

German orientalists' perspectives on issues of pre-Islamic poetry - imaginary and imagination-

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Abstract :

Scholars from diverse groups, ideologies, and languages focused on pre-Islamic poetry, studied and critiqued it, then utilized its various issues as a starting point for numerous Arab and Western research. This latter group made a concerted effort to examine this legacy, and as a result, two perspectives emerged: one is in favor of its existence, and the other is opposed to it.

The German Orientalist School, which focused on the study of pre-Islamic poetry, is one of these tendencies. While some of their research supported the existence of classical Arabic poetry, others cast doubt on it. Due to its significance for understanding and investigating our heritage, we will attempt to present and critique the many viewpoints in order to highlight the characteristics of German Orientalism and its perspective on the problems with Arabic literature. Its significance also comes from highlighting the fundamental contrast between the Arabs' perspective on our heritage and other people's attitudes about it.

Keywords: German Orientalism, issues, pre-Islamic poetry, imaginary and imagination.

Introduction:

The subject of imagination was regarded as one of the most intriguing issues studied by German orientalists. As each orientalist discussed and analyzed this topic from a viewpoint that he deems appropriate and suitable to his reasoning and ideology; some went so far as to categorically deny the imagination of pre-Islamic poetry, while others asserted its existence whilst also arguing about a lack of examples, whereas an additional group claimed the superficiality of the imaginary element in poetry.

Although they did not specify a precise concept of imagination in their studies or any of the others that these orientalists produced, they did mention several features of imagination in this poem, such as humanization, projecting emotions onto nature, and communicating with animals.

Heinrich attempted to define the idea of imagination, for which he relied on **Hazem Al-Qartajani's** book "**Minhaj Al-Balghaa' wa Siraj Al-Oudabaa**", in which he argues that Arabic poetry fits within the framework of the spatial difference rather than the abstinent difference, as in the Greek myths and their symbols, that he instead relies on Western theories in this particular context...." ¹

Notwithstanding, these studies are regarded as a breakthrough from what was previously known about pre-Islamic poetry on the grounds that it is a historical document whose aim is to understand the circumstances of the Arabs in many spheres of life prior to the arrival of Islam. These orientalist include

1. Some German orientalists' perspectives on the issue of imagination:

1.1. The perspectives of the orientalist Rodokanakis ²

The study that this orientalist presented, titled "**Al-Khansaa and her lamentable poetry**," is regarded as one of the earliest German studies. It approached the study of pre-Islamic poetry as an artistic study, diverging from documentary studies that used pre-Islamic poetry as a source for historical and social events (**Al-hansa und ihre trauerlieder wien 1902**)

By relating the interplay between the poet and nature and the relationship that highlights the human aspect in reviving and humanizing the parts of nature, he drew on the study of imagination in pre-Islamic poetry to support his argument. He believes that the Arabs, who had a strong propensity to depict natural settings, typically approached nature with a cool, detached attitude. They either did not react to it or did not transfer their own feelings onto it" ³. Although he considers that pre-Islamic poets dealt with nature directly and superficially, at times devoid of suggestiveness, **Rodokanakis** does not dismiss the poetry's imaginative potential. And whoever deduced it from the existence of imagination and its capacity for creative expression, what **Al-Khansaa** contributed through lamenting poetry, particularly her grief for her brother Sakhr. Thus, she said:

Wa'adkurhu idhā mā al'arḍu amsat

Hajūlan lam talm' biāl wamyḍi ⁴

Furthermore, saying:

Yudhakrunī ṭulū' u alshshamsi ṣakhran

W'adkurhu likulli ghurwbin shamsi ⁵

¹ Mousa Samah Rababa, The Issue of Imagination in Pre-Islamic Poetry in the Studies of Some German Orientalists, King Saud Magazine, Vol. 6, Arts 2, 1414 AH 1994, pp. 557-558.

² N. Rodokanakis, al-Hansa and her songs of mourning (Vienna: session reports) of the philosophical-historical class of the imperial academy of sciences, (1904) p19.

³ Ibid., same page.

⁴ Al-Khansaa, Diwan Al-Khansaa, Beirut, Dar Al-Andalus, 1981, p. 94

⁵ Ibid, page 89

Rodokanakis could not neglect, throughout his research, the tendency of poets to inanimate tongues in their poetry, as he began to explain, after presenting certain verses of el Khansaa, "The urge to humanization cannot be rejected from human nature. Al **Khansaa**, overwhelmed with pain, forced the earth to share theirs" ⁶

In it she says:

*Ḍāqat bī al'arḍu wānqaḍat makhārimuhā ḥattā takhāsha 'at iāl'a'lāam uwālbīdu*⁷

And she says in another context:

Lammā ra'aytu aalbadru azlama kāsifan arin shawādhda baṭnihi wasawā'ilihi
*Ranīnan wamā yughannī aalrranīnu waqad atā bimawtika min naḥwi aalqaryati ḥāmilahu*⁸

And she says in other lines:

Fakhru aalshshawāmikha min qatlihi wazulzilāt aal'arḍu zilzālahā
*Wazāla aalkawākiba min faqdihi wajallalat aalshshams ajlālhā*⁹

Al-Khansaa attempted to involve nature in her sorrow and pain rather than be satisfied with merely crying, mourning, and grieving for her brother **Sakhr** in an effort to move her distress from an interpretive context to a more general one. She depicted her brother's death by saying that the world crumbled down due to the death of a **Sakhr**, the planets moved away, and the sun became a withered eclipse. This expressed to readers a poetic image with a sensory and moral orientation. Thus, the world was portrayed as dark because of El **Khansaa's** grave debilitating condition.

Rodoknakis chose the poetic lines that Al-**Khansaa** composed that depict the best example of this poetess' ability to project her feelings on nature. The examples presented by **Rodoknakis** and included in his study of "*the poetry of Al-Khansaa*" are the best example and the best response to those who acknowledge the superficiality of pre-Islamic poetry.

These examples were also regarded as explicit evidence of the pre-Islamic poet's ability to depict the psychological states in which they lived essentially, harnessing all that surrounded them from nature, including animals and creatures of all kinds, to serve and convey their message, and project their feelings. **Rodoknakis** viewed these examples as "a true testimony to the pre-Islamic

⁶ Rodokanakis ; p 22

⁷ Al-Khansaa, Al-Diwan, p. 45.

⁸ Ibid, same page.

⁹ Al-Khansaa, Al-Diwan, pg. 127.

poet's ability to transcend the literal representation of the things the pre-Islamic poet has dealt with.¹⁰ That is the reason **Rodokanakis** counted the poetry of the women in this context as a role model so that she was able to express her grief and pain in a positive and amazing way, by harnessing and employing all the natural elements that surround her, in order to share her grief and pain and to portray to us the extent and magnitude of the calamity that befell her.

1.2. The Perspective of the orientalist Wolfhart Heinrich:

Heinrich did not begin his investigation and study of pre-Islamic poetry, particularly the problem of imagination, from scratch; rather, it was based on a body of knowledge created by orientalist who came before him the study, such as the views expressed by **Tadewissi Kowaleski** in his article "*An Attempt to Describe Arab Creative thinking*," which **Wolfhardt** used as a source on which he based his understanding of the most crucial problems with pre-Islamic poetry.

Among them is the issue of imagination, as this article, despite its seriousness, continued to invade oriental thought for a long time and imprint it with its own character. **Heinrich** discussed in the book "*Arabich Dichtung und Griechische Poetik*" (Beirut 1969) which means "*Arab Poetry and Greek Poetry*" the characteristics of Arabic poetry and relied on most of the opinions that **Kowaleski** came up with, who sees Arab thinking as scattered and dispersed thinking.

Heinrich described pre-Islamic poetry as fragmentation, dispersion, and incoherence of verses by using these concepts and views as a starting point. "In descriptive poetry, the disjointed structure is evident with all force despite the assistance provided by the described subject itself, and it seems as though the Arab poet could not - with all the sharpness of the examination - notice in the subjects he described other things, other than the small and important particles, as he consumes his extraordinary total intelligence in order to devise elaborate linguistic forms for these partial observations. As a result, one of the fundamental elements that make Arabic poetry unique is its free framework. The poetry is not an integral whole; it is an odd combination."¹¹ This opinion remains personal and expresses the stand of its holder, and it is not considered an established fact that most studies follow. Because this view of inferiority, or the accusation leveled against pre-Islamic poetry in the eyes of **Mousa Rababa**, contains a kind of exaggeration and hyperbole.

¹⁰ Mousa Samah Rababa, The Case of Imagination in Pre-Islamic Poetry in the Studies of Some German Orientalists, pg. 560.

¹¹ Wolfhart Heinriche, Arabische dichtung und grieschichepoetik (Beirul:herausgegeben vom orient tustitut der deustshen morgenlandishen gesellschaft, 1969), p.21, translated as: Wolfhart Heinriche, Arabic poetry and Greek poetry (Beirul: published by the orient tustitut of the german oriental society, 1969), p.21

Therefore, if we choose to lie to ourselves, we will be diminishing the worth of the history that our forefathers preserved for us.

On the grounds that the poet is aware of it and that these movements are influenced by psychological states, Western academics, researchers, and orientalists have struggled to comprehend the poet's shifting from one aim to another. Rather, they deemed it a subject that disrupts the main framework of the poem. Due to this, the scenario considered it appropriate for us to refute this belief with convincing arguments and words which is what **Al-Ashmawy** concluded in his study, saying: "We should look at the poem as it is a complete whole thing, not as it is independent lines... Just as the poet should distinguish between aspects of the theme of the poem and the darkness in its inscription, as well as the poet should distinguish between the aspects of the poem and what each aspect entails of imagination and thinking."¹² **Al-Ashmawy** acknowledges the structural unit, which **Rita Awad** called the organic unit's core, in this passage. *The Muallaqat Tarfa and Labeed* also have this property.

Heinrich's viewpoint is made explicit based on this understanding by embracing **Kovalesky's** ideas that aim to deny pre-Islamic poetry the quality of imagination, in which he declared that "Pre-Islamic poetry's particular style is a result of its lack of imagination. The overwhelming predominance of observation over imagination is a trait of all Arab innovation."¹³ This perception was not limited to the Orientalists only, but some Arab scholars participated in it, such as **Abi al-Qasim al-Shabi**, who believes that both pre-Islamic and Umayyad poetry is empty, or as empty of what enriches the beauties of the universe, the charms of existence, the beauty of nature, and the magic of spring.¹⁴

Moreover, if what they argued is true, then how do we explain the works of these poets about the she-camel, the horse, and the wolf? One of the most well-known instances of this imaginary and descriptive faculty in action is what Tarfa said about the wild cow in his commentary: "When the poet converses with the camel or questions it, as both the slave and the petitioner did, this is an indication of the depth of interaction between the poet And the thing he is talking about. It appears that the issue has to do with how the self and its subject interact. The pre-Islamic poet demonstrates his skill to handle his material.

¹² Muhammad Zaki Al-Ashmawy, *Studies in Contemporary Literary Criticism*, Dar Al-Shorouk, first edition, 1414-1994 AD, p. 152.

¹³ Heinrichs, p. 21

¹⁴ See: Abu Qasim Al-Shabi, *Imagination among the Arabs*, Tunisia, Al-Dar Al-Tunisia, 1983 AD, p. 46.

It is undeniable that the pre-Islamic poet pays attention to the details, yet this does not imply a lack of imagination.¹⁵ The poet, when depicting something of nature for readers, he performs a projective process, whereby he projects his feelings on the thing employed, and this is evident in the depiction of the night by *Imru' al-Qays*, not as it is known to us, but he portrayed it in a way that is paired with himself, as he presented it emotionally integrated with his experience. Influential, in addition to portraying a psychological, emotional, and artistic image. In this he says:

Wlaylin kamawji albbahri arkhá sudūlahu 'alayya bi'anwā'i alhumuwmi liyabtālī
Fqultu lahu lammaā tammatā bijawzihi wa'ardafa a'jāzan wanaā'a bikalkali
*Alā ayyuhā allaylu alṭṭawīlu alā anjalī biṣubḥin wamā al'iṣbāḥu fika bi'amthali*¹⁶

Consequently, *Imru al-Qais* reflected and represented the psychological state in which he was experiencing the night and its conclusion. This is merely a metaphor for the poet's experiences with size, sorrows, and pains. Contrary to the happy person who shortens his night, the anxious person and the troubled person both lengthen their nights. Due to the fact that he weighed his fears at night just as he did during the day, he started calling the night to dispel its terrible darkness so that the morning would bring its light.

Several interpretations and depictions of the night were possible thanks to the poet. This demonstrates his capacity to invent fresh images and apply them to the things he discussed in his descriptions. This portrayal captures the tense psychological condition, which is a pinnacle of creativity in and of itself. It reaches the maximum levels of constructive positive imagination that the mind can allow.

This idea is not limited to *Imru' al-Qays*; many other poets also attempted to reflect their psychological moods on objects that helped them through their joys and sorrows, such as the night, the camel, and the horse. Examples of these are the things that *Tarfa bin Al-Abd*, *Labeed bin Rabia Al-Amiri*, *Imru' Al-Qais*, and many others said in their muallaqat. Some individuals were able to convey their ideas or psychological positions without openly expressing themselves or their thoughts. This is determined by what was said in *Labeed bin Rabia Al-Amiri's* description of the wild cow, as it expresses the duality of life and death rather than drawing attention to the wild cow's stature, movements, or shape.

¹⁵ Mousa Samah Rababa, *The Case of Imagination in Pre-Islamic Poetry*, p. 564.

¹⁶ *Imru' al-Qais*, al-Diwan, tuning it and correcting it, Mustafa Abd al-Shafi, Dar al-Kutub al-'Ilmiyyah, Beirut, 5th edition, 1425 AH-2004 CE, p. 18.

Labeed attempted to humanize what happened to this cow through his pictures. He pursues himself in the shadows of existence, encircled by tragedy and doused in the river of destiny.¹⁷ From what **Labeed** said in describing this cow, we mention:

<i>Afatilka ummun waḥshiyatun masbuw 'atun</i>	<i>khudhilat wahādiyatu alṣiwwāri qwāmuhā</i>
<i>Khansā 'un ḍayya 'ati alfarīza falam tarum</i>	<i>ghrḍa alshaaqā 'iqi tūfhā wabighāmuhā</i>
<i>Ha lmu 'afīrun qad tanaāza 'a shalwuhu</i>	<i>ghabasun kawāsib lāa yamnūu ṭa 'āmuhā</i>
<i>Ṣādafna minhā ghuraatan fa 'aṣbnahā</i>	<i>inaa almanaāyā lāa taṭīshu sihāmuhā</i>
<i>Bānat wa 'asbala wākifun min dīmatin</i>	<i>yarwī alkhamā 'ila dā 'iman tiṣjāmuhā</i> ¹⁸

We comprehend that Heinrich has put a lot of effort into denying the imagination element of pre-Islamic poetry, despite the explicit and obvious examples found in pre-Islamic poetry that demonstrate the extent of the pre-Islamic poet's ability to create and his skill in employing the imagination.

Additionally, he made use of the literary comparison trait by contrasting Greek poetry with pre-Islamic poetry. According to him, the lack of myth and symbol in pre-Islamic poetry—which is in stark contrast to what is abundant in Greek poetry—is sufficient to disprove the existence of imagination. On the surface, his theories on the lack of creativity in pre-Islamic poetry appear to be validated. He contends that the absence of myth and symbol, as well as descriptions that accurately reflect reality, are all examples of pre-Islamic poetry's lack of imagination.¹⁹ He is completely convinced of denying the characteristic of imagination about pre-Islamic poetry, despite the fact that this poet did not come into contact with any of his poems. Rather, he was merely a trumpet publishing what he said and what **Kovaleski** brought in his article, which strips Arabic poetry of all create value. Furthermore, if he had been acquainted directly with the creativity of the pre-Islamic poems, he would have known the myths and symbols they bear in some of what came in them.

This is a result of the existence of numerous studies that "tried to reveal the use of pre-Islamic poets for some mythical and symbolic aspects in their poetry, and among those examples are the legends related to the remnants of the legend of Luqman ibn Aad, or the legends related to the stars and planets, or the legends related to the likenesses of the she-camel, the zebra, or the wild bull, or the wild cow." By correlating the path of resentment with the motion of the sun, the relationship

¹⁷ Mousa Samah Rababa, *The Case of Imagination in Pre-Islamic Poetry*, p. 565.

¹⁸ Labeed bin Rabia Al-Amri, *Explanation of the Diwan of Labeed bin Rabia Al-Amri*, investigation by Ihsan Abbas, Kuwait, 1926, pp. 307-309.

¹⁹ For more details, look at Mousa Samah Rababa, *The Issue of Imagination in Pre-Islamic Poetry*, pp. 571-564

between the woman and the sun, and what was symbolized by the Pleiades, Venus, and the moon in various myths. Among the legendary ²⁰ references in the poems of pre-Islamic poetry are many, including what came in the commentary of *al-Nabigha al-Dhubiani*, and what also came in his poetry about the hadith of the serpent and the ax. It is one of the well-known Arabic proverbs that refer to failure to fulfill the covenant and break the promise, and it is addressed to a people who broke the covenant with him and his people, and in that he says:

<i>Wa'innī la'alqā min dhawī aalḍḍighni minhum</i>	<i>Wamā aṣbahat tashkū min aalwajdi sāhirah</i>
<i>kamā laqīat dhāta ḡalṣāfā min ḡalīfihā wamā</i>	<i>ainfakāt ḡlḡamthālu fī ḡlnāṣi sāyirahu</i>
<i>faqālat lahu: ḡād'ūku lil'aqli wāfīa</i>	<i>walā tughshīnī minka biḡlḡḡlmi bādarahu</i>
<i>fūāthāḡahā biḡllhi ḡīna tarāḡayā fakānat</i>	<i>tadīāh ḡlmālu ḡhabā'a wazāhirahu</i>
<i>falamāḡ tūfī ḡl'aḡlu ḡlāḡ ḡāḡalūhu</i>	<i>wajārat bihi nafsū 'ani ḡlḡḡḡ jāyīrahu</i>
<i>tadhkuru ḡānīyā yaj'alū ḡllhu janāḡa</i>	<i>fayūṣbiḡu dhā māli wayaḡilu wāḡbrah</i>
<i>falamāḡ rāy ḡānā thamara ḡllhi mālahu</i>	<i>wāāthāl mawjūda ḡ wasadī mafāḡirah</i>
<i>ḡākabā 'alay fāsi yaḡidū ḡhurābuhā</i>	<i>mudḡakīraḡa mina ḡlma 'āwili biḡḡbariḡi</i>
<i>faqāma lahā min fawḡi jakḡri muṣḡayādu</i>	<i>līaḡtulahā ḡāw tukḡḡḡ ḡlkaḡā bādarahu</i>
<i>falamāḡ waḡāḡā ḡllhu ḡarbaḡa fāsiḡi</i>	<i>walilbarī 'ayāna lā tagḡmuḡu nāzīrahu</i>
<i>faqāla: ta'ālay naj'alu ḡllhu bayīna ḡ 'alay</i>	<i>mālinā ḡāw tunjizī layu ḡkḡirah</i>
<i>faqālat: yamīna ḡllhi ḡāḡ'alu ḡānānī</i>	<i>rāyḡtuku maskḡūrā yamīk fāḡirahu</i>
<i>ḡābay ḡabru lā yazālu muḡābilū</i>	<i>waḡarbaḡū fāsi fawḡa rāsī fāāḡarāhu</i> ²¹

This is one of the well-known Arab stories told in cases of dishonesty and ingratitude. As a result, the genius used this aphorism as a foundation for his work. In terms of symbolism, we find verses in pre-Islamic poetry that indicate the poets' use of it, such as "the spread of symbolism among some poets, such as clinging to the beloved and mentioning it in the kinship passages of the pre-Islamic poem, such as what we find in Ibn al-poetry, Muqbil's which more than symbolic references to women, especially and its beauty and social status, or the poet takes the likenesses of the bewildered goddess, because of the separation of the beloved, as we read in the paintings of *Al-Nassib* ²²

²⁰ Akram Abdullah Muhammad al-Awsji, *Orientalist Studies of Pre-Islamic Poetry (A Critical and Analytical Study)*, memorandum for obtaining a Ph.D. in the Department of Arabic Language, majoring in Pre-Islamic Literature, pp. 117-118.

²¹ Ibid., pp. 154-156

²² Akram Abdullah Muhammad Al-Awsji, *Orientalist Studies of Pre-Islamic Poetry*, p. 119

Symbolism is also prevalent in the brilliance' poetry, namely in his rhymes that express the fear and anxiety that characterized the violent bull when it was attacked by dogs. He was able to enter the bull's mind and express the intensity of his terror after the dogs attacked him. But, because of his anxieties and anxiety over the rage of King *Nu'man* and the horrors he bears, it constitutes what is known as the objective equivalent.

Herein lies the poet's pinnacle in employing the creative imagination, which depicted and created for us an image that constituted an objective equivalent of what he feels without revealing his personality, allowing him to escape from himself by creating that equivalent, which reflects the fears that contradict his psychology. Some of the verses he said in the zebra are as follows:

<i>kāānā rahlīā waqad zāla alnāhāru binā</i>	<i>yawmu aljalīlī 'alay mustānisi waḥadī</i>
<i>min waḥshī wajarāṭī mūshā aākāri 'uhu</i>	<i>ṭāwī almaṣīri kasayfi aalṣīyqili alḥarda</i>
<i>aāsarat 'alayhi mina aljawzā' i sārīyāṭā</i>	<i>tuzjī alshāmāla 'alayhi jāmidu albardī</i>
<i>fāirtā 'a min ṣawti kilāabi fabāta lahu ṭaw 'u</i>	<i>alshāwāmiti min khawfi wamin ṣaradī</i>
<i>fabatīhunā 'alayhi wāistamarā bihi ṣama 'a</i>	<i>aalka 'ūbu barīyāṭi mina aalḥardi</i>
<i>wakāna ḍimrān minhu ḥayṭhu yūazī 'uhu ṭa 'nu</i>	<i>alma 'āriki 'inda almahjari alnājdi</i>
<i>shakī alfarīṣatī bālmadrāy fāanqadhaā ṭa 'na</i>	<i>aalmubayṭari aīdh yushḥayfay mina al 'aḍudi</i>
<i>kāānāhu khārija' a min janbi ṣafḥatihi</i>	<i>suqūd shurba nasūhu 'inda miftīqadi</i>
<i>fazalā ya jamu aā 'lay alrūwqi munqabiḍa a</i>	<i>fi ḥāliki allāwni ṣidqu' ghayru dhī aḥwadi</i> ²³

There are numerous examples proving the presence of the symbol in the folds of pre-Islamic poetry, as the objective equalizer was seen as one of the creative tools utilized by the poet to demonstrate his skill in combining imagination with high techniques. As a result, he rejects the perception that *Heinrich* attempted to defend, which is represented by the superficiality of pre-Islamic poetry and that it is simply a literal correspondence with material reality, and this fully confirms that *Heinrich* relied solely on intermediate references and did not come into direct contact with poetic collections.

1.3. The perspective of the orientalist Ewald Wagner:

Wagner adopted a perspective on the issue of employing imagination in pre-Islamic poetry, so that he devoted an entire chapter to it in “*Grundzuge der klassischen arabischen Dichtung altarbishe: Die Dishtung altarbishe*” (Darmstadt.1987) he found “Classical Arabic Poetry: Pre-

²³ Al-Nabigha Al-Dhubyani, Al-Diwan, explained by Ahmed Tamas, Dar Al-Ma'rifah, Beirut - Lebanon, 2nd edition, 1426 AH-2005 AD, pp. 18-20.

Islamic Poetry”, titled “Reality and Imagination in Ancient Arabic Poetry”. As Ewald Wagner sees in pre-Islamic poetry that "it was mostly realistic poetry, and it is described as realistic in detail, the reason is not due to the sharp inspection of the Arabs only, but also to the fact that the things described were known to the Bedouin listener completely, as they are known to the poet."²⁴ The realism of pre-Islamic poetry was not only acknowledged by this orientalist, but some Arab researchers also spoke about it.

In "*The Meanings of the Pre-Islamic Poet*," *Shawqi Dhaif* states that they are straightforward and basic meanings, with no affectation, dimension, or immersion in imagination, whether when he talks about his feelings or paints what is around him in nature. With its dunes, valleys, twisting trails, pastures, lions, animals, reptiles, and birds, his poetry was an appropriate document for those who desire to know his life and environment..."²⁵ Ewald represents realism, however, he does not provide a precise notion for this term; in photography, the poet does not break from the limitations of reality and logic.

He combines the realism of pre-Islamic poetry with sensory imagery "That is, the pre-Islamic poet tells how he felt. As a result, the sensory perception was the foundation for description in pre-Islamic poetry. The pre-Islamic poet intends to describe what is felt through the use of another sensory medium."²⁶ and Arab scholars shared this perspective. On the same line of thought, *Shawqi Daif* believes that the poet presents his meanings revealed as if they were solid, tangible things so that no ambiguity or mental traps stand between the reader and the poem. He always presents these meanings embodied in people or things.²⁷

Pre-Islamic poetry reveals the sensual dimension to us since it is inextricably linked to the poet's emotions, moods, and psychological dimensions. When he gives perceptions to us, he does not separate them from his feelings. The greater the connection between the experience and the nature of the things depicted, the more accurate and elevated the art²⁸ the image that reaches us will be, and in the light of this portrayal, “the poetic image, which was described as sensual in pre-Islamic poetry, can be able to transcend the limits of form and appearance until it bears emotional

²⁴ Ewaldwagener ,Grundzuge der Klassischen Dichtung ,Band1,Die altarbishe Dichtung (Darmstq: wissenschaftliche buchgesellschaft,1987) p.117

²⁵ Shawqi Dhaif, History of Arabic Literature, The Pre-Islamic Era, Dar Al-Ma'arif, Cairo, pg. 219.

²⁶ Wagner p.117

²⁷ See: Shawqi Dhaif, The Pre-Islamic era, pp. 220-221

²⁸ See: Muhammad Ghoneimi Hilal, Modern Literary Criticism, Dar Al-Nahda Egypt, d. I, October 1997, p. 85.

and sensual features.” The poet does not combine things without these things being able to embody a specific situation that the poet wants to highlight.²⁹

While *Ewald* admitted that the things presented were well known to the audience, *Musa Samah Rababa* labeled his opinion excessive. As a result, he placed both the poet and the listener on the same level. The listener or Bedouin, however, had no idea that *Imru' al-Qays* would compare the wild bull to a packed captive, or that *Alqama* would compare the jug to a gazelle. Even though the audience is familiar with the subject described, all of these psychological and moral overtones convey sensory meanings belonging to the poet, as he himself reflects them in imagery.³⁰

Ewald wondered in reference to the realism of pre-Islamic poetry, "did a poet actually live the scenes of flirting or battle that he depicted, and did the descriptions of the phrases that he offered to all of his sentences truly be true? "³¹

Wagner did not provide answers to any of these concerns, but he did study them and consulted the names of the ladies in the lineage and the names of the locations mentioned by the poets in order to assess the veracity and realism of their works.

Furthermore, *Wagner* questioned the women's names that appear in *Al-Nassib*, and some Arab critics also considered them, such as *Ibn Al-Rasheeq*, as fictional names³². *Ewald's* stance of doubt did not stop at this point only, but extended to the challenge and doubt even about the names of the places mentioned in the poetry, or that he mentions: the poet in his ruins, and labeled them as fictitious, as he says: “Even when I stand with these alterations of place names the position of the skeptic, I want, however, to assume that some place names were chosen only for meter and rhyme.

³³

Ewald undermined the ability of the pre-Islamic poet, whose ability enabled him to weave long poems, or mu'allaqat, so how about a simple matter like this, which is the meter and rhyme, which he possesses? *Ewald* stripped pre-Islamic poetry of its artistic value, and more than that, it reduced the ability of the pre-Islamic poet its artistic value and diminished the ability of the pre-Islamic poet. Since each component of the poem plays a significant part in constructing the poem's

²⁹ Musa Samah Rababa, The Issue of Imagination in Pre-Islamic Poetry, pg. 577.

³⁰ See: Ibid, page 578

³¹ Ewald Wagner, Ancient Arabic Poetry. Foundations of Classical Arabic Poetry, Translation and Commentary, Dr. Saeed Hassan Buhairi, Al-Mukhtar Foundation for Publishing and Distribution, Cairo, 1st edition, 1428 AH-2008 AD, p. 282.

³² Ibid. page 283

³³ Ewald Wagner, Ancient Arabic Poetry, pg. 284.

structure, the poem's language serves as the foundation for managing them and preventing him from writing his poetry. This location is crucial to understanding pre-Islamic poetry.

The pre-Islamic poet's affiliation with the location has profound psychological ramifications because he does not mention the geography of the area but rather his wealth out of a strong attachment to his passion because it is a crucial aspect of human history and in which he mentions the loved ones who have been dispersed and the split up families. Instances of this can be seen in **Zuhair bin Abi Salma's** poetry:

<i>limin aḷṭālali kālwaḥy 'āfi manāziluhu</i>	<i>'afā aḷrāsā minhu fālrasīsu fa 'āqilihi</i>
<i>farqad , faṣārāt , fāāknāfa mun 'iji</i>	<i>fasharqaī salmay ḥawḍuhu fājāqulah</i>
<i>fawādīy alyadīā fālṭāway fathādiq</i>	<i>fawādīy aḷqanāqni jaza 'uhu fāfākilah³⁴</i>

In these lines, the poet mentions the names of many places. Did the poet like to talk about these devastation places? Or is it connected to a strong emotional reaction? The setting is significant to the poet both historically and philosophically. In **Wagner's** words, "custom has tightly constrained the poet within the possibilities of depicting what he truly experienced, and custom drove the poet to describe things as they were necessary," which is why the poet is committed to restoring reality. Seeing the remains of the lover forced the poet to express his sorrow. even if he does not of it ³⁵. According to **Wagner's** perception, the custom was one of the reasons that limited the poet's ability to innovate and create.

How do we explain the tramp poets' decision to stop creating the poetry and the ritual together if we even for a second believe that this perception is accurate? In spite of this "Like his disciple Heinrich, who absolutely rejected fantasies about pre-Islamic poetry, Wagner did not exaggerate in his denial of such. **Wagner** observed that pre-Islamic poetry occasionally had the capacity to go beyond the bounds of realism and into fantasy. There was definitely some of **Wagner's** creativity in pre-Islamic poetry. This is supported by the fact that when animals start speaking, imagination is there, as in **Imru' al-Qais'** and the **Al Nabigha al Dhubiani's** conversation with the wolf and the man and the serpent, respectively." ³⁶

Wagner's acknowledgment that imagination was not completely absent from pre-Islamic poetry shows a kind of objectivity towards his study of pre-Islamic poetry, unlike his student

³⁴ Zuhair bin Abi Salma, *Al-Diwan*, explained by Ali Faour, Dar Al-Kutub Al-Ilmya, Beirut-Lebanon, 1st edition, 1408 AH-1988 AD, p. 88.

³⁵ Ewald Wagner, *Ancient Arabic Poetry*, pg. 284.

³⁶ See: Musa Samah Rababa, *The Issue of Imagination in Pre-Islamic Poetry*, pg. 580.

Heinrich, who completely denied the existence of imagination in pre-Islamic poetry. The latter contained many examples indicating the existence of imagination, as the Arab and Western scholars and critics were able, for example, to address Antara bin Shaddad to his horse. This indicates the poet's interaction with his subject and his penetration of the limits of reality. In that, **Antara** said:

<i>māziltu qārmīhim bithughraṭi nahrihi</i>	<i>walibānahu ḥatāy tasarbala biqldāmi</i>
<i>fāizwarā min waq' i qalqanā bilibānāti</i>	<i>washakāq aḥlayā bi'abraṭi wathamḥumi</i>
<i>law kāna yadrī mā almuḥāwaraṭu qishtakay</i>	<i>qāw kāna yadrī mā jawāqbu takalūmū³⁷</i>

There are numerous instances of these attitudes and perceptions in pre-Islamic poetry. Instead of describing things from the outside in, the poet instead delves into the psychology of the item being described in order to make him a participant in his joys and sufferings through his diverse attitudes and views.

The relationship between emotion and sentimental feelings, as well as how much it ties to the imagination, is a key topic in pre-Islamic poetry, which is where **Wagner** turned. As a result, in the words of Musa Rababaa, **Wagner** "stopped the fair-minded position on this subject and provided many examples of the pre-Islamic poet's ability to portray his emotions and feelings, through the elements of metaphor and analogy, as well as the poets' taking of some elements of nature for their feelings. Wagner's level of objectivity can therefore be understood."³⁸ Unlike some German orientalist like **Renata Jacobi**; who sees that the percentage of emotion in pre-Islamic poetry is very few. "Instead of a direct description of the psychological state, the poet highlights the psychological impact. Instead of describing sadness, the poet describes tears, and instead of describing love, he describes fatigue and lack of sleep. In addition, the Arabic language has provided the poet with vocabulary through which he can describe his feelings in a clear manner. Directly, I found many words for love, longing, fear, flirtation, and pride."³⁹ According to **Renata's** conception, the pre-Islamic poet was stripped of his poetics.

If we accept this, where do the spinning and lamenting poems from the syntax appear? And if this were the case, why did history give us a list of poets with specific names? Not all of the people who lived here before the advent of Islam are known to have been poets. With this stance, Ewald's

³⁷ Al-Khatib Al-Tabrizi, Explanation of Diwan Antarah, presented to him and put in its margins Majid Trad, Dar Al-Kitab Al-Arabi, Beirut, first edition, 1412 AH-1992 AD, p. 183.

³⁸ Mousa Samah Rababa, The Issue of Imagination in Pre-Islamic Poetry, pg. 581

³⁹ Ibid, same page

objectivity is evident in the debate over whether it is fair to acknowledge the presence of sentiments and emotion in pre-Islamic poetry. This is illustrated by what *Imru al-Qais* said:

<i>ghashīat dīāra alhayī biālbakarāti</i>	<i>fa 'ārimatī faburqaātī al 'īrātī</i>
<i>faghūl faḥalāyatu fāāknāfu mun 'ij aīlay</i>	<i>'āqili fāljadhī dhī alqāmratī</i>
<i>ḡaliltu ridāyīyu , fawqa rāsī qā 'ida a qā</i>	<i>'adā alḥaṣay mā tanqadīy 'abarātī</i>
<i>qā 'nī 'alay qaltāhmāmi wāldhākarāt</i>	<i>i yabitna 'alay dhī alhamī ma 'atakarātī</i>
<i>bilayli altāmāmi qāw waṣalna bimitḥlihi</i>	<i>muqāyasāta qāyāamihā nakirātī</i> ⁴⁰

Imru' al-Qays was able to access and describe the animal's psyche, and he was not devoid of achieving this goal. Is he unable to express his emotions and feelings? The pre-Islamic poet was able to highlight his human and emotional sense in a variety of settings, including grieving over the ruins, discussing grudges, lamenting the loss of his beloved, and other emotions.

Conclusion:

The orientalist's perspectives on the subject of imagination in pre-Islamic poetry differed due to the nature of their understanding of the issue of imagination. Through his study of Al-poetry, Khansa's Frodoknakis deduced various images of imagination. Heinrich succeeded him because, in his opinion, the fantasy element is completely absent from poetry due to the absence of myth and symbol in pre-Islamic poetry, as opposed to its equivalent in Greek poetry. Wagner, on the other hand, was more fair and moderate. Despite his recognition of the realism of pre-Islamic poetry, he provided numerous examples of fantasy in this poetry.

We take a neutral stance in the middle of these debates so that we can say that whoever believed that pre-Islamic poetry lacked imagination and was realistic and true in his opinion did so because poetry is the product of its environment and depicts reality. However, the way in which this reality is expressed reveals the beauty of the poetic art to which the poet turns. Thus, it makes the poetic text's aspects dynamic and interdependent, demonstrating the poet's capacity to approach his subject in an artistic and beautiful manner. He depicts reality and embellishes it with his imaginative and artistic touches. Herein lies the purported craft that fuses inventive photography with poetic art.

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⁴⁰ Imru' al-Qays, al-Diwan, compiled and authenticated by Mustafa Abd al-Shafi, and Dar al-Kutub al-'Ilmiyyah, Beirut, 5th edition, S1425-2004, p. 52.

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