LEX LOCALIS-JOURNAL OF LOCAL SELF-GOVERNMENT
ISSN:1581-5374 E-ISSN:1855-363X
VOL. 23, NO. S6(2025)

THEMATIC CONTRAST IN PRE-ISLAMIC POETRY

T.A. Qusai Esmael Jabaar Hammod[1],
Prof. Dr. Firas Abdul Rahman Ahmed Alnajjar[2]

[1]Department of Arabic Language, College of Education for Humanities, University of Anbar, Iraq, 0009-0007-9500-271x
[2]Department of Arabic Language, College of Education for Humanities, University of Anbar, Iraq, 0000-0001-6699-1052

qus22h2005@uoanbar.edu.iq[1]
firas.abdalrhman@uoanbar.edu.iq[2]

Abstract

This research addresses the phenomenon of thematic variation in pre-Islamic poetry, as a critical approach that opens horizons for understanding the diversity of poetic visions and the differences in experiences among the poets of that era. By thematic variation, we mean the noticeable diversity in the contents that occupied the poets and were manifested in their texts, such as the expression of the individual self, tribal affiliation, the position towards the other, rebellion against society, and others. The importance of this variation lies in the fact that it reflects the dynamism of pre-Islamic consciousness and highlights that poetry was not a rigid form, but rather an arena for the struggle of values and a multiplicity of voices. The study focused on four central axes: the ego as a representation of the self, the tribe as the bearer of a collective identity, the other as a symbolic or realistic counterpart, and vagrancy as a literary and social phenomenon with a protest dimension Selected poetic examples from the poetry of Tarafa ibn al-Abd, Antarah ibn Shaddad, and Shanfara were analyzed, as they represent different patterns of interaction with these themes. The critical analytical approach was used to study the texts and link them to their cultural and social contexts. The research concluded that the variation in themes contributed to shaping pre-Islamic poetry in terms of its content and aesthetics, giving it human dimensions that transcend the common stereotypes about it.

Keywords: pre-Islamic- poetry, variation - Thematic contrasts.

Introduction:

Pre-Islamic poetry is an honest mirror that reflects the psychological, social and cultural reality of an era in which it was in constant conflict with itself, its environment and society, and this poetry was able to capture the most accurate feelings of the human soul oscillating between the individual"s impulses and the traditions of the group, and between the will of rebellion and the authority of tribal values. Through an in-depth study of the pre-Islamic poems, it is possible to feel the emergence of what we call "objective variation", which is the heterogeneity of the contents and their struggle within the same poetic text, or between the texts of the poet himself, and in a way that reflects the state of existential turmoil, psychological rupture or social division experienced by the pre-Islamic poet.

The importance of this objective discrepancy is evident in the fact that it is inseparable from the formation of the poetic personality in the pre-Islamic era, nor from the major structures that governed the pre-Islamic reality at the time, such as tribe, lineage, honor, war, trampling, slavery, and other values and standards. Perhaps one of the most prominent manifestations in this context is the conflict between (ego) and (other), and

between (individual) and (group), a conflict that has long manifested itself in the folds of pre-Islamic poems, and left its clear impact in building poetic images, formulating positions, moving feelings, and even directing language and structures towards paths that express this contradiction.

The manifestations of this disparity varied from one poet to another according to his social position and his special circumstances.

From here comes this study to shed light on the features of objective variation in pre-Islamic poetry through a psychological and sociological analysis of a group of poetic models representative of this contrast, focusing on four intersecting axes: (I), (other), (tribe), and (Al-Saalka), with an attempt to link this contrast to the psychological, social and political conditions that surrounded the pre-Islamic poet, which made his poetry an arena for tension and disharmony more than a pure expression of harmony.

As explained by Freud, the human psyche has for its components the ego (that is to say, the self), the superego, and the other. The ego being that of perceivable component of personality, it is acted upon from one side by unconscious agencies and from the other side by reality of external world. There exist in this external world for us society with traditions and laws, social relationships and people. There exist too time, space, things, and other stimuli through senses of which we become conscious and with which we are affected in a manner that permits us to recall them later and to be affected in a correlative degree in later experience. Growth of the ego accompanies that of the individual in his specific environment—almost as if that of instinctive vital force breaks off again under the pressure of reality[i].

This gives rise to what can be termed the quadrilateral: the individual (the ego), the tribe (groups of people "we"), the □a□lūk (that individual who breaks off from the tribe and its mores), and the king, priest, leader of a tribe. These four are the very centerpiece around which pre-Islamic human life in general and that of the □a□ālīk in particular revolves. These four components occasionally get into sync with one another and occasionally split off in opposite directions, and this gives rise to numerous paradoxes—of which one among them remains that of the self[ii].

This self-contradiction exists in plentiful measure in that pre-Islamic poet's mu□allaqa of □arafa ibn **al-□Abd al-Bakrī**[iii], who states:

[from □awīl metre]
Were it not for three things in a young man's life—
By your life! I would not care when my time would come:
One: to beat the reproachers to a draught
Of dark wine, foaming when water touches its brim.
Two: to charge when the distressed calls out,
Like the chief of the desert alerted by a red flare.
Three: a short day of cloud—ah! the cloud is a marvel—
Under a canopy perfumed and richly woven[iv].

This poetic passage finds its base in an oppositional framework of the collectivity (the "we") and the ego (the "I"). The being of the individual warrior is contingent upon that of the people. So, this "I" seeks liberation of sorts from the constraints of the

collectivity and attempts to create a world of its own out of enjoyment, amusement, and fun. The desire for heroism arises only as a remote consideration—when the people are weakened ("When the people say: Who is the brave one?"). Then in that situation, the warrior must stand for defending his people, which in actuality boils down to self-protection—almost an assertion of self-authority and desires.

This objective, as arafa defines it, is based upon three traits:

1. The first consists of outdrinking the reproachers in a draught of dark wine (the "kumayt") which was a wine pressed from red grapes that foamed when thinned with water.
2. The second one pertains to assisting persons in distress.
3. The third is obscenity and excess in dealing with woman[v].

In another section, arafa says

My drinking of wine and my delight in it
And my selling and spending, of old and new,
Continued until the whole tribe turned against me,
Leaving me isolated, like the hobbled camel alone[vi].

Here, arafa ibn al-Abd openly declares that he has deserted the rules of his tribe and seeks only personal whims and pleasures. In pre-Islamic days, the tribe was intensely committed to each member of it: it sheltered and catered for them so long as they abided by its code, followed its instructions, and acted in accordance with its volition. But if a member acted in a manner disapproved of by the tribe, or adopted habits denied it, then it would ban him from its association, excommunicate him, and disown him.

arafa announces in these couplets that he has been openly shunned and disassociated with by his people. He has lost his sense of self as a member of a tribe—as if he has lost his nationality. He now has to seek shelter in other cities, or people to live with him or to sponsor him. He would usually move around from city to city and from tribe to tribe because it would be unmanageable to shelter someone who would be considered a rebel or troublemaker, someone who cannot lead a regular tranquil life—people who in Arab culture would be referred to as the a ālīk[vii] (vagabonds/outlaws).

In other of his lines in this same Mu allaqa, he reveals that he yearns for his people and relatives; he declares himself to be his cousin's supporter in these lines below:

I drew nearby kinship, and by your life, I swear,
Whenever hardship befalls the weak, I will appear.
And if summoned to battle's peak, I shall be among its defenders,
And if enemies assail you with might, I shall strive with all my might.
And if they dare tarnish your honor with insult,
I'll make them drink from the cup of death before they utter threats[viii].

Abū Amr al-Shaybānī[ix] interprets these verses in this manner: "He reports that he resorted to his kinship, and al-nakītha means making an exertion to the utmost degree[x]; it has been said al-nakītha means resolve of spirit." Al-Zawzani[xi] states: "He emerged through kinship which united them and he took an oath through his cousin's fortune and fate that he would emerge in every circumstance that requires maximum firmness and resolve and would stand firm in support[xii]."

□arafa mentions that he has a relationship with his cousin, and that he respects and honors this relationship—albeit that his cousin has wronged and refused him. He says so in the following lines:

Why do I find myself, with my cousin Mālik,
Whenever I draw near, he distances himself and turns away?
He blames me, though I know not for what,
Just as Qir□ ibn Ma□bad once blamed me before.
He made me despair of all the good I sought,
As if we had buried it deep in a sealed grave.
Not for any wrong I had spoken, but merely
Because I defended Ma□bad's burden and would not overlook it[xiii].

These and the verses that have gone before from □arafa represent a form of tribal loyalty in which the self merges with the group under an understanding of mutual responsibilities and rights. Whatever interests the individual become ultimately reliant upon the group. The expansion into this communal domain and merging into it has the role of reconnecting this separated self of the poet back into the tribe's fold through deed and poetic self-representation. It represents a demonstration of mankind's being dualism between "I" (individual) and "we" (group)[xiv].

□arafa proceeds even further in this self-paradox, detailing his estrangement from his people—neither out of personal choice nor commitment to vagabondage (□a□laka), but an expatriation. He insists that he was expelled in an unjust way, thrown into rebellion through his own people.

The dilemma of □arafa ibn al□Abd to be deserted and separated from his tribe can be likened to that expressed by Abū Bakr al-Sattālī, who—aside from the different historical context—demonstrates essentially human experience of inner estrangement and psychic disintegration within his own homeland. With a very moving narrative, Nibras Hamad □assān and Firas Abdel Rahman A□med (2025) remark:

"The renewal of the struggle with longing and the feeling of alienation within the homeland is a style that reflects inner fragmentation, emotional instability, and a lack of grounding... Signs of fear and anxiety appeared upon him, and feelings of doubt intensified... The act of ash and the blackness of night obscured the vision, but the scent of clove smoke distinguished their fire... Thus, his alienation from his people and homeland became an epic of yearning and longing." (p. 4).

□arafa **ibn al- Abd** says:

The injustice of kin is more painful
To a man than the blow of a sharp Indian sword[xv].

Oppression perpetrated by one's own people kindles into fire a conflagration of sorrow and indignation greater than the edge of a slaughtering sword. It was this injustice that moved □arafa to style his work in that of the "I"—and yet his heart yet yearned for the group and for social being[xvi].

The same idea—that injustice made □arafa □a□laka even as he himself missed the tribe and fraternal spirit—is strongly stated in yet another poem in which he addresses his uncles in pleading for his mother Warda's rightful portion. He says:

[from al-Kāmil metre]
Why do you neglect Warda's rightful claim among you?

Her sons are few, and her kin are scattered.
Sometimes a great matter is stirred by the smallest spark,
Until blood flows freely, ceaselessly.
Injustice has divided the two clans of Wā□il:
Bakr, now drowning in death, is subdued[xvii].

The disgruntled poet (□a□lūk) typically found himself wronged in his own people and tribe. The reader of his poems finds in them an undertone of displeasure with family and tribe. He finds their unfairness to be the fertile soil of his adoption of □a□laka, a state that rents his psyche in two opposing axes: first, an incapacity to suffer unfairness that places him in vagabond life, and secondly, an attachment to his tribe that he yearns to live under its guidance—both of which necessitate that he endures that unfairness he despises. Accordingly, his poems have an undertone of chronic lament over this unfairness that wounds him as a psychic plague that erupts in his poems now and then.

This internal anguish has been exquisitely echoed[xviii] in Abū al-Nashnāsh al-Nahshalī's saying

[from □awīl metre]
A woman asking: where is the wanderer going? And others ask too,
Who asks the □a□lūk: where are his paths?
Through a desolate, fearsome desert where death lurks,
Abū al-Nashnāsh's mounts have roamed.
To claim vengeance or gain rich spoils—
Indeed, time is full of wonders.
If a man neither grazes nor leads his herds,
And his kin do not offer him their compassion,
Then death is better for the youth than staying still—
Poor, with only a master whose schemes poison his life[xix].

If an impoverished youth discovers that he has absolutely nowhere to turn among his poor people and finds himself hated, ill-treated, and condescended to, then he must either suffer under such a dishonorable life—under which conditions it would be better for him to die—or he must set out into an independent life of rebellion as an outcast (□a□lūk)[xx].

□Antara ibn Shaddād was born to an Abyssinian slave woman from whom he inherited his dark skin as well as his status in society as a slave in a stratificatory tribal society with freeborn tribesmen at the top and slaves at the bottom. His fate was in no way unique in that pre-Islamic world because many others lived under these harsh and oppressive conditions.

Slaves at that time were caught between two futures: either submission to the lot of slavery and embracing their exclusion for fear of being punished or killed, or revolt—fleeing and finding shelter among the rebellious ranks of outlaws (□a□ālīk) such as al-Sulayyik ibn al-Sulakka, Ta□abba□a Sharran, and others

However, □Antara produced a third alternative. He would not become a slave and would not abandon his people. He would sooner work to regain his freedom, to regain his father's approval once again, and to earn himself a social status owing to his humanity. But he met obstacles personal and social that he could not circumvent, namely:

• Paternal Rejection: He was forced to fight for his father's recognition by proving himself in war, but that recognition was partial and he was never fully granted his rights.
• Social Perception: He was still considered just a "useful slave" in the eyes of his tribe who utilized his strength in war but refused to give him social rights and dignity during times of peace.

Thus, Antara's experience is an ambivalent struggle against racial and class bounds because he tried to transgress pre-Islamic rules with unorthodox procedures. His odyssey lays bare the ugly face of a process that turns human beings into tools—used when it is convenient, discarded if it is not[xxi].

The various forms of social oppression that Antara was exposed to left upon him an enduring sense of lowliness, a complex of which he spoke in his poems both indirectly and directly. Addressing his cousin and loved one Abla, he once said[xxii]:

If you lower the veil before me,
Then know that I am skilled at striking down armored knights.

This stanza constitutes a psychic key to Antara's identity and his relationship to the "Other," female or male. Abla veils before him, and even if the veil be delicate and transparent, he cannot pass through it. But he protests that if he can overpower warriors in armor, he cannot tear with his hands that veil which separates him from his cousin. Here he perceives the affective restriction and social exclusion that his black skin means. Antara addressed himself to this problem of blackness in an uncommonly frank and emotive way in his poems. He bitterly lamented it, for his color troubled him and sleepless nights. His birth and his entitlement to his father's name were always in question. In Arab tribal culture, blackness abolished rightful paternal identity, and socially black people were relegated to being mere slaves doomed to society's margins[xxiii].

This injustice grieved Antara's heart so. His own people, even before his enemies, mocked him for his skin color, oppressed him, and did not do him justice even when he was their supporter and one of them. He laments[xxiv]:

I remind my people of their injustice and aggression toward me,
And of their lack of fairness whether near or far.
I built for them, with my sword, a lofty glory,
But once their glory was complete, they tore down mine.
They blame my black color, yet their deeds
Are darker than the blackness of my skin.

"Other" is an indefinite and changing term that has to be described and understood. It can be understood in absolutely no independent terms of "Self" or "I." That is to say, Other can be anyone that exists outside of "I" or "We.[xxv]" Poets' Other can be anything that exists outside of self—human figure or collectivity. Therefore, there is an Other in every piece of literature that critiques something through it or conveys a certain message[xxvi].

Such poetic ideal can be achieved through appeal to paradox as in the verses of al-Shanfarā al-Azdī:

[From al-awīl metre]
And the mother of children I saw struggling to feed them,

Whenever she gave them food, she measured and rationed.
She feared poverty might strike if she gave too much,
Though we were hungry, what kind of deity had she invoked?
It was not miserliness that made her hold back what she had,
But rather her fear of hunger that made her preserve it[xxvii].

Al-Shanfarā goes on to relate how the State of Ta□abba□a Sharran was and constructs a picture of vivid contrast: he says that their caregiver would always be miserly in distributing their provision—Not that he was greedy nor parsimonious for that matter—their caregiver was a liberal individual—but he feared that one day there would be nothing to dole out. He saved therefore what little there was so that later they would eat. And yet ironically even while he saved to satisfy their hunger pangs, they still found themselves to be hungry[xxviii].

In a rare and strong image, al-Shanfarā condemns his people and his tribe in comparison with wild desert animals:

[From al-□awīl metre]
By your life, there is no place on earth too narrow
For a man who journeys with purpose—hopeful or fearful—with reason.
I have kin other than you: a noble lion of the desert[xxix],
A spotted, swift leopard, and a bristly-maned hyena[xxx].
They are my true kin—never do they reveal a secret entrusted to them,
Nor do they abandon a wrongdoer for his crime[xxxi].

These strophes are a great instance of oppositional, insurgent poetry that vividly encapsulates the life of the □a□ālīk—their brutality, fearlessness, swiftness, endurance through famine and tribulations—and most of all their violation of the tribal rule. The □a□lūk transgresses social norms, rises against wealthy hoarders who accumulate wealth while poor people are poor.

He disowns his tribe and dissociates himself from his people, for they endure tyranny, yet he avoids humiliation. They betray confidence, yet he conceals it. They forsake those who have erred, yet he shuns this shame. He thus seeks refuge in foreign soil—appealing for refuge from harm, lonely, that he might live in liberty and in dig-nity, delivered from malice and repulse.

He finds new relatives and friends in animals and wild beasts—still so much more trustworthy and honorable than his human relatives. From the swift and powerful wolf to the leopard with dots, white-fleshed skin to the mane-crowned hyena, he finds in these animals' energetic associates that betray no secrets nor abandon their associates even in their vices[xxxii].

Indeed, the □a□ālīk produced a new "Self" (anā) in place of their society's "We" (na□nu). □a□laka was one of the most typical social phenomena of pre-Islamic times. It was distinguished by an unprecedented deviation from the then dominant tribally based mode of organization, contradicting the ideologically underpinning construct holding their social fabric together in tribally organized Arabia: that of tribally centered association, unconditional loyalties, and strong protection of the collectivity underpinned with strong group solidarity (□a□abiyya)[xxxiii].

The wandering and vagrant life that the poets of □a□ālīk led brought them into close proximity with desert creatures. By being in close proximity to them in this manner,

these poets came to know these animals intimately—familiar with their instincts and their ways—and spoke of them authoritatively as a skilled observer[xxxiv]. It was this that gave al-Shanfarā the right to compare his people with animals of the desert—animals who in his case defied their nature and behaved with honor while his contemporaries did not.

While his own people embarrassed him and mocked him, there were animals in the wild that had virtues he discovered not in people. He therefore found them more deserving to be his "family," even before mankind. He manifested their deservingness through a series of rhetorical devices. He occasionally says:

"I have, apart from you, relatives…"

Here, his host animals and animals he hosted are not his single family but "kinsfolk"—a plural noun that suggests diverse kinship and brotherhood sources. The word means that among them he found his protection and honor that his human family could not offer him. Besides that, in stating the predicate first for the subject in the sentence where he emphasizes exclusivity and personal attachment:

"I have, apart from you, kinsfolk".

He even relies on the image of limitation: "They are the kinsfolk" (هم الأهل), emphasizing once again that these animals alone are worthy of this title. He enjoys this company and being reassured that these animals do not ill-treat him as human beings do, do not cheat him, and do not abandon him in misery. His writings become an effective tool through which he conveys his sense of being an alien[xxxv]. He violates in these verses conventional social behavior in his world. To him, common humanity isn't a premise for cohabiting or loyalty. It will do to share jointly the vast space of the planet—a planet that to him forms a refuge for the nobility against evil, and a space that to those longing for liberty[xxxvi] will never grow too small. He defies that which he states in the first verse:

"Turn back your camels, sons of my mother,
For I now incline toward a people other than you."

In his well-known verse:

"I have, apart from you, kinsfolk: a noble lion[xxxvii],
A spotted leopard, and a thick-maned hyena,"_

He finds for himself a community of animals—the leopard, hyena, and wolf—whose new society he adopts. of course, this state of being displaced that made up □a□ālīk life cast them into close company with animals of the desert. From company with them, they learned knowledge of their customs of behavior, and their poems overflowed with descriptions of animals of the desert together with nocturnal flying things and specter illusory things that lie in wait for nocturnal travelers[xxxviii].

Applying to these animals the plural noun "ahlūn" (kinsfolk) in the sound masculine plural, a grammatical form that has been saved for rational beings alone, betrays his assignment of rationality and of dignity to these animals—sardonically in this way lampooning that human society that had lost all sense of humanity. The mockery goes further when he applies to these animals' virtues of nobility and of courage, as he does in his phrase:

"Every noble and valiant one"

which implicitly condemns his own tribe, who lack such qualities. This phrase opens a **visionary thread** in his poetry—a scathing **critique of a society** that had become so devoid of courage that it had come to embrace **humiliation and defeat[xxxix]**.

The "other" has an even narrower meaning in some contexts—namely when it involves dealing with the non-Arab. Listen to what □Abdah ibn al-□ayyib has to say:
[from al-Basī□ metre]
Is the bond with Khuwayla restored after our separation?
Or are you far from her, preoccupied and distant?
Khuwayla has settled in a neighboring land—
Among the people of the cities, where the rooster and elephant dwell.
There, they clash with the heads of the Persians,
Among them warriors—neither cowardly nor wavering[xl].

In these lines—specifically in "where the rooster and elephant make their home"—the poet is less saying something about the place in which his lover Khuwayla has settled. As al-Jā□i□ comments, he in fact mocks his hosts. The rooster as a symbol of royalty was deemed to be a cause for shame among Arabs, for whom these icons symbolized something exotic and effeminate[xli].

This poem is one of a longer invective of the Persians that was composed in association with a campaign in which the poet himself participated. He recalls his lover, with whom he had lost company—and she might have gone to Kūfa, just as al-Madā□in lies—wherein the Persians lived among their elephants and cocks of arms, and wherein was fought against the Persian cavalry an army of Muslims[xlii].

Conclusion

Overall, this paper has discovered several key findings:
• The pre-Islamic poems bear testimony to a profound existent conflict between group ("the Other" or "the we") and individual self ("the I"). The conflict was revealed in passionate detail through rebellion of the □a□ālīk (such as □arafah ibn al-□Abd and al-Shanfarā) against the restriction of the tribe.
• The anguish of pariah figures—e.g., □Antarah ibn Shaddād—emerged in special prominence because it was a result of racial and class discrimination
Thematic contrast was portrayed in several ways, for example:
• Ostracism from the tribe: in response to injustice, just as in the example of □arafah when he was thrown out due to his violation of tribal norms.
• □u□lūkiyyah (outlawry) as resistance: choosing a life of wandering as a refusal of submission and
• Symbolic adoption of the tribe: al-Shanfarā's adoption of a new "kin" in wild animals (wolves, leopards), as a form of critique of human society.

Self and Other structures resided at the foundations of analysis. The "Other" emerged in a variety of dimensions:
• The tribal Other—its rules and group authority (such as in □arafah's poems
• The racial/social Other—most notably manifested in □Antarah's existence, in his black skin and his status as a slave.
• The cultural Other—e.g., the Persians satirized in □Abdah ibn al-□ayyib's poetry with symbols of the rooster and the elephant.
Inner contradiction (or internal paradox) was a major feature of □a□ālīk verse:

□arafah pines for his people even when they have cast him out; □Antarah agonized between his warrior skills and a world that cannot offer him full praise. The

poets resorted to paradox and symbolical imagery (e.g., al-Shanfarā's creatures) in order to condemn the tribal system and to express the woes of the excluded.

The "thematic contrast" of pre-Islamic poetry is not an aesthetic figure but an expression of the individual's existential crisis confronting communal authority. With the bipolarity of Other and Self, □a□ālīk poetry revealed pre-Islamic society's internal contradictions: that between tribal identity and individual liberty, and that between idealized heroism and experienced exclusion (slavery, exclusion from society).

Such poetic work functioned as tools of resistance as it re-created the concept of the "Other" through satiric critiques of dominant value systems. The poets would not accept that commingling depended upon common ancestry and insisted that common space—e.g., desert—alone would suffice. Desert was converted into a haven from injury inflicted through human society.

Al-Shanfarā's recourse to composing a "society of beasts" was an extreme refutation of tribal culture; his substitution of "human beings" with "beasts" was not an avoidance, but a condemning of society for losing its humanity.

The □a□lūk thus transformed the desert into an alternate world of honor, whereby animals symbolized faithfulness and strength and humanity was shown to be transgressors of values—scheming and cowardly. It's a powerful poetic strategy—incisive and transgressive—that cuts deep into Arab culture, a social as well as political critique.

Endnote List

[i] See: *Literature and Its Arts – Study and Criticism*, p. 53.

[ii] See: *Pre-Islamic Literature in the Works of Early and Modern Scholars*, Afif Abd al-Rahman, p. 143.

[iii] Ṭarafah ibn al-ʿAbd—though not typically classified explicitly as a *ṣuʿlūk* in most studies and research—fits the notion of *ṣuʿlūkiyyah* (rebellion against tribal norms and traditions) completely. He was born in Bahrain to a noble family, but after losing his father at an early age, he grew up as an orphan, spending extravagantly. His uncles restricted him, denied him his rights, and oppressed his mother. This injustice left a negative mark on him, prompting him to rebel against tribal constraints, defy his relatives, and pursue a life of indulgence and generosity toward his friends—actions that fueled his tribe's resentment and led to his isolation. It is within this context that he composed those verses.

[iv] His *Dīwān*, p. 25.

[v] See: *The Systematics of the Self and the Object in the Muʿallaqah of Ṭarafah ibn al-ʿAbd*, Dr. Sumayyah al-Hadi, p. 89.

[vi] *Dīwān Ṭarafah ibn al-ʿAbd*, ed. Mahdi Muhammad Nasir al-Din, p. 25.

[vii] *In the History of Pre-Islamic Literature*, p. 64.

[viii] His *Dīwān*, p. 27.

[ix] He is Ishaq ibn Mirar al-Shaybani (Abu ʿAmr), a renowned linguist. Among his works: *Al-Gharib al-Musannaf*. See: *Nuzhat al-Albaʾ*, vol. 1, p. 77; *Al-Aʿlām* by al-Zirikli, vol. 1, p. 118.

[x] *Sharḥ al-Muʿallaqāt al-Tisʿ*, Abu ʿAmr al-Shaybani, ed. Abd al-Majid Hamu, p. 70.

[xi] He is Abu ʿAbdullah al-Husayn ibn Ahmad ibn Husayn al-Zawzani, a literary scholar and judge from Zawzan in Persia, died 486 AH. See: *Irshād al-Arīb ilā Maʿrifat al-Adīb* by Yaqut al-Ḥamawi, vol. 3, p. 1083; *Al-Aʿlām* by al-Zirikli, vol. 2, p. 231.

[xii] *Sharḥ al-Muʿallaqāt al-Sabʿ*, al-Zawzani, ed. Muhammad Muhyi al-Din Abd al-Hamid, p. 112.

[xiii] His *Dīwān*, p. 27.

[xiv] See: *The Crisis of the Poetic Self*, Dr. Muhammad Saʿid Husayn and Dr. Hasan Ismaʿil, p. 368.

[xv] His *Dīwān*, p. 27.

[xvi] *Sharḥ al-Muʿallaqāt al-Sabʿ*, al-Zawzani, p. 112.
[xvii] His *Dīwān*, p. 12.
[xviii] *Social and Artistic Values in Ṣuʿlūk Poetry*, al-Amin Muhammad Abd al-Qadir, p. 25.
[xix] *Al-Mufaḍḍaliyyāt*, al-Mufaḍḍal al-Ḍabbī, ed. Abd al-Salam Harun and Ahmad Muhammad Shakir, p. 119.
[xx] *Social and Artistic Values in Ṣuʿlūk Poetry*, al-Amin Muhammad Abd al-Qadir, p. 26.
[xxi] See: *Pre-Islamic Poetry*, Karim al-Waʾili, p. 108.
[xxii] *Sharḥ al-Muʿallaqāt*, al-Zawzani, p. 255.
[xxiii] See: *Pre-Islamic Poetry*, Karim al-Waʾili, pp. 109–112.
[xxiv] *Dīwān ʿAntarah ibn Shaddād*, Dar al-Kutub al-ʿIlmiyyah, Beirut, Lebanon, 1st ed., 2002, p. 50.
[xxv] See: *The Other in Pre-Islamic Poetry*, Mai ʿAwdah Ahmad Yasin, p. 5.
[xxvi] See: *The Other in Women's Poetry of the Pre-Islamic and Islamic Eras*, Abd al-Khaliq Muhammad al-ʿAff, p. 7.
[xxvii] *Dīwān al-Shanfarā al-Azdī*, p. 35.
[xxviii] *In the History of Pre-Islamic Literature*, p. 443.
[xxix] **al-ʿAmalasa**: swift; *ʿamlas* is a term used to describe a fast, powerful runner. See: *Lisān al-ʿArab*, vol. 6, p. 148.
[xxx] **Arqaṭ**: having black and white spots; **Zahlūl**: light-weight; **Jiʾal**: a name for the hyena. See: *Iʿrāb Lāmiyyat al-Shanfarā*, p. 61.
[xxxi] *Dīwān al-Shanfarā*, p. 55.
[xxxii] See: *The Story of Literature in Ḥijāz*, ʿAbdullah ʿAbd al-Jabbar and Muhammad ʿAbd al-Munʿim Khafāji, p. 426.
[xxxiii] See: *The Self/Other Binary in Ṣuʿlūk Poetry*, p. 177.
[xxxiv] See: *The Ṣuʿlūk Poets*, p. 56.
[xxxv] See: *Study in Pre-Islamic Literary Texts: Analysis and Appreciation*, al-Sayyid Ahmad ʿAmārah, p. 90.
[xxxvi] See: *Applied Criticism*, Dr. Ahmad Darwish, p. 16.
[xxxvii] *Dīwān al-Shanfarā*, p. 59. *Sayyid*: the wolf; *ʿAmilas*: fast and strong; *Arqaṭ*: black and white; *Zahlūl*: light; *ʿArfāʾ*: long-maned hyena; *Jiʾal*: a name for hyena.
[xxxviii] See: *The Ṣuʿlūk Poets in the Pre-Islamic Era*, p. 56.
[xxxix] See: *The Language of Individualism and Place in Shanfarā's Lāmiyyah*, Mahmoud Salim Hijānah – Ahmad Hasan al-Hasan, p. 720.
[xl] *Poetry of ʿAbdah ibn al-Ṭayyib*, ed. Yahya al-Jubūrī, p. 58.
[xli] See: *Al-Ḥayawān*, al-Jāḥiẓ, ed. ʿAbd al-Salām Hārūn, vol. 2, p. 411.
[xlii] See: *Poetry of the Islamic Conquests in the Early Islamic Era*, Dr. al-Nuʿmān ʿAbd al-Muʿṭāl al-Qāḍī, p. 165.

References

1. Ismail, Ezz El-Din. Literature and Its Arts – Study and Criticism. Dar Al-Fikr Al-Arabi.
2. Ibn Manzur. Lisan Al-Arab. Dar Al-Maaref, Cairo, Egypt.
3. Al-A'lam Al-Shantamari, Explanation of the Diwan of Tarafa Ibn Al-Abd, edited by Duria Al-Khatib and Lutfi Al-Saqqal, Arab Foundation, 2nd Edition, Beirut, Lebanon, 2000.
4. Al-Amin, Muhammad Abdel-Qader. Social and Artistic Values in the Poetry of the Vagabonds. University of Khartoum, Faculty of Postgraduate Studies, 2008.
5. Al-Jahiz, Amr Ibn Bahr. Al-Hayawan (The Animals), edited by Abd Al-Salam Haroun, Dar Al-Kutub Al-Ilmiyyah, Beirut, 2nd Edition, 1424 AH.
6. Al-Jubouri, Yahya (Ed.). The Poetry of Ubaidah Ibn Al-Tayyib. Dar Al-Tarbiyah, 1st Edition, 1391 AH.
7. Al-Jundi, Ali. In the History of Pre-Islamic Literature. Dar Al-Turath Library – Cairo, 1st Edition, 1412 AH / 1991 AD.
8. Al-Zarkali, Khair Al-Din. Al-A'lam (The Notables). Dar Al-Ilm Lil-Malayin – Beirut, 15th Edition, 2002.
9. Al-Shanfara Al-Azdi, Amr Ibn Malik. The Diwan of Al-Shanfara Al-Azdi, collected, verified, and explained by Emile Badi' Yaqub, Dar Al-Kitab Al-Arabi.
10. Al-Saqqal, Lutfi & Al-Khatib, Duria (Eds.). See: Diwan Tarafa Ibn Al-Abd.
11. Al-Dhabi, Al-Mufaddal. Al-Mufaddaliyat, edited by Abd Al-Salam Haroun & Ahmad Muhammad Shakir.

12. Al-Akbari Al-Baghdadi, Abu Al-Baqa' Abdullah. Parsing of Lamiyyat Al-Shanfara, edited by Muhammad Adeeb Abdul Wahid Jamran, Al-Maktab Al-Islami – Beirut, 1404 AH / 1984 AD.
13. Al-Af, Abdul Khaleq Muhammad. The Other in Women's Poetry in the Pre-Islamic and Islamic Eras. PhD Thesis, Islamic University, Gaza, 2017.
14. Al-Omara, Sayyed Ahmed. Study in Pre-Islamic Texts – Analysis and Appreciation. Al-Mutannabi Library.
15. Al-Anbari, Kamal Al-Din. Nuzhat Al-Alba' fi Tabaqat Al-Adaba', edited by Ibrahim Al-Samarrai, Al-Manar Library – Jordan, 3rd Edition, 1405 AH / 1985 AD.
16. Tracy, Abdullah bin Muhammad Taher. The Duality of Self and Other in the Poetry of the Vagabonds and Pre-Islamic Society. Journal of Arab Heritage, Issues 120–121, 2011.
17. Al-Jundi, Ali. In the History of Pre-Islamic Literature. Dar Al-Turath Library – Cairo, 1st Edition, 1412 AH / 1991 AD.
18. Al-Jundi, Ali. In the History of Pre-Islamic Literature. Dar Al-Turath Library – Cairo, 1st Edition, 1412 AH / 1991 AD.
19. Al-Jubouri, Yahya. The Poetry of Ubaidah Ibn Al-Tayyib. Dar Al-Tarbiyah, 1st Edition, 1391 AH.
20. Al-Hassan, Ahmad Hassan & Haijana, Mahmoud Saleem. The Language of Individualism and Place in Lamiyyat Al-Shanfara. Studies in Humanities and Social Sciences, Vol. 43, Issue 2, 2016.
21. Al-Hussein, Hussein Ibn Ahmad Ibn Hussein Al-Zawzani. Explanation of the Seven Mu'allaqat, edited by Mohieddin Abdul Hamid, Dar Ihya Al-Turath Al-Arabi, 1st Edition, 1423 AH / 2002 AD.
22. Al-Khalif, Youssef. The Vagabond Poets in the Pre-Islamic Era. Dar Al-Maaref, Literary Studies Series, 2019.
23. Al-Darimi, Abdul Salam (Ed.). See: Al-Hayawan by Al-Jahiz.
24. Darweesh, Ahmed. In Applied Criticism: Dialogues with Poetic and Prose Texts. Supreme Council of Culture, 1st Edition, 2010.
25. Rahman, Afeef Abdul. Pre-Islamic Literature in the Works of Ancient and Modern Scholars. Dar Al-Fikr for Publishing and Distribution, Amman, Undated.
26. Said Hussein, Muhammad & Hassan Ismail. The Crisis of the Poetic Self: Mu'allaqat of Imru' al-Qais, Tarafa, and Antarah as Models. Tikrit University Journal for Sciences, Vol. 19, Issue 7, 2012.
27. Soumaya, Al-Hadi. The System of Self and Object in the Mu'allaqa of Tarafa Ibn Al-Abd. Annals of Literature and Languages, University of Mohamed Boudiaf – M'sila, Vol. 5, Issue 10, February 28, 2018.
28. Abdul Jabbar, Abdullah & Khafaji, Muhammad Abdul Moneim. The Story of Literature in Hejaz during the Pre-Islamic Era. Al-Azhar Colleges Library, Cairo, 1980.
29. Abdullah, Ahmed Salman. The Other in Women's Poetry in the Pre-Islamic and Islamic Eras. PhD Thesis, Islamic University, Gaza, 2017.
30. Antarah Ibn Shaddad. Diwan of Antarah Ibn Shaddad. Dar Al-Kutub Al-Ilmiyyah, Beirut, 1st Edition, 2002.
31. Faris, Ibn Ali Ibn Muhammad. Al-A'lam. Dar Al-Ilm Lil-Malayin – Beirut, 15th Edition, 2002.
32. Kareem, Al-Waeli. Pre-Islamic Poetry: Its Issues and Artistic Phenomena. Dar Wael Publishing, Amman, Jordan, 2008.
33. Yassin, Mai Awda Ahmad. The Other in Pre-Islamic Poetry. Master's Thesis, An-Najah National University, Faculty of Graduate Studies, Nablus – Palestine, 2006.
34. Yaqub, Emile Badi'. See: The Diwan of Al-Shanfara Al-Azdi.
35. Yaqout Al-Hamawi, Shihab Al-Din. Irshad Al-Areeb to Knowing the Literate, edited by Ihsan Abbas, Dar Al-Gharb Al-Islami, Beirut, 1st Edition, 1414 AH / 1993 AD.
36. Nibras Hamad □assān & Firas Abdel Rahman A□med**. (2025).** The poet Abu Bakr Ahmad Al-Satali (d. 676 AH): His poetic purposes and the tributaries of his image – An artistic study. *Dirasat: Human and Social Sciences, 52*(6), 7845. https://doi.org/10.35516/hum.v52i6.7845