

The values accompanying religious discourse in Umayyad poetry

By

Shireen kadhim Ghyadh

Arabic Department, College of Education, Al-Zahraa University for Women, Karbala, Iraq

Email: shireen.kadhim@alzahraa.edu.iq

Abstract

Islam and its spiritual principles and moral values contributed to the revival of the poetic arts and the expansion of their fields. Religious values had an effective impact in developing poetry through words that contain the meanings of true Islam, and the suggestive meanings of Islamic ideas and their impact on the Arab self and its Islamic faith. Of course, the Umayyad poets who memorized the Holy Qur'an used to recite it every day in their prayers and those around them were preachers and storytellers admonishing them, directing them to their Lord, and casting fear in their hearts because of His torment and punishment. The transformations witnessed by the religious discourse in Umayyad poetry, came as a result of the values that were accompanied by the era and the features that fueled and developed the religious discourse, perhaps the most prominent of which are:

1- Religious values

Umayyad poetry was born in new religious and psychological shades, unfamiliar with poetry in the pre-Islamic era because "poetry is the expression of the soul, and it is affected by everything that affects the soul from natural conditions: material, spiritual or moral." (Daif, revised edition, p. 63)

The new Umayyad life tended to adopt asceticism, and adherence to the values of Islam and its asceticism and worship, and this does not mean that the new spiritual life is separate from their artistic life, but Islam contributed to the development of poetic arts and the expansion of its fields. (Daif, revised edition, p. 62)

In Al-Farazdaq, who was known for his recklessness and immorality, we see him clinging to Islam and influenced by its teachings: "He and Al-Hasan Al-Basri attended the funeral of his wife Al-Nawaar, and Al-Hasan said to him while he was near the grave: What have you prepared for this bed? Where is the pillar? so he said immediately. (Ibn Katheer, 1988, pg. 294/9)

behind the grave, if he does not heal me
On the Day of Resurrection, a leader will come to
me
Some of the children of Darim were disappointed
when walked
Leading into the fire of Hell

more inflamed and narrower than
the grave
Violent and a driver who drives
Farazdaq
chained to the fire, bound
tarp in burnt clothing

AL-Farazdaq in his heart believes in Islam and its teachings, and this is what we see clearly in his praises. (Al-Sharif Al-Murtada, 1954 vol. 1/63 p.)

In another poetic text, Jarir confirms his Islamic belief and belief in God and His Messengers (Al-Khatfi, 1986, vol. 1/pg. 473) :

**Our father, Ishaq's father, brings us together
And from us is Solomon the Prophet who
called
And Moses and Jesus, and he who feels
prostrate
And Yaqub is one of us, may God increase
him in honor**

**A father was a Mahdi, a prophet, a
purifier
He was given building and subjective
possessions
Then you planted green tears
And Ya`qub's son was trustworthy and
illustrative**

Religious values contributed to the development of Umayyad poetry, and had an effective impact on the poets' souls, "and it became impossible for them to compose poetry in which the elements of this life were not clear, and the most important of that was that they did not praise anyone nor satirize anyone except that they put positive and negative religious characteristics in their praise and satire." (Daif, 64, revised edition)

Like many sayings praising Omar Abdel Aziz: (Abbas, 1999 C/2 pg. 123, 1999 Ibn Katheer, 1988, C9 pg. 280)

**And I already believed the article
about who
She has worn her clothes seeking you
Sometimes it flashes with a sick eye
I turned away from her in disgust, as
if
I was in her ropes in a ban
And I'm still yearning for every goal
So when the king came to you,
pardoned,**

**I came and became satisfied with every Muslim
The world appeared to you with a palm and a
wrist
And smiles like an organized beauty
I gave you a taste of poison and gall
And from her sea in the foam of the waves is full
It reached the highest building provided
and you did not have a worldly student after him
to speak**

He praises Omar bin Abdul Aziz using his asceticism in this world, and the perishable pleasures in it, because he seeks the enduring fruit of God, and seeks his pleasure and paradise.

We find Al-Akhtal praising Yazid, as he took him as "Yazid as his friend, he used to accompany him and accompany him even on the pilgrimage to the Sacred House." (Daif, revised, p. 133)

He says in Yazid: (Nasir al-Din, 1994, p. 147).

**As for Yazid, I do not forget him
May your Lord reward you for a single one
Joseph's reward is kindness and forgiveness
Or like Noah got in his ark
He gave him the pleasure of the world and
made him live**

**Until he hides me in the sand
Banishment from his family offense and
displacement
Or like what was rewarded, Aaron and
Dawood
He responded to Noah while he was saved
In a paradise in which there is grace and
perpetuity**

It is clear from the above the high religious culture of al-Akhtal, so we see him enumerate the names of the apostles and show the extent of his knowledge of religion and its messengers and prophets, and the poet belongs to the Christian religion and in turn, draws the attention of the recipient with various religious texts that are not unique to the Christian religion alone.

**Every neighborhood is complete in its lifespan and is cordial if its number has expired
I am amazed at the collector; the money boasts about it and is proud of it
And what God brings to him is lost, so he does not believe in it
A day when the one who has wealth will not benefit his friend or his son
On the day when he will be brought and his opponents among the jinn and men, his leg
and hand
A humble voice does not benefit him, then his wishes, or his temptation
People are like a plant that grows when the harvester comes**

These verses, as a whole, indicate the transition from one era to another, from one era in which the arrogance and recklessness of youth, to the era of faith, and emphasizing that life is mortal and that life and money are fleeting. In the Noble Qur'an, we see the features met, asceticism, and righteousness in his poem.

“It is natural that these Umayyad poets who memorized the Holy Qur'an and used to recite it every day in their prayers, and those around them preachers and storytellers admonishing them, directing them to their Lord, and casting fear in their hearts from his punishment, must be affected by this in their psyche and poetry.” (Daif, revised, p. 68)

Wadah Al-Yaman says: (Al-Asfahani, 1962 vol.6/pg. 299)

Pray to the Lord of the throne and take a step Save you the day of stumble and slip

And some of the poets create stanzas which he opens with praise instead of starting to mention ruins and weep for the homes, as Al-Ajaj said: (Al-Mulkin, 1975, p. 54)

Thank God that you have passed Heaven's permission, and peace of mind

And he said in another stanza: (Al-Mulkin, 1975: 407-408)

**No, but I called upon God when I was guided
I called him, and the pious were confirmed
You fantasized about me and it wasn't hurt
From his soul, a soul has come alive
The one who survived and did not die
Survive and every time is right
Moses and Moses above the ark
And the owner of the whale, and where is the whale?
In the darkness beneath them
for the whale in the meantime berries**

The poet seeks the help of God Almighty in his desires, so he seeks supplication, guidance, and salvation from him, quoting words from the Noble Qur'an, and using the story of the Prophet Moses (peace be upon him), to describe the image of the sea and the belly of the whale, and the events that took place in it.

Yunus was told: Who is the best poet? He answered: Al-Ajaj and Ru'ba. It was said to him: Why he said that: They are the most poetic poets. Poetry is only speech, and the best of it is poetry. Al-Ajaj said, “The religion has won, so the god won.” It was about two hundred rhythm verses. (Al-Ajaj, 1975, 23-24; see pages: 64-91)

In another type of Umayyad religious poetry, we find supplications and invocations similar to what came with hermits and ascetics, which are supplications and invocations in which there is hope for God's forgiveness and his pleasure, and fear of his wrath and punishment as a result of the actions of his servants, such as the saying of Ze-Al-Remah: (Basaj, 1995, 130).

**O Lord, I have honored myself, and I have known
O who brings the soul out of my body when I am dying,** **for sure. I have counted my tracks.
and the relief of anguish, remove me from the fire.**

The poems of Ze-Al-Remah are full of many Islamic elements, such as mentioning prayer and its shortening in travel, the rulings of tayammum, and reciting the Qur'an at magic and at midnight (Daif, revised, 70), such as his saying (Daif, revised, 70):

When the lightning was removed from him, **he stood praying to God, reciting to him the star and Al-Tawr**

It is noticeable from the foregoing that Umayyad poetry developed with the development of religious values and the provisions and principles contained in it that contributed to changing the Umayyad's psychology developed his ideas, and increased the diversity of his religious methods, so that pieces of their systems may be turned into religious sermons and invocations. (Amin, 1957, 165)

2- Mental values:

The Umayyad era witnessed activity and revival, an activity that resulted in several educational movements, perhaps the most prominent of which is the philosophical movement, which had a direct impact on the civilizational and cultural blending, and a movement related to religion "because religion at the end of the Umayyad era was forced to use philosophy to argue with Jews and Christians and to fight Islamic groups against each other (Daif, revised, 71)

The philosophical movement was considered a means of protesting and arguing on the one hand, and on the other hand, the increase in the activity of religious movements, which are movements that "mean the interpretation of the Noble Qur'an and the narration of the Noble Hadith, as well as laying down the rules of Islamic jurisprudence." (Daif, revised, 71)

In the field of poetry, the poets of Bani Umayyah "dye their hair with everything that goes on in the environments of jurists and people of speech." (Daif, revised, 71).

The poets of the Umayyad Party adopted al-Jabr in deciding the Umayyad Khilafah, and from what came in that meaning was the saying of Jarir praising Suleiman bin Abdul Malik: (Al-Khatfi, 1986, 1/349).

<p>God has given you his knowledge of you You are the Khalifa of the Most Merciful. Be Yusuf when his brothers came God favored him, and God granted him success</p>	<p>Judgment and what follows God's judgment the people of the Psalms know, and it is written in the Torah and got acquainted, he said what a day is a thirst Successful of Yusuf when Jacob recommended him</p>
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In the above text, the poet presents one idea, which is that the Khalifah and rule is God's gift to the Umayyads, then he claims that this is mentioned in the heavenly books, relying in his poetic discourse on the Holy Qur'an and the stories in it that culminated in the idea of veneration and holiness, and thus the poet fulfills the ambition of Al-Mamdouh and his intellectual position by linking the Khalifah with religion and showing how close he is to God Almighty to be a mainstay for his rule and absolute control over his subjects.

Among the poets who affirmed the opinions of the Murji'ah al-Jabriya is Thabit ibn Qotna, who lived in Iraq, then moved to the Khorasan wars as a leader and a worker from the frontiers, as he says: (Al-Baghdadi, 1979/581-582).

<p>Please, if things are suspicious All Muslims are against Islam I don't see that anyone's sin is too great We do not shed blood unless it is intended for us Whoever fears God in this world, for him And whatever God has decreed, it is not for him All Kharijites are written in his article There was a riot between them and they were martyrs Ali and Othman will be rewarded for their efforts God knows what they bring</p>	<p>And we believe in saying who is a neighbor or with us And the polytheists were equal in their religion sin if they unite steadfastly One new way to shed blood The wages of the meeting if the account is due tomorrow Reply, and whatever makes up for it is rationality And if you worship what he said and strive He split the stick, and in the eyes of God they are not witnesses I do not know what response And every servant will meet God alone</p>
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This is a funny document in which the fixed opinion of Al-Murje'a was deposited. They do not judge suspicious matters, and at the same time, they do not declare any Muslims to be infidels in the manner that the Kharijites do, as they disbelieve the common people, and claim that their home is a place of war, so they must fight or follow them according to their doctrine. Then they defer the ruling on Uthman and his companion Ali, so they are deferred, they defer the government over the actions" (Daif, revised, 76).

Among the poets who adopted the method of invoking evidence and rational and textual evidence is (Al-Kumait bin Zaid Al-Asadi) if his style included the issue of defending the right of the people of the Prophet (peace be upon him) to Al-Khalifa. Al-Kumait had ten qualities that were not in a poet: he was the preacher of Bani Asad, the Shiite jurist, the memorizer of the Qur'an, the steadfastness of the heavens, he was a good handwriting writer, he was a genealogist, and he was a polemicist, and he was the first to see Shiism openly, and he was an archer who was not In Bani Asad, I shot him, and he was a knight, was brave, and was generous in religion." (Al-Shayeb, 162, 1976)

Al-Jahiz mentions Al-Kumait's method of protesting the eligibility of the Ahl al-Bayt (peace be upon them) in the caliphate in his saying: "He was the first to trample on the Shiites, and he opened for them the door of protest for their sect and made public what the people had in mind." (Al-Qaisi, 1986 AD, 30)

Among the methods of protest that Al-Kumait adopted is the method of transmission of protest based on the Qur'anic texts and the honorable prophetic hadiths. He praised Ahl al-Bayt (peace be upon them): (Al-Qaisi, 1986, 30).

**We found for you in the family of Hamim a verse
And in others, whatever and whichever you have a monument in which the doubter will you follow,**

**that was interpreted by us as pious and expressive
be established**

Al-Kumait invokes the noble hadith and the Prophetic Sunnah, indicating the right of Imam Ali (peace be upon him) in the caliphate, saying: Al-Qaisi, 1986 AD, 30).

**The Messenger of God said to us,
In a position that God placed the Prophet in
He is the imam, the imam of truth we know**

**The guardian of Ali is not what they deserved
He was not given human beings before him
Not like those who made us slip by what we agreed on**

Diwan Al-Kumait depicts two aspects: on the one hand, he is considered a Shiite, and on the other hand, he is considered a Mu'tazilite, and this indicates the artistic thinking and the extent of development in the Umayyad era "as we find this thinking turns into argument and methods of reasoning that were not familiar with it in the old, the poet has become embracing a special political theory He believes in them and makes them the focus of his poetry, as he has become educated in the methods of contemporary debate and dialogue, and he applies them in his poetry in practice and submits himself and his art to their methods in submission." (Al-Amini, 1997, 2/292)

As for the contradictions, they are among the arts that became famous in the Umayyad era that nourished and developed the dialectical environment (the environment of Iraq): "And the methods of dialogue and inference in everything that grew in it. Contradictions and soon Al-Akhtal would share this dialogue with them, or say these debates..." (Al-Noni, 1992 AD, 111)

Multiple images appear in the art of contradictions resulting from social, moral, and religious values, and the follower of the poetry of contradictions notices the Islamic features in it with a strong appearance, an indication of being influenced by the Holy Qur'an, or Islamic rulings, and pride in the Islamic religion and denial of everything else such as Christianity and its rituals (Daif, revised, 80).

This Al-Farazdaq says in his famous contrast: (Faour, 489, 1987).

He who thickened the sky built for us a house whose pillars are mightier and taller

From the saying of the majesty God: {Are you more powerful in creation, or did the heavens build it? * He raised its thickness and leveled it.} (Disputes, 27-28) And his saying: (Faour, 1987, 490)

The spider struck you with its weave, and the revealed book killed you with it

From the saying of the Highest: {The parable of those who take guardians besides God is that of a spider, which has taken up a home.} (Spider, 41)

As for Jarir, al-Farazdaq answers, referring to the story of the owners of the elephant and their determination to destroy the Kaa'ba

Saying: (Al-Khatfi, 1986, 374)

When they saw the great torment befalling them, the coyotes became like elephants.

In another poetic text, Jarir Al-Akhtal satirizes that he worships the cross and abandons Islam and its rituals in it: (Al- Khatfi, 361, 1986)

**The ugliness of God faces overcoming it The specter of the pilgrims grew up in praise
worshiped the cross and they lied And they denied Gabriel and Mikala**

As for the first seed, as for the spelling, it has turned into a new color. Or it can be said that satire was considered the first seed for the emergence of the art of antithesis. However, the spelling in Umayyad poetry: “It came out of simple initial meanings into complex meanings complicated by contemporary political conditions, as well as by new mental and religious conditions. ...” (Daif, revised, 165)

Jarir's spelling of al-Akhtal in a previous text is based on satire with religion. Muhammad Husayn said, “The skill of satire is concentrated in his awareness of the deficiency in his opponent, and his ability to be fascinated and act in extracting various images and colors of satirical humor from him. 134,1971)

And Jarir repeats in another text his spelling of al-Akhtal in his saying: (Al-Khatfi, 576, 1986).

**God cursed his God from the cross And dressed in princes, the monks
The honorable angels are veiled in our death And overcome the funeral of Satan**

Jarir continues to criticize al-Akhtal and expresses Christianity as blasphemy and outside religion and atheism, as he says: (Al-Khatfi, 1986, 263)

**What pleased the Messenger of God with
their religion? And the good ones are Abu Bakr and
Omar
The Messenger came with the religion of
truth, so they retreated Will the Messenger of God be harmed if
they disbelieved?**

In another text, Jarir makes a comparison between the funerals of Muslims and the funerals of Christians in his saying: (Al-Khatfi, 576, 1986).

**The honorable angels are veiled in our death And overcome the funeral of Satan
His account book is given in his left hand And we wrote oaths with our palms**

The poet depicts that the funerals of Muslims are attended by the angels, while the funerals of the Christians are attended by the devils.

And in another poetic text, Jarir Al-Akhtal accuses Al-Akhtal of drinking wine, which is one of the taboos in the Islamic religion. He says: (Al-Khatfi, 113, 1986).

**As you did not see the victory of the lion So ugliness that lion and the veiled one
Pouring wine bottles on top of it Salted black pigs**

It is noticeable that Jarir's permanent satire on Al-Akhtal without a response or self-defense from the latter, and (Ahmed Al-Shayeb) explains the reason for this, saying: “He was afraid that he would attack a Muslim in an Islamic state or get involved in something that does not fit his nature.” (Al-Shayeb, 1998,414)

Jarir was able to benefit from the new values contained in the Umayyad era, especially the poet's dependence on the spelling of religion between Muslims and Christians, so we see him in his texts extending his texts to his opponent without deterrence from the other.

And (Elia Al-Hawi) refers to this by saying: "If Al-Akhtal used to say what the Muslims say about their faith, and this was classified in the section of insults, vulgarity and artistic defamation, as he explained the results without their reasons, or that he fabricated non-actual reasons for them to benefit from a hypothetical falsehood." (Al-Hawi, (DT) 390

Al-Farazdaq was not spared Jarir's accusations, as he accused him of immorality and adultery, lack of purity, and distance from Islam, in addition to accusing him of being Christian, saying: (Al-Khatfi, 1986, 193-194)

<p>Al-Farazdaq is when he enters a mosque Al-Farazdaq does not care about what is forbidden Rahat Al-Farazdaq from the Christians was defeated Pilgrimage to the cross and bring your kin</p>	<p>An abomination, whose purification is not pure And the blood of guidance with arms and a corner or falsely claiming a false claim Take your share of the pig</p>
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In another text, Jarir ridicules Al-Farazdaq, describing him as not strong, and describing him as not approaching the Sacred House of God and not performing the rituals of Hajj, and his distance from all charity in his saying: (Al-Khatfi, 248, 1986).

<p>Except for the ugliness of God al-Farazdaq whenever Do not come close to the two Marwas or the Safa If you give Al-Farazdaq a dirham,</p>	<p>People who pray and pray Nor does the Holy Mosque of God, the purified one On a Christian religion for Christianity</p>
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In his satirical poetic texts, Jarir affixes the accusation of infidelity and atheism to al-Farazdaq, so we see him as long and extensive, and exaggerated to discredit him in an attempt to convince the recipient that there is no room for his competition or contemplation of his competition, and his competitors, whether al-Farazdaq or al-Akhtal is below the desired level, except that he is weak. Their loyalty and belonging to the Islamic religion and the lofty Islamic values it contains.

3- Political values

After the end of the period of the Rightly-guided Caliphate, Islam and its lofty values and principles derived from the Holy Qur'an and the purified Sunnah of the Prophet turned into a purely political aristocratic Islam. Islamic values, production, and practice. (Fayyad, 2008, 94)

Muawiyah bin Abi Sufyan opened the Umayyad era with this sermon: "I did not fight you to fast or to pray or to perform Hajj or to pay zakat. He knew that you were doing that, but I fought you not to command you, God gave me that while you disliked it." (Ibn Asaker, 1995, 59-95, 150)

Adonis believes that the poetic transformation during the Umayyad era went through

two experiences: the first is the subjective experience, i.e., priority is given to the inner world and the air, emotions, and desires in it over the outer world, the world of social and moral values. Poetry is considered a form of political action. The function of poetry lies in serving politics, after which it is a collective, not individual, means... (Adonis, 1/258, 1994)

The Umayyad era is characterized by the loss of group work and the nature of selfishness and personal work, which is a characteristic of the Umayyad, that is, he works for himself and his ethnic or family fanaticism. Humanity into a self-interested and selfish dimension and the cultural discourse turned into a false and hypocritical discourse..." (Al-Ghazami, 143, 2005). It is one of the dangerous transformations that harmed Arab culture. "This cultural transformation has profound effects in our culture, and its occurrence in the late pre-Islamic era made it the model to follow when the return to pre-Islamic cultural values came with the beginning of the Umayyad era." (Al-Ghazami, 2005, 144)

The way back to poetic models coincided with the emergence of the typical Mamdouh figure, and the environment had a prominent impact on the emergence of the poet of praise, especially the Levant environment, and the caliphs' love and fondness for poetry and their generous giving to poets, in addition to the activity of tribal nervousness after it was hit by a wave of stagnation and stillness in the era of early Islam (Khalif, 87, 2000), in addition to the plurality of political and sectarian currents.

These factors contributed to the development of the purpose of praise in the Umayyad era and its impact on the political and authoritarian aspects, and a media means that promoted and exalted the status of the Umayyad state.

For this reason, the authorities in authority were keenly interested in praise, and their giving and holding accountable to the poets indicated a knowledge and awareness of its danger, and the same was true of the poets in their preparation for it and their exhaustion in its path and their frantic competition in its field. (Suwaidan, 1989, 109)

The purpose of praise was revived in the Umayyad period; Because the illiterate encouraged him, especially the authority responsible for money and society, which in turn finances poets to praise them and spread their fame. And abstract reputations say an eloquent statement that is not linked to practical effort or logical honesty, and they are not described as princes of speech because, as the saying attributed to Hebron states, they portray falsehood in the image of truth, and truth in the image of falsehood, and the culture undertakes to promote this act, beautify it and endear it to us. In creating the character and in modeling examples, and improving these qualities for us, these will turn into values to be emulated. (Al-Ghazami, 2005, 100)

Muawiyah bin Abi Sufyan exaggerated the honor of poets, as he said: "Make poetry the biggest concern for you and the most moral of yours, for it is the exploits of your ancestors and the sites of your guidance" (Al-Ghazami, 100, 2005) and his successors followed his path.

Among the rumors spread by the Umayyad poets is the term (Umayyad lineage) and the relationship of kinship with the Messenger of God (may God bless him and grant him peace) and they believed that the caliphate should be in their hands.

Among the poetic texts cited by poets in this field is the saying of Jarir praising Suleiman bin Abdul Malik: (Al-Khatfi, 347, 1986).

<p>I described to you a pledge of allegiance to the firmness of a covenant Does Al-Khalifah have no right to Nizar? You have made every mound and branch You have a branch; every branch is branched out Your sleep has been long, so good The anchors disappear with every horizon</p>	<p>The weight of justice has become irreversible They have passed the evening, and most of them are gloomy And other than you are the sinners and the insolent ones And grace is not equaled by curiosity May peace and blessings are upon you And your glory does not perish nor fade away</p>
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The poetic text includes many forms, including the class difference between societies. The poet made Bani Umayyah one of the nobles who possessed great glory by saying (You have raised every hill and branch... and other than you are sinners and insolence). His poetic style tends toward racist origins, and this contradicts what Islam brought that preference is not based on lineage and lineage, but rather on piety, except that the Umayyad system relied on it a lot in building their glory and the continuation of their authority and power.

The discourses became formal, and the Umayyads paid special attention to their relationship with religious discourse. “The historical, social, and psychological laws that are related to man’s will and freedom differ in their mechanism of action from strict cosmic laws. It is a man who can take away the power of historical law and change the direction of his action at will. (Al-Jabri, 2010,50)

The Umayyad era and the transformations it witnessed, especially the laudatory poet, and his artificial social personality, whose function was to falsify all legal and ideological values, “where the cultural discourse resorted to transforming the attributes from attributes acquired by work to attributes that give the praised one in exchange for the individual favorable barter, and the attributes lost their true value and credibility. Its operation is because the praiseworthy discourse depends on lying and exaggeration, with a cultural agreement between all parties, and the cultural institution takes care and blesses it” (Al-Ghazami, 190, 2005).

Just as Al-Farazdaq bestowed on Mamdouha Omar bin Al-Walid bin Abdul-Malik sacred qualities and granted him a lofty position in the Arab society in his saying: (Faour, 1987, 135-136).

<p>You named our passengers, O Ibn Al-Walid To the age of accepting his dependencies You only ran for horses before To the son of the two Imams whose father And if pride is something in his life And you are a woman who usually returns to glory</p>	<p>And ride them, my name is to you, and I baptize speedy and graceful kneeling and intentional I did not return except you in the oud Ahmed An imam to him was it not for the prophethood, he would be prostrated You are immortal, and the Prophet is immortal Is he only doing what he is used to?</p>
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This poetic discourse has acquired a sanctity and immunity that makes discussing and criticizing it a form of cultural taboo under the pretext of poetic privacy and the transcendence

and uniqueness that it contains, which requires dealing with it in privacy, and the sciences related to poetry have become isolated and closed on themselves on one hand, just as they are secondary sciences on the other hand because She agreed to be the servant of Mr. Price and Uncle Poet. (Al Ghazami, 89,2005)

Among the transformations that the Umayyad era witnessed is that the social and cultural structure in the Umayyad era expanded from what it was in the pre-Islamic era, as the Islamic conquests contributed to the peoples' entry to Islam after the Umayyads deluded the people that they were the successors of the Prophet (peace and blessings of God be upon him) and that they were more deserving of Al-Khalifas than others. From this path, the poets of praise set out towards the doors of lineage and glory which would raise the status of the Umayyad Khalifas, giving a media image with high echoes of the praised caliphs in front of the people. With money and gifts, the Umayyad Khalifas honor the poets.

Like the saying of Al-Farazdaq praising Yazid bin Abdul-Malik: (Faour, 378, 1987).

<p>I see God and judgment given to Ibn Atika who Fear God and the judgment that is not like Him There is no better neighbor after God than the one I have a king and the son of kings as if</p>	<p>His religion has become straight sideburns And Mahdi's compassion for people is sympathetic I put a terrified wanderer at his gates All around the light is not ominous</p>
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And with what the Umayyad era brought from the forms of ignorance based on violence and the glorification of power, as the Umayyad era is described as a bloody era par excellence, and they made poetry one of the means that encourage violence and apply it according to an authoritarian religious discourse, and the poet came to express violence according to what is going on in the stored systemic implied He has, as Jarir said, praising Abd al-Malik bin Marwan: (Al-Khatfi, 1986, 278-279)

<p>Were it not for the Caliph and the Qur'an he recites You are the faithful, God's faithful, not extravagant You are the Blessed, God guides his followers O Al Marwan! God has favored you Men receive it if it is feared The wilderness is satisfied with what you are pleased with</p>	<p>No rulings or collections have been established for the people Concerning there is no fear and piety If passions and sects are divided, A great bounty over one whose religion is heresy They walk humbly, and their necks are submissive If you walk, they walk, and if you say four, four</p>
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In his speech, the poet proceeds towards encouraging the practice of methods of cruelty and violence which is what pushes the rulers and those who have the upper hand in the state to use all means of oppression, silencing of mouths, and robbery of rights. This type of poetic discourse can be called (terrorist speeches) or (terrorist poetry). This poetic king results from three directions, the first of which is on the part of the poet, and the money he earns as a result of what he utters by his tongue affects his praise and encourages him to say more, which is carried out by the side of the praised one and his money from his powers. Secondly, the side of the praised one and his power and money make the poet a means to encourage him to the actual implementation according to what his powers and capabilities dictate to him in word and deed, methods that guarantee his safety and the safety of his king, and a third aspect is

represented by the subjugated subjects, who are victims of two aspects whose goal is the continuation of their welfare at the expense of those who have no value in their society. And “the reality is that the unjust ruler does not reconcile by the power of the sword alone, he needs poems, legislations, books, and sermons as well, and a sultan who relies on the sword alone to consolidate his rule will not be upright for a long time. (Al-Wardi, 271, 1995)

The poets in the Umayyad era are well aware of what they are doing, and some of them felt the flaws of poetic practice. Al-Farazdaq describes himself as a curse and torment on people, and he employed his poetry in the service of the ignoble and evil people to raise their names to them in his saying: (Faour, 540, 1987).

**I obeyed you Satan for seventy arguments
I fled to my Lord and realized that I
And when we approached the head of the one
who was afraid
Except for as long as my she-camel
He keeps wishing me to leave
He gives me the good news that I will not die,
and that**

**When my gray is over, I'm done
Meet the days of erythema
And I saw in it a necessary meeting
Al-Jinn's father, Iblis, is placed without
wreckage.
Be behind me once and in front of me
He will take me to heaven and peace**

The poetic alternative remained a pattern of desire and awe, and virility became a negative product, resulting in a cultural being that is intolerant and has nothing to do with humanity. Desire and dread according to the cultural pattern that the culture of praise enacted, and the critical sense disappeared since lying was defined, describing lying as an essential condition for praise, which the praised accepts, and the prayer is not ashamed of it. He made the linguistic discourse in general affected by this perception, so poetry was the first Arab art, and it is the Diwan of the Arabs. (Al-Ghazami, 153,2005)

The discourse of praise and the multiple formats it contains has come to play a double role, as its decoration of poetry and the aesthetics it contains made it an outlet to pass on its ugliness. And eloquent speech. (Amin, 184,1957)

Conclusion

Umayyad poetry and the values in it that fueled the fervor of poetry at that time made poets master the poets' sayings in various fields according to the lived reality, especially religious values and the foundations they contained that defined poetry and its actual and political contributions alike. As Umayyad poetry developed with the development of religious values and the provisions and principles contained in them that contributed to changing the Umayyad's psychology, developed his ideas and increased the diversity of his religious methods. An actor in the Umayyad era embellished with poets and the recipient seizes it with passion and forethought.

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