

METHODISM IN PRE-ISLAMIC AND Umayyad POETRY

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Abstract

The journey is an art of poetry that attracted the attention of poets since the pre-Islamic era until the Umayyad era, and the camel was in all trips a tool for the journey, and it may be accompanied by one or more animal stories that come as an analogy to the camel with strength, toughness, patience and speed, and among these stories is the story of the bull of the beast, and studies have tried Modern people can touch Methodism in these stories, and see that these stories are taken from the legend, and from the images of animals whose presence in the pre-Islamic and Umayyad poetry linked the mythological reading to the Methodism origins of the image of the bull of the beast, which made researchers link this link between the image of the beast bull and ancient beliefs and legends; Because it is stereotypical, the image of the bull is repeated in its same parts in poetry, but after tracing the poetic patterns, we found that the story of the bull of the beast, which some researchers saw as derived from the sacred bull that some people take for worship, is different from the bull of the beast in the Arabic poem, and that it is different from one poem to another, that It is due to the different purpose of the poem.

Introduction

Praise be to God, and prayers and peace be upon the Prophet Muhammad (may God bless him and his family and grant them peace)

Pre-Islamic and Umayyad Arab poetry in which the journey abounds, and the many events and stories that take place in it, including animal stories, so I wanted to follow one of these stories, the most important of which is the story of the bull of the beast, and many opinions were said about it between being taken from myths and being different from what came in Myths, so I followed this story in myths and then moved to the poets' collections and analyzed examples of them to make it clear to me and to the readers of this research how true the opinions are and how different they are from what they said about them. Diwans and myths, and success remains in the hands of God.

The Journey: General Concept

The journey is an art of poetry that attracted the attention of poets since the pre-Islamic era until

the Umayyad era, and perhaps this is due to the fact that the life of poets in those eras was nothing but a journey after a journey, and this art "in the initial stage of poetry was only a direct expression, and a descriptive description of the shift that It occupied a huge part of the struggle of daily life, and the renewal and continuity of reality led to the completion of the elements of this art until its course became a formula prepared to receive these psychological effects of the images of human conflict, whatever its immediate motives were throughout the pre-Islamic era.

The motives for mentioning the journey in the Arabic poem were varied, "between a departed person who is amused by his worries, another praises, a third confirms his ability to storm the unknowns of the desert, a fourth enjoys the hunting scenes, a fifth catches up with his miserable loved ones, and a sixth meets the beloved whose parting has made him exhausted.

In all trips, the camel was a tool for the trip, and it may be accompanied by one or more animal stories that come as an analogy to the camel with strength, toughness, patience and speed. The poet focused on the characteristic of speed; Because it

is only “a vivid picture of the succession of days and the succession of nights, and the days are not filled with fallen, weak and defeated, so it stops or slows down, but rather goes fast like arrows, or like this she-camel that no matter prevents from speed.

The elegance was of great importance in the Arabic poem; Because it is related to their lives that did not know stability in a specific place, so they were with them only the camel that accompanies them in their solutions and travels and witnesses their troubles, and how can the camel not have this importance. The Almighty said: *(Have they not considered that We created for them, of Our Handiwork, livestock that they own? And We subdued them for them. Some of them they ride, and some they eat, and they have in them other benefits—and beverages. Will they not give thanks?)*. Ibn Rashiq explained the reason for the poets’ mention of the camel in their poetry by saying: “And their animals were camels because of their abundance and lack of others, and for their patience over fatigue and lack of water and fodder, and for this also they singled out the male camel without others”, after these sayings that show the importance of the camel and how it does not have This male in the poetry of poets?

The camel has many connotations in poetry, as it represents a symbol of the beloved and a symbol of life, as it traverses the barren deserts and represents the journey of life. It is "the sail of a lifetime traveling towards the other bank, the wind tampers with it at times, violently and tyrannically at other times, and runs on it a vigorously a third time." The poets made for their elegance all qualities of strength and courage.

As for the horse, it was a tool for a journey of another kind, namely the hunting trip. The hunting trip increased in pre-Islamic poetry, but it was rare in the poems of the Umayyad period poets. It was mentioned in the poetry of Al-Akhtal and Uday bin Al-Raqa, and how the Arab poet does not care about mentioning the horse and it bears many qualities and meanings that they are proud of, such as courage and bravery. It is his tool in hunting and moving from one place to another, and the Arab used to prepare his horse for the day of terror. The poets described their horses with everything related to courage, speed and greatness.

After this brief presentation about the journey, whether it was on a camel or a horse, it was not without animal stories that come as an analogy to the camel and the horse; So, we will talk about the story of the bull of the beast in pre-Islamic and Umayyad Arab poetry.

Methodism in Pre-Islamic and Umayyad Poetry

Modern Arabic reading turned to the theoretical foundations of legendary reading, and found in it the procedural tool, and the cognitive vision that is suitable for converging the heritage of ancient Arabic poetry, so several approaches appeared that tried to apply anthropological theories to pre-Islamic and Umayyad poetry, and the most important of these attentions, Taha Hussein said in his author "Leaders of Thought" in which he called for the necessity of paying attention to the study of Arab myths, followed by a large number of researchers, including Mustafa Nassef in his book "A Second Reading of Our Old Poetry", and Muhammad Abdul-Mu'id in his book "Legends and Myths of the Arabs", so these attempts constituted the first indications that It established for the emergence of the legendary reading in the modern Arab critical discourse, then they appeared approaches based on scientific foundations, including the approach of Nusrat Abdel Rahman "The Artistic Image in Pre-Islamic Poetry", Ali Al-Batal in "The Image in Arabic Poetry", and Ibrahim Abdel-Rahman in "Pre-Islamic Poetry: Its Issues and Artistic Phenomena".

These studies have attempted to touch the methodic elements in pre-Islamic and Umayyad poetry, and confirm that the main component of the image in pre-Islamic poetry has methodic origins. The overall picture within the pre-Islamic poem. The validity of these approaches was expressed by Nusrat Abd al-Rahman in his saying: “Approaching the poetry of a nation like the Arab nation in its pre-Islamic era must be deep in the Methodist conscience, because the poetry of a nation can only be understood from its religious and pagan depths. It is the religion that was widespread in the Arab pre-Islamic era. Pagan religion is acceptable.” Nusrat Abd al-Rahman

considered the animal a symbol in pre-Islamic poetry, as he considered “the camel a symbol of humanity’s will that storms the horrors in order to achieve hopes, and the wild bull is a symbol of strength that bears the cruelty of fate and harm to others”.

One of the animal images that the mythical reading linked its existence in pre-Islamic and Umayyad poetry to Methodism origins is the image of a bull of the beast. Abdul-Jabbar al-Muttalib, in his book "The Story of the Beast's Bull and Explanation of Its Existence in the Pre-Islamic Poem", considered its existence stemming from a religious significance that expresses the idea of life and death. It is confirmed by Dr. Mustafa Abdel Shafi, who described the painting of the bull struggle as “a struggle between two wills, the will of life and the will of death,” and goes to the fact that “the bull is peaceful and loves security and peace, and does not seek violence and fighting and does not harm dogs except in defense of itself”.

Abd al-Jabbar al-Muttalib linked the image of the bull’s struggle with dogs with Methodic origins, in which the bull, fertility and rain are linked; Because it symbolizes fertility and watering, and this is what was known to the Sumerians as (Enlil), and the hero of the epic of Gilgamesh is called the mighty wild bull, and Enkidu was a bull more than a human being. And the Hittites had the god of rain, lightning and thunderstorms, and the Canaanites called him (Baal), meaning the god of fertility and livestock. He fights enemies and dies and then comes back again riding the clouds and sending rain and storms, and his enemy is the god of drought. The Ugaritic number depicts the conflict between them. As for the Arabian Peninsula, the religions of all Western Semites and Arabs Southerners relate to moon worship and the moon is a bull in some texts. As for the Sabaeans, (Al-Maqa) was their god, and the sacrifices made to him were bulls or in their image, and (Wad) was one of the gods of Thamud and was symbolized by the bull, and one of the Nabatean gods (Dhu Shri) and it corresponds in some Greek and Latin inscriptions (Bacchus - Dionysius), which represents the bull among the Greeks. What confirms what Abd al-Jabbar al-Muttalib put forward that the story of the bull of the beast has a

methodic connection, which is the duality of death and life, is the saying of al-Jahiz: Including a cow, such that the dogs are the ones who were killed, not that this is a tale about a specific story, but the bulls may have injured the dogs and may have killed them, and in most of that, they are the injured and the dogs are the safe and the victorious and their owner is the winner.” We note here that Al-Jahiz was keen to The poetic significance of these stories derives from the poet, who controls their significance, denying that the significance you hope for in the story of the bull of the beast, which ends with his killing, if the poem is in lamentation and ends with his success in other purposes, derives from a tale.

As for Ali al-Batal, he found in comparing the she-camel to the bull a revival of the manifestations of the god Qamar, which it was proven that the ancient Arabs worshiped him and took the bull as a symbol for him and an example of this god. But Nusrat Abd al-Rahman links the image of the bull of the beast with the journey of the planets in the sky, and he sees the occurrence of this image in poetry that has something similar in the sky, there is a bull and next to it is a group of stars called the mighty. It has similar groups of stars, not far from the mighty the two groups of the Greater Dog and the Lesser Dog, and in the Great Dog, the brightest star in the sky, which is the Yemeni poet, and is usually called the dog star, and in the smaller dog is also a very bright star called the Shamiya. It is also noted that the stars that used to strike the bull with their wings came from talking about the bull. Mustafa Abdel-Shafi in his book Pre-Islamic Poetry is a legendary interpretation, but this opinion was responded to by d. Abdul Latif in that these labels are the names of the constellations of the sky, the Great Dog is the Great Bear, which is known to the general public as the daughters of the coffin and its struggle with the star of the Suhail, who is the mighty.

Which made the researchers whose opinions we mentioned and others link this link between the image of the beast bull and ancient beliefs and legends in the fact that the stereotypical image of the bull is repeated in its same parts in poetry, which is what Mustafa Abdel Shafi and Ali Al-Batal said in that the collective unconscious is the main component in the formation of the image of

the beast bull in The poem, as the poet's imagination must have brought him back to the long history full of ancient legends that the ancients believed in and preserved until it appeared in their poetry, but it differed that the more after the era in the time of the ancient religious rituals this vision clouded somewhat, which made some differences appear from one poet to another. Due to the factors of time and the ability to represent and express the collective unconscious and its sediments.

The Story of the Beast Bull in Pre-Islamic and Umayyad Arab Poetry

The collections of poets were full of telling the story of the bull of the beast, taking two ways to reach it. Either likening the camel to the bull or mentioning the story within independent scenes that are not related to the camel. As for the story line in its traditional framework, it consists of the following elements:

The first element: It appears in the division of the image of the bull from the external and internal sides. From the external side, it has black legs, its chest to its throat, black, and the two sides with the back are predominantly white, and it looks like a drawn sword or like lightning, and it has two sharp horns. He was frequently subjected to enemy attacks, so that these qualities became obligatory to complete his holiness and the second element in the development of events that are often repeated by poets. With a tree of Arta, he digs for him sweepers in its roots to settle in it, and spends his night so that when the morning comes and the sun is about to rise, the bull leaves his sweeper to search for the warmth of the sun and the grass, then the hunter and his dogs come and the harsh conditions that the bull is going through, which often expresses the poet's psychology or something that opens The purpose of the poem compels him to enter the battle with other personalities such as the dogs that represent the second party of the conflict, for which the poets chose the characteristic of atrophy and emaciation from hunger, trying through these qualities to increase their ferocity and then burst Help it to attack the bull, and as soon as the bull senses the approaching danger of it, it leaves its place, but the

dogs surround it from all sides, and here the pride moves in the same bull and its pride refuses to be defeated, but the dogs and their horns are known, so they accept the battle and the conflict intensifies, and it is only moments and the battle ends with victory The bull, and the dogs between the killed and wounded, and the bull goes on with joy in the glory of victory. But this story changes from one poet to another according to the circumstances of the text and the poet's psychological state.

We will mention some examples from the story of the wild bull in the pre-Islamic and Umayyad poetry. Imru' al-Qays mentions his story in two poems. In his Sini Poem in which he complains about the abandonment of Mawiya, he describes the she-camel that resembles a bull, giving it evidence that the struggle of the bull in his story is related to the abandonment of Mawya. He said:

It's as if I traveled over Qarih with a drink or Tao with Arnan Mujs

He slept for a little while, then he removed his shadows, raising the dust for a bed and a broom

He raises and scatters its soil and stirs it up by stirring the spurs of the Hawjars

He slept on the cheek and shoulder, and laid him down like a sanctified prisoner

Here he describes the bull in his search for safety and his vain attempt to find a place to take refuge from the darkness of the night and the cold of winter. Although he got it at night, he still stalks him, and here the result begins to appear, he says:

So, in the morning at sunrise is the morning of the dogs of Ibn Murr or the dogs of Ibn Sanbes

Overwhelmed with blue, as if her eyes were of slander and insinuation, the light of an eagle

So, he turned to cover it with sand, as if it were on the steadfastness and the hills were the embers of a socket

And he was certain that there is no certainty that his day will be at Dhul-Ramth.

So, they caught him taking the leg and the woman, as the children were wearing the sacred garment.

And Gorn in the shadow of wrath and left it like the vineyard of the mighty, sun-kissed camel

Thus begins the series of events that follow the sunrise and reach the plot in the aggravation of the situation between the bull and the dogs of Ibn Murr with what they endure of fierceness and hunger whose goal is to get the bull as prey. The confrontation after the dogs rose from him to confirm the extent of the injury and the weakness of the ability to confront, and this is what made him maneuver with the dogs and hunters, ending them in fatigue and the depression in one of the bushes, and the bull survived during this period. What made him not enter his bull in a decisive battle with his enemies As for his choice of the bull as an objective equivalent, it was subject to individual treatment, because the poet faces difficulties alone.

He has another poem in which he mentions the story of the bull after the story of the donkey and his carcass and the story of the oppressor, but he did not mention his condition and spending his night, so he passed it because it does not add anything to the psychological state after it took its course in the previous two stories. It changes the course of the constant and removes the inertia that may be caused by the frequency of the movement to suggest that the goal of entering the battle is to introduce an increasing force into another system. This describes the characteristics of the raging characters, he says:

Is that the mother of Haq, who has raged with adversity, with a thousand pellets for fuel, attracting?

They want a brother in Baida, whose stalk is rolled up, for the job of a shin with a veil

The poet has reduced the two elements of time and place without affecting the drawing of events and their escalation, as if he accepted another goal, which is the sense of that continuous conflict that can occur anywhere and at any time as long as nature is his stage.

As for Aws bin Hajar, the story of the bull of the beast is mentioned in two poems from his collection, and the two stories do not represent an artistic distinction for the poet from what the heritage provided him with, with the exception of

some subtle details. In the first poem, the story is given to him in its full form, as it is with other poets, because what provokes consideration of it is the image of dogs during their struggle with the bull. With his hand to provoke her, and this is evidence of her weakness and lack of ferocity, he said:

Until he had a chivalrous sniper brother lining up the battalions of the dunes.

He sheds blood on her soil, while the cork is knotted and arched.

The reason for this difference is due to the reason why he said the poem, as he said it in satire of Bani Labini, and the poet did not want to make the hunting dogs fierce and impulsive, to make it easier for his revolution to achieve victory over it. And the story responds to his condition at the beginning of the poem, in which the poet expresses his anger at the betrayal of friendship and the lie of promises.

And it confirms what I said about the disappearance of the situations of distress and fear that we usually see surrounding the bull, and the poet's display of victory and joy, as it is sometimes like a bright planet and at other times like a torch raised by the illuminator, he said:

And it collapsed like a shining planet, followed by a drenching eruption that you think is a tumult.

It is hidden and sometimes loomed as the illuminator raised its flame with his palm.

As for his second story, he suffices to mention the scene of the struggle between the bull and the dogs, where he said:

Glory has passed and I intend to catch up with him as if they were wasps next to him

Even if you say, the first ones attained him, and if he wanted, the perseverance would have saved him.

He hated her and did not fail to harm her, as if he was happy with them

The poet made the bull an objective equivalent to him, for the poem is the satire of Bani Tamim, just as the poet did not want to be defeated in front of

Bani Tamim, so the bull did not want to escape in front of the dogs but was pleased with that, and thus the poet was able to “cast his shadow by giving details a renewed suggestive power.” It is saturated with artistic digression and sequential suggestive sensory similes.

As for Zuhair bin Abi Salma, he goes into depth by mentioning the internal details of the story, as he depicts the sleeping bull under the al-Arti tree while suffering from the cold, depicting artistic prowess, he says:

So, he went to a Mu'tasim from its villages, and the clouds sprinkled water over it, severing it.

It passes by its hoofs, until when it reaches the dune, the dust falls and it breaks.

It depicts him digging his sweeper at the root of the tree, so that if he reached the dry sand, the sweeper collapsed to dig again. In the second story, the poet adds a new artistic element, represented by making the bull graze at peace with the cows of the beast, and he is happy before the dogs disturb him, to clarify through him the paradoxes of life, as everything is capable of turning into the opposite. Zuhair described the psychological and morphological condition of the bull in two houses, where he said:

Is that a mother with two grandmothers, who is fond of her, who takes care of him in a pregnant woman?

While Ramleh and her atmosphere laughed, one day he was able to.

We note that the poet omitted from his story the difficulties that the bull encounters in spending the cold night; To preserve the calmness and stability of the bull when entering the hunter, this is why he was described as Balaqider; Because fate is the only hidden force capable of controlling creatures, and we note that the poet did not pay attention to the interaction of events as much as he was interested in entering his bull into a quick battle after the hunter dogs attacked him:

He came to him, then he replied: Glory and strength of blades are tested.

So, she left him, drowsing his forehead, as if he had committed virginity to Musab

So, he blackmailed them for their death, so they became filthy and a dusty cap for the forehead.

Whoever follows the poet's verses notices that he revealed the battle without describing it, although he intended the story to stand on the battle, but he did not care about its raging and its behavior. The poet described the battle to his psychological conditions. He saw its pain and saw its pain that erupts without stopping and harms without benefit, so he fought it and tried to make people aware of its damage despite their bragging about their momentary victories, because there must be a real winner because he must have lost things from himself and his soul, this is what represents The poet's line or his own standard that he explained to his external audience about the general standards determined by the common taste (the implicit reader), breaking his horizon of waiting.

If we follow the image of the bull of the beast in the poems of Al-Nabigha Al-Dhibani, we find in it an artistic maturity that is embodied in the poet's interest in tracking the minute details that flow into the course of the development of the dramatic event. where he said:

It is as if my departure and the day has passed with us in Dhul-Jalil on a homeless alone

From a beast and a jar of Moshi Akaraha Taoist Fate is like a sword of the narrow one

I walked on it from Gemini, a mast that shrouds the north on it, the coldness of it

He was terrified by the sound of dogs, so he became obedient to the stingers of fear and slander

So, he spread them on him and continued to slash the heels, free from hardship

So, two scars came from him as he was distributed by the stabbing of the battles at the Najd quarry

Al-Farisa doubted the humerus, so it was executed by the doubt of the humerus, as it heals from the humerus

As if he was coming out from the side of his page, he drank a drink that they forgot when he was in front of him.

In these verses, the genius creates the atmosphere of the event by portraying the bull alone, alone, who suffered the cruelty of the cold on a cold, rainy night to escalate the events open to the battle that took the largest part of the poet's psyche and imagination. As for the two dogs, Ashaq and Damran, they represent the whistleblowers and eyes that al-Nu'man broadcast to arrest the poet, as they represent the state of internal conflict inherent in the poet's conscience through the feet of one of them and the retreat of the other. In taking up arms against the oppression of al-Numan on him, and since the desire was unattainable, the apology became more effective, and the victory of the assaulted bull is the poet's victory for himself against aggression, and it depicts the poet's pent-up desire that confirms his refusal to be defeated in the face of the circumstances of his killing to cling to life.

The genius proved his knowledge and knowledge of the secrets of the soul, so he explained its feelings when he presented its feelings in the souls of the characters of his story, and what benefits the acceleration and development of events. The psychological character of the character, indicating with this technique the reason for his withdrawal from the battle - once by narration and once by dialogue.

When he saw his companion's cages were torn apart, and there was no way to intellect or drive

The soul said to him, "I do not see greed, and that your master has neither surrendered nor refused

So the painting bears the poet's psyche, so the word "Trifles" gives the bull a human trait that is not devoid of what the poet's psyche bears on those who vilified him. The phrase "doubt the obligatory prayer" comes to show the steps of the hero's fight in that decisive battle, the hatred that circulates inside the poet, and that is why victory was as he wished or wanted to do with his enemies. And if we turn to the names of the two dogs, Damran symbolizes the one who harbors envy, and is hard on the one who eats his flesh because of the many who slandered him. The battle ends with the killing of one of the enemies

and the escape of the other, and the bull survives, which indicates the poet's ambition to reconcile with al-Nu'man after defeating his opponents who provoked him by that king.

As for the bull at supper, it spends its nights awake and suffers from troubles, and he described it as the night of perfection, and it is the night that only the concerned person feels, even when the morning comes, the ferocious dogs chase him. He spends his day chasing, avoiding dogs and hiding in the sand and dunes, so he shows that the story revolves around a whole day of night and day, so he said:

Or more food that you add to a piece of paper to stay overnight in its tambourine and be fed up.

It was brought out by Quhba', the path of friendship, in front of which was parting.

He did not sleep at full night in order to wake up until the light of the sunrise

And the day turned against him, and the sand and peach sheds disappeared

It was followed by a roar of stalkers like bees.

The poet likened the secondary characters that help in the development of the event to bees for their abundance and insistence on catching up. As for the reaction of the main character, it maintains its survival by hiding from the dogs, and this shows the poet's saying (the day is hostile to him), meaning the day has gone while he is hiding in his place, and the poet left a sequel The story, and it seems that the poet's concern was the speed with which he wanted to describe the she-camel that brought him to Bani Qais, so he avoided going into the battle.

His concern for the fate of his bull appears in his meme poem, when he said:

And he swept his hands on his hands, so he poured them with the thirstiest part of the wolf's branch

And he bowed to her as he shook his heart in the chest, as Dhul-al-Ad doubted the muffled locusts

He doubted for her its pages, the chest of his galleries, as the man of the lute doubted the orderly locusts

And manage like poetry, with clarity and a niqab that is most conscious of the heat of Al-Suraimah

The battle ends with the hero's face shining like a poetic planet, and he has entered a very hot land with joy, and he enters his land after facing fatigue and suffering on his journey, which he made on a fast camel that did not hesitate, did not get tired, and did not lose its ability to speed, despite the difficulties it encountered.

As for the story according to the Hadhleen, it does not come after the mention of the she-camel, but after the mention of time (38). Abu Dhu'ayb begins his poem in which he mentions the story of the bull with the phrase that talks about eternity and its vicissitudes, and he said (God remains for the days to change), and in this poem he wants to say that man is impossible. He saved him from the danger of death that haunts him, he says:

There is no young bulls that separate him from football by the abundance of temptation and expulsion

From a pelvic beast that takes care of hunting and scattered as if it were a single planet in the atmosphere

In Rabbi

Yesterday and yesterday, they do not fear affliction except the predators on their necks

And they were in the gardens, they did not force anyone to live, and they did not know how they would become

Until she became clear in the morning, he threw it as if he was in the hem of his dress.

So, I heard a tidings from him and her lion was as if they were suffering from the cold.

Even if the archer realizes that the dogs have been bred on his behalf, then he will give them the one after him

He left her while she was crouching under his whole body, the eagles were covered with roses behind him.

Even if you enabled him, then he was free and patient, so yes the patient is the Najd

Abu Dhaib described his bull alone from his herd, then he returns to depict the happy days he spent with the herd when the hunters were away from him, but this happiness was gone when the morning came and the hunter and his dogs came with him, but he uses his weapon in confronting them, but the poet does not show us the fate of his bull. When this battle is over.

These were some examples of the bull of the beast in the pre-Islamic poems, and we will see the presence of this painting in the poetry of early Islam and the Umayyads. Al-Akhtal resembles the speed of his she-camel with the activity of the bull of the beast:

It's as if it were: After the walk was joined, I made it from the beast of Gaza, Moshi Al-Shwa is white colored.

Al-Akhtal continues to follow the story of the bull, depicting his suffering and the fear he feels and the natural factors that befall him from cold, strong winds and heavy rain, indicating that he was sheltered by a large tree, but it was sent to him with what was hung on it from the water, and when the morning came the dogs attacked him. The hungry stinger, he flees, trying to escape from her, but when she wants to be able to be able to him, he attacks her with his sharp horn, to defend himself, and he stabs her and leaves her behind between those who have been deleted and others suffering wounds:

When he was injected with him, he slashed down with a Mongolian who would fill its prey, from stabbing him, leeches

A thought with a spear, it protects its truth, if both of them lean toward it, the sympathy rises.

They are among those who were left behind, with a dead eye, and others who were not left behind.

As for al-Kumayt, he talks about his camel in twelve verses, comparing its mention to a bull of a beast, who took refuge in a tree from which the rain poured in the middle of the night, and did not see in it pieces of darkness covering the horizon:

From the liberties of freedom, as if they were a masculine youth above Alia Qarhub

You add it under the machine, attenuated by darkness, in which there are thunder and lightning

He spent his night in the midst of suffering and fear, when the morning dawned on him with another suffering, as the hunter attacked him with hungry dogs trying to get him, so he engages with them in a battle for which he must mobilize all his forces, to defend himself, infecting the dogs and killing them, and he goes with a fast enemy, proud of his victory and survival, where he says:

So, he was aware and confused, as if he was on the back door, being protected by a mob

He feeds a savage of its prey with swarms of vegetation, for which no profit has come.

He retreated and advanced and fell face over him, goats droning on the sacrifice roar

As for Al-Khansa, who mentioned the journey in one of her poems, leaving the discussion about the journey's tool, she started saying the image of the suspect, the bull of the beast, where she said:

It is as if the rope, if he tightens it on a tattooed one, is trying to pierce a mausoleum

He managed to tamper with his desires, to stir up the evening, and he was furious

So, he turned, and when he saw her swarm, he sensed a hunting swarm approaching.

He cleaves his knees, fleeing from the tension, when he finds the escape.

So, he hunted its heroes and wrung the water out of it.

The ox was not - as with other poets alone - but was opposed to a herd of cows, but it did not refer to his behavior with the herd as it was with the donkey, but rather moved to indicate his resort to the Arta tree to avoid the cold and wind, but he was surprised by a hunter and his dogs close to him, so he fled to survive By himself from him, and his skin almost cracked from the intensity of his running speed, then he stopped running, hating the dogs and wrestling their brave ones, and the Khansa wanted, through the battle between the bull and the dogs, to depict the fight of a rock with his enemies, and because she was interested in the

moment the bull faced the danger of death, she avoided Narrating The details associated with his story are well-known among the poets, for she is interested in stopping at the image that shows the ability of the bull to defeat the dogs and its owner, while not giving those dogs the opportunity to escape, except for those who seek to seek salvation. On Al-Khansa's poem, she did not end it with the killing of the bull, although its purpose was to eulogize, as Al-Jahiz decided: "It is the custom of poets, if poetry is an epitaph or an exhortation, that the dogs that kill the herds of the beast". It seems that this is due to the fact that Al-Khansa was motivated by the sincerity of her feeling that her brother was alive in her eyes, due to the heroism and virtues he left. Thus, we see that the poet appealed to an artistic vision that was given her distinctive view of her brother.

Finally, we will stop at one of the poems of Dhul-Rama, which was known for stopping at the minute details of the story of the animal in general and the bull in particular, in its Ba'ia Poem, he says:

So, he became a guest to your martial art from the dune, it was warm and veiled.

The sweeper covers his lightning and destroys it from the sand, ruined and prone

He was suspicious of a desolate focus that slipped into the news of the sound. What he heard was a lie.

Then he became irritated by a thud, and he was kept awake by the wind and the obsessive and the hills.

Even if he evaded his face, let his guide be erect at the end of the night

Tomorrow is as if Hanna has been harmed from all its countries. He is afraid and awaits.

He depicts the bull's resorting to the rattan tree, wrapped in its sand, seeking warmth while avoiding dangers. Whenever he moved in his sweeper, the sand hit his horns and scattered and fell over him. He was very sensitive to hearing and careful observation. The cold wind came from all directions, and when the morning came and its light spread throughout, a feeling of fear and anticipation overwhelmed him, and his sense of

his place was because the sunlight and its light revealed his whereabouts to the hunter eager to hunt and his hungry dogs, so he said:

Even if it is tilted against the walls and the daytime sun takes a ray between them, a medicine

He raged with starvation, blue-waisted moustache, and slashed at him from stinging and flaking

And the restaurant of the hunt is heyal because of his desire to pay his father with the same profit he earns

The surprise had startled the bull at first, and he decided to escape, so he sped right to get away from her pursuit, and the dogs sped behind him quickly to catch up and pounce on him, and during that chase and the dogs surrounding him while he was trying to escape from them, he felt a sense of humiliation and humiliation for what he was doing and prevented his elders from escaping and his sense of shame And the disgrace that would inflict on him, so the volcanoes of anger erupted in himself, and he retreated from trying to escape, and the dogs were very close to him, so he said:

He bowed his brutal side and shrieked, the demand did not come

Even if it revolves around the earth, he will grow old, and if he wanted, he would have saved himself by escaping

Disgrace I realized after going around from the side of the rope mixed with anger

Stop from the west and the anger hears it behind the horsehair sobbing from the stress

Finally, the gasping dogs managed to catch him, and he was neither afraid nor terrified of fighting, so he rushed towards her and stabbed her quickly and penetrating with his horns in her chest, and he was anxious as if he was asking for a reward for what he did. Therefore, in the face of this wonderful victory, the bull roared happy and energetic, had emptied its splendor and removed its worries to a safe and secure life again. He said:

Even if you can make him a pervert, she can almost sting and guilt.

It was wet with neither rash nor trembling, as it galloped in battle for fear of damage.

A thought loves stabbing in its innermost parts, as if the reward is calculated in turnout.

Even if he is locked up by a window and languid, and both of his lips are tinted.

He was shaken by defeat, and what was in the midst of it was an angry anger that spurted out of his anguish.

The story of the bull in this poem is a wonderful painting, the events of the conflict were escalating psychologically and emotionally until the peak of suffering reached when the bull was confused between escape and survival and between fighting and death with honor, as if he was a soldier on the battlefields or as if the poet poured into the psyche of the warrior bull his Bedouin psyche that refuses to escape And defeat in the battlefields and you see them as shame and humiliation, and the ordeal of the bull ended when he decided to fight and expel the attacking enemy, and that decision gained him strength and activity that he was able to achieve sweeping victory over his enemies.

After this presentation of the story of the Bull of the Beast in the poems of pre-Islamic poetry and the beginning of Islam and the Umayyad, we see that this story has become a literary tradition and found acceptance in the poet's soul. But the difference appears in the ways they present them and the nature of their treatment of events in detail and briefly.

Conclusion

After the long journey between books and poetry collections for the stages of poetry from the pre-Islamic and Umayyad eras, it became clear to me that the story of the bull of the beast, which some researchers mention is derived from the sacred bull that some peoples take for worship, is different from the bull of the beast in the Arabic poem, and that its story is similar in poems, but the difference It appeared in the style of presenting this story, some presented it in precise detail, others deleted the scene of the cold night and the suffering of the bull in it, and others deleted the scene of the conflict and contented itself with

highlighting the result, and explained that all this is due to the purpose of the poem and the poet's goal and his psychological state.

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