

Arabic Pride Poetry in the Pre-Islamic Period: Types and Motives

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Abstract

The present research deals with the types and motives of Arabic Pride Poetry in the Pre-Islamic Period. The researcher has divided it into five sections, namely, preface, pride poetry in the Pre-Islamic Period, motives of pride poetry, types of pride poetry and conclusion. It has been found that this type of poetry was of great importance in the hearts of poets and recipients, which prompted poets to sophisticate in choosing its words and composition and mastery in its construction and style.

Keywords: Arabic poetry, Pride Poetry, Pre-Islamic Period.

INTRODUCTION

Praise be to God who has honored man with eloquence, and made him a successor on earth, and prayers and peace be upon the one whom God has sent as a mercy to the worlds, a teacher, a caller and a guide to the truth and a straight path, so God perfected the grace through him and completed the religion with him.

An individual's nature urges him to love himself and every relative to him or related to him. Moreover, love for survival and the permanence of life and the construction of the earth and the succession in it are parts of human his nature. All of these call for pride, preservation of great deeds, enumeration of virtues, and highlighting championships. That is why pride was one of the most important aesthetics of poetry, and one of its most prominent types. Therefore, I chose to devote this research to the study of pride poetry in the pre-Islamic era, and its motives and types. The creativity of the poets in this purpose, and the extent of its impact on them, and its subject matter required that I divide it into a preface and three sections, then a conclusion and references:

- Preface: This section includes the concept of pride (fakhr).
- First Section: This section includes pride poetry in the Pre-Islamic Period.
- Second Section: This section includes motives of pride poetry.
- Third Section: This section includes types of pride poetry.
- Conclusion: It includes the most important results and recommendations of the study.

The importance of the research is due to the importance of the poetry of that era, along with highlighting the pride poetry (poetry of fakhr), whether its subject matters, or the bureaus and other literary sources. The richness of its language, literature and events, motivate us to study one of its aspects that influenced poetry and was influenced by poetry, and I ask God Almighty to help me in this mission to complete it in the best way, for He is the Guardian of that and Capable of it.

Preface:

Arabic poetry of pride (fakhr) is considered one of the most prominent poetic types that Arab

poetry has celebrated throughout its eras. Most of the critics made it a quarter of poetry. "The critics have agreed that poetry is placed on four pillars: praise, satire, correct resounding, or pride. () It matches praise in tone, as it praises the virtues of the self as well, and enumerates its virtues, bearing in mind that the praise is directed by the poet to the person who is praised, while pride is focused on praising the poet himself, and glorifying him for his qualities. This is due to the significance of the word pride in the language, as it means: praise of qualities, boasting and counting the old, boasting and arrogance, spreading virtues, and praising the generosity of the honorable. ()

This connotation is not far from the connotation of pride in criticism, as it is: one of the topics of poetry that involves the poet's feeling of pride in himself and his people, and it is the product of impact and self-admiration. If a person is instinctively in love with the self, then the poet, who is distinguished by sensitivity, eloquence, sweetness of expression, and beauty of imagery, is more capable and worthy of boasting than others. ()

Ibn Rashiq said: "Pride is praise itself, except that the poet is specific to himself and his people, and everything that is good in praise is good in pride, and everything that is ugly is shameful in pride" ()..

Pride is the first literary art to influence man, and it is to enumerate the good qualities of those who are proud of him, such as courage, dream, loyalty, generosity and other generous qualities, good deeds, and good qualities. The poet was proud of himself and proud of his people and their glories, and records their feats and merits. The pre-Islamic society needed a poet to praise the glories of his people, and to exalt them among other tribes. The poet is the tongue of his tribe and the chronicler of its glories.

The nature of the pre-Islamic society has its impact on the predatory poet's tendency to pride. In this tribal society, people value fervour, courage, pride, muscle strength and nerve, and patience over adversity, and they sing about courage, bravery, protection of

honor, and defense of the clan. These meanings and values are transformed into its constitution or something similar to the constitution on taking it.

And if love poetry (ghazal) is connected to the instinct of love, then pride poetry is connected to another instinct that is no less powerful and important, which is the instinct of love for survival, and the struggle for the sake of preserving life, aiming to protect it from weakness and extinction. Therefore, we find pride in heroism one of the most prominent themes of pre-Islamic poetry, and the most influential in other themes such as praise, lamentation, description and others. We also find that it predominates other themes and fold them under its hide as if it were bits of it, or chapters of it () , and the poets of the pre-Islamic era did not find anything wrong with exaggeration in their pride, because exaggeration is better for them than limiting themselves to the middle matter in the place of praise and pride and the like, as long as it does not go to the point of dumping and exaggeration. Because if it comes out, it will be an exaggeration that is rejected and abhorred, and it is considered a matter of dumping and exaggeration () . A poet has to choose from the words what suits pride, and they are the elegant and luxurious words, as Al-Jurjani said: ((I do not command you to carry out all kinds of poetry in one course, nor to go with all of the doctrine of some of it. Rather, I see for you to divide the words into the order of meanings, so that your flirtation is not like your pride, nor your praise like your promise, nor your satire like your arrogance... Rather, you arrange each of his rank and give him his due, so be gentle when you flirt, and glorify if you express pride...)) () . Based on this, it can be said that pride, contrary to what may come to minds, does not necessarily have to be that sick pride, being devoid of virtue and bearing the character of exaggeration, self-esteem and ostentation. It stirs up comfort and stokes the fire of enthusiasm, strength, courage and daring () .

First Section: Pride poetry in the Pre-Islamic Period

The poets of the pre-Islamic era excelled in this type of poetry because the poet cherishes the benign qualities that he and the sons of his tribe possess. Pride poetry has prevailed over all other poetic themes in the pre-Islamic era, based on the predominance of individualism and tribalism, inspired by the wars experienced by the tribes, and opposition and debates. As a result, pride in both its individual and collective types became widespread. This comes as a result of the poet being the mouthpiece of his people, the manifestation of the tribe's virtue, the clarifier of its merits, and the protector of its honor. The pre-Islamic era celebrated a large number of poets of pride such as Al-Asha, Tarfa, Antara, Labid, Amr bin Kulthum and others ()⁴, including Fakhr Al-Nabigha Al-Dhubyani, who was proud of Yazid bin Amr bin Al-Saaq, both of whom are poets, so he said ():

By your life! I did not fear for Yazid
the misguided pride that came to me

As if the crown on his head blindfolded
Defenders injured in Dhi Aban

It is enough for you to be resurrected by
judgments
that the narrator passes on my tongue.

I was never insulted before you
Though they slandered me, not quarrelled.

The poet protects me from swords
As pectin is protected from studhorse

You influenced the evil, then you took it away
Just as the rough-haired strayed from the way

Al-Nabigha threw his opponent into error and deviation from the truth, and the inability to be proud, and threatened him with his rhymes capable of shocking and crushing him, and no poetry could boast of a genius who is the sheikh of Okaz, and the success of the poem, and his opponent in front of him is like a lean lamb.

Tha'labah bin Sa'ir said:

And perhaps a striving opponent with strife,
stinging their chests with strife.

I made them look bad, and I despised their
falsehood
with an apparent right.

In a word by Hazem once

The enemy roars to the visitor

It shows that the best opinion is that which suppresses falsehood, corrects the breach, and those who hold opinions in a warlike society such as the pre-Islamic society are few. That is why he used his intelligence because he was able, with his sound logic, to silence the upstarts, bring out what is in their hearts, and refute the myths in their minds.

The first pride that the poet cherishes and blackmails other people with is his stinging tongue, his rhymes against opponents like thunderbolts, and his ability to utter with his tongue what the sword cannot utter. And the more famous the poet became and the more he mastered his art, the more severe his authority and his battle in the field of discord became more harmful. As the dissonance raged between two poets, the poet's pride in his poetry reached the height of violence, and the utmost challenge to his realization that he is attacking his peers like his weapon, and he is equal to him in eloquence in speech and strength in quarrels().The meanings of pride

are open and diverse, dominated by the traditional moral character, although the most prominent of them are pride in courage, heroism, kindness, honor, kindness, generosity, forbearance, prudence of opinion, harsh tongue, eloquence, and other things that cannot be counted.

However, the characteristic that prevailed over pride at that time was the characteristic of enthusiasm, by singing about heroism, rescue, courage and rush, as in the saying of Antara Al-Absi, proud of his heroism ():

If you know, Numan, that my hand is short of you, then the days are turning.

Today you know, Numan, which young man will meet your brother who has been deceived by a nerve.

Snakes, even if their skin is soft,
Doom is carried in their fangs

A boy who fights with a smile,
bends the spear and blushes

He is proud in the presence of Al-Nu'man with his heroism, and he does not care about death to the extent that he meets death smiling and the spear has been stained with his blood. This is the pride that elevates the soul to heights and urges it to adhere to values, ideals and morals. And if we examine the evidence of pride in the pre-Islamic era, we will find that it does not differ from pride in accounts, money, fathers and children sometimes, and individual and collective heroism, including the good, which is limited to what has reality and existence, but most of it is exaggerated. ().

Second Section: Motives of pride poetry

Pride has many internal and external motives. The inner motives come from a big soul, which are provoked by intrigues, hostility and

criticism. As for the external motives, they are what the poet goes through or sees of events and situations that affect himself, move his imagination, and utter his poetry of pride. The most important of these motives are:

1- Love: The pre-Islamic poet might take these exploits as an intercessor for him with his girlfriend, or an adornment that he adorns in order to win her admiration, and her preference for him, as Labid bin Abi Rabi'ah did in his saying ():

Or did Nawar not know that

I bind vows and affections and cut them off?

The leaver of places which I don't like

And myself never binds with

Indeed, you do not know how many pleasant nights

Full of amusement and close friends.

I stayed awake with my friends and I spoke to them,

Thus buying, at a high price, all that a wine seller had ()

In these verses, he depicts himself as the eloquent speaker and the honorable gentleman, who does not deserve to be cut off, and spends the night with his men on the good, quiet nights, speaking to them and they listen, chanting them, and they are happy, and he sheds wine for them and they drink. Therefore, his pride was linked to the sweetness of the conversation, and the length of staying up with dear ones to fill the eyes of Nawar and catch her heart.

And so did Al-Asha' who took generosity as an intercessor for him with his beloved when she was about to leave him, as he said: ():

So do not forsake me, and ask me what my nature is,

When the one who borrows the big pot returns it()

And they were sitting around, watching it, and the neighborhood girl was among those slashing at it ()

When the horizons of the sky turn red and the winter winds rage and their months begin ()

Do you see that my pot is still as if it is for the generous, or who visits it ()

He is wooing his lover that he has pots for the shivery, so the pilgrim takes refuge in him, warming himself, and the hungry one gets fed, so the poet's pot receives them as much as a merciful mother receives her two sons returning from a long absence during their travels ().

2- Hybrid children:

Arab society witnessed the phenomenon of hybrid breeding from Arab fathers and non-Arab black mothers. Moreover, this hybrid breeding brought about black children. Arabs likened these boys to crows because of their black skin. But this breeding was not popular with the Arabs. Therefore, their parents did not recognize them, nor allowed them in their lineage. Moreover, the Arabic society looked at them with contempt and inferiority, thus abandoning them.

This motivated a group of them to be proud of themselves, as Al-Shanfari did when he was proud of his mother's lineage. He said ():

Did not the youth of my people come together with what the girl had slapped the hand of her hybrid?

If Qusous had known the genealogies of my father and her father, she would have remained below her status

Is not my father the best of the Awas and others,

and my mother is the daughter of the good ones, if you only knew her?

So when I want the friendship between me and her,

the whiteness of the face comes from me to her right.

The reason for this is that the Banu Salaman captured al-Shanfari, and the one who had taken him captive made him look after his cattle with his daughter. And when Al-Shanfari was alone with her, he fell in love to kiss her, but she hit him on the face, then she sought her father and told him. The father went out to kill him, and found him saying these verses () in which he is proud of his fathers and his high lineage, because Arabs are proud of their fathers and are not proud of their sons except in accordance with the fathers (). In his pride, he faces what he suffers from the contemptuous view of racism and intolerant intolerance with which all human rights and the human values and social justice are crushed because of the color of the skin though it is beyond the choice of those who suffer from racism, and it is how God Almighty created them.

Antara Al-Absi said in his proud statement:

He who rises in rank does not bear grudge,
nor does anger attain exaltation

And he, who is the servant of a people, does not disobey them when they slander him, and appeases them when they blame him

I used to take care of their camels,

But today I protect them whenever they suffer

How good Banu Abs are!, for they have descended

from the nobles that the Arabs have descended from

If they blame my kinship, then it is a lineage for me on the day of the fight, if I missed the lineage.

He blames his people for their indifference to him, and that he obeys them and appeases them if they are angry with him, then is proud of his courage and defense of his people whenever a calamity befalls them, and makes blackness an attribute of him given his distinction in war and fighting heroes. This is considered a better lineage than the lineage that society stole from him, as he expresses his pride, his strength of self-reliance, and the severity of his might in war.

3. Facing calamity:

The poet may be afflicted with something he is insulted or scorned by people because of it, and this makes him proud to face that affliction, as Ibn al-Habban said, and he was a proud leper, saying ():

And do not think of whiteness in a defective state,

for the Al-Halamim ones among their relatives are piebald

He made what he was afflicted and what might be reproached with as a sign of his grace and strength, likening this leprosy to the color of horses in which white is intertwined with black. These horses are considered one of the best types of horses and are called "Al-Halamim".

And so did Al-Samawal, who was afflicted by the small number of his people. He said he was proud ():

She scoffed at us for being few

I told her that the honorable are few

Those whose deeds like ours are never few,

Youth and old are highly dignified

The poet made their few numbers an advantage for them to be proud of, in order to face this

deficiency with which they suffer and to strike a balance between their few number and the number of the honorable to suggest that they are a noble people and this is the reason for their scarcity. The circumstances of the life that the poet goes through vary, but he seeks to overcome these difficulties with his poetry, so he makes it a means to achieve his goals, and reach pride in the heart of the beloved, and changes the facts with his ingenuity, turning the defect into a trait and pretends that what seems to others as an affliction is a real blessing.

Third Section: Types of pride poetry

Pride poetry was not in one spirit and in one style, but each poet or a group of poets had a special way of pride expression. Some of them harnessed pride for himself to satisfy his desires and arrogance as he describes his personality and his advantages, while some poets made self-denial a method in his pride as you find him disguised, devoting his pride poetry for the group to which he belongs, which is the tribe. Here, subjectivity vanishes in front of the spirit of consensus and solidarity. Some poets make their pride shared between subjectivity and association. Therefore, pride poetry is divided into three categories: Self Pride, Collective Pride, and Shared Pride, and we will address them in the following:

First: Individual Pride

If the poet praises himself and glorifies his qualities and actions, then it is self-pride. This type of pride is dominated by the use of the singular pronoun "I" and it is subjective and emanates from souls who desire honor and glory and urge to build honor and show off their individual exploits as the poet talks about himself and his qualities, the nobility of his origin, the loftiness of his lineage, the goodness of his origin, and the good qualities he possesses, including generosity, chivalry, courage, protection of the neighbor, and other moral virtues.

In this type, you do not find evidence of youth such as Antara's evidence of his bravery, nor pride in sin, as the poet Tarfa bin al-Abed prides himself on wasting his money on alcohol, nor boasting about the temptation of

women, such as Imru al-Qays's pride in what he did in Darat Jaljal, but you find in him pride in eloquence and tongue. Here is the poet's tongue as a sharp sword that its maker has sharpened, as in the words of Zuhair bin Abi Salma():

Just like a sword striking a goldsmith
that rids it of his mats and rhinestones.

If it approaches the target,
It still cuts off men's bodies and selects

The palms of the people smash in it,
as if they were toppled in the air by sticks of lightning.

You will find him praising the courage to break into the valleys and overcome difficulties alone because of his experience in the paths and his experience in travelling, as he crosses the land that has long vegetated, and its insects raged, with a horse that drank milk, so it became heavier, and its body strengthened () as in the words of Zuhair bin Abi Salma also ():

Did you not know if love was vanished,
I would be more deserving of patience.
And a bully yells as if his wine-brother flies
stirred up his grief, so he remembered
I landed in Malbun, as if its splendor
shone red from the raindrops night
From a distance can see a man,
if the people noticed
As far as the eye can see.

Imru' al-Qays was proud of his bravery and his attacking his enemies while they were awoken and speaking out about him. In his claim that he raised the remembrance of his father,

conquered his opponents, and was never defeated in a field, he said ():

And I am the one who wakes them up being asleep

And I'm the announcer of sleeper's list

And I was the one recognized by Ma'ad
and asked about Hujr Ibn Umm Qatam.

My uncle Ibn Kabsha, you know where he is,
and Abu Yazid and his people are my uncles.

And if in a place you are harmed, you bid farewell

But I shall not stay in any other abode

And I will bring down the hateful hero, his fight

And if I shot, my arrows do not go astray

Antara is proud of his drinking wine, as he says ():

If I drink, I am a consumer of my money, and my honor is preserved, untouched ()

And when I wake up, I will not be late for the dew,

as you know, darling, my features and my generosity ()

What is meant by this is that if he drinks wine and get thirst-quenched from it, then he wastes his money, but his honor is preserved, and if he comes out of his drunkenness, he does not fall short of the dew, and by that he means that he is generous in self, generous in qualities, great

in actions, does not deter himself from that under any circumstances because his qualities are well-established in himself.

Second: Collective Pride:

It is for the poet with pride to go beyond the scope of the self to be proud of the virtues of his people and his tribe and compliment their glories. This is known as the tribal collective pride, and it is dominated by the use of the plural pronoun “we and they” because the poet sings about the glories of his people and praises their pride and records their boasts with pride. That is why this type of poetry is dominated by an enthusiastic spirit in hit and run, taking revenge, tightening the screws on enemies, singing heroisms, launching raids, glorifying victories, multiplying numbers and equipment, dueling peers, helping the victimized, and preserving honor and neighbor. Hence, the poets began to portray these meanings with a strong and intense and deep emotion, from which the historical facts emerge, dressed in the guise of imagination mixed with exaggeration.

In this context, Bishr bin Abi Khazim Al-Asadi wrote verses praising the victory of his people over Bani Amir and their defeat, which he depicted in his poetry. He said ():

We peeled them like sticks, so they became
upon a machine whose warring humiliation
complains ()

One morning, until night came without them
The remaining, as fleeing, felt extreme
tiredness

They made Qushair a guidance
as the buckets stretched out their hearts

Bani Amir, we left your women

From paralysis and drought, their wonders
bleed()

The poet is proud of what they did to them of capturing their women and children and taking their money and belongings, as he portrayed this in a unique and wonderful poetic image, as if he made this a disgrace on the foreheads of Bani Amer's men.

And so did Amr bin Kulthum Al-Taghlabi, addressing Omar bin Hind, as he said ():

Slow down, (King) Aba Hind!

Don't behave foolishly toward us!

Rather, wait for us to convey an unmistakable truth to you.

Know that we carry our banners

Into battle, stark white

And return them reddish-soaked.

And we will relate to you tales of our days of battle

Long and mighty, like noble steeds.

How we valiantly stood up to powerful kings

And refused to bow down to them.

Many a chief, crowned as royalty by his people

Trusted to guard and protect those seeking refuge in him

We subdued and severely

We left our horses crowded in on him

With their reins to his body tightly tied.

We pitched our tents in Dhi Tulouh and Shamat

And chased away those posing a threat to us.

The characteristic of the plurality fills this pride and the pronoun of the speakers “na” was repeated in every line, and it was the rhyme of the poem, showing the extent of his attachment

to his people, and his elevation of their status, as he did not leave a place for individualism, but rather made the individual as if he was a dissolved element in the entity of the group, which is the tribe. He recounted the feats of his people and their glories, adding to them a kind of imagination to increase their impact on the souls, and magnify their impact, because pride requires glorification, increasing, transcendence and self-esteem is the substance of pride, then he said after that:

We have inherited glory, as Maad knows full well

We fight for our honor until it stands, to all, revealed.

This is to show that these feats of theirs have not changed or vanished, but they remain as well, and that their heroism remains unaffected by weakness.

Thus, the spirit of collective pride and the dominance of the tribal spirit over that society appears, in which the poet harnessed himself like other individuals to defend the tribe, raise its status, and link his personal virtues to the tribe, so there is no separation from the tribe, and no decent life without its world.

Third: Shared Pride:

The poet may combine two types of pride, as the pride is subjective and collective at the same time. In this case, the expression overlaps with the singular pronoun once and the plural pronoun again. The poet is divided between self-admiration and self-denial, as he admires and praises himself, then makes himself a part of his tribe to which he belongs, so he disavows himself in the shadow of that entity, as Imru' al-Qays did in his saying ():

We were people before invading Qarmul

As we inherited wealth and glory from our ancestors

My horses were not timid,

but they remembered their stables in Barbeis and Maysra.

Is there not a good day that I witnessed

At Ta'dhif on the hill above Tartara?

There is not the like of a day in Qutharan

that I thought was as if I and my companions

had been on a horn of Arabian antelope.

And we drink until we count the horses around us as small sheep, and we think the small red is blond.

The poet is proud of the Yemeni origins of the Kingdom of Kinda, and to mention the exploits of the fathers, and that they are the ancient people of sovereignty who inherited it from their ancient forefathers. Then his personal spirit returns to appear in this pride, as he describes his individual pride by mentioning his horses and describes their courage by denying them cowardice.

So did Salama bin Jandal al-Sa'di in his pride when he was proud of his tribe and described their courage in fighting, mixed that with his pride in his affiliation with them, and praised the intimate relationship between members of the tribe ():

I am a member of the tribe of Saadia,

Whose arrowheads are sharp every battleday.

They don't look when the battalion

retreats like camels tied to tethers

They fight for their absent men

Never be shorthanded or split up

Horses know who make their necks wet

With blood as the water of red dye shed

He began his pride subjectively by talking about himself, and using the singular pronoun, saying: "I am a man." Then he returns to the collective spirit, and then turns to the pride of his tribe, describing their courage and strength

with their arrows and their battles, as he made pride shared between himself and his tribe.

Pride in the pre-Islamic era is often a common pride that combines the individual and the collective, because the poet and any individual who is inseparable from the tribe and does not exist without it, it is his world and it is the lifeblood of existence for him, and he considers its happiness his happiness and its misery his misery. This reflects the most accurate depiction of the veteran poet, who lived most of his life in the pre-Islamic period, Duraid ibn al-Samma (d.: 8 AH) as he says ():

And I am nothing but from Ghuzieh, if it goes astray,

I will go so, and if is guided, then I will be so()

He is part of his tribe in the case of doing good or bad, and their guidance is his guidance, and their guidance changed him. This is how man looked at his tribe in the Pre-Islamic Period.

The concept of pride means admiration and mention of the merits. Even if its divisions are numerous, it is in all its divisions closely attached to the poet's personality. Thus, it is a kind of self-expression and a manifestation of the poet's admiration for himself, which is predisposed to love for appearance, and a tendency to excel and be powerful ().

Conclusion:

Based on this research, "Arabic Pride Poetry in the Pre-Islamic Period: Types and Motives", it appears that this type of poetry was of great importance in the hearts of poets and recipients, which prompted poets to sophisticate in choosing its words and composition and mastery in its construction and style. In order to complete the research, I will mention in the following the most important results of the research:

- Most of the meanings of pride poetry are traditional, the most prominent of which is enthusiasm. Other meanings come after it, such as the kindness of the ardent, the honor, the

good, the generosity, the forbearance, the prudence of the opinion, the severity of the tongue, and the eloquence.

- The poets made pride a means to achieve their goals and overcome difficulties, as the poet with pride reaches the heart of the beloved and changes the facts with his ingenuity, turning the fault into a benign characteristic and pretending to be blessed instead of being afflicted, leaving no place for the slanderer to gloat about it, nor for the hater to rejoice in his misfortune.

- Subjectivity in pride is an expression of self-love and aspiration to pride, glory, and self-esteem.

- The spirit of the group, imbued with the tribal spirit, manifested itself in the pre-Islamic society, so the poet devoted himself, like other individuals, to defending the tribe, raising its status, and linking his personal virtues to the tribe.

- The poets of pride have used other themes to support their pride, so you find a poet proud when he satirizes, proud when he describes, proud when he praises, and is proud when he flirts.

- In pride, the poet chooses the best of the two sides in praise, as well as choosing the worst of them in satire, which is the created pride.

- Most pride poetry in the pre-Islamic era is a common pride that combines individuality and collectivity, because the poet is indispensable to the tribe and does not exist without it.

- Pride is attached to the poet's personality and is almost inseparable from it, as it is a kind of self-expression and indicates the poet's admiration for himself and the fulfillment of its desires for love of appearance, superiority and power.

These are the most important results of the research. At the end of it, I can only praise God, by whose grace good deeds are completed, and He is sufficient for me and the

best trustee, and there is no might or power except with God, the Exalted, the Great.

Glory be to You, O God, and with Your praise, I bear witness that there is no God but You, I seek Your forgiveness and repent to You. And may God's prayers, peace and blessings be upon the Guide, the evangelist, the caller to God with his permission, and the Light, the One who is sent as a mercy to the worlds, and upon his family and all his companions, and those who followed his path, his law, and his Sunnah until the Day of Judgment.

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