

AKAKI TSERETELI STATE UNIVERSITY
FACULTY OF ARTS

With the right of manuscript

Vakhtang Tcvdoradze

Hikma (wise sayings, aphorisms, proverbs) in Pre-Islamic Arabic
Poetry

1005 - Philology

AN ABSTRACT

From the presented dissertation for obtaining the academic
degree of Doctor of Philology

Kutaisi
2014

38

The work has been conducted at the Department of Oriental Philology,
Akaki Tsereteli State University

Research Supervisor: **Murman Kuttelin**
Doctor of Philological Sciences

Opponents: **Nana Purceladze**
Doctor of Philological Sciences, Emeritus
Darejan Gardavadze
Doctor of Philology, Associate Professor.

The defense for the dissertation will take place on 24 April 2014 at the
meeting of dissertation board of the faculty of arts at Kutaisi Akaki
Tsereteli State University: Address: Room N1114, Tamar Mepe St. 59,
Kutaisi 4600

The dissertation can be read in the library of Akaki Tsereteli State
University, faculty of Arts. Address: Block III, Tamar Mepe St.59,
Kutaisi 4600

The abstracts will be sent

The secretary of the Dissertation Board
Doctor of Philology
Assoc. Professor */I. Kikvidze/*

39

General Description of the Work

Actuality of the work and the purpose of the research. The dissertation deals with the analyses of Ḥikma (wise sayings, aphorisms, proverbs) in Arabic Poetry Before Islam as it takes a particular place in almost every poets creative work of Before Islamic period. Accordingly the work deals with the formation and development of Arabic poetry, issues and genres born in that period.

The history of Arabic literature begins Before Islam, by the end of V century. The first examples of Arabic literature that survived covers the period from the end of the V century until the middle of the VII century, in particularly the period Before Islam. Pre-Islamic Arabic poetry takes the most important and special place in the history of Arabic literature. Poetic forms, themes, motifs, and genres established in that period as well as poem measures determined the development of poetry of the next periods not only in Arabic poetry but in other Islamic countries. They were all spread in almost every Muslim country and influenced Islamic poetry greatly. These forms, themes, motifs, genres and measures of a poem existed until the end of the XIX century.

Pre-Islamic poetry describes spiritual as well as everyday life of Arabs in that period. It describes their natural environment, beliefs, traditions, heroic or moral ideals, inter-tribe relations, different battles with each other as well as with neighboring countries and etc. Apart from being very important in terms of literature, in addition to its literal values the poetry is also believed to have a great importance as historical documents as they could be used to restore and rebuild interesting historical events in the life of Arabic tribes. It can be supposed that the

samples of the poetry that survived are one of the first examples of Arabic literature.

Having analyzed Pre-Islamic poetry we can conclude that the poetry was preceded by a long history of development. Many Arab or European scientists think that selection of poems "Mo'allaqāt" that are dated by the Middle ages, could be considered to be the „culmination of old traditions". In ancient Arabic countries, there was no tradition of writing down the poems. That's why there are no samples of earlier Arabic poetry nowadays. Although it is clear that Pre-Islamic poetry was based on something, on some earlier poetry that unfortunately did not survive.

Degree and actuality of the problem analyzed in the dissertation. Pre-Islamic poetry has always been interesting for philologists not only of Middle ages but also for modern European and Arab scientists. There are many researches not only on individual poets but also on the Pre-Islamic poetry on the whole. Despite the fact that it has been studied by many scientists for many years, it is still getting more and more interesting for scholars. The fact makes the thesis actual and proves the necessity to study the topic more thoroughly, especially hikma, one of its most interesting topics. This question is hardly ever studied by Arab or western Oriental scientists. There are a few research-articles on the question that could hardly be considered to be of scientific importance. This fact made us study Pre-Islamic ḥikma and show its importance and place not only in the Pre-Islamic literature but also in the whole Arabic literature. We also want to describe its role in the formation of Arabian philosophical thinking.

The scientific novelty of the research. The dissertation is actually the first attempt, especially in Georgian oriental studies, to give thorough analyses of poets of Pre-Islamic literature. Having analyzed all possible Pre-Islamic poets we could see specific characteristics of Arabic hikma, determine and evaluate its place and role in the Arabic literature.

The study showed that hikma which belonged to Pre-Islamic Arab Bedouin poets, was the result of their experience and observations on everyday life. But the source of their point of views was not only their own observations but the experiences they got from the relationships with other people and religions (especially Judaism and Christianity). That's why hikma played a great role in the formation and development of Arabic philosophical thinking. We can firmly say that hikma somehow provoked the philosophical lyrics of 'I-Mutanabbi, Abu Ala Al-Mar and others. It reveals the special closeness with ascetic, philosophical poems of Abu 'I-'Atāhiya called zuhdiyyāt.

Practical Value of the research. The results obtained from the research are important not only in terms of Pre-Islamic poetry but also in terms of studying Arabic literature as a whole. At the same time, it gives the reader some impression on creative activities of Pre-Islamic poets. Besides, the results obtained in the dissertation could be used in educational processes and scientific-research activities.

Methodology of the research. In the research there are used descriptive, historical, comparative, and typological methods along with the methods of structural research and systematic analyses.

The structure of the work. The dissertation consists of an introduction, three chapters and general conclusions. The list of

references and other resources are attached. The work consists of 161 computerized pages.

MAIN CONTENT OF THE WORK

Introduction. The introduction describes the actuality of the research, scientific novelty of the work, aims and purpose of the research and gives a brief review of special literature.

Chapter I. Pre-Islamic Arabic Poetry: Stages of development, language, questions of versification, authenticity and sources

In this chapter we revise Pre-Islamic poetry in general and the major issues connected with this question. It is worthy to note that Arabic literature plays an important role in conception and construction of Arab History and in formation of their consciousnesses and knowledge. The samples of Arabic literature that survived goes back to the end of the V century. Their distribution area covers predominantly al-Nadjd, al-Hijāz and southern regions of Arabian Peninsula. Arabic literature was created not only by Arabs but also by other nationalities, by Muslims as well as not Muslims, especially Christians.

The scientists speak about 5 periods of development in the history of Arabic literature. They are:

6. Pre Islamic Age (Before Islamic)
7. Umayyad period (661-750) (we can talk separately about Muhammad and 4 orthodox Caliphs)
8. 'Abbāsīd period (750-1050 or 1258) (known as Golden Age). There are 2 sub-periods in there:
 - a) Early 'Abbāsīd period (till the second half of VIII-IX).
 - b) Late 'Abbāsīd period (from the second half of IX c. till the second half of the XI-XIII cc.
9. Decline (XIII- XVIII cc).
10. New period (XIX-XX cc).

A complex compositional scheme of Arabic monuments, special and certain repertoire of topics, sophisticated forms, a variety of poetic units and artistic feature types, established poetic laws, and many other things show the long history of literary traditions and their development. The best samples of Pre-Islamic poetry could be considered to be the "culmination" of old traditions.

Despite the fact that the Arabs had their own script, in other words their own alphabetic writing, there was no tradition of writing down historical events or literary monuments until the VII century. It was only the second half of the VII century when they started to write down existed sayings and other literary works. These sayings and other literary works used to be spread orally, from generation to generation with the help of so called „Rāwī/Rawīya“, in other words with the help of oral narrators. In addition, the process lasted almost 200 years until they were written down. It is notable to say that there were different types of rāwīs/rawīyas with

their specific features. Rāwī/Rawīya types are characterized in the dissertation.

Old Arabs were not aware of mythology. You cannot find cosmological mythology, sayings about gods or fabulous epic in old Arabic literature. Lack of mythology was compensated with numerous legends that basically described everyday life and various events from the lives of Arab Bedouins. Those legends and stories described the battles between Arab tribes, also their wars with neighbouring countries well as the fights between different tribes or groups or struggles of famous warriors. In fact, those renderings were the historical memories of the old Arabs. In this sense, the legends and renderings bear the most important historical values. They give us fairly clear idea about social situations in old Bedouin tribes, their traditions and everyday problems. These legends and renderings are interesting as they contain a lot of information about literary processes in those times and interesting facts from the life of famous poets. Besides, those legends and renderings contain lots of biographical facts from the life of famous poets of *djāhiliyya* (Pre-Islamic) period. Thus, they are important sources of literary history.

From the second half of the VII century they began to write down legends, renderings and other literary monuments. The selections were in fact the collection of cycles. These cycles were called "Arabian Days" (*Ayyām al-'Arab*) as each day was dedicated to an event from the history of Bedouins. In most cases, the stories were about the wars between different tribes.

Middle Age Arab Philologists travelled widely on the Arabian Peninsula to record Pre-Islamic literary monuments. They recorded

an American scientist M. Parí who studied Homerus and other narratives, along with another scientist A. B. Lord, showed the difference between oral and written poetry. Having used the results of their research, Monrou concluded: formulas, phrases and constructions used by Pre-Islamic poets belonged to traditional and collective repertoire.

Monrou's irrefutable arguments were strengthened by the fact that as a poem by a Pre-Islamic poet survived, that means it existed even though it might have been distorted, amended or changed by *rāwīs/rawiys* retelling it from generation to generation. The philologists of Middle Age knew that and they gave different versions of poems taking suspicious verses out of them.

The work focuses on the fact that it was Middle Age Arab philologists (VIII-IX cc) who expressed first doubts on the authenticity of Pre-Islamic poetry. We are the first among modern researchers who have paid attention to the problem discussed by Arab philologists. In the dissertation we give detailed analyses of the opinions made by Ibn Sallām al-Djumaḥī (died in 23 hijri). He is the author of the book "Poet's Classes" (*Kitāb Tabakāt al-Shu'arā'*). He is one of the first people who began to study old Arabic literature and to make survey on the authenticity of Pre-Islamic poetry.

The results obtained by the survey we made on *ḥikma* can be considered to be the additional arguments to prove the authenticity of Pre-Islamic poetry and a long history of its existence before it had been recorded. It is unthinkable that Pre-Islamic poetry was created suddenly or spontaneously. On the contrary, despite the fact that the first literary monuments that survived up today are dated by the V century, we can say

that they have a long pre-history. We can say so because as we have already mentioned a complex compositional scheme of Arabic monuments, special and certain repertoire of topics, sophisticated forms, a variety of poetic units and artistic feature types, established poetic laws and many other things show the long history of literary traditions and their development.

Classical Arabic verse - a verse of Middle Age as well as Pre-Islamic period consists of *bayts*. *Bayt* is an Oriental verse line that consists of two equal parts. In translation in many languages it equals two, in some cases four verse lines. *Bayts* consist of feet. There are equal numbers of feet in each hemistich. Feet are formed by the regular alternation of long and short syllables. That makes the *bayts* rhythmic. The poems were written by the same rhythm and same meters. Meters were made by the combination of feet. The principle Arabic meters are sixteen in number.

There are two poetic forms of a poem in Pre-Islamic Arabic poetry: *Ḳasida* (قصيدة) and *Ḳit'a/Muḡatta'a* (مقطوعة // قصيدة). It is characterized by simple composition and one *tharā'*. It could have been as an independent unit as well as a fragment of a *ḳasida*.

Ḳasida is a large poem. It is larger than *kit'a* where the number of *bayts* is more than fifteen. The largest *ḳasida* that survived up today consists of 120 *bayts*. Its form was created in V-VI cc and it survived up to the XX c. The first creator of *ḳasida* is believed to be al-Muhalḥil the uncle of one of the famous representatives of Pre-Islamic poetry Imru' al-Ḳays.

At the end of this chapter, the focus is made on such characteristics of Pre-Islamic Arabic poetry such as original and complex way of creating

poetic symbols. In the dissertation to draw a real picture we give illustrations of the bayts from poems with appropriate explanations.

Chapter II. Genres, motifs, themes of Pre-Islamic Arabic poetry: Nasib, Wasf, Madh, Fakhr, Khamriyya, Marthiya/ritha, Hidja'

The main poetic form of Arabic poems as in Pre-Islamic as well as in later periods is *kasida*. It unites the several themes: *Nasib*, *wasf*, *madh* (panegyrics), *fakhr*, *khamriyya*, *hidja'*, *ṭardiyya*, *ḥikma*. The connection between themes is arbitral. A poet must undergo legalized parts of *kasida*, themes and motifs (we mean Pre-Islamic *kasida*). They are: *nasib-wasf-madh* or *fakhr* or both of them, or *hidja'* or *fakhr* and *hidja'* together. Sometimes you can see *khamriyya*, *ṭardiyya*, *ḥikma*. No *marthiya/ritha* is found, it is an independent genre.

The first part of *kasida* is *nasib* – introduction to love, sad memories about past love. It has its own structure. It covers the certain number of themes and motifs most of which are about abandoned love and lovers.

Pre-Islamic poets usually praised the beauty of three types of women. Namely: a sweetheart, women pouring wine for them and singers, dancers or concubines. It is notable to say that there are no poems to wives neither in *djahiliyya* nor in the next period. *Nasibs* of that period are different in the way they show their feelings to their lovers. Some of them are mild, some of them are improper. Some of them try to avoid to give detailed almost photographic description of their sweethearts. While

others emphasize the appearance of their lovers and speak about their love adventures. They praise the physical beauty of their lovers, their moral dignity. In particular, their honesty, virtue, generosity, cautiousness, carefulness, politeness, featured origin, etc. Accordingly, we can say that the inner world of a poet along with his social status, age and etc determined the way he expressed his attitude towards his lover.

After the introduction about the love a poet continues with *wasf* (description). There are some elements of description in *nasib* as well like describing the portrait of a lover, talking about love adventures; but in *wasf* the description is richer than in *nasib* as there are lot of things to describe like the nature of Arabian Peninsula, its flora and fauna, scorching sun and cold nights, rain and storm, hunting and so on. It's the same as "landscape poetry" which is full of wonderful examples of comparison. In old Arabic poetry *wasf* could hardly be found as an independent unit. Later it underwent through serious metamorphosis and was used to describe palaces, gardens and all entertaining themes in the works of poets of Middle Ages.

Everything that was described in a poem was supposed to be familiar to a reader. Accordingly, he did not try to decipher the things or specify them. But the attempt to have a better description than his predecessors was obvious. In order to make the *wasf* better a poet had to have a precise and laconic verses and at the same time familiar to a reader not to lose a dynamism.

Fakhr is a praise of oneself and one's tribe. It is a central part of *kasida*. A poet praises heroic and kind deeds made by himself or his tribe. He is proud of his own origin, the generosity of his tribe and uses

superlative degree and hyperbole to describe the strength of his tribe. The means of description makes *fakhr* closer to *madh* and *marthiya*.

Based on the short analyses we can say that *fakhr* and *mufākharā* as well as other genres in Pre-Islamic poetry do not show the variety of contents, on the contrary they are all marked with uniformity. All the poets talk about their origin, braveness, generosity, mercy and at the same time praise their tribes, their deeds, the wars they won, their struggles and battles. The facts are often exaggerated. So all *fakhr* are full of patriotism.

Among the themes and genres of Arabic classical poetry *madh* is distinguished as to be the most traditional, that means it underwent the least changes. *Madh* means panegyric, praise. Here a poet praises his patron or someone gracious, praising him and singing to his various features, like generosity, braveness, mercy. As we already mentioned *madh* is more traditional than other genres. Of course, it was changed and developed but very slowly. This slow process could be thought to be the reason of its being monotonous. It is impossible to find anything original or different in eulogic poems of the X c. The faces of heroes are marked with sameness. It is difficult to find anything exciting. It was an usual process to imitate the predecessors, to repeat their forms and artistic faces almost unchangeably and to repeat them many times without taking into account whether they coincided with the new time, new situation and new environment or not. It should be noted that in Arabic literature as well as in the literature of Middle Ages it is very rare to find individual characters, individual features of an author or a hero or any special characteristic different from others.

Wine theme – *khamriyya* – when Pre-Islamic poets tried to discuss the topic in the *qasida*, they tried to use different poetic means – comparisons, metaphors, symbols and so on which made the poems more impressive, more beautiful and more exciting. The evolution-development of *khamriyya* as well as other Pre-Islamic genres was greatly influenced by functional changes of themes. Wine theme itself was one of the most distinguished and important themes in old Arabic *qasidas* despite the fact that it was not the main and obligatory theme of *qasidas*. In Pre-Islamic poetry *khamriyya* was used within different main topics of *qasidas*. The poets used to speak about feasts, entertainment, fun, and drinking wine that was quite acceptable for the society of that period and reading the poems was enjoyable and fun.

Wine motifs were included in different themes of *qasida*. It was given like a little fragment or episode that served to fulfill the main function of the main theme. In Pre-Islamic Arabic literature *khamriyya* can be found within *wasf*, *madh*, *fakhr*, *nasib* and so on. In *madh* personal qualities are more highly appreciated, especially his hospitality, generosity and his fun-loving character which was thought to be a good quality in those days. In *hidja'* the author used to praise himself in order to humiliate his rival. While he praised himself for being brave, generous, lavish and so on, he emphasized his rival's meanness, greediness, not being hospitable and so on. In *nasib* poets often compared the feelings you have when you are in love with the feelings you experience while drinking wine. The description made their poems more impressive and more exciting.

Satire - *hidjā'*. The aim of this genre is to humiliate the rival or had a negative impact on hostile tribes. Such kind of poems served to concept the hope and raise spiritual awareness of their supporters. Satire reached its peak during the reign of Umayyad. During this period *hidjā'* became the means of raising the self-esteem of poets and as well as an important means of providing financial position. In addition, authorities and governors respected satirists along with poets who praised them. They realized that satirists could discredit them with their satiric poems. The problem was made worse due to the competition existing among court poets. Satirists often wrote satire about each other to compete with each other to be closer to a caliph. It is worthy to say that satire was not as important in Pre-Islamic poetry as it became after Islam was spread.

Arabic satire was distinguished by harshness, offensive language, cursing words and slander. Poets did not have to follow the truth. It was more important for them to accuse, expose and defame his opponents as hard as possible. It was not important whether the accusations were true or not. It was more important for a satirist to show his poetic talent, skills and emphasize his advantage over a competitor. It must be admitted that there could hardly be any poet found who did not write satire.

Marḥīya – a poem dedicated to a dead person. It is the oldest genre of Arabic poetry which was written independently without being a part of *ḳasida* or any other poem. *Marḥīya* underwent a long way of development before it became a sophisticated independent poem. It happened in Pre-Islamic period. Supposedly, it used to be short statements made by mourners. The statements were rhythmical. Over the time, such expressions became longer, more sophisticated and gradually

evolved in the form of a poem. *Marḥīya* became a poem after poets started to compose them. Gradually it got a frame, construction, main motifs and themes. Its main function was to weep over a dead warrior.

The main motif of *marḥīya* is a praise. The author used to talk about the braveness of a warrior, about the battles made by him, about the heroic deeds made by him, and about his positive qualities. That's why praise was a main motif of *marḥīya*. Very often, the praise was exaggerated. However, the author did not feel inconvenience to exaggerate the praising words. It was contributed by the fact that very often *marḥīya* was set up long after the death of a warrior.

Praise was an obligatory part of Pre-Islamic *ḳasida*. It was a common motif for *madḥ* and *marḥīya*. It is not known where it was found first. But the most significant was the fact that in *marḥīya* this motif was the first and the most important.

Apart from praise we can find revenge, blood taking for the revenge, inevitability of fate and comporting motifs in *marḥīya*. In addition, it is characterized by an assassin's praise - praise as well, but not always. Thus, the author shows how the deceased had an affair with a worthy opponent.

There were some cases when a poet started *marḥīya* with *nasib* (love introduction). It showed the influence of *ḳasida*. The author tried to compare the pain caused by the separation with the sweetheart to the separation with the deceased. Emphasizing the depth of the pain caused by the separation with the deceased showed the importance of the grief.

And, finally to conclude the chapter two we can say that Pre-Islamic Arabic poetry had a special status in the society with its genres,

themes, specific repertoire, with its interrelationship and its synthesis. Pre-Islamic Arabic poetry obeyed the literary-aesthetic criteria.

Chapter III. Hikma in Pre-Islamic Arabic Poetry

Hikma is a name of wise sayings (expressions). It consists of one or two bayts. In fact, it is like an aphorism embodying a discussion about a person's birth, the purpose of his birth, about his duties and obligations, about his relationship with other people, and also about the question of life and death, everyday life, vanity, temporary character of life and inevitability of fate. In some cases, it has a didactical character but its topics require lots of examples as it is about a man's duty, about good and bad deeds of a man, about the relationship among people, about the purpose of life and death and etc. That's why it is impossible to avoid didactical implicature in hikma. On the contrary, didactical tone is one of the basic characteristics of hikma. Pre-Islamic hikma was full of symbols, figurative sayings, and hints. That's why very often the idea is hidden, embodied and veiled. It is implicit not explicit.

"Hikma" very often merges with other themes in *kasida*. A poet gives it in relation with other themes. In most cases it is connected with *khamriyya*, however, in rare cases it can be given separately. In some cases hikma might seem to be colorless and faded as very often different poets give one and the same idea with almost one and the same words. There are no certain specific unity in hikma. Besides it might seem boring sometimes like Pre-Islamic poetry itself as we see and appreciate the thing from today's point of view.

In the dissertation all hikma of all pre-Islamic poets are studied and analyzed, characteristic features of all Pre-Islamic poets are revealed, relevant appreciations are given and then these reviews are sorted by relevance. Based on the studies and analyses the conclusions are made at the end of the dissertation, which goes as follows:

Theme One: The first theme covers the questions concerning the birth of a person, his duties and obligations and his relationship with other people. It also covers the moral ideals of a man, which was accepted in Pre-Islamic period. It was a popular topic of discussion almost for every Pre-Islamic poet. They all believe that it is very important to be reasonable, well balanced, and truthful. A man must forget hostility, revenge as a noble and forgiving person has always been superior to evil and will always win. To serve the qualities a man should not forget generosity and compassion for people in need as nobody has ever taken the wealth with him afterlife. That is why it is important to use our wealth and your abilities for good and kind deeds.

There are many interesting bayts where the poets speak about injustice of this world, about the attitude people have towards people who do good things and about the people who do evil things. Pre-Islamic poets do not forget to speak about respect and appreciation of people. They speak about relationship people have towards each other and very often they worry that people feel estrangement towards each other that is very often connected with glorification of material world. They also speak about human qualities. They talk about the human qualities of the bad traits that cannot be hidden forever, because life is arranged so that, sooner or later everything will be disclosed.

First of all, people need to learn ourselves, really appreciate it, learn our price and be aware of our own values. This is to become the basis to appreciate the merits of one's neighbor. If a person does not know his own merits, he fails to appreciate other people, to understand the other person's good qualities. Such people will always be unaccepted by the society and underestimated by them.

While speaking about a human being we cannot miss Zuhayr Abi Sulmā's opinions. He believes that a person is a carrier of two parts- spiritual and material. We can firmly say that his findings are dictated by the influence of Christianity. Labid also speaks about soul pointing out that it is only temporary, given to us to do good and kind deeds, and we should return it as pure and clean as it was given to us.

While talking about Pre-Islamic poetry one cannot stop mentioning some themes that are characteristic for almost all poems. All Pre-Islamic poetry is full of Bedouin, tribe patriotism, callings, obligations towards the tribe, and commitments in the face of his tribe. Patriotic poems teach people how to defend your homeland and to sacrifice your life for the prosperity of your home country. Patriotism and love of your tribe are leitmotifs of Pre-Islamic poetry. These themes are so common for every Pre-Islamic poem that they could be studied as separate themes.

One of the interesting themes that are often discussed in Pre-Islamic poems is the poets' point of view on revenge and the tradition of taking blood for the revenge. The tradition of taking blood for somebody's murder was a widespread tradition in old Bedouins. We can confidently say that Arab poets' attitude towards this tradition is sharply

negative; especially one of Zuhayr's. The poets talk about contentions not only between tribes but also between persons. They show their negative attitudes towards manslaughter and bloodshed. They express their concern about it; they do not like this tradition and they call to stop retaliation and hostility. All of them are sure that this tradition is disastrous not only for a family or tribe but also for the whole society.

Pre-Islamic poets also speak about people who only think about joy and pleasure. Life is more than joy and pleasure. Some people live in sins, carefree. However, the poets remind them that there are other people who work and suffer and come to grief to live. They used to compare these two types of people to clearly show their attitude towards the injustice in the world and encourage us to live in peace without showing painful social difference between the rich and the poor.

Theme Two: This is the question of life and death. Having analyzed Pre-Islamic hikma it appeared that in Arabic society of that period the problems connected with life, death and departure were well known. They tried to answer the questions like, what is life? What do people live for? What is the notion of life and death? The first poet who started to discuss these questions was Imru' al-Qays. He called the death "a governor of all and everything". And Zuhayr Abi Sulmā says that "death is inevitable". No fair, no amount of hiding places could guard a man from it. The end of life is death. It is everyone's destiny, no matter you are rich a poor, a slave or a master, Lord of Almighty or poverty-stricken - everybody obeys it. All - animates and inanimate, cities and towns, magnificent palaces or huts, castles or shelters - all surrender it. Therefore, at the end we all need to meet it trained and calm, without

despair and any spiritual suffering. Labid tried to answer all these questions about the notion of life and death, about the aim of one's birth and his objectives. But when he cannot afford it he becomes pessimistic. Generally, pessimistic tone is inseparable for Pre-Islamic poets.

While talking about the death, the poets describe the man's final resting, the grave. The grave is a place where there is no way out - it has never been and will never be. The death and grave is a place that is the end of everything and everybody whether one is an old or a young, a rich or a poor. All of them eventually find themselves in cold graves. It's useless in this world to accumulate wealth, power, success, and fortune as it will be taken by the time and fate and everyone will become the same - the final resting of everybody is the same, everybody is the same and equal in there.

While talking about the death - life theme Pre-Islamic poets use different poetic images, comparisons, metaphors, simple and complex characters, and thereby reach more influence on listeners or readers by their poetic expression and manage to have unlimited impact readers or listeners. They describe the youth, beauty, and courage with the help of artistic expressions in a variety of ways and compare all these to stars. The stars shine brightly at night and so do the youth and talent. Moreover, after life there are only remains and shadows are left - the remains of deeds a man managed to create in his life. The poets describe life as a treasure but not the great wisdom, as it is evanescent that it becomes less at the end of each day and in the end, it disappears.

Theme Three: The third theme the Pre-Islamic poets speak about is a destiny. It is like death - life theme, full of comparisons, feature

sayings, expressions, and impressive examples. Zuhayr compares the destiny and fate with an arrow, even a good shot with the arrow, which never goes beyond the goal. Everything and everybody obeys the fate and no one could hide from it. It is everywhere, everywhere lying in wait, and no one knows when it is closer. No one has ever escaped from it. Life is full of unexpectedness so a man should be ready for everything. He might be lucky sometimes or unlucky but both of them are temporary.

Pre-Islamic poets call the fate "traitor" as nobody knows when and where it will betray you. It goes up and down, walks everywhere paying attention to nothing, neither to the origin nor to nobility, treating the powerful kingdoms and almighty kings in the same as others. Whatever you decide to do against it, you are always defeated. Pre-Islamic poets describe fate and destiny to be the greatest and strongest enemy of a human being. It is everywhere laying in wait, governing over everything and everybody. They consider the fate to be the only power enabling to erase all of the land from a person, each one starting and ending with the entire kingdom. Everyone is the same for it regardless to his social status or way of life.

Pre-Islamic poets very often complain about the fate of a man, not only about the death but also about due to unlucky years spent in life. For example, Imru' al-Qays started to complain about the fate when he lost his social status. He rushed to wilderness to return his power but lost the war. He became a victim of a foreign emperor and found his end through betrayal. That is why complaints about the fate and expressions cursing his destiny could often be found in his poetry.

Pre-Islamic hikma, one might say, often makes an impression as if it is used to attract a listener's attention, to give him some advice or to express the poets' point of view but at the same time one might have the feeling that it is made spontaneously, found in an unexpected place without pre-intention. It is also impossible to give it the look of a philosophical discussion. However, it was given such form later during 'Abbāsīd period. In that period it turned into stimulator for philosophical ascetic thoughts of Abu 'l-'Atāhiya and his followers. And later it also turned into stimulator for pessimistic-philosophical thoughts of 'Abu 'l-'Alā' al-ma'rri.

As we have already seen Pre-Islamic hikma is quite interesting. It shows the pre-Islamic poets' views, their perception of inner and outside world, their good presentation skills, their ability to analyze something seen or heard, and their talent to generalize facts and make appropriate conclusions. It could not have been completed during Pre-Islamic era, without having been granted to generations and without having had an effect on the new generations. The knowledge and wisdom in hikma could have eased the life of new generation, helped them to perceive the notions of life and death, and helped them to deepen understanding of philosophical vision; especially after the Arabs had conquered and created a huge Caliphate, Arabs successfully acquired the conquered peoples' cultural heritage. This fact encouraged the successful development of different branches of science in Arabia, helped the formation of philosophical thinking, development of Arabic philosophical points of views, supported the rise of Arabic civilization.

This fact ultimately played a big role in the medieval West, in particular in formation and development of European civilization.

To go back to Pre-Islamic poets and hikma we can say that it played a great role in formation and development of Arabic philosophical thinking. Different scholars, not only Arabs but also Europeans and Russians - I. Krachkovsky, I. Filshinski, Nöldeke, W. Ahlwardt, Cheikho and others compared Pre-Islamic hikma and some philosophical poets of 'Abbāsīd period. For example, they often compared hikma with creative work of Abu 'l-'Atāhiya. He was the first representative of philosophical reflection trend in Arabic philosophy. They think that hikma encouraged philosophical lyrics of 'l-Mutanabbi, 'Abu 'l-'Alā' al-ma'rri and others. I. Krachkovsky says about Abu 'l-'Atāhiya and philosophical reflection trend the following: "Abu 'l-'Atāhiya was the first serious representative of the following vision (I mean philosophical reflection trend - the author). He dedicated half of his life to it. But it was not as unexpected meteor as he was thought to be - for example Kremer). Almost the same opinions were given earlier in 'Adī b. Zayd's poems. Philosophical reflection vision was also discussed in Labid's poems (they are both Pre-Islamic poets - the author). His poetry was closer to Abu 'l-'Atāhiya ..." We agree with I. Krachkovsky, I. Filshinski and others and we also find lots of examples of philosophical reflection thinking in Abu-L. Atāia's creative work, especially in his *zuhdiyyāt*.

Majority of scholars consider Abu 'l-'Atāhiya: (748 (50) - 825) to be the creator of new poetic lyrical genre. Decomposition of Islamic traditions began during his creative work. The majority of science says he is a skeptic and pessimist poet, a founder of the ascetic doctrine of

philosophical reflection trend. A term *zuhdiyyāt* is originated from an Arabic word (*Zuhd* means "to refrain", "ascetic"). The word could only partly reveal the contents of compositions. There is not much wisdom in *zuhdiyyāt* that teaches people to refrain from pleasure of life. This theme does not have a great place in *zuhdiyyāt*. According to I. Filshinski the Arabs in Middle Ages considered first of all religious poems to be *zuhdiyyāt*. Those poems were full of pessimistic discussions. Those pessimistic judgments included the pain about transience of all things on earth, about the vanity of human life and aspirations. Sometimes there was a complain about the injustice of the society in *zuhdiyyāt*. We agree with I. Filshinski when he says that *zuhdiyyāt*: carried a pure Arabic tradition. Its roots could be found in the poems of Pre-Islamic poets like Imru' al-Qays, Tarafa b. al-'Abd, Zuhayr Abi Sulmā and Labid. I. Krachkovsky says: "Having studied *zuhdiyyāt* by Abu 'l-'Atāhiya made me believe that most of the ideas, characters and poetic rhetorical figures do not belong to him. They are the results of the continuing evolution, the beginning of which could be found in of the Pre-Islamic era".

If we read very carefully Pre-Islamic *ḥikma* and *zuhdiyyāt* genre poems by Abu 'l-'Atāhiya, we can see a great resemblance between them. But there is difference between them as well – namely, Pre-Islamic poets used just one or two bayts in their *ḥikma* which seemed to be somehow dropped out from the overall contexts. While Abu 'l-'Atāhiya dedicated the whole poem or sometimes the most part of the poem to such kind of judgments and discussion. Besides he was featured with more sophisticated poetic portraits, with more profound poetic and artistic generalization and so, even though in fact, the idea was the same.

Having analyzed their lives and spiritual experiences the poets' give a lot of importance to the eternal theme of inevitability of death and the futility of earthly aspirations in their poems. These problems occupy a great emotional feeling and, more importantly, there are deep meanings in the the words. They show a lot of wisdom with the words. The examples given in the dissertation are clear proof of all we have mentioned above.

Having compared the poems of Pre-Islamic poets and Abu 'l-'Atāhiya we can make the following conclusions:

It is clear for Abu 'l-'Atāhiya that any effort of a man in this country is vanity and earthly life of a man is only an illusion. Temporal life for him is a preparation for a bigger, brighter future of eternal existence. We cannot find similar things, expressions, or opinions in Pre-Islamic poems, which is quite understandable for us. We mean that Abu 'l-'Atāhiya sees the worldly life as a preparatory stage for the netherworld of eternal existence. His thinking is determined by admitting that there is only one God, by establishing a new religion, in our case, Islam. As Pre-Islamic Bedouin poets did not have the same understanding of life, the most important and the starting and turning point for them was everyday life. Therefore, the world's transience, temporality of life and death eternal victory, as the last stage of human life, made them heavy, awkward, and extremely pessimistic. Finally, based on the above, we can say with conviction that genre *zuhdiyyāt* is genetically linked with *ḥasidas* of pre-Islamic or the next time poets, in particular, *ḥikma* with it. The poems by Abu 'l-'Atāhiya are characterized by rhythmic repetition of verses, exclamation, traditional poetic faces, rhetorical figures,

legalized relevance of words, with the same characters, words – clichés. The same things are found and characteristic for Imru' al-Qays, Tarafa b. al-'Abd, Zuhayr Abi Sulmā, Labid and other Pre-Islamic poets. Of course there is a little difference among them based on the general theme of the *qasida*.

At the end of the dissertation, is given the conclusion which sums up the content and theoretical results of the research.

Approbation of the dissertation. The main points of the research have been reflected in the papers at different scientific seminars and scientific sessions. The main regulations of the dissertation and the results are given in the following scientific magazines:

1. Tvedoradze V. (2013). Akaki Tsereteli State University, Periodical Scientific Journal of the Faculty of Arts, vol XIII. "Hikma in Mo'allaqāt of Pre-Islamic Arabic Poet Zuhair" (pg. 72-79).
2. Tvedoradze V. (2013). Akaki Tsereteli State University, Faculty of Arts. International Conference "Modern Interdisciplinary and Humanitarian Thinking". Works. Syntheses of madh and fakhr in al-Hārith b. Hilliza al-Yashkurī Works (pg. 314-318).
3. Tvedoradze V. (2013). II International Scientific Conference "Language and Culture" works. "Kitāb al-Aghāni" – the Pre-Islamic Arabic Poetry Source" (pg 209-213).
4. Tvedoradze V. (2012). Akaki Tsereteli State University, Periodical Scientific Journal, vol. XII. "Madh in the middle age of Arabian poetry". (pg.72-77)

5. Tvedoradze V. (2012). Annual Journal of Ilia Chavchavadze Scientific Library IV. „Madh (praise, panegyric) in Al Akhtal's Creative Work of O-Mael Era (pg. 126-129).
6. Tvedoradze V. (2012). Fund of Development of Humanitarian and Pedagogical Sciences. Scientific peer-reviewed journal „Language and Culture” № 8. "On the Question of Authenticity of Pre-Islamic Arabic Poetry" (pg. 146-150).
7. Tvedoradze V. (2011). Annual Journal of Ilia Chavchavadze Scientific Library III. "On the same question about *rāwīyas*, in the middle age of Arabic literature" (pg. 249-253).