



Narration of Pre-Islamic Poetry and its Sources

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ABSTRACT

There is no doubt that the Arabs were illiterate, and they did not depend on the writing, but rather on the oral narrations since the pre-Islamic era. Oral narration in the pre-Islamic era was a technical school in which the young or novice poets learn the principles of poetry, just as the artisans today learn the principles of the craft and the rules of the profession. The junior remains attached to his teacher, carrying out his directions and corrections, and sticking to him as a beneficiary to be able to say and stand out in it, and whoever wanted to learn poetry or be a poet had to commit one of the great poets who was known and recognized for his status, in order to memorize, narrate and excel so that he can get the benefit and proficiency both. The series of narration of pre-Islamic poetry was not interrupted until the era of codification. However, the Orientalist Lyle confirms that who refer to (Mu'allaqāt): Pendants, for example, find that each has its own distinct personality, which proves that it belongs to its owner. Aim of this article is to shed light on that the Pre-Islamic poetry has reached us through the oral narrations, and to respond to those orientalists who doubt the authenticity of those narrations and the narrators who transmitted them until they were codified in the era of codification. In this study, we used the descriptive and historical approach, which is always useful in studying such heretical texts.

Keywords: Oral Narrations to the Arabs - Pre-Islamic Poetry - Sources of Pre-Islamic Poetry.

NARRATIONS OF PRE-ISLAMIC POETRY AND THEIR NARRATORS

Muṣṭafā Sādiq al-Rāfi'i writes at the end of the first part of his book "History of Arab Literature": "Arabs were an illiterate nation, they did not read except what was transcended by the nature, and they did not write except the meanings that they were taught by the nature, so they took those meanings by the feeling and wrote with the tongue on the board of their memory, so every Arab was on the extent of his awareness and memorization as a book, or a part of a book, and each tribe was thus like a chronological record in counting the news and antiquities. He also says: "The Arabs, by their nature, were the most powerful and perfect people in their memorizing, and the writing was unnatural in their social system, therefore, the patience and endurance arose in them. So, every Arab, by the nature, was a narrator of himself and his people's affairs. When they were guided to the poetry and expanded on it, they associated it with the finest psychological meanings, until the poet began to be considered the tongue of his people. He defends them, and their lineages, and winks at their enemies, and in this he was unique in the narration in a historical sense, as he became as he was narrating for the history, unlike the other elders of the tribe, the people of its lineages, and those who were responsible for its glory. There are people who refer to this particular knowledge, not to the general

narration, and that is as we see the origin of the historical meaning in the scientific narration among the Arabs, and it was proven by what was done by the work of the narrators themselves, in their taking the poetry as a pillar of the narration, citing it on the news and many other information that has no witness. When poetry attained that status, the need for someone who devote himself to narrating the feats and faults, and telling their news about the Arabs' glory in a manner of investigation and absorption, as the case is in the scientific situations. Thus, a class of genealogists arose, and they were the narrators of the pre-Islamic era and its scholars, and thus the narration was distinguished in its scientific sense. [1]

Poetry and poet in the pre-Islamic era had a great status, because it was and still is the only window to the entire pre-Islamic life and its secrets and mysteries, and for this reason scholars and researchers turned to it in their study and research, in order to get acquainted with the pre-Islamic life in an honest way.

The Arabs knew the writing in the pre-Islamic era, and used it for some of their purposes, but the writing was not common, it was represented by a few numbers in the cities, and less than a few in the desert. Therefore, the Arabs did not use the writing to write down their poems. If they had written that, we would have found from the narrators who mentioned that he quoted from a paper had been written in the pre-Islamic era. The oral narration was the tool by which pre-Islamic poetry was transmitted among the narrators and the preservers and was transmitted through it from generation to generation until the era of codification.

In the pre-Islamic era, poets themselves played a huge and important role in the field of narration, until they made the narration and poetry memorization a school where the novice poets learned the art of poetry, and whoever wanted to learn the poetry or who wanted to be a poet, had to commit a great poet known to them, whose status was recognized. It was necessary for him to memorize, narrate, and excel, so that the benefit and the proficiency both can be achieved.

Every generation of narrator poets or poet narrators, teaches another generation the origins of this art so that the process of communication can be continued among the generations. [2]

The narration in the pre-Islamic era was like this form, but the narration of pre-Islamic poetry was reduced and stopped after the rise of Islam, because of the principles and values that it carries that contradict the values and principles of the Islamic religion.

On the other hand, the Arabs were distracted from the narration by their preoccupation with the conquests, as we see in the words of 'Umar b. Khaṭṭāb: Poetry was the knowledge of a people who had no knowledge more soundly than it. Then Islam came, and the Arabs were preoccupied with it, and were preoccupied with jihad and the conquest of Persia and the Romans, and they turned away from poetry and its narration. When Islam increased and the conquests came and the Arabs were assured of the lands, they returned to the narration of poetry, but they did not go to a written diwan or a written book, so they threw that, and some of the Arabs perished by the death or murder, so they memorized the least of that, and most of it was gone. [3]

Then the narration continued its way in the Islamic era, and no barrier was set up and no obstacle was obstructed in its way, as Muḥammad the Messenger used to enjoying some poetry,

and the companions often demand to sing the poetry, even if it was the poetry of His enemies like Umayyad b. 'Abi Ṣalt. Likewise, the Companions used to appeal to pre-Islamic poetry and news, as 'Abu Bakr was a narrator of pre-Islamic poetry, and he often imitated it in his speeches. Then there was what prompted the interest in the narration, such as the codification of the divans during the era of 'Umar b. Khaṭṭāb, where this codification required the knowledge of genealogy, and genealogists such as 'Aqil b. 'Abi Ṭālib and Makhrama b. Nufal, evidenced by the poetry in determining the genealogy.

When the war broke out between 'Ali and Mu'āwiyah in the Umayyad era, and tribal fanaticism emerged, each tribe was interested in recounting its pre-Islamic poetry, in order to respond to its opponents with it. This was also one of the factors that took care of the narration of pre-Islamic poetry until the era of codification. [4]

In the Umayyad era, the narration had reasons for the care and attention. Kings and caliphs such as Mu'āwiyah and 'Abd al-Malik b. Marwān gave the most extreme care for the poetry and poets, to the extent that they would ask the tribal delegations about some of their poets. They had allocated the awards for those who show them the owner of a line of the poetry or poem. Then They used to appoint the teachers for their children who were teaching them the poems of pre-Islamic poetry. [5]

When we reach the end of the Islamic era and the beginning of the Abbasid era, we find the emergence of a group of professional narrators from the Arabs and Persian loyalists, and from the readers and others who specialized in narrating pre-Islamic poetry. They gathered for it, and took care of it, until the narration of poetry became an essential work for these narrators. [6]

The sect of these narrators represented two major schools: Basra School, where their head was 'Abu 'Umar b. al-'Alā', and Kufa School, where their head was Ḥammād the narrator, but Basra was more trustworthy than Kufa, which was famous for the plagiarism, until its narrations became swelled, as many of the artificial and manufactured narrations entered the real one. 'Abu al-Ṭayyib al-Lughawi says: (The poetry in Kufa was more and more collected than it was in Basra, but most of it was made and attributed to those who did not say it, and it was shown in their collections), [7] but this does not mean that the narrators of Kufa, in general, were accused, unlike the narrators of Basra, so between the two parties all of them were accused and documented, whose ranks differ in terms of the honesty, accuracy and investigation in the narration.

MOST FAMOUS NARRATORS

A. 'Abu 'Umar b. al-'Alā'

Abu 'Umar b. al-'Alā' was the head of the narrators in Basra School (70-154 AH). He was one of the prominent figures of school of Arabic grammar, and one of the seven readers of the holy Qur'an. He was a trustworthy argument, honest, pious and righteous, as well as he was the most knowledgeable of people in the strange words, Arabic, Qur'an and poetry.

B. Ḥammād al-Rāwiyah

Ḥammād the narrator was the head of the narrators in Kufa. He was one of the Persia loyalist. He was born in the year 95-156 H. It is narrated on the authority of al-Haytham b. 'Adiy that he

was (the most knowledgeable of people about the words of the Arabs, their poems, news, genealogies and days), and his wide knowledge made the people to give him the name of “the narrator” for the recognition, but he actually was a corrupt man, an immoral person, a heretic, and he was a poet who was good in formulating and weaving the poetry, so he used his talent to plagiarize the poetry and put it on the tongue of the pre-Islamic people, and it was said that he memorized a hundred poems for each letter of the alphabets in Arabic. Ibn Sallām al-Jumuḥi says in his book “Layers of the stallion poets”: (The first who collected Arab poetry and narrated its narrations was Ḥammād the narrator, and he was unreliable, because he was attributing the poetry to a man who did not say it, and he was adding more lines to the poetry. Al-Mufaḍḍal al-Ḍabi says: “He had overpowered the poetry but he corrupted it, and it will never be correct. He was a knowledgeable man who had knowledge of the languages and poetry of the Arabs and the doctrines of poets and their meanings. He remained in saying the poetry that resembled the doctrine of a man, then he inserted it into his poetry, and he narrated that from him in the horizons”. Therefore, poetry of the ancient Arabs was not distinguished by the correct ones, but only by a scientist of criticism. [8]

C. Khalf al-ʿAḥmar

Khalf al-ʿAḥmar (115-180 H.) was one of the famous narrators of Basra. He was one of the Persian loyalists. He was like Ḥammād the narrator in Kufa, he was proficient in the poetry, and knowledge of the doctrines of poets. Although Ibn Sallām al-Jumuḥi testifies to him by saying: “He was the best of the people in the poetry and the most honest of them in his tongue...” However, Ibn Sallām's testimony does not absolve him of the severe accusation that was imposed on his narration. Therefore, we see that many trustworthy narrators accused him like accusing like Ḥammād the narrator. It is said that he is the one who developed the Lāmiyat al-Arab attributed to Shanfara. [9] As well as, he developed another Lāmiyat attributed to Taʿbbaṭa Sharrā. [10] Al-ʿAṣmaʿi said: “He developed a lot of fabricated poetry and attributed to the poets of ʿAbd al-Qays and to the others and tampered with them, so the people of Basra and Kufa took that from him”. Al-Mubarrid said: “No one has ever seen a more knowledgeable person in the poetry or poets than him, and he used to set an example in making poetry, and he used to work on people’s tongues, so that every poetry he said would be likened to the poetry that he puts on it. Then he performed the rituals, and went out to the people of Kufa, and he introduced them to the poems that he had inserted into the poetry of the people. They said: “You were with us at that time more reliable than this time”. So, that information remains in their records to this day.” [11] He testified against himself that he used to give Ḥammād fabricated narrations, and he would accept them from him and narrate them. [12]

D. Narrators that were fabricators

Barzakh al-ʿArūḍi, who was one of the most liars in the narration, and was one of the famous narrators that were fabricators in Kufa, as well as Jannād who used to mix the poems, write books and fabricate, and they both were among the narrators that were fabricators who came from non-Arab origins. As well as Muḥammad Ibn al-Sāʿib al-Kalbi, and his son Hishām and others. [13]

E. Trustworthy Narrators

Al-ʿAṣmaʿi (122-215 H.) was in Basra. His contemporaries testified to him for his extensive knowledge of the pre-Islamic era and its poetry, and they trusted and justified him. Ibn Jinni says: “This Al-ʿAṣmaʿi is the sanctuary of the narrators and the translators, and he is the center

of heavy burdens and responsibility". 'Abu al-Ṭayyib the linguist said about him: "It is only permissible to give fatwas on what the scholars have agreed upon, and only the most eloquent languages are permissible." Likewise, al-Mufaḍḍali Ibn Muḥammad al-Ḍabi, who died in the year 170 H. He is one of the narrators of Kufa, and he was an accurate scholar of pre-Islamic poetry, and all the narrators of Basra and Kufa agree that he is a trustable person. He is the author of the book: al-Mufaḍḍaliyyāt (Favorites) from the pre-Islamic poems. [14]

There are some other narrators that we have to mention here, such as Abi Zaid al-Anṣārī, author of the book "Common Poems of Al-Arab" who died in the year 215 H, and 'Abu 'Ubaidah al-Basri, the author of "Al-Naqā'iq" and "Miracles of the Qur'an" who died in 209 H, then 'Abu 'Amr Al-Shaibānī, who died in 213 H, and Ibn al-'Arabi who died in the year 231 H, and Ibn al-Sakīt who died in the year 244 H, then Abu Sa'īd al-Ḥasan Ibn al-Ḥusain al-Sukkari, to whom the narration ended in Basra, and he compiled a lot of the poems of the pre-Islamic era, and he died in the year 275 H. Then Thā'lab who died in 291 H. [15]

After this brief statement on the narrations and the narrators, we should mention here what Shawqi Ḍaif told us that the narration of pre-Islamic poetry has been surrounded by a lot of investigation and scrutiny, and that if there are accused narrators, then the eminent scholars have been on the lookout, such as al-Mufaḍḍal from Kufa and al-'Aṣma'ī from Basra, and the situation of the pre-Islamic poetry was like the Prophetic hadith, in which also entered a lot of corruption, but the scholars were able to distinguish the true from the false, and they presented us with the six famous authentic books of hadith, as well as the issue of poetry, in which has entered a lot of corruption, but its trustable scholars were able – with their great skill - to distinguish the true from the false, not leaving an outlet for that, whether in the chain of narrators or in the text itself. Rather, the poetry narrators were wiser than the hadith narrators according to some, because the narrators of hadith narrate a lot of fabricated hadith, and the narrators of poetry sometimes narrate the fabricated poetry, criticizing it and saying that this is fabricated, and for this reason Ibn Sallām al-Jumuḥī prefers the poetry narrators to the scholars of hadith in this section.

We should not take from the large number of accusations in the environment of the linguistic narration as a slip to doubt in the pre-Islamic poetry in general. Rather, we criticize what the trustworthy narrators have really criticized, and then we add to it what our modern research guides us to falsify. As for after that, it remains generally authentic that is narrated by the trustable narrators, such as al-Mufaḍḍal and al-'Aṣma'ī, as they both were very keen). [16]

SOURCES OF PRE-ISLAMIC POETRY

We must talk about the sources of pre-Islamic poetry because it is one of the issues that researchers and scholars are interested in their researches and studies from the beginning, because most of the group of tribes' poetry whose names are scattered in the books of biographies have been lost and only a few have reached us, as for those who did not have a danger in their eyes they were not fortunate enough to take care of them. This is due to the fact that the work of these narrators and commentators has headed a purely artistic or linguistic direction. As for the idea of literary documents that represent the social, economic, religious or other aspects of the era, it is something behind the interest of these narrators, with its importance to the literary researcher and historical researcher alike. whether. There is no doubt that if these narrators viewed their work as a historical work keen to record all aspects

of the era in which they collect its literary documents, even those that depict its decline or weakness, the face of the literary history of the ancient era would change dramatically.

As for those obscure poets, their poetic collections were scattered among three sources, namely:

- A. Various books of Arabic culture
- B. Collections of selections from poets' poems that were influenced by the taste of their owners, as they were confined within the circle of choice.
- C. Books of the biographies that mention some news of those who translate for them and some of their artistic models, and even those - or at least most of them - did not mean anything but the famous people. As stated by Ibn Qutaybah in the introduction to his book: (Poetry and Poets) about the basis on which he built his book, we see from him a picture of that interest that stood only with the famous poets, and did not think about the other poets of them: (ʿAbu Muḥammad said: My most intention was for the famous poets that the most of them were the literary people, and those whose poems are cited as an evidence in the strange poetry, in the grammar, in the Book of God and the Hadith of the Messenger of God, as for the one whose name was hidden and was mentioned a little, and his poetry was clogged, and was not known, but only by some particular persons so I did not mentioned but only a few of this class of the poets. This means that the narrators of Arabic poetry - or at least the most of them - were looking at the ancient poetry as a means for the linguistic purposes, not as a product of an era with its multiple aspects.

Despite all this, we can mention here the most important sources of pre-Islamic poetry that are as the following:

1. *Pendants [17]*

As it is said that the first one who collected it, was Ḥammād Al-Rāwiah, and he made it into seven poems for Imra' al-Qays, Zuhair b. 'Abi Sulma, Ṭarfah b. al-'Abd, Labid b. Rabi'ah, 'Amr b. Kulthum al-Taghlabi, Al-Ḥārith b. Ḥilizzah, and 'Antarah and put on their place al-'A'shā and al-Nābigha. Al-Mufaḍḍal al-Ḍabi in his book: "Al-Mufaḍḍaliyāt" made it seven as well, but he dropped Al-Ḥārith b. Ḥilizzah and 'Antarah from the narration of Ḥammād. As well as the author of the book: "Jamharah" made it seven also, but he also dropped two of Ḥammād's narration, al-Ḥārith b. Ḥilizzah and 'Antarah, and put on their place al-'A'shā and al-Nābigha. Shawqi Ḍaif says: Ḥammād may have added the name of Al-Ḥārith b. Ḥilizzah in order to 'Amr b. Kulthum al-Taghlabi, because his loyalty was in Bakr. Then al-Tabrizi made it into ten poems in its explanation, combining the two narrations, and added a poem by 'Ubaid b. al-'Abraṣ, which was explained by al-Zawzani, who died in 486 H. according to the narration of Ḥammād.

2. *"Al-Mufaḍḍaliyāt": (Favorite Poems)*

It is chosen by al-Mufaḍḍal al-Ḍabi, and it is considered one of the most reliable sources for pre-Islamic poetry, because its author is one of the trustworthy narrators of Kufa. As it depicts aspects of pre-Islamic life in its days, events and the relationship of the tribes to each other and to the kings of Al-Hira and the Ghassanids. It was published by Lyal with the explanation of Ibn al-Ambāri, and it is one hundred and twenty-six poems, to which were added four poems found in some copies. In the introduction to the commentary there is a complete chain of its narrators that Ibn al-Ambāri transmits to Ibn Al- 'A'rābi, the student of al-Mufaḍḍal al-Ḍabi and his stepson. Ibn al-Nadim says: It is one hundred and twenty-eight poems. The number of poems

may increase and decrease, and forward and backward according to the authentic narration from al-Mufaḍḍal al-Ḍabi, which is narrated by Ibn al-'A'rābi {18} and published by Dār al-Ma'ārif with the commentary of 'Abd al-Salām Hārūn and Aḥmad Shākir, and in a text on the authority of al-Akhfash, he claims that it was eighty, which al-Mufaḍḍal gave to al-Mahdi, and al-'Aṣma'i added to it forty, then some of his students added the rest. "Al-Mufaḍḍaliyāt": (Favorite Poems) are divided into sixty-seven poets, forty-seven of them are from pre-Islamic era, and on the top of them are the Younger and Greater mottled, al-Ḥārith b. Ḥilizzah, 'Alqamah, al-Shanfarā, Bishr b. 'Abi Ḥāzim, Ta'abbāṭa Sharra, 'Awf b. 'Aṭiyyah, 'Abu Qais b. al-'Aslat al-Anṣāri, al-Musayyab and the others. It contained a lot of missing words that are not found in the linguistic dictionaries.

3. *Al-'Aṣma'iyyāt*

It is attributed to its narrator al-'Aṣma'i, and it is like "Al-Mufaḍḍaliyāt": (The favorites) to be trustable. It was published by Alwardt on a sick copy in Berlin in 1902, then it was published by 'Abd al-Salām Hārūn and Aḥmad Shākir on a copy of al-Shanqiti which was taken from an old version. The number of its poems and pieces reached ninety-two, and they are distributed to 71 poets, about 40 of them are from pre-Islamic era, headed by 'Imr' ul-Qays, al-Ḥārith b. 'Abbād, Duraid b. al-Samma, 'Abu Dawood al-'Ayādi, Ḍul-Iṣba' al-'Adwāni, Salāmah b. Jandal, Ṭarafah, 'Urwah b. al-Ward and Qais b. al-Khaṭīm, and there were two Jews: Shaya b. al-Ghurīd and al-Samwal. There were also many abandoned words that were not confirmed by the dictionaries, but did not play the role played by "Al-Mufaḍḍaliyāt": (Favorite Poems) so the commentators did not relate to them. Perhaps this is due to the fact that al-'Aṣma'i did not narrate many complete poems, but just a selection of them.

4. *Al-Jamhara: Collection of Arab Poetry*

This book: Collection of Arab Poetry is authored by 'Abu Zaid Muḥammad b. 'Abi al-Khaṭṭāb al-Qurashi, whose name is not found among the famous narrators, but it is clear from the introduction to his book and what is quoted by him about the narrators that there are two or three generations between him and the narrators of the second century. Some thought that he was living in the late third or early fourth century, Ibn Rashiḡ mentioned it in his book: Al-'Umda, Al-Suyuṭi in Al-Muzhir and Al-Baghdādi in Al-Khazāna. It contains forty-nine long poems divided into seven sections, namely: The Mu'allaqāt and Al-Muntiqayāt, i.e. the selected poems and the Madhahhabāts i.e. written in gold (because that poems deserve to be written in gold), 'Uyūn al-Marā'i, Al-Mushawwabāt, and Al-Malḥamāt (all of them are authored by the Islamists). In any case, this group of poems does not reach the level of "Al-Mufaḍḍaliyāt": (Favorite Poems) and Al-'Aṣma'iyyāt in terms of confidence due to the weakness of its chain of transmission, so it is necessary to compare them to the authentic narrations when relying on it, and Al-Jamhara was repeatedly printed in Cairo and Beirut.

5. *Selected Poems by Ibn al-Shajari*

It is the poems selected by Ibn al-Shajari, who died in 542 H. It includes the poems selected from the pre-Islamic and Islamic poetry divided into three sections, the most important of them are in the first section al-Shanfarā, Laqīṭ al-Ayādi and al-Mutalsis, and in the second section there are some selected poems of Zuhair b. 'Abi Sulmā, Bishr b. 'Abi Ḥāzim and 'Obaid b. al-'Abras, and in the third section there are some selected poems from Diwan of al-Ḥuṭai'ah. It is like Al-Jamhara: Collection of Arab Poetry in its weak supporting reference. It was printed in Cairo.

6. Diwans of Enthusiasm

The value of this anthology is more literary than its historical value, and the most famous Diwan of enthusiasm is authored by 'Abu Tammām, who died around the year 231 H. It is divided into ten chapters, the largest of them is the chapter of enthusiasm, which is called by the title. It was explained by al-Marzūqi, who said in his explanation: "Abu Tammām had corrected the poetry that was narrated by him, as he changed some words", as it is explained by al-Tabraizi, and both explanations are printed. They are poetic pieces of pre-Islamic, Islamic and Abbasid poets, but rarely narrated there a complete poem.

There is also the enthusiasm authored by al-Buḥturi, who died in 284 AH and the enthusiasm of Ibn al-Shajari, which was printed in Hyderabad, India, its poems mostly mentioned from the pre-Islamic poetry. The enthusiasm of Khālidiyīn or (Al-Ashbāh and Al-Nazāyir) authored by the two brothers: Sa'īd al-Khālidi, who died in the year 350 H, and Muḥammad al-Khālidi, who died in the seventh century, it is not printed. It is said that two manuscripts of it are found in the Egyptian Library.

7. Diwans of the six pre-Islamic poets

Al-'Aṣma'i collected it from the poems of 'Imra' al-Qays, al-Nābighah, Zuhair, Ṭarfah, 'Antarah and 'Alqamah. Shanta Mari has explained it and Alward has published it, but he did not mention the narration of al-'Aṣma'i only, but also added to it some additional poems that are mostly not original pre-Islamic poetry.

8. Diwans of the tribes

They were the ones from which al-Shaibāni collected more than eighty, and many of them were collected by al-Sukkari, as they were lost on the way, and all of them that remained were only some poetic pieces collected from diwan of Huzail that were published in five collections, four of them were found in Europe, and it was collected by 'Abu Sa'īd al-Ḥasan b. al-Ḥusain al-Sukkari, the first of them was printed in London, in the year 1854, the second was printed in Berlin in 1887, and the third was printed in Hanover in 1926, and it belongs to Diwan of 'Abu Du'ayb, and the fourth was published in Leipzig in 1933.

9. Explanation of Contradictions

This explanation of contradictions is done by 'Abu 'Ubaidah. He collected in it a lot of poetry that was said in the days of the Arabs, and there are some other books that dealt with the days of the Arabs, such as al-Kāmil authored by Ibn al-'Athīr and al-'Iqd al-Farid authored by Ibn 'Abd Rabbihi.

10. Layers of the stallions of the poets

It is authored by Ibn Sallām al-Jumuḥi, in which he studied the pre-Islamic poetry carefully, and investigated its attribution, and differentiated between the correct and original and the artificial ones.

There are some other books, not those we have mentioned, such as "The poetry and the poets" authored by Ibn Qutaybah, "al-Bayān and al-Tabyīn" authored by al-Jāhiz, "al-Kāmil" authored by al-Mubarrid, and al-'Amāli authored by al-Yazīdi and another "al-'Amāli" authored by 'Abu 'Ali al-Qāli, and "Majālis Tha'lab", and "al-Mu'talaf and al-Mukhtalaf" authored by Al-'Āmidī, and

“Book of Al-Muwashshah”, and Dictionary of the poets authored by Al-Murzabāni, and “Treasure of Literature” authored by al-Baghdadi who died in 1093 H.

The book “Al-ʿAghāni” authored by ʿAbu al-Faraj al-ʿIsfahāni is one of the largest and most reliable sources of the pre-Islamic poetry. He has written the biography of the poets from the sixth century AD to the ninth century AD, and he recorded many of the poems that were lost. He was interested to mention the chains of narrations of the trustworthy narrators that return to their first sources. sight poetry that helped him on the accuracy, investigation and verification.

CONCLUSION

If we assume that pre-Islamic poetry was impersonated by some people, like Ḥammād al-Rāwiah and Khalf al-ʿAḥmar, but there must be a true poetry behind their plagiarism, we should get some guidance to know it by the documented narration and its distinctive personality and stylistic qualities.

As we see Lyell dealing with this subject in his introduction to the Diwan of ʿUbad b. al-ʿAbras, he confirms that the narration of this poetry continued alive and active from the pre-Islamic era until it was finally written down in the Abbasid era. Whoever refers to al-Muʿallaqāt (the pendants), for example, finds that each poem has its own distinct personality, which proves that it belongs to its poet. He repeated what he said in the first introduction that the traditions of poetry of the first century H. obligate the existence of the pre-Islamic poetry that shares with it the same traditions, and also that there are some strange words in it that were not used in the era of those narrators who wrote it, which indicates as a conclusive evidence that it is true in its essence. [19]

Margolioth also dealt with the approach of ancient Arabic poems, and said: It is a false approach made to match what was criticized by the Qurʾan. So, the steady spinning in its beginning was set up to explain the Almighty’s saying: “Do you not see that they wander in every valley?” The description of the journey and the mounts were mentioned for the interpretation of the Almighty’s saying: “And the poets are pursued by the deceivers.” [20]

We do not need to reply these ridiculous opinions that invite us to say that these thoughts indicate a defect in the brain of Margolioth, because he cannot accept the presence of any positive element in the formation of the pre-Islamic Arab society, and he wants to pretend behind these false interpretations that he does not say these words, but the Qurʾan has dealt with the statement of these poets, and the pre-Islamic society was devoid of the exploits of the pre-Islamic people, and it was a false society, because they used to say the opposite of what they used to do in their lives. How true are the questions that (Shakib Arslan) brought to response to this kind of strange thinking: “Who was that gang that undertook all this comprehensive forgery? Why doesn’t Margolioth or Ṭāhā Ḥusain tell us who was the genius who did all this huge work after Islam came? Who composed these thousands of the poems and gave them this pre-Islamic tinge? Who invented these names for hundreds of pre-Islamic poets? As this organized academic work needs to coordinate and organize the collective efforts of poets and writers, because Ḥammād al-Rāwīya or Khalf al-ʿAḥmar alone cannot do this great work, then where is the justice of criticism? Doesn’t Margolioth know the meaning of justice? If Ḥammād or Khalf al-ʿAḥmar said to some of his students: I wrote the poem: (Lāmiyyat al-Arab), and it not

is not composed by Shanfarā, for example, and why does he ignore that the codification took place under Persian populism, and the sensitivity between the Basra school and the Kufic school, and Khalf al-'Aḥmar was a loyalist? Isn't it possible that the issue of Persian revenge was behind it? We see that the issue was not a matter of Persian revenge against the Arabs, and the manipulation of their national heritage, when the loyalist: (Persian Peoples) were suffering from the injustice and persecution with the policy of discrimination in the Umayyad era, and the issue of pretending to be the muscles of knowledge in Arabic and knowledge of Arabic poetry or literary theft or impersonation.

Is it permissible for the Arabs to give up their literary heritage with this claim that aims to be skeptical, or they have to go to those old Arab critics who are familiar with the knowledge of falsifiers and skeptics, and how can we ignore the advantages that are characterized by the pre-Islamic poetry such as describing the personal human experiences with the adjectives of identity, describing the animals with their habits, and the landscapes represented in the mountains, valleys and deserts, standing on the ruins and monuments, and the other advantages that were addressed by the pre-Islamic poets that were studied by the writers and critics. Here, we do not forget that the Russian orientalist "Krakchkovsky" mentioned in his book: "Geography of the Arabs" that the pre-Islamic poetry abounded with the realism and correctness in the field of geographical matter. This was because the pre-Islamic poet who lived in the desert and there were these things: The stars, the sun, the moon, the night, the day, the celestial bodies, the mountains, the valleys, the neighbors, the wells, the trenches and the other things that made up this geographical material that were attached to him and were closer to his Bedouin life, and when he looked at these things from the bays of the tent saw them clearly and openly in the front of him and nothing obscured them, and the matter is little or much different to the urban... In any case, the realism and correctness in the field of geographical matter mean the pre-Islamic poetry depicting the pre-Islamic life in this field.

References and Footnotes

- [1] History of Arab Literature. P. 272-273
- [2] Sa'd Zalām. From the artistic phenomena in the Pre-Islamic Poetry. Pp. 39-42
- [3] Ibid. P. 44-45
- [4] Ibid. Pp. 45-46
- [5] Ibid. P. 46
- [6] Shawqi Ḍaif. Pre-Islamic Era. P. 148-149
- [7] Ibid. P. 148-149
- [8] Ibid. Pp. 151-152
- [9] Ibid. P. 153 quoting from Al-'Amāli to 'Ali al-Qāli, Vol. 1. P. 157
- [10] Ibid. P. 154 quoting from Al-'Iqd al-Farid, the book: Al-Ḥaiwān and Sources of Pre-Islamic Poetry.
- [11] Sa'd Zalām. From the artistic phenomena in the Pre-Islamic Poetry. P. 49
- [12] Shawqi Dhaif. the Pre-Islamic Era. P. 152
- [13] Ibid. Pp. 148-158
- [14] Ibid. Pp. 148-158
- [15] Ibid. Pp. 155-106

[16] Ibid. P. 156

[17] It was not attached to the Ka'ba as claimed by some of the later ones, rather it was called that because of its value, taking from the word al-'Ilq meaning precious.

[18] Shawqi Dhaif. the Pre-Islamic Era. P. 177, quoting from al-Fihrist by Ibn al-Nadim. P. 102

[19] Studies done by Orientalist. P. 122.

[20] Sa'd Zalām. From the artistic phenomena in the Pre-Islamic Poetry. p. 134.