

Tramp Poets and Issue of Fabrication and Plagiarism in the Pre-Islamic Poetry

Salahuddin Mohd. Shamsuddin / Prof. Dr.

Faculty of Arabic Language,
University Islam Sultan Sharif Ali, Brunei Darussalam

ABSTRACT

In this article we have chosen the pre-Islamic poetry and the issue of the fabrication and plagiarism in it, and the tramps are among the pre-Islamic poets, so we study the pre-Islamic era in which the Arabs lived in general, and these tramp poets in particular. To know how was the life of the Arabs in the pre-Islamic era? What are the motives that prompted some of them to the life of the tramp? Who are the tramps? As for the first pre-Islamic era, it is “the period of time that goes far back in the past, and the second pre-Islamic era, which means the time period that preceded Islam by a century and a half or two centuries at most. The word “tramp” in Arabic is the poor who has no money and no dependence. As for the literary terminology, the word “tramp” is used in different concepts that we mention at the time. Then we stand on the artistic components of this sect of the poets. The second part of this article is the pre-Islamic poetry and the issue of its fabrication and plagiarism, so we mention those reasons that called for distortion of pre-Islamic poetry and plagiarism in it. This article aims to response to the views of orientalists who doubt the pre-Islamic poetry and reject the existence of all or most of it, using the descriptive-analytical approach that is always suitable in treating such literary topics.

Keywords: Pre-Islamic poetry - Issue of fabrication and plagiarism - Opinions of orientalists in the narrators of Arabic poetry - Tramp poets in the pre-Islamic era

TRAMP POETS IN PRE-ISLAMIC ERA

There is no doubt that the tramps are divided into: The pre-Islamic tramps and the Islamist tramps. There is an agreement among the narrations that al-Shanfara is a pre-Islamic tramp, “but only the author of the dictionary: “The ocean” disagreed in this regard, as he considered him one of the strange Islamic Arabs, and they were black in color, in comparison to the famous crow with the blackness.” (1) So, al-Shanfara is one of the pre-Islamic tramps. When we hear this strange name, the mind turns to the pre-Islamic era, so we have to look first at the pre-Islamic era in brief, to know how was the life of the Arabs in the pre-Islamic era? What were the motives that prompted some of them to choose the life of a tramp and who were the tramps?

Pre-Islamic era

Pre-Islamic era is divided into two parts: The first pre-Islamic era, which is “the era of ancient time” (2), which has no literary trace reached us, and we do not know anything about it except what was mentioned in the Holy Qur’an from the names of the tribes that were in that era. As for the second pre-Islamic era, it means the time period that preceded Islam by a century and a

half or two centuries at the most. It is the period in which the Arabic language completed all its characteristics, and its phonetic and expressive features. (3) Al-Jahiz also pointed out in his book: "The animal" to this by saying: "As for the poetry - Arabic poetry - It is the newborn, which is young, and the first who followed its path, and made the path easier is Imru' al-Qays b. Hajar and Muhalhal b. Rabi'ah. If we memorize the poetry accurately, we find it - until God brought Islam - one hundred and fifty years, and if we memorize it for the purpose of memorization, then two hundred years". (4)

Meaning of the word: (Al-Jāhiliyyah)

It does not mean that it is derived from (al-Jahl) i.e. ignorance that is against the knowledge, but this word means foolishness, anger, and impatience, and it corresponds to the word: "Islam". 'Amr b. Kulthum says:

"No one can be ignorant more than us, for our ignorance is above the all of our ignorant people." The meaning of this stanza is: No one can be foolish, reckless and foolish, as he will find us a stronger and harsher revenge in the comparing him. (5)

The word mentioned in the Noble Qur'an and the Prophet's Ḥadith to emphasize the meaning of recklessness, fervor and anger. In describing the servants of Allah, the Most Merciful, God Almighty says: (And the servants of the Most Merciful are those who walk on the earth in humility, and when the ignorant address them they reply with the peace). (6)

The word mentioned by the tongue of Moses (peace be upon him) when he asked his people to slaughter a cow, they thought that he was mocking them, so he said: (God save me to be one of the ignorant). (7) The word was mentioned in the honorable Ḥadith of the Prophet, whereby the Messenger of Allah said to 'Abu Ḍar when he insulted a man with his mother during the time of the Messenger of God. So, insult him with his mother (Indeed, you are a man has some of ignorance quality). (8)

Life of Arabs in the pre-Islamic era

Arabian Peninsula is wide with different climates, and it contains the high desert mountainous region with the low valleys of extreme heat, and the high mountains with the lofty peaks, and the valleys, mountains and sandy areas of many fears, and there are areas known as barrenness that pushes the Arab to the migration, movement and instability. Hence, they despised the agriculture and industry and made it a pension for the weak and peaceful people. They were left with nothing but hunting, grazing and trade, because they claim that they are worthy of generosity. (9)

The desert life, with its ignorance and fears, raised its children with self-reliance, and created from them the strong men distinguished by the courage, daring, self-esteem and familiarity. (10)

This environment was the reason for the existence of something much distress in living, poverty and deprivation due to the existence of barren areas whose people are exposed to deprivation. For this reason, sects of tramps arose, who did not find a way but to pillage, plunder, invade and raid the rich. Among these tramp poets are al-Shanfara, (11) and the others such as 'Urwa b. al-Ward, and Ta'abbata Sharra.

Tramps in the pre-Islamic era

Meaning of the word tramp differs in terms of the language and terminology, as the meaning of the word tramp in terms of the language is (the poor who has no money to depend upon himself). If the man is so he will be called that he is the tramp. And the meaning of "al-Ṣa'likah" is the poverty. (12)

The tramps of the Arabs were called their wolves. (ʿUrwah b. al-Ward was called ʿUrwah of the tramps, because he used to gather the poor in a barn, and provide them with what they gain)> (Arab wolves were their thieves and tramps) or as Ibn al- ʿAtheer said: (It is said that Arab tramps and their thieves were wolves because they were like the wolves). (13)

The word: "al-Ṣa'likah" in its linguistic concept means the poverty that strips a person of his money, and makes him appear atrophied and meager among those rich and affluent until the poverty pushes him to rebel and revolt against the values and traditions. He begins to face the life alone, and may take the ways of rape, robbery, looting, murder and crime and so on.

As for the literary terminology, the word "al-Ṣa'lūk: The tramp" was used in different concepts, including what was stated in the words of ʿAmr b. Barāqah al-Hamdāni:

Sulaimah says: Do not be destroyed, and your night is different to the night of the tramps asleep. How does the man sleep at night and all of his wealth is the sword, like the color of salt, strict white?

Did you not know that if the tramps sleep peacefully, they get a little sleep?

It is clear in these verses and the context of the storytelling that the tramps here are the poor. Rather, they are the rioters, the raiders, the sons of the night who stay up their nights in plundering, looting and raiding, while the affluent and peaceful people enjoy their sleep, comfort and tranquility. Here the word comes out of poverty to a broader circle, which is the circle of raiding, looting and robbery.

The followers of this phenomenon in the pre-Islamic era and others see that the tramps were the sect or sects of bandits who were spread throughout the Arabian Peninsula, looting caravans, raiding, preserving, and stealing money. (14)

ARTISTIC COMPONENTS OF THE TRAMP POETS

After this, we stand on the artistic elements of this sect of tramp poets. The first thing that catches the eye in the poems of these poets is as follows:

Small Poetic Stanzas

Poetry of this sect was not similar to that was known in the pre-Islamic poetry, such as the long poems and commentaries that have their name and position in the world of pre-Islamic era. Rather, their poetry was short pieces, except in some exceptions, the number of verses that ranged between two and seven verses. There is a group of short poems that are similar to the poetic pieces that do not exceed twenty lines, as we see the poem known by the name: Tā'īyyat al-Shanfara. Perhaps the reason for this is that the poetry of tramps has not been published, because their tribes have dissolved and abandoned them, add to that the loss of most pre-Islamic poetry, and the lack of tramp poets devoting themselves to this art as Zuhair b. ʿAbi Sulmā used to do, for example. Therefore, these pieces of poetry were a picture of their lives.

Objective Unit

If the prominent pre-Islamic poetry is characterized by the lack of objective unity, then the poetry of the tramps is like the objective unity in the pre-Islamic poem, and this unity was in the totality of the poetic purposes that the tramps knocked down from the adventure or speed in the enemy or fleeing from an enemy or determining a social idea.

STANDING ON THE RUINS

It is very rare to find in the poetry of the tramps some introductory introductions, and if some of the spinning premises are in their poetry, then the woman here will be weak, and her owner will be the strong knight who gets rid of her advice gently and politely, and meets her fear for him with a calm and confident smile.

To be free from the tribal restrictions

The tramps rejected the existing social traditions of that time, and revolted against them for being a system of tyranny and injustice. Thus, the link between the tramp and his tribe or society was cut off, and he became a homeless wanderer who does not belong to a family, nor to a tribe, until his poetry became a true image of his own life, recording the individual ego and rejecting the collective expression that relates to the tribe, except for the expression that unites the sect of tramps themselves.

Style of the Story

What draws the attention to the poetry of the tramp sect is the style of the story in their poems. As the tramp poet records in it everything that goes on in his life, which is full of exciting incidents that serve as a good material for fictional art. Incidents of adventure, bloody and bitter conflict, news of escape and running, robbery and looting, homelessness in the unknown deserts among the monsters and ghosts, lurking, waiting and victims, all of this constitutes the material of the stories very rich, and the tramp poets were able to exploit this enormous material and its clothes in a wonderful and exciting narrative style, to be dominated by spontaneity, simplicity, excitement and suspense, and the sequence of events until they reach an end and an inevitable goal.

Realism

Realism is the image of their lives generally, with its different and contradictory phenomena of good and evil. This was usually the case for their subjects, as they avoided dwelling on the imagination that would transport them from the realm of reality to the world of illusions, as we have seen in the subjects of their poetry, they were recording accidents meticulously accurately, they were describing what was going on with them, and their images were drawn from the natural, psychological and intellectual environment that surrounded them, and penetrated their depths, and honesty in transmission was the prominent title in their realism. We see this realism for them in the many poetic examples that were mentioned in the *Lāmiyyat al-Shanfara*, which is called "*Lāmiyat al-Arab*".

Technical concern

If the life of tramps is based on anxiety and turmoil, so it must be reflected in their words in turmoil and anxiety. The bitter struggle for the freedom and life, and ambition for the wealth and pleasure, always made them torn, confusion, anticipation and monitoring, and this life had clear echoes in their poetry. Their poems were characterized by the speed, artistic anxiety, and

psychological turmoil. Perhaps the most prominent thing that draws the attention of the researcher in this speed and artistic anxiety is the fading of artistic workmanship in their poetry. Their poetry is like a fast speech, flowing from the poet's soul without being anxious or slow to harmonize his saying or his art or coloring it with those bright colors that the professional poets are keen on. In fact, the life of the tramp poet and the accompanying turmoil imposed himself on his poetry and his art, to the extent that it did not allow him to have leisure and reassurance and enough time to slow down in his work or slow-down in it, for the sake of quality and elevation.

PRE-ISLAMIC POETRY AND ISSUE OF FABRICATION AND PLAGIARISM

The ancients repeatedly pointed out that the pre-Islamic poetry was involved in a lot of fabrication and plagiarism, and they tried hard to deny the falsehood and manufacturing done by the false narrators according to many specific standards, so they neglected everything that was narrated about the accused persons, such as Ḥammād the narrator and Khalf al-'Aḥmar, especially al-Mufaḍḍal al-Ḍabī, and then al-'Aṣma'ī was on the lookout. The trustable narrators continued after them, and the most important of them was Muḥammad b. Sallām al-Jumaḥī, the author of the book: (Ṭabaqāt Fuhūl al-Shu'arā'), and he wrote in this book many of the observations of the scholars had knowledge in the narration of ancient poetry, and many of his personal observations.

Nevertheless, many orientalists such as Noldeke, Allward, Brockelmann, Moyer, Bassey, Margalioth, and Blacher, and some other modern Arab critics such as Ṭāhā Ḥusain have exploited the subject of false narrators, and put a question mark on the entire pre-Islamic poetry, until the doubt led many of them who studied the pre-Islamic poetry to generalize their judgment on all of it with fabrication and plagiarism. Consequently, to reject all of it or most of it, as they found in the fabricated narrators an outlet to challenge it, and not trust it. (15)

We must point out those reasons that called for distortion of pre-Islamic poetry, and plagiarism in it. When we return to "Ṭabaqāt Fuhūl al-Shu'arā'" authored by Ibn Sallām al-Jumaḥī, the critic and insightful writer who presented the first book that raised the problem of fabrication and plagiarism in the pre-Islamic poetry, we find that he refers it to two factors:

A. Factor of Tribes

B. Factor of narrators

As for the factor of the tribes, it is due to the tribalism of the tribes that wanted to increase their poetry, and narrate on the tongues of the poets what they did not say. Ibn Sallām al-Jumaḥī referred to what the Quraish added from this kind of poetry, and what they put on the tongue of Ḥassān, and also indicated that Dawood b. Mutammim b. Nuwayra added to his father's poetry, when 'Abu 'Ubaidah sought him, who revealed its falseness with his acumen, taste and vision with the poetry of poets. (16)

As for the fabricators and impostors, they are according to Ibn Sallām al-Jumaḥī two sects: The first sect that was perfect in the poetry's arrangement and formulation and added what it organized and formulated to the pre-Islamic era, such as Ḥammād the narrator, Jannād b. Wāṣil and Khalf al-'Aḥmar. The second sect that did not improve the arrangement, nor followed the examples of the pre-Islamic poetry, but it carried every scum and falsehood from what was related to the pre-Islamic poetry, and they were the narrators of the news, biographies and

stories, like Ibn Ishāq, the author of the Prophet's biography, as this sect used to make the poems for him and he was including them in his biography without caution and observation. Ibn Sallām described the works of these people as a poor poetry (there is no goodness in it, no argument in its Arabic culture, no literature to be useful, no meaning to be extracted, no proverb to be struck, no wonderful praise, no abject satire, no admired pride, no extreme spinning). (17) Perhaps the motive of these narrators on the fabrication and plagiarism was to respond to the desire of the tribes in this matter or their keenness to appear in the people with the knowledge that the others do not know for the competition. (18)

Ibn Sallām al-Jumaḥi referred to these two factors by saying: (The Arabs reviewed the narration of the poetry and mentioned its important days and exploits. Some clans used their poets' poetry, and there were some of their events not mentioned, and there were some people whose events and poems were a few, and they wanted also to have like those who had their events and poetry, so they said on the tongues of their poets, then the narrators came and then they increased the poetry. (19)

These are two factors for impersonation according to Ibn Sallām al-Jumaḥi, but Ṭāhā Ḥusain also added two factors to them, namely: (Al-Din and al-Shu'ūbiyyah: Religion and populism).

The factor of the religion is represented in the poems that were composed in the pre-Islamic era as a precursor to the mission of Muḥammad the Messenger, and what was attributed additionally to the jinn and the ancient nations perished, and the other issues like this that were narrated by Ibn Ishāq and the others like him.

As for the factor of populism, it prompted the non-Arabs to put the poems on the tongues of the people lived in the pre-Islamic era that prove their flaws and the virtues of the non-Arabs, as well as it pushed the Arabs also to put the opposite. From this point of view, Ṭāhā Ḥusain began to question what was added by al-Jāhiz to the people of pre-Islamic era in his book: (The animal), which indicates the breadth of Arab knowledge in this science. (20)

Hence, there is fabricated material in the pre-Islamic poetry, so there is no way to accept it at all, and there is also trustable material, which has some degrees, some of them are that accepted and narrated by the trustworthy narrators that no doubt in their confidence and trustworthiness, those who tracked down the truth of this fake material, exposed its falsehood, and rejected it, as they were able to distinguish the trustworthy material and agreed upon it then it was accepted by the trustable critics such as al-Mufaḍḍal al-Ḍabi, al-'Aṣma'i and 'Abu 'Amr b. al-'Alā', (21) but this does not lead us to invalidate the pre-Islamic poetry generally, rather it prompts us to research and scrutinize it, getting the guidance from the lights that are provided for us by the trustworthy narrators that reveal the way. (22)

Likewise, some orientalist, especially Lyall, believe that those who composed this poetry - assuming that it is accepted - were imitating some previous models and inherited literary traditions that were imitated and followed by them. This imitation itself indicates the existence of an origin that they were imitating, as they cannot imitate anything of which there is nothing left that allows them to imitate, and then there must be pre-Islamic poetry that was known by the Islamists and imitated by them. Indeed, the plagiarism of the narrators like Ḥammād the narrator and Khalf al-'Aḥmar was added to the original one, but behind their plagiarism there

was a true poetry. We should be guided in its knowledge by the trustable narration and distinctive personality of the narrator and the distinguished stylistic qualities. He also confirms in his introduction to the Diwan of 'Ubaid b. al-'Abraş: (The narration of this poetry continued lively and was active from the pre-Islamic era until it was finally written down in the Abbasid era, and its poems may have undergone some change, but those who refer to the pendants: (Mu'allaqāt), for example, find that each has its own clear personality that is unique to it and which proves that it belongs to its owner). He repeated what he said in the first introduction (that the traditions of poetry of the first century AH obligate the existence of pre-Islamic poetry that shares the same traditions with it, and also that it contains strange words that were not used in the era of these narrators who wrote it, which indicates a conclusive evidence that it is true in its essence). (23)

ORIENTALIST ATTITUDES TOWARDS THE PRE-ISLAMIC POETRY

Orientalism and Orientalists: Orientalism is to ask for the journey towards the East, and the Orientalist means: He has become an eastern. This term is applied to every Western scholar who desires to get mastery in one of the languages or literature of one of the Eastern nations. There is no doubt that Orientalism is one of the main factors in reviving the literature of Arabic language, and Orientalism is the participation of the Franks in its study, the publication of its books, and the excavation of those books in its contexts. (24)

The links between the East and West go back to the ancient times, and they were diverse through the ages, some of them were cultural, some were economic, and some were political. The links between the East and West that took place during the last two centuries in their cultural aspect and their impact on Islam particularly, are the connections that were distinguished from the other connections that took place before with a certain character due to the circumstances of this connection, which differ from all the previous situations and circumstances. The connection of Islam with the other civilizations and cultures has always been the connection of the winner with the defeated following the peer-to-peer connection. As for its contact with the West in this last period of time, it was the connection of the defeated with the victor, and the defeated (always fond of imitating the conqueror in his emblem, his dress, his decoration, and all his conditions and habits), as mentioned in Ibn Khaldun's statement, (25) Muslims felt the need to transfer from the West at the end of the eighteenth century and the beginning of the nineteenth century, when Turkey felt the weakness and debilitated, because the European countries were strong with their modern industrial revolutions and their expansionist, colonial and interventionist policies, and they understood that Islamic countries generally and the Ottoman Caliphate particularly were the only enemy and the main obstacle in its path, and thus always aimed at destroying the Islamic caliphate completely, and trying to overcome the Islamic countries, Europeans were looking to the Islamic countries, French seized Algeria, then Tunisia and Morocco, and Russia annexed the Caucasus, and England took control of India and then Egypt, and the Netherlands on Indonesia. After the Islamic countries fell into the clutches of foreign colonialism, the colonizers should have been interested in studying the languages of the people of the colonial Islamic countries, in order to gain total control. We see many French, Germans, English and Dutch fluent in oriental languages: Arabic, Persian, Turkish, Hindi or Indonesian, and that they made their great efforts in transferring the national heritage of the Islamic peoples to Europe, even we find today in the major European countries what we do not find in Islamic countries from the books of origins, sources, references and historical documents related to them, because they took

everything that was important and useful in their eyes, and thus the Islamic heritage was transferred to the European countries in different periods and by various means and in different ways.

When Arabic language dominated Latin in Spain, and the conversion of Christians to Islam increased, the demand for the study of Islamic culture increased, so they became active in studying Arabic language and Islamic heritage to extract the cultural treasures contained in Arabic literature, and with the help of Muslim civilization to establish a European civilization. Their other goal from the study of Arabic language and Islamic heritage was to attack Islam and respond to it, and to divert attention from it, because they found the strength and magic in it that distracted the Christians from studying their language and culture.

Toledo School was the first school of oriental studies in Europe, and its goal was to graduate a number of educated Christians with an Islamic culture to carry out evangelism among Muslims. Among the most famous scholars of the school were two Spanish Orientalists, Raymund Lull and Raymund Martin, both of them were considered a great scholar of Arabic and Oriental studies. This school translated the valuable books of Islamic culture into Arabic.

The work of oriental studies continued at the hands of the monks until approximately the end of the eighteenth century, then France established another school of oriental languages in the year 1795 AD.

In the beginning, the study of Islamic heritage was a purely cultural act, then it became a religious act by which the Europeans wanted to attack Islam and raise doubts about the Islamic religion and its beliefs. Then, it became a political purpose, as Europe took from it a way to understand the East and exploit it to achieve its political and economic ambitions.

To achieve this goal, the Asian Society was established in the French capital, Paris, in 1820, then the English followed the example of France, then the departments of Oriental studies were opened in the most European countries, and the names of a large number of orientalists appeared in Europe, such as: The German Brockelman, English Brown, Italian Guide, and Dutch De Air and the other illustrious personalities. (26)

Orientalists turned at first towards Andalusia, where they turned to learning Arabic, then a generation of them grew up, accepting to live in one or more than one country of the East. They learn Arabic language, study its literature, and then write, verify or translate from Arabic into their own languages. Some orientalists have some other goals that go beyond the scientific goal to political, commercial or missionary goals.

The Orientalist movement is found flourishing in the nineteenth century following the military campaigns that targeted Egypt, in light of the political intent in the Renaissance towards the Western civilization, according to the economic conditions and the other religious circumstances of the missionary. - as we mentioned above - The process of Orientalism is the link between the European sciences and Arabic sciences, and a way for each party to benefit from the sciences and arts of the other party.

If we confine the talk to Orientalism, which targeted the science and literature, and excluded from the talk those who orientalists for the other purposes besides the science as a curtain or a facade through which they hide their purposes and orientations, then we find the impact of this Orientalism on the science and literature as a good nature; The orientalists contributed a great deal to reviving the Arab and Islamic heritage and achieving it, which brought a benefit to the Western culture, as well as, their opinions and views on the literary, historical and scientific issues opened a wide door for the dialogue, study and research in front of the Arab mind, thought and conscience. So, the Orientalism set out to search, discuss and respond with opinion, argument with argument, and evidence with evidence, benefiting from the scientific method followed by the orientalists in dealing with, treating, subtracting, investigating, etc.

Not everything that orientalists went to is correct, and not all of it is wrong, and from here the opportunity arose to take and respond in various fields, and it was also possible to benefit from their method and approach, and what they produced of books and achieved.

In fact, they are credited with creating the distinguished scientific method in the study of the history of Arabic literature in an unprecedented manner.

One of the greatest effects that emerged from the Orientalist movement is the Islamic Encyclopedia, which was written in different languages, and it is very important to get to know the Muslim civilization in its Arab and Islamic sides, despite the confusion, distortion and intrusion that exists in it.

Among the impact of these venerable works was sending scientific missions to European universities, bringing orientalists to teach in Arab universities, translating their productions to benefit from them, and appointing their membership to linguistic and scientific academies in Egypt, Baghdad and Damascus.

Through their research, they have contributed to the development of human culture, and prompted the follow-up of those research by adding, commenting or replying. Indeed, there are honest Orientalists who have left a deep impact on Islamic and Uri public opinion.

There are also some fanatical orientalists, and scientific honesty requires us to respond to their insults to Islam and Muḥammad the Prophet to refute their statements and slanders, and to reveal the truth about what they hide from colonial aims or Crusader tendencies, and about their malicious goals that aim only to insult Islamic teachings, and undermining its virtuous human values, and planting the seeds of doubts in the hearts of Muslims, especially the educated ones who have increased their sense of lack of self-sufficiency in the field of science and what is related to the human life, and their sense of the progress of the West, especially in the field of industrial civilization, which has an effective impact on progress and development, and creating a feeling of being left behind the procession of civilized time in them, but among those fanatical orientalists who betrayed the scientific honesty and violated the methodological principles, and deviated from the objectivity in their studies subject to abhorrent the fanaticism against Arabism and Islam, the English orientalist David Samuel Margoliouth, who wrote an article on the emergence of the pre-Islamic poetry entitled: (Origins Of Arabic Poetry) and published it in the issue of the Journal of Royal Asian Society in July 1925 in London, and he was the chief editor of this journal.

Margoliouth lived between (1858AD-1940AD), studied the ancient Greek and Latin literature at Oxford University, then studied Semitic languages, and started his scientific activity by studying the art of poetry by Aristotle from the translation of Yūnus b. Mattū.

Among his effects is what was written on the Arabic papyri in Oxford, which was published in 1893 AD, then he translated a part of the interpretation of al-Bayḍāwī into English in 1920 AD, as well as translated a part of the book: (Experiences of Nations) by Miskawaih, then published the messages of 'Abu al-'Ala' Al-Ma'arri in 1898 AD, and (Dictionary of Writers) by Yāqūt al-Ḥimawī between the years (1907 AD and 1927 AD), and he has a large share in the production of what he produced in the field of research, translation and investigation works.

The scientific efforts that Margoliouth has done in the field of investigating the Arabic manuscripts deserve to be mentioned with thanks and appreciation, but his researches that are related to Islam we see in them his blind fanaticism against Islam, misuse of the scientific method, and blatant ignorance, as it is clear from his book (Muḥammad and the rise of Islam) published in 1905 AD, and from his book (Mohammadanism) published in 1911 AD, including his research on (Relationships between Arabs and Jews until the emergence of Islam), which was published in 1924 AD. (27)

Also, his intolerance against Islam is evident from his article (The Origins of Arabic Poetry), which we are dealing with. This article is considered more dangerous than what orientalist wrote with the aim of raising doubts in the pre-Islamic poetry to question against Islam, especially as well as he has a dangerous impact on the hearts of some modern Arab Muslim researchers, such as Ṭāḥā Ḥusain, who established the structure of his theory of doubt (in the pre-Islamic poetry), which he issued in 1926 AD on the basis of what was stated by Margoliouth in his article: (Origins of Arabic Poetry) about the doubts against the origins of Arabic Poetry in 1925 AD, meaning that Ṭāḥā Ḥusain issued his book: (In the Pre-Islamic Poetry) a year after the publication of the article of Margoliouth, so we see him influenced in his doctrine by the opinions of Margoliouth and the other fanatic orientalist, and it is worth mentioning that Ṭāḥā Ḥusain in this book challenged the true Islamic religion in four places:

The first: Insulting the Islamic religion by denying the Noble Qur'an in its reports on Abraham and Ismail by saying: (The occurrence of these two names in the Torah and the Qur'an is not sufficient to prove their historical existence). (28)

The second: He claims that the seven recitations that are fixed to all Muslims, are not from God, but rather the Arabs recited them according to what they could, not as God revealed them to His Prophet.

The third: He insulted Muḥammad the Prophet outrageously in terms of attributing Him to Quraysh as being the elite of the Arabs, and for His being the elite of all humanity.

Fourth: He denied that Islam has priority in the Arab countries and that it is the religion of Abraham, as he says: (It spread in the Arabs during and after the emergence of Islam that Islam renews the religion of Abraham, and from here they began to believe that this religion of Abraham was the religion of the Arabs in an era of the times, then they turned away from it and went to worshipping idols) in order to establish the connection between the Arabs and the Jews on the one hand, and between the Torah and the Qur'an on the other. (29)

CONCLUSION

When we conclude the opinions of Ṭāhā Ḥusain in his book: (In the pre-Islamic poetry) we find that he aimed to break the sanctity of the Qur'an with these views, and make the Qur'an the subject of literary criticism like the Torah, even though he knows that the Torah was formulated by the Jewish rabbis and the Holy Qur'an is a divine word in itself.

This book: (In the pre-Islamic poetry) caused a violent uproar in the religious and literary circles, as many scholars and writers responded to it, such as: Luṭfī Jum'a in his book: (The observing star), al-Ghamrāwī in his book: (Analytical Criticism), Muḥammad 'Arafa in his book: (Repeal of insults in the Qur'an), Muḥammad al-Khuḍari Ḥusain in his book: (Refutation of the book of the pre-Islamic literature) and Muḥammad Farid Wajdi in (Criticizing the book of the pre-Islamic poetry). Then Ṭāhā Ḥusain deleted soon what was his most prominent provocative views, and added what he added to strengthen his position based on the opinions of Margoliouth, including his saying: (The absolute abundance of what is called the pre-Islamic literature is not from the people lived in the pre-Islamic era in anything, rather it is degenerated after the advent of Islam. This literature, which does not represent anything, does not indicate anything, and should not be relied upon in extracting the correct literary image for that pre-Islamic era), then he republished it under the title: (In Pre-Islamic Literature).

References and Footnotes

- [1] 'Abdul Ḥalīm Ḥifnī. *Lāmiyat al-Arab*. P. 53
- [2] *Tramps in the pre-Islamic era*. P. 7
- [3] Sa'd Zalām. (1992). *From the artistic phenomena in the pre-Islamic poetry*. Darul Manar. Cairo. (Second Edition). P. 29
- [4] Al-Jāhiz. *Book of the animal*. Part 1.
- [5] Sa'd Zalām. (1992). *From the artistic phenomena in the pre-Islamic poetry*. Dārul Manār. Cairo. (Second Edition). P. 29
- [6] Surat Al-Furqān: 63
- [7] Surat Al-Baqarah: 67
- [8] *Literature of Islam*. P. 93
- [9] Sa'd Zalām. (1992). *From the artistic phenomena in the pre-Islamic poetry*. Dārul Manār. Cairo. (Second Edition). Pp. 30-31
- [10] *Ibid*. Pp. 30-31
- [11] *Ibid*. Pp. 30-31
- [12] *Tramps in the pre-Islamic era*. Pp. 28-29
- [13] *Ibid*. Pp. 28-29
- [14] *Ibid*. Pp. 28-29
- [15] Who wants to know more orientalist's positions on pre-Islamic poetry should refer to the book (Orientalists' Study of Pre-Islamic Poetry) translated from German, English and French by 'Abd al-Raḥmān Badawī and published by House of the science for Millions. (First edition. 1979) and (Second edition. Beirut. Lebanon. 1986).
- [16] Ḍaif. Shawqī. *Pre-Islamic Era*. Cairo: House of the knowledge. Pp. 164-166
- [17] *Ibid*. Pp. 164-166

[18] Sa'd Zalām. (1992). From the artistic Phenomena in the pre-Islamic poetry. Dārul Manār. Cairo. (Second Edition). P. 120

[19] Ḍaif. Shawqi. Pre-Islamic Era. Cairo: House of the knowledge. P. 164

[20] Sa'd Zalām. (1992). From the artistic phenomena in the pre-Islamic poetry. Dārul Manār. Cairo. (Second Edition). P. 120

[21] Whoever wants to know the opinions of those who responded to the issue of plagiarism in the pre-Islamic poetry among the modern Arabs should refer to the book (The History of Arab Literature) by Muṣṭafā Ṣādiq al-Rāfa'i, who presented this issue in full detail in his book published by the Arab Book House, Beirut. Lebanon. 1911 AD.

[22] Ḍaif. Shawqi. Pre-Islamic Era. Cairo: House of the knowledge. P. 166

[23] Ibid. P. 168

[24] Jurji Zaidān. (No date). History of Arabic language literature. Lebanon: Dār al-Fikr. Part 4. P. 150

[25] Ibn Khaldun. (1960 AD) Introduction. Cairo: Ministry of Culture and National Guidance. Issa al-Bābi al-Ḥalabi Press

[26] Ṭāhā Nadā. (1980 AD). Comparative literature. Cairo: House of Knowledge. Pp. 250-251

[27] Methods of the orientalist. Pp. 396-397

[28] Ṭāhā Ḥusain. In Pre-Islamic Literature. Cairo. P. 26

[29] Ibid. P. 80