

Dialectic Creativity and Following in the Ancient Arab Maghreb (Socio-Historical Approach)

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Abstract: This study searches in the origin of the Maghreb man's creativity at the level of existence and thinking in the old Arab Maghreb country where it was a melting pot of different races and sexes with various languages forming a cultural interactional mosaic, polished the Maghreb man's genius (talent) in science and literature, behavior and creativity, and in the field of urbanization and meeting as well. Then, he established dwellings, palaces, and architecture, and excelled in art and literature, and established the rules of systems and social relations, especially with the Islamic arrival and the Levantine Arabs. Therefore, what are the true origins of the Maghreb individual? What are his linguistic and ideological affiliations? The Socio-historical approach procedures which are concerned with the study of human's belonging, language, ideology, and creativity must be followed.

Keywords: Creativity- Followership- Population Origin- the Arab Maghreb Nature- the Socio-Historical Approach.

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1. The Introduction

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Creativity does not come from a vacuum, and the factors controlling its existence vary in the degree of influence on it and the presence in its components. Man doesn't think outside the boundaries of his environment in which he lives, and he cannot break from the grip of his multiple affiliations and the bases of his origins from which he branched. In addition to what a person acquires from others, whether through direct contact with other races, or by translating and transferring science, knowledge, and experiences from one people to another through language channels, and with all this, a creative artist can create a civilization and produce art. The Maghrebin individual, like the rest of the other races, was affected by these combined factors in enriching his culture and building his own entity. He mixed all the socio-cultural and ethnic components in his creative experiences, to imbue them with a unique and distinct character that distinguishes the ancient Maghrebin individual himself.

Examining all influences, without exception, in the study of a subject, means drawing closer to its sources, i.e. the reality of its existence by following procedures which avoid selectivity, fabrication, and arbitrariness, and rely on the epistemic in which the subjects and sciences that they study and care about without rebutting the historical conditions that created it, and the geography that embraced it. And It is able to distinguish the constants from the variables in each of them and clarify what they agree upon and diverge in, even if they sometimes tend to some reductive and positivist tendencies.

Studying creative art in the countries of the ancient Maghreb means revealing the Maghrebin cultural, cognitive and ideological identity that dominates literary creativity in general and poetry in particular, since language is an honest carrier and an adverb that carries meaning, thoughts, attitudes and visions that reveal directions and dimensions of the creative person.

What is the role of population origin in building the ancient Maghrebin society? And how was literature able to depict the culture of the society? And preserve his identity from decay? How did different cultures intertwine relationally in the crucible of the ancient Maghrebin literary text? This study seeks to answer these problems and questions through the mechanisms of the socio-historical approach, which is concerned with the study of man from all aspects, and within the framework of the authority of space and time.

2. The Ancient Maghrebin Man (Origin and Upbringing):

Some historians believe that Africa in ancient times was devoid of inhabitants, except for the land of Sudan, and they are certain that the countries of the Berbers and Numidia were not inhabited for several centuries. In the origin of its inhabitants, the narrators and historians differed somewhat, “Some believe that they belong to the Palestinians who migrated to Africa when they were expelled by the Assyrians, and they resided there due to its quality and fertility, and others claim that their origin is due to the Sabaeans (i.e. the Himyarites) who lived in Yemen before they were expelled by the Assyrians or The Ethiopians, while a third party claims that the Africans were inhabiting some parts of Asia, so hostile peoples fought them, and they resorted to fleeing to the then-empty country of the Greeks, then their enemies followed them to it, so they were forced to cross the Morea Sea and settled in Africa, while their enemies settled in the country of the Greeks. This is for white Africans living in Berber countries and Numidia.

As for black Africans in the full sense of the word, they are all descendants of Kush bin Ham bin Noah. No matter how different the appearances of white and black Africans are, they almost belong to the same origin, because the white Africans either came from Palestine - and the Palestinians belonged to Mizraim bin Kush - or from the country of Saba, and Saba bin Hama bin Kush (Al-Fassi, 1983, p. 35). Ibn Hawqal says about the origin of the inhabitants of Morocco: “And the Berbers who live in Morocco are tribes whose number does not catch up and does not

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depend on the last of them, due to the large number of their origins, their tribes, their penetration into the wilds and their scattering in the deserts, and all of them are from the descendants of Goliath except for a few of them, and among them are kings, chiefs and leaders in the tribes who obey them and do not disobey them and command them, so do not disobey them”.(Ibn Hawkal, 1979, p. 98).

The ancient designation of the inhabitants of the Maghreb is the Amazigh, which is a Berber word meaning free men. As for the word “Berbers” (Ibn Manzoor, p. 356) which was called on the inhabitants of Maghreb is an outsider that was called upon by those who conquered them from among the nations such as the Romans and the Arabs. Its white inhabitants are known as Berbers, a word derived, according to some, from the Arabic verb Berber, meaning whisper, because the African dialect was for the Arabs like the sounds of wild animals. Others believe that Berber is makroor (bar), which is the desert in Arabic.

It is said that King Ifriqish, when the Assyrians or Ethiopians defeated him, fled to Egypt, and when he found himself pursued and unable to resist the enemy, he consulted his people in any way they should take to escape, so they answered him crying out: “ Berber!” That is to the desert! Expressing that they do not know any solution but to cross the Nile and take refuge in the desert of Africa. This interpretation of the word Berber is in agreement with those who say that the origin of Africans is from Yemen (Al-Fassi, 1983, p. 34). As for the indigenous people, they do not call themselves Berbers, but each tribe has its own name, and it seems that the word Berber is a sound, since the Berbers make incomprehensible sounds when they speak, meaning that they speak Berber in their words. Most historians of Islam, such as Ibn Khaldun, Al-Masoudi, Al-Tabari and Ibn Al-Atheer, believe that the Berbers trace their origin back to Semitic Arab

origins and say that they are attributed to Qais Ailan and are divided into two groups:

2.1. Pyrenean Berbers: They are those who are settled in their cities, and most of them live on agriculture.

2.2. Amputated Berbers: They are the nomadic inhabitants of the desert who live on grazing and movement.

And they say that the Pyreneans descended from an Arab man named Pyrean bin Bar Qais Aylan, and likewise the amputees descended from the lineage of his brother Madghis bin Bar bin Qais Aylan, nicknamed the Amputated.

Others believe that they are from the sons of Ham, who fled from the Levant to Morocco in a great migration that took place after the Prophet David, peace be upon him, killed Goliath and ordered their expulsion from the land of Canaan, and others say that they are from Himyar who settled in Maghreb after an invasion carried out by one of the "Tababia". Among the most important amputated tribes, we find a tribe: Zanata, from which tribes such as: Jarawa, Maghrawa, Bani Ifran, Bani Marin, and Bani Zayan... Among the most important tribes of the Pyrenees is the Sanhaja tribe, which branches out into Lamtuna, Jadalaha, and Masoufa (Sawadi and Al-Hajj, 2004, pp. 28-35).

As for the later Arabs, they came to the Maghreb since the era of the first Islamic conquest (Munis, 1992, p. 79) (Ibn Khaldun, 1960, p. 21-22-291-293-295-362). Then their migration expanded during the days of the Fatimids, as they encouraged them while they were in Egypt to migrate to Morocco, especially the tribes of Hilal, Salim, Riah and Zaghba, with the intention of subverting the state of the Sanhajis who carved out the state of Morocco and established their emirate, then they were joined by the Arabs of Andalusia after its fall (897 AH). The two elements blended completely, so make up the population of Maghreb.

It is worth noting that many peoples, before the Arabs, extended their authority and influence over North Africa and left multiple traces in it (Al-Fakhoury, 1997, p. 27). The Phoenicians, Romans, Vandals, Goths,

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Byzantines and others took turns on his land, but these successive conquests did not prevail over the customs and traditions of the Berbers.

Mr. Hussein Haikal referred to the role of the Holy Quran in forming the human being and build his morals. He said: "The Qur'an's talk about this great creation from which nature is composed makes the sun and the moon, the night and the day, the seas and mountains, the beasts, birds and animals, and everything else that God has created, as reasons for contemplating existence and seeking God's law in it, and the upper images that the greatest poets in all nations rose to, but it was the result of contemplation on these verses, a contemplation that invites us to monologues with them and seek their secrets (Sayed, 1978, p. 12).

Heikal asserts that nature is the first inspiration for every art of any kind, as he says, "The natural environment is the first inspiration for every writer and every poet, rather it is the first inspiration for every art, and so it was, and so it is and will remain" (Sayed, 1978, p. 12).

Therefore, nature is an integral part of the life of the ancient Arab poet, and that "literature is the writer, he is the writer in his mind, imagination, feeling, taste, and senses and in the substance of nature that melted in the crucible of himself". (Al-Fakhoury, 1997, p. 27).

3. The Influence of the Nature of the Ancient Maghreb on Creativity:

The nature of the human psyche differs according to the geography of the regions and their climate, and the Arab Maghreb has a diverse nature in surfaces and climate, as it contains mountains, plains, plateaus, deserts, beaches and seas, and this diversity is due to several factors: including geographical breadth and strategic location, whether in relation to the African continent or to the world as a whole, which makes it mediate the world and connects with it from many sides. Diversity and vastness result in a diversity of regions, flora and fauna.

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In the city of Tihart there is a great river called “Mina” and another river in which pure spring water gathers called “Tatch” in addition to other rivers, springs and streams. These rivers helped in population gatherings, building houses, cultivating the land and raising animals, especially during the era of the Rustamids who built their civilization in that region.

The Lower Maghreb is no less important than its predecessors in this field, and it had rivers that were insignificant, such as the “Majrada” river and others. Its agriculture was active, the crops were abundant, and birds of beauty and whistling lived in it.

The three regions contain wide plains with fertile soil and good yields. They called it the interior plains which the researchers divided into two groups: “The first extends from the mouth of the “Tensift” river to the “Malouya” valley, and includes the plain overlooking the Atlantic Ocean, the Sebou plain, the Taza pass plain, and the lower (Malawia) plains in which the natural roads extending between the Atlas Mountains and the central Maghreb region are formed. The second group includes the plain (Al Haouz) that is traversed by the Tanfist River and then the Tadla depression, while the plains of the lower Maghreb in the Libyan and Tunisian countries include internal plains, most of which are located around the oases... which are (Nefta, Tozeur, and Gafsa) (Sawadi and Al-Hajj, 2004, p. 25). The Moroccan poets expressed its extreme coldness in the winter. The poet Bakr bin Hammad al-Tahirti describes to us the coldness of the weather in Tihart in the winter:

How rough is the cold and its prime! and the sun's outskirts in Tahert!

(Shawish, 1966, p. 61)

As for the southern regions of the Greater Arab Maghreb, they are hot regions with a semi-tropical climate prevailing, and in the extreme south there is a desert climate. Mostly inhabited by black-skinned Tuareg who wear veils on their faces, and their favorite drink is tea. Hanna Al-Fakhouri says: “Then the masked ones, who are the tribes of the desert in the south, were named as such because they put a blue veil on their faces,

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including the Tuareg, the Lamta tribes and the Tawat” (Al-Fakhoury, 1997, p. 32).

The creative self re-engineers geography according to the creative will, whose reins escape from time, as a result of the movements of populating the place with the spirits of living beings, the suggestive echoes, and the emotional shadows that lie in the depths of the universe, and yet the rupture of existence can be embodied in writing so violent and exhilarating that the body can make a "pure rhythmic sign," as Mallarmé says (Al-Khatibi, 1980, p. 19).

4. The role of Islamic Conquests in Spreading Arabic Sciences in the Maghreb (Stages and Characteristics):

The discussion of Arabic sciences in the countries of the ancient Maghreb goes back to the days of the conquests, when the Arabic language entered with the entry of the Islamic religion, and the conquerors themselves were the bearers of its banner. Undoubtedly, the scientific mission of Omar bin Abd Elaziz had a significant effect in educating the countries of the Maghreb, as these jurists worked to teach people the religious sciences and their foundations, and to empower the Arabic language in their tongue in order to carry the message of the Islam.

Thus, the Maghrebin people carried the principles of religion, learned the Arabic language, taught it, and defended it after it was rooted in their collective consciousness. Rabih Bonar says: “Every jurist or memorizer of the Qur’an settled in Kairouan and other important metropolises was active in teaching. He taught the children and the elderly Quran, the Prophet’s (pbuh) sayings and the glorious deeds of the follower companions (Bonar, 1981, p. 47).

The ancient Arabic sources are almost unanimous that the supreme goal of the conquerors during the first and second centuries was to spread the teachings of the Islamic religion, and to enable the Maghrebin

tongue to dialect the Arabic language, and to understand its expressive methods, so that his thoughts could rise to comprehend the meanings of religion and taste its sweetness.

Historians narrate that all the Muslim rulers and their leaders who ruled the countries of the Maghreb were highly eloquent in the Arabic language. The poets, memorizers of the Qur'an and narrators of hadith all worked on Arabizing the Arabic tongue and removing the accent.

Historians of literature divided the emergence of literature in the countries of the Maghreb into eras according to the artistic, literary and historical effects that reached them. Therefore, these literary ages must be recalled in order for the parameters of the research to become clear and to facilitate control of the subject, and for the reader to be acquainted with this subject and understand it. This literary and intellectual movement is divided- according to Rabih Bonar- in the Maghreb countries to three eras, namely:

4.1. The Era of Cultural Emergence:

It begins shortly after the Islamic conquest, i.e. (50 AH), with the establishment of the Kairouan Mosque, and ends with the establishment of the "El-aghlabia" state, that is, between the years (50 AH / 184 AH). In this era, Maghrebins didn't have a lot of literature except for that which didn't satisfy the researcher's thirsty. Their poems were in their entirety in the form of pieces and stanzas in which they followed the approach of the Eastern people in the use of poetry, rather it is considered an explicit imitation. Also, some of the Easterners also had stanzas of poetry on the land of Maghreb when they entered it.

Rabih Bonar says: "In general, the poets of this period, whether Africans or expatriates over a century (100 AH / 184 AH), dealt with well-known poetry topics such as pride, enthusiasm, intimidation, admonition, nostalgia, and others, but they did not expand on them, and they did not impersonate poetry as a profession of mercenary or a means of admiration for the princes. Rather, they used to use poetry to express their psychological feelings and personal goals in different periods, so their

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poetry was emotional and influential, characterized by honesty and adorned with the heat of emotion (Bonar, 1981, p. 57). Among the most famous poets of this stage were: Abd al-Rahman ibn Ziyad al-Qayrawani, born in Ifriqiya (Tunisia), al-Aghlab ibn Salem al-Khafaji al-Tamimi and Thabet al-Saadi, who mourned al-Aghlab, Suleiman al-Ghafiqi, and Abd al-Rahman ibn Rustam, the founder of the Rustamid State (144 AH), but their poetry remained a simulation of the poets of the East in form and content., due to the instability of the Arab Maghreb.

4.2. The Era of Literary and Cultural Renaissance:

It begins with the establishment of El-aghlabia State (184 AH) and ends with its fall at the end of the third century AH (296 AH). In this era, poets who were fluent in the use of Arabic and were good at using poetry appeared. Rabih Bonar says: "The poets of this era, despite their fewness, and the people's asceticism in them and in their production, except for what was related to religion and its men. We have received good poems and stanzas that indicate the sophistication of the Qur'an among them, and their desire to master it, especially what was related to portraying the poet's feelings of vanity, pride, pessimism, and asceticism in life, or crying over a lost dear one, or lamenting over lost hopes" (Bonar, 1981, p. 107). This indicates that the Maghrebin poet, at this stage, began to show his personality and reveal his talent in the field of poetry and creativity.

Rabih Bonar divided the poets of this era into three sections:

- **Poets Princes:** They were the ones who mixed politics and literature, and most of them had a fine literary taste and a subtle artistic sense, led by Ibrahim ibn al-Aghlab.
- **Poets, jurists and Sufi worshipers:** They were at first Sufi jurists, but they expressed their psychological turmoil and personal conditions with poetry, led by Ahmed Al-Sawaf.

- **The literary poets:** They, whose poetry was about nature and character, and whose language was a fine literary language, had a great deal of access to literature and the techniques of acquiring and employing language. Including Bakr bin Hammad al-Tahirati al-Zanati.

The most important characteristic of this era is the emergence and stability of the independent emirates, as the Rustamid emirate emerged in Tihart by Abd al-Rahman bin Rustam in the year (144 AH) in the Middle Maghreb (Algeria), and the Idrisid emirate that appeared in the year (172 AH) by Idris bin Abdullah bin al-Hassan Bin Ali bin Abi Talib, and El-aghlabia emirate that emerged by Ibrahim bin Al-Aghlab Al-Tamimi in the year (184 AH), which is the year of the beginning of this era.

The mentioning of these emirates is not as a way of appearing and dating, but rather as a way of literary production and artistic creativity. Because in this era their states existed by themselves. They had their political pillars in organizing the kingship's affairs, educating people, and spreading culture, thought and awareness.

Historians have referred to this issue when they talked about the scientific and cultural competition that prevailed between these emirates, especially at the beginning of the third century AH, despite the changes that the Maghrebin political arena witnessed in the system of government and the affairs of the kingship, especially that most of its princes are poets and jurists, and their court was the destination of poets and the cradle of jurists and clerics.

“Let us ask about history: we mean nothing but Islamic history in whose shadows we study this literature in the Arabic language of Islam. Islamic history tells us that this vast country used to form (a political unit) in most of its stages, and there were sometimes only artificial breaks – that soon vanished imminently. She lived to die” (Bin Tawit and Afifi, 1969, p. 29).

The star of these emirates fell at the hands of the Fatimids in the year (296 AH), after their princes established several literary, scientific and cultural cities. These emirates were based on a religious scientific basis, and

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abounded in cultural and scientific clubs. The scope of religious education and memorization of the Holy Quran during its reign expanded to the highest levels. The Rustamids established the Masumeh Library in Tehert and it was a beacon of knowledge that scholars and students from all places visited, as well as the Al-Qarawiyyin Mosque in Fez, Morocco, which was built by Umm Al-Banin Al-Fihriya in the year (255 AH), as it is the oldest university known to mankind throughout human history. What was said about the Middle and Far Maghreb, it is said As for the Nearer Maghreb as well, before them was the Kairouan Mosque, which is no less important than them from the scientific, religious and cultural point of view. It had virtue of precedence and progress from the historical point of view, as the era of its foundation dates back to the time of the conquest during the days of Uqba bin Nafeh Al-Fihri, may God have mercy on him.

In this era, the Maghrebins knew the organization of agricultural affairs, and mastered some simple crafts and industries, and the so-called population centers and the aspects of urbanization appeared.

4.3. The Era of Literary and Cultural Prosperity:

This era begins with the establishment of the Fatimid state in the year (396 AH) and ends with the fall of the Bani Ziri state at the hands of the Normans when they entered Mahdia in the year (543 AH / 1148 AD). This era was known for intellectual and cultural openness and political unity, and this is what helped the Maghrebins to become genius in literature in general and poetry in particular. They began to compete with the Easterners in poetry in many purposes, and they went through the poetic experience in all purposes with brilliance and sophistication. They wrote in pride, enthusiasm, satire, description, and flirtation. They also classified in criticism and prose and activated debates.

Historians almost unanimously agree that in this era, the Arabic language pervaded all Maghreb regions, and it was the official language

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of the state, commercial transactions, and the general public, except in a rare jungles that didn't have a great deal in the effect on the conditions of the nation.

And when the Fatimids came, they opened more schools, which are inevitably educational centers, and arranged them systematically, at the head of which they made the Moroccan Nomani The Malikis became active on their part in the field of education, so they increased the lessons in mosques, in addition to the movement of the Ibadhi Berbers which increased in reviving mosques for worship and education in the mountains and deserts" (Bonar, 1981, p. 252)

When the Fatimids moved to Egypt (361 AH), they succeeded the Banu Ziri of the Sanhajis, and they followed the approach of their predecessors in education and politics, but soon the Sanhajis divided among them and divided the country into three small states. This cultural era, which we called the era of prosperity, coincides with the establishment of the Fatimid state in North Africa (296 AH / 361 AH) and the flourishing of barbaric political awareness with the emergence of the northern states of Sanhaja, Bani Ziri in Tunisia (362 AH / 543 AH) and Bani Hammad (404 AH / 547 AH), and in the Citadel and Bejaia, which were succeeded by the Fatimids after their migration to Egypt and their invitation with the emergence of the Almoravid state or Al-Sanhajaa lamtonia in Morocco (440 AH / 539 AH)" (Bonar, 1981, p. 252).

Historians have mixed the Fatimid and Sanhaji dynasties, despite their difference in terms of governance and politics. Historians believe that the Sanhajis are an extension of the Fatimids and that the literary and intellectual movement is governed by a single law at that historical stage, "And among the laws of nature is that neutral elements, if mixed in the same circumstances, produce similar effects" (Sayed, 1978, p. 9).

Rabih Bonar relied on two main factors in this division: the social factor and the intellectual factor, since they are the two pillars of literature and its main pillars, and he believes that they directly affect

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literature, because the latter is nothing but ideas that express social realities and psychological states experienced by the poet.

He says: “We have mixed two different periods with some difference, namely the period of the Fatimid rule of Ifriqiya, which extends from: (296 AH to 362 AH), and the period of Sanhaji rule that extends from: (362 AH to 547 AH), because they are in fact two complementary periods from the social and intellectual point of view that have a great impact.” On literature, the idea of Shiism and the exploitation of literature to support it and encourage debates and linguistic research and literature of prose and poetry are shared by both periods together (Bonar, 1981, p. 252).

And this stage remains the most important stage in the cultural and intellectual history of the Arab Maghreb, as many arts appeared, life developed in all fields, and they knew many political, social and economic systems, and literature in it was well received, in all the suburbs of the Great Maghreb, whether in the Near Maghreb or the Middle Maghreb or the far Maghreb.

Maghrebin poetry expresses the physical entity of the Maghrebin environment. “Because the artist’s ability makes a stone a structure from which life erupts, and speaking images out of colors” (Izz al-Din, 1981, p. 56). Here, ability appears of “Man as the son of nature, and he, with the creative abilities that God has granted him, influences them in some way” (Hasab Allah, 2006, p. 28).

The inspiration of nature passed to the spirit of poets, and Aart is nothing but a “beautiful expression of the suffering of the character in her own attitudes toward nature and society” (Assi, p. 39).

Hence, the poetic work is that art in which a group of poetic artistic tools are fused in one poetic position gathers in the memory of the poet. "And memory is the focus within which existential emanations operate, and relies on some of its details to restore some chapters (al-

Ghazali, 2004, pp. 152- 153). According to Schiller, “the ‘objective spirit’ takes the form of a work of art, language, writing, traditions, customs, rituals, and other forms corresponding to the consciousness of groups” (Olidoff, 1978, p. 10) a way of manifestation and spread in the societal milieu in order to prove a position, present a vision, broadcast a message, or for all of them, when creativity rises to express the visions of the world by presenting its positions on existence in sublime human messages.

5. Conclusion:

The Maghrebin creator relied on several sources of inspiration in his creative production, including those related to contact with Levantine creativity, some related to Maghrebin nature, some related to Maghrebin social systems and customs, and some related to the human race itself, so his creative experiences came as diverse as the sources of inspiration themselves, which express the extent of their impact on all phenomena and manifestations that control the joints of creativity, which characterized it in various fields and arts.

In order to reveal these active elements in ancient Maghrebin-Arabic poetry, the following components must be examined:

The poetic language as the vessel that conveyed to us their poetic experiences that reflect the culture of their era, their lifestyle, and the language of their people, and it was characterized by simplicity and clarity.

The impact of the Qur’an, which they were significantly influenced by, made them draw words, structures and meanings, and employ them in their various poems.

The Eastern influence on the Maghrebin poets in acquainting with the poetic heritage of others, such as the Easterners and the Andalusians, as they imitated them in many arts and creations.

The Maghrebin poetic experience is conscious, revealing the spirit of the era, the Islamic civilization, the social culture and the artistic writing.

Through the nature and characteristics of Maghrebin arts in general and poetry in particular, it became clear for historians that the Maghrebin creator is characterized by a spirit of seriousness and dedication in all his arts and creations. It may be due to the privacy of the rigid and living Maghrebin nature, as well as the social upbringing in which he lived.

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