

# THE AESTHETIC FORMATION OF UGLINESS WHEN POETS BAHRAIN IN THE PRE - ISLAMIC ERA

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## ABSTRACT

Aesthetics and its world are considered a massive world that accommodates humanity and its concerns. Aesthetics cannot have any theoretical limits or different characteristics. So, in this research, we are trying to find the beauty within the ugly by seeing it from a different perspective and showing ugliness in a way that can be attractive to the recipient and drop all the negative attitudes that are usually attached to it. The Bahrainis poets appointed aesthetics of ugliness in their poetry in the pre-Islamic era through poetic models according to the analytical method, is the goal of the research, and the research was a comprehensive view of all topics, a statement of the aesthetics of ugliness.

**KEYWORDS:** *Aesthetics, Ugliness, Beauty, Pre - Islamic Era.*

*Article Received: 10 August 2020, Revised: 25 October 2020, Accepted: 18 November 2020*

## INTRODUCTION

Beauty is the basis of the universe, and man is a being who searches for aesthetic phenomena and explains their interconnectedness, homogeneity, and harmony of the universe. Since the beginning of creation, man deals with existence in an innate manner that stems from his self-formation, which depends on moving consciousness and the unconscious of the human being. On the foundations in this universe on the basis of their arrangement in terms of being beautiful, or devoid of beauty, and there is a relationship of an aesthetic attraction between man and beauty, as they are innately interdependent, because man is constantly searching for beauty, and the person's thinking and searching for the foundations of the universe is related to the emergence of It is inherently linked to the good, whether it is on the human side, such as the beauty of the body or the qualities and good co-ordination of beings. With material elements other than the soul, and on this, material is the source of ugliness, and the image is the fountain of beauty, and this beauty is due The mind, because it distanced itself from the sensory beings, and the beauty of the soul is derived from the mind. Therefore, it is beautiful when it imitates God.<sup>(1)</sup> And Lucian Bray answers in his "Book on Beauty, A Study on the Origin and

Development of the Aesthetic Sense ... to the question What is ugly? No one goes out in his answer to say that it is the opposite of beautiful ".<sup>(2)</sup>

Bumgarten (d .: 1762) says, "The beautiful is the perfect that is pleasant, and the ugly is the imperfect that causes distress".<sup>(3)</sup> And with the development of human thought, the aesthetic philosophical pillar has become more stable, and philosophers have found that ugliness carries in its folds a hidden beauty, because beauty is present in every atom on this planet and even in ugly, but the proportions of beauty are uneven. 1831) is a matter relative to things, and whatever their degree, it does not make "the work itself ugly, because the work of art has an aesthetic value separate from the beauty or ugliness of the thing".<sup>(4)</sup> And the French poet Baudelaire (d .: 1867) made his poems in ugliness produce beauty, and ugliness created aesthetic images for him, as he made us see ugliness beautiful as he depicts the most ugly colors and details of ugliness in a manner that emphasizes beauty and the transparent spirit of kindness <sup>(5)</sup> In the opinion of Krastowski (d .: 1895) that "ugliness in art is necessary because beauty is cold and boring ".<sup>(6)</sup> And Croce (d .: 1952) refers to beauty as being associated with the expression "successful, because if the expression is not successful then it is not an expression, and it

follows that the ugly is the unsuccessful expression, and beauty is for him alone) cunltyAs for ugliness, it appears in successive degrees from a thing of little ugliness, or something close to beauty, but if ugliness is complete, meaning that it does not have any of the factors of beauty, then it will cease to be ugliness,

because it will lose the contradiction that is the reason for its existence. (7)).

The aesthetic values of ugliness were manifested by the poets of Bahrain in the pre-Islamic era, in multiple poetic models, so Amr ibn Qumayah depicts the aesthetic formation of ugliness in his saying (8)):

**O Lord of my companions, I reveled honorable  
If I have short trip  
So I told them, "Walk as a ransom, free me".  
So they arose to Jesus, whose flesh had joined  
And I rose to plains like al-Falah, a mountain.  
So go straight until the sun rises on purpose  
It has a mixture of cats and bath on it  
  
So I brought them water as soon as possible.  
Hand in hand in potting food  
And soften the palm, do not cause you harm  
  
Damascene, dumb, and dark  
A hand from far or near brought it  
As if I had passed ninety Hajj  
Three tumors after them in front of me  
On the palms once, and on the stick  
How then is it to whom is to be thrown, and not to whom?  
The girls of eternity blew me from where I can not see  
If it is noble then I would not fear it  
If people saw me, they said it was not  
And I will perish and I will not perish forever and night,  
And your family to contemplate day and night**

The poet demonstrates through the poetic painting his position on the cross-dressing and the mockery of an elderly person. The words of people and their mockery of the poet, they say to him, Were you not strong, beautiful in structure, good clothes are new, and weakness does not come close to anything, so that the matter increases through their likeness of the sword that is not categorical, which is a source of ugliness for his indifference, and he will be ignorant and ignorant. The poet knows that he is an old sheikh, but he is proud of what he went through until he reached this age that was considered the basis of moral beauty. However, this is not his goal, because he is making good use of his journey, and he extracts from ugliness and insignificance a new form of magic " (9))The poet extracted beauty from ugliness, for he will wrinkle from the thought and reality that characterizes people in their social relationships, those misconceptions that have upended the scales of the universe, so his experiences in life that he invoked in the beginning of the poetic painting, his strength and his youth in his youth Heat and dust, and in those dark nights, you do not see fear coming to himself, all of this gave him an experience

that is combined with knowledge and wisdom, for he knows that goodness is in accepting days as they are, and he emphasized that in (I exceeded the effects of years). He seemed to walk leaning on the stick, and misfortunes recurred to him, but he did not avoid them because they are not arrows that are returned, but rather the inevitability of life, so the poet depicts from the weak man an aesthetic dimension through the tool of negation (other than) from which the ugliness was removed from him. However, the meaning of the poetic context reflects the ugliness through the question (they said: it was not). The indication that was attached to the question was sarcasm and ugliness, but the poet J.He became beautiful through the strength of a man in the days of his youth and his acceptance for eternity and what he gives us, so that he appears to be mocking the ideas of people tinged with ignorance. In his frequent use, the poet seems to be mocking them. He also does not see in old age a weakness because he is the hero in his early years and does not fear anything in his youth, so he wages wars and roams the deserts with his courage, and in his arrogance, he does not fear anything for his eyes. And he emphasized that in (I

told them) that she indicated that he would pay his mind, that even death is not afraid of him, but he is openly awaiting him. Rather, what exhausts him is waiting for death and its anticipation and not death itself, so the poet added to the ugliness and mockery

The shredder Al-Abdi employs the aesthetics of ugliness by linking it to sarcasm.<sup>(10)</sup>:

)From long(

**Against a criminality from my eastern shrine**

We see the poet while he seemed to criticize the mockery of the reprehensible characteristics that abound around him, and the poet wants to highlight them and affix the slander to them, so that they end and exchange them with a good one that contains beauty, so the irony in the poetic context is based on highlighting the ugliness of the wicked, which is a mockery phenomenon. In (Ibn Furatna) to highlight the aesthetic of the ugly title and its inclusion in a place associated with beauty, then (Ibn Furatna) was associated sociologically with ugliness, so that the poet mocked this phenomenon, to be in the position of a counselor who wants to change the beauty of ugliness. Kings and great people, and this was confirmed in "My Father the Curse."<sup>(11)</sup>So, for the poet to associate this greeting with ugliness through a sarcastic questioning about (right), so he is here in a dialogue with the mean, as he inquires in a sarcastic manner about this reprehensible characteristic that its

)From the multitude(

**Father of experiences are my sister Kings**

**Is not your mother's wealth, Abd Amr?**

**They praised you for the hips**

The poetess says in these two verses that you (Bishr bin Amr bin Murthad) are submissive, subject to your masters, and you are not a free person to take possession of yourself and have chosen two pictures that expresses aesthetically speaking to him, the first: They are two pictorial scenes expressing a reprehensible, ugly characteristic that the Arab has always avoided, which is humiliation, humiliation, and submission, then it is a reprehensible characteristic that the free soul refuses. The poet wanted to reveal in this house the ugliness in a beautiful image and scenes, the beauty of which lies in its profound effect on those who witness it, because the attributes of (you) and (brook) are

**Harm those who gather or drive**

The poet wants to depict for us in this house the paradox between the external appearance of a

in the dimension of ugliness and mockery. Art, so that he makes us make of it a magical beauty, to highlight the creative ability of the poet, and Amr ibn Qumayah excelled in that.

owner is of a reprehensible character, and is a source of mockery for people. Because it is associated with the reprehensible qualities, he is not excused from it because his action is ugly, so there is no greeting that he receives from the people, then he increases the ugliness of the scene, so the poet depicts the ugliness of this characteristic and its danger to society by likening the depraved to drinking in the pure water, so that it is purified by the water of the East. The wicked one muddies the beauty of beauty, and thus the poet presented us with a beautiful picture of an ugly trait through the method of sarcasm.

The poet Al-Kharqun bint Hafan highlighted the aesthetic formation of ugliness through mockery, combined with satire, as she highlights in her satire the reprehensible and ugly characteristics of the servants of the kings. And the leaders miss heroes, she says<sup>(12)</sup>:

attributes of weakness and humiliation if a person comes to them, as it is known from him that he walks on his feet without distinguishing him. The creatures, so you call him to die through the image (your mother bereaved of you), as he does not deserve life.

The poets explained the imbalance in the military organization, so that the poets would be in the position of the observer and the discoverer of these difficulties when the ranks of the army were disintegrated due to the imprudent leadership. Lead the army, he says<sup>(13)</sup>:

)From the multitude(

**We have found the foxes of Bin Sir.**

person and his act that is visible to the eye. The frowning of the face among the Arabs in the past is

an indication of wisdom and management in matters which are commendable and desired qualities of man. His harm to those who lead from his people denied, and contradicted his insulting image that appeared on him, including the poet, and the lack of wisdom, and the avoidance of good opinion is an unfortunate, but reprehensible, and acceptable to the Arabs, which the poet expressed here in the manner of (paradoxically) between the first two images in the first house (the first). The face) indicating wisdom that ostensibly contradicts the second picture in the house's

)From long(

**And if it is said, there is abundance in Al-Sudair**

**Amr bin Hind attacks and joggers**

The poet depicts the aesthetics of ugliness through the rejection of humiliation and submission, humiliation, and living that bears injustice. He who is satisfied with injustice is the object of ridicule. Architecture, including Grotesque, which is an aesthetic concept in architecture, and what is meant by grotesque "is to highlight the beauty of ugliness and rebellion against the ordinary (perfect beauty), strange and unfamiliar, extreme degrees of ugliness, dissonance, exaggeration, perversion, ugly formal dissonance, contrast and contradiction, not only Duality of the phenomenon, but the conflict between form and content, lack of harmony or apparent interconnectedness, the extraordinary form that combines feelings of disgust and at the same time attractiveness, amusement and excitement, and it is intended to confuse and create shock for the recipient."<sup>(15)</sup>The poet depicts the beauty of the two poetic verses and their beauty derived from the symmetry and harmony shown between two images in which the first is a tangible sensory represented by

)From complete(

**O smallest of the nose and the molars as lentils**

**Men's water on your thighs like tartar**

**It will be worn at the end of the course**

**You are ugly, with a nose, a face, and then a backlash**

helplessness (the planning image), indicating a lack of wisdom, so the poet employed the style of an eloquent paradox that affected the recipient's soul to denote an acceptable characteristic in this opponent, which is the lack of knowledge and wisdom in the opponent's character. Seasoned.

Suwaid bin Khathaqa employed ugliness and its aesthetic formation by rejecting injustice and revolt against the oppressive ruling authority, so the poet seemed to mock the rule of Amr bin Hind, and his coupled with ugliness, he says<sup>(14)</sup>:

**Al-Qalb refused Al-Sudair and his people to come**

**It has bugs, fever, and hidden lions**

(bugs) and (fever) and (hidden lion), all of which carry evils and perdition for the human being, and the second is an image of amr and an impermeable moral. Two balanced pictures in the chest of the house and its helplessness and two lists on the depiction of the ugliness of the maqam in the Sudair Palace an artistic depiction through two sensory and moral scenes, it is not surprising that the result after that was the refusal of the place in the Sudair Palace, and Al-Shabab succeeded in portraying Al-Sadihir Palace The meeting of opposites combined the beauty of the palace because it is a place where there are ways to live comfortably, with disgust through bugs, disease, and predatory animals, and an unjust king.

The poets depicted the mockery of people's bodies and shapes and highlighted the congenital defects of the people.<sup>(16)</sup>

The groped Al-Dabaa portrays his mockery of the appearance and body of King Amr bin Hind, and says:<sup>(17)</sup>:

**Say to Amr Bin Hind, unmindful**

**The king of the day, and you are a prostitute at night**

**If you were a snake, you would be new**

**They swallowed eagerly, says the giantsan to him**

The poet demonstrates in the poetic text that you (Amr Ibn Hind) are ugly in form and form, blameworthy, and the poet chose aesthetic expressions of the ugliness of your form. The second image states the ugliness of his molars, as they are small like lentils and are black in color, and this was confirmed in (molars like lentils). The third picture is his mockery of him, describing him as immorality, and the petitioner Al-Dabai was not satisfied with this amount of sarcasm, but he continued his mockery, describing that in the fourth picture, which resembles the shape of the king with a dog that appeared on his skin as stains, and this kind appeared on his skin. The most ridiculous dogs, and the fifth picture states the ugliness of his neck, which looked like a dog's collar with a knot in the middle of it. In ((She will be his nurse at the end of the course), this image also bears the sign of submissiveness and docility, and the poet completed his portrayal of the king's ugliness in the sixth picture (a face then a backlash) indicating the ugliness of the face, and the

)From fast(

**The defect of wealth is greater if you are considered**

**On the rich, if it is correct for you to look**

**And do not disobey God, to be poor**

The poet wants to depict for us in this poetic text the paradox between the outward and the inside of things, and he seemed to mock those minds that do not delve into the goodness that lies within things, as they think about the ugliness that appears on the surface, and the apparent image associates the ugliness with poverty and the human being. He seemed to mock these ignorant minds, which is a reprehensible adjective, and the poet directs a poetic speech to the shame of poverty not to be disgusted by poverty and to gasp behind the wealth, and this is another reprehensible characteristic for the person to give money to himself in order to make money a measure of humanity, not after his humanity. The poet returned to the other image that contradicts the first idea that the impoverished impoverished, because the poet depicted poverty in a praiseworthy way, which is the honor and the parents that the poor carry. Many of those who accumulate money have taken reprehensible and reprehensible ways that lead to perdition for the sake of money, in order to lose their psychological self-reliance. From that in the way of paradoxically through the first image (A'ib al-Poverty) which contradicts (the honor of poverty) in

ugliness of his face To demonstrate a distinguished ingenuity in collecting these images, which seemed to be many and all bear ugliness, to interact with each other to give the ugliest image of the disgraced. The poet combined all ugly pictures with sensual ugliness, so that the poet made the satirical source of ridicule, with beautiful artistic pictures in terms of symmetry of their pillars, and their support in showing the image of the obscene.

The grope hyena also mocked the weak souls of the people and mocked them about the weakness of the poor condition, to make of poverty a defect with which the human being reproached, so that the blame of poverty appeared in an acceptable way bearing from malice and lack of mind a lot, so the poet seemed to mock the lack of knowledge behind it. The acceptable quality and its display in order for society to avoid it, so that the poet will be in the position of a critic who wants to convert acceptable qualities into good qualities, he says<sup>(18)</sup>:

**O shame of poverty, do not be bored**

**It is an honor and a virtue of poverty**

**You are disobeying in order to attain the richest**

a beautiful manner that has an eloquent impact on the recipient's soul.

## CONCLUSION

- It was up behind Bahrain in the pre - Islamic era the greatest share of poetry involving the aesthetics of ugliness in all subjects.
- The phenomenon of ugliness and wit in the poetry of Bahrain's poets is a reconfiguration of the negatives of society and the phenomenon tolerated in it, as it came lined with a reformist message aimed at getting rid of that phenomenon and negatives.
- Agree a behind philosophers that ugliness is not the opposite of beauty as it is known ,but what is E does not face of the beauty of the artistic phenomenon, and in particular hair.

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