss, the feast is a lost festival "(Al-Ma'mun, 2000: 158).

Festival Gifts

According to sources, one of the most prominent traditions on the day of the festival is providing material gifts to the ruler; but the poets took a different way; David the Virtual: "My gift to me on the day of the festival is this advice, because if I give you my soul, you own it, Marwan bin Abi Hafsa told Jaafar al-Barmaki: By the time of Jafar, the time has come to us for your every day festival my gift made it to you in which the miniature plaid clothing ... and the best clothes what we weave tongue" (Ibn Abi Hafsa, 1982: 105). Ahmed bin Yusuf al-Katib wrote to al-Ma'mun on the day of the festival and sent him a gift: "A slave has a right to do ... And the bone of the Sire and Valeh Fadlh

Didn't you see us dedicate to God who has ... Although it is not needed for him, but accept it If the gift was to the king as much ... The material gifts were shortened

But we dedicate to his son ... Although we cannot what it is" (Al-Miqrizi, 1991: 1/747).

We find some poets apologise for failing to attend the festival for various reasons, as if it is a duty for them, the case of Hail initiated an apology, and sent their gifts and poems in which they clarify their position on non-attendance, including by Abu Ishaq al-Sabi, who was imprisoned at the time of the State Bouihi gave him on the day of Astrolabe Festival, and wrote with him:



I give you the needy and gathered in a new festival going through you
But your servant Abba Isaac when he saw your highness for anything he condemns
Did not accept the earth guides you lost I give you the highest ark including

Hypothesize him and get him out of prison. (Al-Tha'liby, 1983: 2/331).

The poets are proud of the quality of poetry dedicated to the kings that day, and describe it as perfection and superiority over the poems of others;

"O king, listen to a poem that remains the survival of the deaf rocks

She believed the meanings of which he organized speech only systems

I have sent it with those who want it.

Although I am worthy of singing, but I could not reach you "(Al-Sharif Al-Mortadha, 1997: 3/325).

Mehyar al-Dailami said:

Many people praised him and said: But who will fill my place for you (Mehyar, 1926: 4/158)

Poets have repeated their prayers to the kings to stay long, but many of them declared this period for thousand years, and perhaps due to the influence of Persian culture he lived more; but a thousand years, the duration of his possession and overcome. It has been said that the prayers of the Persians to each other, a thousand years (Al-Biruni, 2008: 267). We find this when many poets like Ibn Roumi say: God keeps him for a thousand years and what he saw in survival he lifts his luck and gets what he wants, and at times his glory transcends. The eyes of the enemy are still where the shell is located by the grace of God in him (Ibn Al-Roumi, 1973: 1/58).

Mehyar al-Dailami said:

"The face of the festival is exposed to you and others are masked

He became a loyal loyal to one thousand like him (Mehyar, 1926: 3/257).

But we can not find that the presence of the festival in other topics, albeit a little; we find it in lamentation at Badi Alzaman Al-Hamdhani, who said in the lamentation of the brother of

Abu Ali minister: In the funerals "(Badi Al-Zaman Al-Hamdhani, 2003: 128), he expresses his pessimism from that day because of this death.

The poets repeated the image of the king who wears the crown on that day, and invested in their analogies and images, such as what we find when Adam bin Abdul Aziz in saying has passed through a fraction Iwan:

I drank to remember the fraction of a living drink like Saffron
I felt like a fracture if the crown was raised on the festival day (Al-Isfahani, 1959: 15/289)

A Poet Describes a Cock

On his head the crown was raised as the crown of Ibn Hormuz at the festival (Al-Noueiri, 2003: 10/232). We have found that the poems spoken at the festival predominantly smooth language and clarity, but nonetheless the poets were interested in the formal artistic side; they used more medium-length net-long capillary seas than long or short. The most common rhymes in their poems were the Rhyme of N, which was accepted because they were the last two characters in the word festival.

The Impact of the Festival in Artistic Prose

Perhaps the oldest reference to attend the festival in prose correspondence is what the military tells us, which was: "The first to open the letter in congratulations Ahmed bin Yousef, gave to the safe envelope of gold in which a piece of Indian, in length and width, and wrote with her: This is a day In the first decade of the ninth century."

Prose was hardly different from poetry in its repetition of the meanings we referred to earlier from praying to stay and pleasure and seize the pleasures and drink wine and praise the generosity of kings in order to receive their precious prizes. One of the writers said: "God has known our Lord blessing this festival, and delighted him, and at all times and time, and kept it what he wants in the shadows of aspirations and safety." Saudization, this day of the deceitful ages, and the seasons of pleasure, most of the Persian king, Mstorv in the Arab King; Ibn Nasr, the writer, congratulated the festival to one of the sultans. He wrote: "This is my book - may Allah prolong the survival of Mawlana - on the day of the festival. God blessed him with his resource, and every time comes after him. And issued a glittery embarrassed, has marked it proudly, and I, including his hope of his honourable service, peace of mind, and what I hope to appear in his presence dear and give hope, and still this auspicious day informed, hoped for reference, honoured on the days, most of the people, they see a feast, and believe it has an advantage and more, even just including justice, and similar

between the rank that His mother and grace, became her and Sean, and tomorrow, and kindness where Kffersa bet ... "(Ibn Hamdoon, 1997: 4/172).

It is noteworthy that the prose texts that were established at the festival were full of exquisite art, especially anagrams and counterparts, and came with short sentences ending with biblical ends, but the writers were keen to diversify these coops and did not adhere to one more than twice in the text and then come another one, and so on. In all of this, they tend to exaggerate the description of kings, princes and sultans praised by these texts, and hardly differ from poets in it; we find subjects, images and meanings repeated with them as we found with poets, and perhaps we found some writers employ poetry during the writing of prose text. What we find in the words of one of the writers: "This day has preceded the habit of gentlemen followers to gentlemen, and the goods fall short of what is informed by vigour, I hated to grab the gift and went out of the rule of habit, and I hated to dedicate not inform the amount of duty, so I made my gift verses:

And when I saw the people of the net ... They compete in the gifts of the festival

My gift made a resident friendliness ... against the volatility of events and time ... (Al-Tawhidi, 1988: 4/173) the writer employed poetry during his message.

Writers like poets call for the survival and longevity of the ruler, and urge him to seize the feast in amusement and spread joy and pleasure and listen to songs and drink wine, such as what we find in the saying of one of them: "Most of the Persians and the Arabs must adhere to their traditions by devoting themselves to mankind, running in the field of amusement." However, they take into account the desire of the ruler as we pointed out to the poets. The festival day coincided with the first day of the month of Ramadan, and Minister Abu Abbad presented to Al-Ma'mun a beautifully decorated Qur'an. With the Qur'an and what pleases the Rahman "(Ibn Al-Futi, 1995: 5/614).

Conclusion

We found that the festival was a Persian feast known to the Arabs since the pre-Islamic era, but it did not become one of their festivals celebrated only in the time of the Umayyad state, but it was on a small scale in that era, it expanded considerably in the Abbasid era and was celebrated by the sultans. Literary, mixed with their subjects and left its impact on them, we found that praise and wine were the most prominent topics in which the influence of the festival was attended, in addition to that the traditions of the festival and in particular the presentation of gifts to the sultans of the most prominent themes that talked about poets and writers. They preferred to be literary gifts of what they create that day, which is predominantly excessive in describing the generosity of the rulers fawn them and in the hope



of obtaining the rewards that were offered to those who intended. But this does not mean that the writers abandoned material gifts, and did not give them like others, but they combined the two gifts, and hardly find one offers a material gift only and make it accompanied by the formulation of poetry or prose, keen to be beautiful and attractive to the attention of the ruler. Therefore, the literary texts were full of exquisite art that gives the text a glamor and aesthetic beauty, but they nevertheless maintained the smoothness and clarity of the language and were a living testimony to what was known in Arabic rhetoric easy abstention.



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[1] The researcher wishes to point out that the poetic texts were translated explanatory translation conveys through which the general meaning of the text is not a poetic translation.

