

## Material manifestations of annihilation in pre-Islamic poetry as a model

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### Abstract

Praise be to God alone, and prayers and peace be upon the most honorable of the prophets and messengers, and on all his family and companions. To proceed:

The pre-Islamic era is one of the richest Arab eras in poetry. Despite the succession of blindness, it is still of great value to scholars throughout the ages. Therefore, pre-Islamic poetry is considered a source of Islamic culture. Because he was distinguished by realism and honesty and preserved the Arabic language from loss.

### Introduction

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The pre-Islamic era is one of the richest Arab eras in poetry. Despite the succession of blindness, it is still of great value to scholars throughout the ages. Therefore, pre-Islamic poetry is considered a source of Islamic culture. Because he was distinguished by realism and honesty, and preserved the Arabic language from loss.

Therefore, my topic came under the title (The manifestations of material annihilation in pre-Islamic poetry as a model).

As for my choice of the phenomenon of (annihilation), it is the many questions of the pre-Islamic poets about their end. It represents a problem for them. Their introductions to the

poems often talked about immortality and how to overcome death.

This study came in an introduction, a preface, three demands, and a conclusion.

As for the introduction, I explained the importance of the topic and the reason for choosing it.

Then came the introduction, representing the significance of annihilation in language and terminology, and its significance in poetry.

The first requirement: I talked about the phenomenon of starvation and drought and the pre-Islamic poet's portrayal of it.

The second requirement: dealt with the phenomenon of rain and torrential rain as the most important aspect of pre-Islamic poetry.

As for the third requirement: it came under the title of war and fighting and its impact on sharpening the minds of poets.

Then a conclusion in which the most prominent results were presented, then a list of the most important sources and references.

boot

Courtyard:

Al-Khalil said: (( Paradise: the opposite of permanence, and the verb is technical and perishes into perishableness, so it is perishable, and vanity is a vastness in front of the house, and its plural: patios ))

And Al-Farabi said: (( A thing has become extinct, and someone else has made it obsolete, and they have devoted themselves, that is, some of them have annihilated each other in war. And the yard of the house: what extends from its sides, and the plural is annihilation, and it is said: It is from the annihilation of people, if it is not known who it is. That is, having two branches, and it is without measurement, because its measurement is annihilation).

Ibn Faris said: The Fa'a, the Noun, and the sick letter are articulated. This is a chapter whose word cannot be measured, and it was not built on a known analogy, and we have mentioned what came in it. They said: My art will perish, and God Almighty will make it perish, and that is when it ceases. And God - the Almighty - cut it off, that is, he went with it. And the devotion: politeness. The poet said:

I will raise him up at a time and make him sit as the suns destroy their leader

And it was said: The thing vanished, its existence ceased, and so-and-so grew old and approached death, and the thing perished he merged into it and exerted his utmost effort. In the sense of supervising death, and Bad and ended.

((And the people dedicated themselves to killing, they destroyed each other, and they dedicated themselves, that is, they destroyed each other in war, and the number of people is destroyed, the number of seniors, and the approach of death is the age of old) ) Labid said describing man and his annihilation:

Its ropes are dispersed in its path, and it perishes if the ropes miss it.

The poet wants that if a person misses death and its causes in his youth and strength, then he perishes, that is, he becomes old and dies.

Vanishing is decay, vanishing, and nothingness, and it may be called what its powers and descriptions have vanished with the survival of its eye, as it is said, Sheikh Van.

And the patio idiomatically It is the annihilation of a thing, the cessation of its existence or its fading away. Ibn Sina (d.: 428 AH) said: (( Their occurrence (the substance of the spheres) is by way of creativity, not by way of formation from something else, and its loss is by way of annihilation, not by way of corruption into something else. ))).

It is also: a person's lack of feeling of himself, nothing in life, nor his purpose in it, and in poetry, it is: the poet's talk about doom and death in the poem, his feeling of being lost and losing life, isolation and tension, and talking about the calamities of life in it and the loss of loved ones. It is said: We seek refuge in Allah from knocking in the yard and whistling the pot.

What is meant by annihilation is the dropping of reprehensible attributes, just as survival is the existence of praiseworthy attributes. And annihilation is two annihilations: one of them is what was mentioned, and it is a lot of exercise, and the second is the lack of feeling

of the realm of the king and the kingdom, which is by immersing yourself in the greatness of the Creator and witnessing the truth, and to which the sheikhs pointed out by saying: Poverty is the blackening of the face in the two homes, which means annihilation in the two worlds.

Ali bin Abi Talib (may God honor his face) said: (( I am amazed at Aamir's house of annihilation and he left the house of survival ))

As Abu Zayd said: Eternity is a life once and an army once, so it expressed survival by living and annihilation by the army because whoever leads the army and wears war exposes himself to annihilation. Al-Mutanabbi says:

The fever of the limbs of Faris Shammari urges to stay with dedication

Ibn Jinni said: Shimri is attributed to Shamr, and it is a place he said, and the meaning is that he says to his companions, "Pass yourselves so that your memory may remain".

The meaning of annihilation in poetry

In the beginning, we must stop at the word annihilation in the pre-Islamic poetic text - which we monitored in the collections of poets and poetic collections - albeit with a small amount, so that we can stand on the relationship between the linguistic root and the pre-Islamic poet's uses of it.

And when I followed the word annihilation and its derivatives in the texts of pre-Islamic poetry, it appeared to me that it was embodied clearly in different topics and added within the various purposes of poetry. The poet Tufail Al-Ghanawi, in the course of his talk about the famine and drought that afflicts the Arabian Peninsula in winter, makes it difficult for

people to slaughter camels except out of generosity, in his saying:

And your father is the best, the camel of Muhammad Ghazal Tanouh to blow north

And if they see a stranger in the yard, tears overflow for them.

And you see the end of winter for them on the ground, and they do not live for them

Generosity is one of the gates of annihilation, and its effects are evident by offering everything that an Arab owns to the needy, be it poor or a guest, and it may destroy what he owns of money and lawful things.

And a maiden came up at night blaming me, and the pillars of the chandelier were gone

You blame me for giving me money when the miser is short of money and avaricious

You say, "I shall not restrain you, for I see money as a treasure for the restrainers. "

My offspring and my self is that your money is plentiful And everyone is doing what they are used to

There are many examples in this section. War is another aspect of annihilation, as it does not remain or leave, so here is the poet al-Tufail al-Ghanawi presenting a picture of annihilation using the word artistic in its material aspect, in the exhaustion of arrows from their treasures as a result of the exchange with the opponent, which forces the knights to transform the fighting into a fight with swords. says:

When what was in the treasures was exhausted, they struck and weighed from the east of Salma with a shoulder.

The loss of the king because of his religious sanctity and worldly status in the pre-Islamic

era is considered a catastrophe that touched the kingdom's foundations, and it is a kind of annihilation, as it relates to human destinies from the point of view of Al-Nabigha Al-Dhubyani:

And if the anemone perishes, its mounts are denuded, and their flocks are thrown to the side of the yard.

At the end of the night, a horse descends to a point where it swoops down, or its ribs almost sag.

The word annihilation here bears the connotation of loss and absence from life, a difficult matter for the people of the kingdom, so that the horses descend in grief over their loss, as he is not an ordinary person.

And Tarfa bin Al-Abd addresses the king Amr bin Hind, the king of Al-Hirah, when he ordered his killing, so that his people would rise up to avenge him by saying:

Abba Munther! You are exhausted, so anticipate each other with your tenderness! Some evils are lesser than others

The word "have passed here" transcends the subjective state to include all of his people who are virgins, so the origin is our destruction, and here the word comes out to a broader concept, and means the annihilation of the entire tribe and the uprooting of its roots.

And the occurrence of the obligation of survival and annihilation together in the chapter on the wisdom drawn from the experience of life is evident in the saying of Al-Hatia 2 :

And Umamah said, "Will you be mourned?" I said, "Ummah, the consolation is over

After this presentation, it can be said that the pre-Islamic poet's realization of the idea of

annihilation was expressed by it from a material and moral perspective due to its connection with the obsession with life. Limited poetic purposes pour all their connotations into the struggle to surrender to annihilation.

The first requirement

Barrenness and drought

The Arab countries vary in their climate and the nature of their land forms between the mountainous and the plain, including the fertile valleys that meet with the arid deserts, and the Arabs lived in parts of them that were characterized by fertility and the abundance of water and plants, and some of the tribes did not live in the mountains, and some of them lived in the valleys and some of them lived in the plains. As for the climate, it had a great impact on man's life before Islam, his activity and his life. It is generally characterized as very hot, with a predominant drought in the summer and cold in the winter. It is likewise in most regions except Yemen, as it is moderately cold, and the rains continue for a long time. It is abundant, which causes torrential torrents, and this disparity and difference in natural phenomena made them differ in their psychological characteristics. For example, we note that the prevailing drought created among the Arabs the beginning of anxiety and turmoil, so that it made them a nomadic people who were always on the move, living in tents and not settling in a place. Grassland, waterfalls, and grass growing areas.

Perhaps the presence of images of starvation and drought in the pre-Islamic poet is an indication of annihilation in which there is a realistic recording of the values of reality and its smallest details, as if he conveys to us the suffering and deprivation that she was living

through. The Arabian Peninsula suffers from a shortage of food, because they depended mainly on rain water for their cultivation, which may be delayed at one time, and withheld at another, as the Arabian Peninsula has varying rainfalls between parts and other parts, despite the fact that the sea surrounds it. From three sides, however, we find that the dominant feature of it is drought and famine due to the disparity with the spread of poverty and hunger, and for this reason providing food and drink to the hungry and thirsty was one of the greatest honors at that time, as there is no greater value for a person than what preserves his life and saves him from the clutches of death And doom And because the desert nature is characterized by extreme heat during the day, cold at night, scarcity of water, and drought, which lasted for days and years, the Jahili was very attached to everything that could guarantee him environmental or social stability, as he was in a constant search for food security.

Among the ignorant were the poor and destitute who did not possess anything from the wreckage of this world. Their condition was excruciatingly miserable. Some of them used to ask in order to obtain his benevolence, and some of them were prejudiced against themselves out of generosity and abstinence, so he did not ask or ask for something, preserving his dignity and saving his face, preferring hunger over satiety by begging. And some of them, when they became very hungry and feared that they would die, closed a door on them and made a barn of trees in which they could enter to die of starvation. And among them were those who were content and content with less living, so they lived in abject poverty, like the “Bani Ghabra”, those who took dust pillows and took the soil as their bed, because they had no shelter to go to, and no place to take refuge in.

Many of the ignorant people were not able to obtain meat due to their poverty, so they used to eat the bones, i.e. they collect the bones, break them and cook them, then collect the grain that comes out of the bones to eat with it. And the poor could not eat bread because it was too expensive for them, so eating it was considered a sign of wealth and money, and the one who fed bread and dates was considered one of the honorable gentlemen.

And when we talk about starvation and drought, we must mention the group of the tramps: the tramps is a name given to a group of Arabs in the pre-Islamic era, so Dr. This word exceeded its linguistic connotations and took on other meanings, such as bandits who carry out looting and robbery.

And from that, we find in the poems of the tramps the cries of hunger, poverty and deprivation resound, so Urwa bin Al-Ward says:

I'm a healthy person, I'm a company And you are a healthy person, your vessel is one

Are you mocking me that you are fat and that you see the paleness of truth in my face while the truth is striving?

I divide my body into many bodies And I feel the ulcers of the water, and the water is cold

Orwa in his verses expresses a lofty human meaning. When some of his companions were exposed to him, he was reproached for being exhausted, lean, and pale in color, so he said to him: I share with me many chaste and needy beggars in my bowl or food, but you do not share with you; Therefore, I got fat, and I became emaciated and emaciated, and the paleness of my face is only a trace of my advancing the rights of those in need and needy. I am not worthy of ridicule and ridicule, but rather that fat belly. And soon

after he said: He divides his food between himself and the poor, or in more accurate terms, he divides his body among their bodies. Rather, he often influences them over himself with all his food, despite his hunger and desires, contenting himself with drinking cold water, while the winter blows its roar.

Al-Alam Al-Hudhali talks about his family whom he left hungry, and his young, disheveled children who look at someone from their relatives bringing them something to eat, and he says:

I reminded my family of shame      E and the  
need for twilight shaggy

Almrasmin of the hills d Alamhih to relatives

There is a lot of talk about hunger in the news of the tramps and their poetry. In the news of Urwa, people from Banu Abbas were barren in a year that afflicted them, so their money was destroyed, and they were afflicted with severe hunger and misery.

Among the tramp poets who complained about what hunger had done to them was the poet Al-Sulaik ibn Al-Silka, who began with his piece from where his dangerous mission ended. Which saved him from starvation and the imminence of destruction, for he only sees those camels that he plundered, and he says:

And A'shiyya passed away, I terrified her with  
the whip of a murderer in the midst of her,  
Yazif.

As if he had an inky hail color on him when he  
came to him stern and eager

And then he moved on and completed his verses and identified that funny balance that took place between the two sides of the conflict, and through which he showed his companions the tramps and the people of that dead sheikh, and he said:

So there were people in their yard that were empty, and birds passed by them, and they did not complain.

And they began to suspect the assumptions and my company When they rise up in disobedience, they humiliate and insult

The poet, with this funny transition, showed that the people of the sheikh had emptied their yard of their camels, and that they were reassured that they did not feel sorry for the birds that passed by them. Because the news of the raid did not inform them yet, and that they They escaped with their spoils over a rugged mountain road, while they shouted a shout of joy and victory, and urged the looted camels to hurry, while the Sheikh's family was thinking about where he and his camels settled. And what delayed him until that hour of the night?

Al-Sulaik bin Al-Silka complains about what hunger did to him during the hot summer months, to the extent that it used to make him dizzy and faint, and almost killed him . And he did not undertake the raid until after the matter became a matter of life or death, as he was about to perish because of his poverty and hunger, until his eyes darkened from the severity of his emaciation and exhaustion, so he said:

And I didn't get it until I had a hard time and I was about to die because of the reasons I know

And until I saw hunger in the summer, it harmed me when I got up and covered me with shadows so I could fall asleep

Barrenness and drought were often associated with the images of death and destruction that followed the ruins, which the poet did not want to die. Because it represents the most beautiful happy memories in the shadow of the

dilapidated present, as in the words of Imru' al-Qais:

Stop weeping from the memory of Habib and  
Manzil        By the twisting fell between  
entering, so he was pregnant

So it is clear that the reading did not excuse its  
drawing        Why did you weave it from the  
south and the north?

The family and loved ones have left their homes, due to the drought and famine that afflicted the land, which led to the departure of the family and loved ones and the death of human relationships in the hills, but the poet insists that his hills not perish in the sense of (he did not forgive), that is, he did not erase its impact, despite the domination of the north and south winds on it.

Despite the dominance of annihilation factors with drought and drought, the poets in the pre-Islamic poems are still clinging to the reasons for survival, if not to restore reality through art that creates new images to satisfy themselves and compensate for the feeling of inferiority and deprivation. Water is what helps them survive.

The second requirement

rain and torrent

Water is of great importance in the life of living beings, as they cannot survive without it, and it has the same importance in human life, but even greater importance, as they do not dispense with it in their various affairs, because it is the source of life, but in exchange for this positivity it may have a contradiction. When it turns into an element of destruction, destruction, and annihilation, and that is when the rain pours heavily, and its water drowns the plains, plateaus, and mountains, so that water descends, forming torrential torrents that

take in its path all the aspects of life that it encounters, turning the populous homes into ruins, uprooting trees, and killing humans and animals.

The pre-Islamic poets were interested in talking about that image represented by the power of destruction in water, by which I mean the power of the torrent, so many of their poems were full of depicting the scene of the torrent and explaining the traces it leaves on the earth, and the plants, animals and people on it.

In pre-Islamic poetry, water, specifically rain water, was represented in many poems and poems. The pre-Islamic poet, who experienced the life of the desert and the scarcity of water, must have great importance in his conscience and in his poetic production. Rain is one of the topics that appear in pre-Islamic poetry, and like other topics, it is rare to appear in a poem independent of it alone, but it comes attached to other topics such as ruins, women, monuments, villages, and the grave.

It is natural that the literature of the Jahiliyyah overflows with descriptions of rain and torrential rain, as nothing brings relief to the people of the desert than seeing the clouds that send their mist or rain on the thirsty land, providing it with life and fertility.

As we can see, rain is a source of life, but it may sometimes be a source of annihilation, destruction, and destruction when the rains intensify and turn into torrential torrents, in which the specter of death and devastation spreads, so it casts great raindrops on its face and demolishes every house, as it came in the words of Imru' al- Qais:

Hotter you see lightning I show you its flash  
As the glitter of hands in my love is crowned

He lights his pens or monk's lamps  
Insulted Al-Salit in the withered Almftul

So he started wiping water from every  
mouthful and pouring on the chins the  
mouthwash.

And he passed the serf from his banishment  
So the esam came down from him from every  
house

And Tayma, not a trunk of a palm tree was left  
there, nor a burial ground except that it was  
built up with a pole.

As if a lion drowned in it tomorrow                with  
its maximum lengths

Rain, as it is said, is the secret of life and  
equivalent to water, but in the painting of  
Imru' al-Qays it has become a torrential  
torrent and its strength is not stopped by the  
huge trees (palm trees, palm trees), nor the  
buildings (atma) built of stones (the  
dandelion) nor (the lions) that he made float  
on its surface as if they were pieces Wild  
onions, so the torrent in this way is one of the  
causes of annihilation in its violent  
movements, but it is also equal to survival;  
Because what follows the torrent is calmness,  
watering the earth, and scenes of flowers and  
plants, so that the gaze of the barren people  
laughs, and the rain bestows its goodness on  
that thirsty land , as in the words of Imru' al-  
Qais:

And he sold the desert of Al-Ghabit                The  
descent of the authorized Yamani

So he made the rain and torrential rain that  
calmed down and descended in the desert (Al-  
Ghabit) like the descent of the Yemeni  
merchant, who carries with him various  
commodities of different colors and perfumes,  
to show the good that this torrent overflowed  
on this earth and tainted it with light and

vegetation, so that the torrent becomes  
equivalent to survival and annihilation.

There are also verses by Imru' al-Qais that  
won the admiration of the ancient poets and  
narrated it, where al-Asma'i spoke to the  
Umayyad poet Dhu al-Rama and asked him:  
Which of the poets who described the rain is  
my hair? He said: The words of Imru' al-Qais,  
and he recited a poem in which he said:

A layer of rain in which the surface of the  
earth flows and turns

You bring out affection if you are saddened,  
and you show it when you are grateful

And you see the lizard, light and skilful,  
secondly, with its claws, which does not turn

And you see the trees in their saliva like heads  
cut off from wine

An hour, then a downpour swept it away

The boyhood passed him by, then Shaboub  
left with an explosive south.

It snowed until it was too narrow to hurt him,  
the width of tents, so secretly, that he eased

Tomorrow he may carry me in his nose,  
chasing the two sides, knitting a corridor

At the beginning of his poem, he explained the  
clouds, the rain that comes from us, and the  
effect that rain had on the earth . He  
mentioned al-wad, which is inanimate objects,  
and lizards, which are animals, and trees,  
which are plants, and he brought the recipient  
directly in the first stage to share with him  
vision and consideration regarding the effect  
of rain on the ground. In the sky, he is not  
asked to listen directly, but rather to use  
sounds to carry out this task. In these stages,  
the poet deliberately compiled clips in a  
vertical movement that begins with the sky



and moves to the earth to describe the effect of the sky on it.

The torrent and its power were mentioned in the description of Imru' al-Qays by saying:

Cunning mastermind inevitable future together  
Like a boulder that the torrent washed down  
from above

To indicate the speed of his horse, likening it to the speed of the boulder rock that the torrent washes down from the heights, to paint for us a beautiful picture of the speed of his horse, which he uses in hit and run, back and forth, and a means of survival through the image of the destruction of the torrent that sweeps the boulder from the heights of the valleys.

And if the Arab waited for a long time before Islam and waited for rain, and the need for rain-seeking rituals in the hope that the sky would respond to them, and among these rituals was raining with the stars and planets because the existing belief that the stars and planets had a role in the descent of rain or its abstention, Ibn Saydah said: (But their praise came from some of the storms and their censure Some of them are due to the locations of the rains that occur during those days. As a result, they divided the stars into two types, namely the stars of happiness and the stars of bad luck. Ubaid bin Al-Abras said:

Many generations will come after me, grazing  
thickets of thickets and having children.

The sun is rising, the night is dark, and the stars are darkening and darkening.

The poet Ubaid bin Al-Abras also explained that the rains accompanying the fierce winds and the sound of thunder changed the features of the homes of the beloved , by saying:

To whom the abode is desolate, impenetrable  
and fat like a book

The youth changed it, and a whiff of the south  
and the north blew the dust

So they faltered, and every cloak of  
everlasting thunder, swinging the clouds

The Arab has followed the times of rain; Because the relationship of his estimation to him and the sites of his descent is a matter of life or death, and it is rare to find a great poet in the pre-Islamic period who did not experience the phenomenon of rain, so he took rain in his mind as the image of relief from destruction, so he called it rain, and the image of the origin of life, so he called it alive, and the image of the savior from torment, so he called it mercy.

One of the reasons for cherishing and honoring the deceased was to supplicate for watering over his grave, as in the saying of Aws bin Hajar in the lamentation of Fadalah bin Kalda:

Still a fresh wind and foam        raining down  
on you

Al-Nabigha Al-Dhubyani said:

Rain watered a grave between Busra and  
Jassim.    Ghaith, from Al-Wasmi, Qatar and  
Wabel

Perhaps the supplication for watering for the living is the supplication that Arabs rejoice in in the perilous desert. Poets have enriched it for their dead as a matter of pride and honoring the dead, in addition to the fact that water is an objective equivalent between life, survival, annihilation and death.

The third requirement

war and fighting

War is one of the factors that inflames feelings with its events, and melts souls with its results . With what it contains of violent and exciting

manifestations, it affects the nerves, and makes the person feel a strange sensation, and feel a deep feeling that is completely different from his feeling towards the aspects of ordinary life, so war was a clear manifestation of the Arab life before Islam, and that is due to the nature of their life based on conquest and victory . The Arab has great respect for heroism, courage, and readiness for danger, so we should not be surprised to find that most of the poems of the pre-Islamic era had the largest share in talking about war or what is related to it, and this is what prompted the early ancients to alert the relationship of poetry to war . This is because the Arabs knew its negative results.

Who among us does not know the impact of war on sharpening the brains of poets, so they excel in description and illustration, and the impact of poetry in provoking wars and extinguishing them, and mobilizing fighters, so they excel in the arts of war and fighting. With poetry, the knight excels, roaming and arriving in the battlefield, and in war the poet excels, arranging verses of pride, enthusiasm, and description. Therefore, the Arab knights in the pre-Islamic era adopted certain methods when they fought the battle, some of which were before the battle, and some were during it as a martial art, and some were after the end of the battle.

And in our old Arabic literature there are bright pages of war literature; Since ancient times, Arabic poetry kept pace with battles, days and wars, and poets played a role in battles no less than the role of knights in them. They were inciting to fight and stoke the spirit of zeal and enthusiasm, and encourage the fighters, and arouse determination and determination, and mention glories and scores.

What has reached us of these pre-Islamic wars and invasions indicates the pre-Islamic interest in them, and the history books are full of many battles that the pre-Islamic ones waged, so the Arabs and historians used to call the wars that took place between the Arabs the ((Arab days ))).

Al-Ayyam is a name for those wars that took place between the pre-Islamic Arab tribes, and they were known by the names of the places where these battles took place, such as the Day of Kilab, Sha'ab Jableh, Aarab, Judud, and Ash'ash, or by the names of people or prominent events in them, such as the Day of Al-Basus, the Day of Halima, and the Day of Dahis and Al-Ghabra.

The wars that took place between the ignorant were of two types: a type that was preceded by conflict and quarrels, and it was not possible to settle the dispute between the two parties in sound ways, so that each of them knew the secret and intention of the other side. A declaration of war against him is expected at any moment, so that each of them is ready to fight, and the other type in which the people are surprised by the attack of the aggressors, and they are taken by surprise, while the aggressors have prepared to fight with everything they can, and this type is called the raid. The difference between the two types is limited to the situation that precedes the fighting, the organization of the army, and the knowledge of both parties to come to fight.

One of the reasons that made the Arab person in the pre-Islamic era to be a warrior is the harshness of the environmental circumstance and the set of values and customs that became a fixed custom over time, prompting the poet to assume the first place in his tribe, as well as becoming a major anchor in the intellectual guidance of the poet. The poets realized their

destiny and contributed to the performance of the tasks entrusted to them in the battles and the rivalries that their tribes were exposed to. Asad tribe, which killed his father, Hajar, but when he pondered the event of the war and its pain, he revealed that in his saying:

War is young at first she shows off her adornment to all the ignorant

Even if it is protected and its flames are young  
She returned as an old woman without a boyfriend

A hare cut off her head and disguised herself  
as hated for smelling and kissing

The poet expressed his long experience in the war, drawing an ugly picture of her when he likened the act of attacking her to a beautiful girl, until, when she reached her heights, she revealed her true nature, and then she was a sinister old woman, ugly in appearance, hated to smell and kiss.

And the pre-Islamic hero often tried to stoke the fire of revenge through rituals and habits that he carried out (( he forbids himself alcohol, fat, women, and some of them forbid himself everything that brings pleasure and happiness to himself, until he realizes his revenge, and if he realizes his revenge, then he decomposes what he forbidden to himself) ) Therefore, we find that Imru' al-Qais, when Banu Asad killed his father, swore that he would not drink alcohol until he realized his revenge, and when he realized his revenge, he said:

Alcohol was permissible for me, and I was a woman  
About drinking it in a preoccupation

Today I am given a drink that is not deserved.  
A sin from God and not a fool

The poets also declared the painful outcome of the war, so the poet Ubaid bin Al-Abras expressed it in the most sincere way when he said:

So make them go as crazy as the people before them, the teeth of wars and the hardships of the consequences.

He also revealed his psychological struggle, which tended to balance between standing by his tribe in its wars, and the desire to extinguish the fire of war and its evils, as he said:

And I will extinguish the war after its outbreak, and it has been ignited to vice in every hearth.

So I kindled it for the oppressor, who is called upon by it, if his opinion does not deter him from hesitation.

And I forgive the Lord Hana Tribni, so I wronged him as long as he did not get me with my grudges

War, then, is a harsh choice that the Arab resorts to because he realizes that (the beginning of it is a complaint, the middle of it is a plea, and the last of it is a calamity).

And we have to accept the issue that war is one of the means of annihilation that was imposed on it in a reality marred by conflicts and disputes, but it is on the other side of the means of survival and the best of what is represented by the words of Zuhair bin Abi Salma:

And whoever does not move away from his pond with his weapon He destroys, and he who does not wrong the people will be wronged

A call from Zuhair for self-defense, so the one who is silent about transgression and injustice

will be a cause for being wronged over and over again, as the Arab in his desert did not remain silent over humiliation and did not stand up for humiliation. On earth, the generous person is immune from harm. If fighting is imposed on him, he rides hardships and fights fighting to repel injustice and aggression, forgetting death and annihilation, trying to prove The same (survival) in the midst of a life rife with conflicts and sectarianism. That is why they tasted its bitterness and described it as an imaginary being (the ghoul), as stated in the words of Abu Qais bin Al-Aslat.:

I denied him until I branded him                      And  
war is a ghoul, with pains

he who tastes war will find its taste      Marra,  
and imprisoned him in Geagea

All of this is to show her ugliness. That is why they drew an ugly, imaginary picture of her and another tasteful (bitterness) to show that she is one of the reprehensible things, but she is imposed on her.

Among the poets were those who saw war as an evil, and they were forced to fight it, not out of love for it, but rather in order to ward off its evil, as is the case with the poet Aws bin Hajar when he said:

And I am a man who has prepared for war  
after I saw a tufted fang of evil in it.

The poet here rejects war and is forced to accept it after it has become something imposed on him. The matter is different when fighting and defense are an inevitable duty, as he said:

Enemies surrounded us on every side to snatch  
our blood and then graze

So they were not cowardly, We block them ,  
but they met a fire that scorched and scorched.

Among the poets are also those who sought to ward off war as much as possible, but it may become an inevitable reality for them in order to survive, as stated in the words of Qais bin Al-Khatim:

I was afraid to push the war until I saw it  
More payment does not increase non-affinity

Since there was no cannon for the purpose of death      Welcome to her, as she is still in the  
halls

The mortal war may be a defense against death and proof of existence in light of the fluctuations of bitter reality.

From that we see that there is no soft war. War is the source of brutality and annihilation, and that it is the graveyard of men and the source of annihilation. The poet Zuhair bin Abi Salma expressed this meaning when he said:

You made up for Abs and Dhibaana, after being  
far away from disobedience and mourning.

War is also not a picnic, but rather a grinding mill that crushes everything and destroys lives and property. The poet Zuhair painted a picture of war and its ominous outcomes and the destruction it left behind, by saying:

And war is nothing but what you knew and  
tasted, and what is about it in the translated  
hadith.

When do you resurrect it, you send it as  
reprehensible and it will be harmed, and if you  
harm it, then it will be set on fire.

Then she will fertilize you like a mill, with her  
dung, and fertilize a scout, then give birth and  
orphan her.

Then she will produce for you better-looking  
boys, all of them like an ordinary red man,  
then she will breastfeed and wean her.

So it yields to you what it does not yield to its inhabitants in villages in Iraq, from Qafiz and Dirhams.

For its ugliness and the weight of its effects, the Arabs dealt with it with great concern, pushing it as much as they could, and calling it many epithets, describing it as a ghou and a grinding mill, and they likened it to the ill-fated camel.

That image that the poet drew, we do not doubt that it emanated from (Zuhair's moral tendency, which was closely linked to his mental tendency, because the mind leads to contemplation, and contemplation leads to correct thinking and correct opinion).

As for the poet Antarah ibn Shaddad, who was known and famous for his courage and heroism, especially in the war of Dahis and al-Ghabra, he went further when he clearly declared his renunciation of the responsibility for starting the war and determining who ignited it. He said:

And if your war has become bitter, I was not one of those who reaped it

But the sons of Sauda inherited it and ignited its fire for those who ate it

For I will not fail you, but I will strive now that I have reached its end

But he did not abandon his people and their victory when the war reached its end in response to his tribal affiliation, as he parallels the choice of war with the principle of affiliation that imposed on him to submit to the decision of his tribe. The poet Duraid bin Al-Samma also expressed this when he confirmed this idea by saying:

I commanded them, I commanded them at Min'raj Al-Liwa They did not become certain of adulthood until the next morning.

When they disobeyed me, I was among them, and I saw their deceit and that I am not guided

I am but a conqueror if I am deceived I was seduced while being guided by a Ghaziyeh Arshad

The poets explained the degrees of fighting for them, and from their sayings it appears that the first degree was shooting with arrows when they were far from each other until their arrows were exhausted. After that they converge and cross each other with spears, then they fight each other with swords. Tufail Al-Ghanawi said:

When what was in the treasures was exhausted, they struck and weighed from the east of Salma with a shoulder.

And she went to her passport and was disturbed Necklaces around her neck that were not cut off

As if he was wearing a flowing dress And if a dog is thrown between his two sides, he will go

Amr bin Kulthum said:

We obey when people are slack, and we strike with swords if we cheat.

Bsmar from the lineal canna withered or withered whites

slash the heads of the people with it And we untie the necks, so you untie us

as if the skulls of heroes in it And he was driven with goats, throwing us

Antara bin Shaddad said:

So I stabbed him with a spear, then I mounted him with a pure iron muffler

My covenant with him extends the day as if  
Frankincense stained and his head with  
darkness

O sheep, what a snipe for whom it is  
permissible for        She was forbidden to me,  
and her wish was not forbidden

In Al-Khansaa's poetry, battles and bloody  
incidents are frequently mentioned, because  
they attract death through the sword, spear,  
arrow, and general combat tools, including her  
saying:

Let the death take place after the boy m  
The departed by erasing humiliates her

And a rock above its eggs                      It has  
multipliers like it

Kkarfa Ghaith patient m                      She throws  
clouds and throws at her

And horses crowded with shields              You  
brought down its heroes with the sword

And it rhymes like the hadd of a tooth  
It stays and whoever said it goes

the lupus leads from the withers,              She  
refused to leave her dependents

She swore that she would cry for her two  
brothers as long as she lived, thus describing  
the courage of her brother Muawiyah in the  
war, and she said:

Don't I see people like Muawiyah?    If one of  
the nights knocked his mind

Intuitively, dogs listen to their senses        And  
come out of the secret of the survivor publicly

Don't I see a knight like a rose    If it is daring  
and public

And the war was still in its infancy        If she  
rolls up her leg while she is smart

And he drove one horse toward another, as it  
were Coughing and heels on it Zabaneh

We are tired and don't wear out, and you don't  
see On the event of days except as they are

So I swore that my tears and my family would  
not stop You have to grieve what God has  
called for

War is a weapon that has more than one  
aspect, one of which is annihilation, and it is  
the dominant one. Because the Arabs believed  
that it was destructive and destructive, so they  
portrayed it in a repulsive and ugly way to  
glorify its importance and its consequences,  
and the other makes it a means of survival  
against annihilation and to prove existence  
against the aggressors of the invading tribes.

## Conclusion

Praise be to God alone, and prayers and peace  
be upon the Seal of the Prophets and  
Messengers and upon his family and  
companions, and peace be upon them all. To  
proceed:

Through this research, I have reached the most  
prominent results that pertained to the pre-  
Islamic era, including what the pre-Islamic  
poet was living in this era:

- Islamic poetry was distinguished from other  
poems by the grandeur of the words, the  
strength of the meanings, and the strength of  
the structure.

The Arab tribe before Islam represented a  
social and material unit capable of cohesion  
and solidarity in light of the desert and barren  
climate.

The pre-Islamic poets looked at the rain with  
impartiality, as it was a symbol of life, eternity  
and hope, and also that it was a great cosmic

event, so the poets laid foundations for it and were familiar with its mention in their poems.

- The creativity of the poet who travels and roams the battlefield is one of the important things that makes him masterful in reciting his poetry and organizes his verses in pride, enthusiasm and description, no matter how martial art it is, even after the end of the battle.

- The customs and traditions that the pre-Islamic poets used to live among the important things that made them warriors, and became a major basis for the intellectual guidance of the poet.

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