

THE EMINENCE OF POETIC ARABIC LANGUAGE: LAMIYYAT AL ARAB OF ASH-SHANFARA EXAMPLE (2)

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Abstract. This study aims at examining and analyzing the figurative, voluble and aesthetic metaphors in one of the prominent pieces of poetry; it is Ash-Shanfara's *Lamiyyat Al Arab*. It tracks the deductive-critical method concentrating analytically on some verses of the poem, specifically the second ten verses - the eleventh to the twentieth. It attempts to divulge into the in-depth analysis of the aesthetic potentials and poetic matters and the figurative images in these lines of the poem. The study begins with an introduction to the magnificence of the Arabic language and then moves ahead to shed light on the majesty of Arabic poetry. After that, the paper deals with ideas about the protagonist-poet Ash-Shanfara, the fastest 'sulouk,' brigand as a great Arabic poet to be followed by analysis and comments on the poem *Lamiyyat Al-Arab* attempting to catch on the original Arab principles, morals, integrities and tenets in the pre-Islam age it contains.

Keywords: Arabic language, Arabic poetry, Ash-Shanfara, *Lamiyyat Al-Arab*, pre-Islam.

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ادبنا العربي يحكي قصة تاريخ، والتاريخ يذكرنا بحضارتنا العربية الخالدة التي يجب علينا ان نعيد سبكها بقالب جميل للأجيال (يحيى دحامي).

Our Arabic literature tells the story of history and history reminds us of our immortal Arab civilizations, which we must recast in a beautiful mold for future generations (Yahya Dahami).

1. Introduction

1.1. The Arabic Language

The Arabic language has a long history and was first used in a number of centuries prior to the arrival of Islam. The use of a wide variety of regional idioms that are differentiated by their calmness and creativity in other languages has been involved. It has been and continues to be a defining characteristic of the Arabs' shared language identity. In addition to literary festivals and celebrations such as Souk Okath and the annual pilgrimages to the Holy Ka'abah of Makkah, trade and mercantile travelers from the south and north during the summer and winter seasons have played a significant and important role in the process of making the Arabic language steady, stable and eternal at a profound level. Poetry had already attained a certain level of brilliance and distinction prior to the advent of Islam. During the annual celebration of Okath's centenary, the poets met together, participated in public performances and competed for awards.

The significance and magnitude of the Arabic language prevent it from being one of the most obvious languages in terms of its skill and virtuosity, as well as its capacity to adapt to a wide variety of different fields of study, subjects of knowledge and scientific

fields. The Arabic language has achieved inspiration and uniqueness in a variety of literary fields, with poetry being the most prominent of these types of literary expressions.

In addition to being the language of poetry and oratory, the Arabic language is sometimes referred to be the language of the literary cultures. In addition to speaking a number of different Arabic dialects that are specific to each tribe, every tribe has shaped and fashioned it. The way it is practiced is uncomplicated, endearing and pleasant and its interpretation is not complicated for different nations that are diverse. In addition to being precise, perfect and accurate, it is also devoid of any constraint or fault. The term “Arabic” refers to a language that is considered to be an advanced, poetic language. Those who provide a description (wasf) of it indicated that the Arabic language is filled with a great deal of poetry and poets. In addition to poetic and rhythmical utterance, the Arabic language is appropriate because it is manageable in terms of hearing and comprehension. This is especially true with regard to the singing verse.

In addition, the classical Arabic language has incorporated all of the other Arabic dialects and idioms, resulting in the formation of one of the most refined tongues when it comes to components and modules. The deficiencies that were present in other dialects have been eliminated as a result of this. As an example, it has the capability of satisfying a number of terminological requirements, such as the potential of the contact of the correct real phrases with the symbolic, allegorical and figurative “ones smoothly in a way that is rarely found in any other language”. It is Dahami's 2019c. It is believed that this style originates from an oral tradition that was intended for the poetry of the first languages. This is shown by the common patterns in how topics are grouped, the traditional pictures that are employed and the distinctive ancient language traits. Because of the remarkable adaptability of the Arabic language, it has become a tool for expressing oneself in a manner that is very specific and straightforward. The phrase “language that ranks so high for purposes of eloquence and poetic flight now readily lends itself to the demands of exact and positive expression” describes this language more accurately than any other. It is Dahami (2019b).

The Arabic language, like all other languages that are currently in use, has been influenced by particular alternatives and has fluctuated under certain conditions. As a consequence of this, the Arabic language's terminologies and verses are various as a result of processes such as sculpture, replacement and subtraction. Furthermore, numerous foreign terms were incorporated into the language during the course of a variety of ages, prior to being ordered and developed during periods that the ancients did not value. Nevertheless, critics gain knowledge and a sense of direction by recognizing the difference between the connotation and clarification of words. The Arabic language is distinguished by its precision in phrases, syntax and structures.

In terms of its vocabulary, critics have discovered that the Arabic language possesses unique connotations and connotations for each individual word. Certain idioms in the Arabic language, for instance, are capable of conveying more than one meaning. Each and every realm possesses its own unique wonders in its language, which allows for a multitude of connotations to be derived from a small number of statements. However, the Arabs are more skilled than other people in this regard because their language is beneficial to them and they are comfortable with it. According to Cachia (2002), on page 31, “From the beginning, what made Arabs recognizable to one another was not a geographical or an ethnic feature, but rather a language”. Arabic possesses a multitude of remarkable characteristics, one of which is its poetic language, which is replete with a

multitude of metaphors, auras, symbols, similes, gestures and other inventive ways of expressing feelings.

The history of the language literature, as stated by Al-Hashimi in his encyclopedic book (*Jawahir Al Adab fi adbiat wa ensha lughat Al Arab*) *Jewelry of Literature in Literatures and Growth of the Language of Arabs* (1969), is that science that examines, searches and explores the language and its circumstances and conditions - its prose and verse - in its many different ages. The language is the science that reconnoiters its high situation and position, along with what happened for its innovators, pioneers and inventors who left touched inspiration in it (p.3). Also, Al-Hashimi defines it, declaring that the Arabic language is a Semitic language; it is the ancient mutual language of the Arab people who resided in the peninsula that gained its name from them. It is situated in the western periphery of Asia. The idea is supported by Lewis (2002), who states that "The sciences were transmitted into the Arabic language from different parts of the world; by it, they were embellished and penetrated the hearts of men, while the beauties of that language flowed in their veins and arteries" (p.142). From such comments, it can be said that "the purest portrait of the original Semitic that developed in the Arabian Peninsula is the Arabic language, which indeed initiated as an entire culture; it is not a mere tool of culture but a tool and culture together" (Dahami, 2019d). In addition to that, the Arabic language is the language of human science.

It sprang from the Arabian Peninsula that Arabic poetry has come, for the lands were too much engaged with commercial substances and varieties of stuff to give literature any opportunity of evolution. Societies of Arabs in Arabia used to operate a means of dominance, strengthened in the notable land of Arabia, particularly in Tihamah, Al Hejaz, the heights of As-Sarat to which our poet Taabbata-Sharran associates and the vicinity of Mecca and Medina. Mecca was an abundant center in Arabia and universal life was and still is the most representative feature of the age earlier to Islamic. Those who incite Arab rules and cultures and make the prevailing practice of the Arabic speech are in numerous cases such as poets, logicians, thinkers, archaeologists and storytellers. They made the Arabic language one of the most prolific and artistic in literature around the spheroid. They possess the blood of Arabia.

The Arabic language has been revealed to the choices, like all other famous tongues and fluctuated and flourished on a number of circumstances, so its glossaries and verses modified via sculpture, swap and diminution. Many imported phrases and idioms became part of it at varying times before being classified and developed in times not comprehended by ancientness. Notwithstanding, critics, learners, as well as poets, learn and get proof from recognizing and appreciating idioms, enunciation and connotation. In Arabia, Arabic poetry and before it the language, is characterized by accuracy, exactness and accuracy concerning expressions and its arrangements. "The Arabic language is rich with proverbs, perspicacity, sagacity and wisdom" (Dahami, 2018b). Nevertheless, those who encourage Arab customs, traditions and practices to make the most excellent practice of the Arabic language through various instances are "no longer Arabs themselves; few of the legalists, philosophers, historians, poets and storytellers who adorned the Court of Baghdad and made the Arabic language one of the most prolific in literature in the world could boast the blood of Arabia" (Coke, 1929).

Societies of Arabs were accustomed to holding a method of dominance, established and recognized in Mecca and Medina, Tihamah and Al Hejaz, in addition to similarly in Nejd or what is named the highland of the Middle Arabian desert, during the earliest surviving Arabic literature was shaped. There can be no hesitation that these spoke with

all the syntactic and well-formed inflections. The language, as well as the poetry of the period, is adequate and satisfactory proof. Equally, it has been said that Mecca made a closer style to the fashionable type of civilized life than any other community in the Arabian Peninsula.

Arab literature affected world literature in many diverse areas of literature, predominantly poetry and novels. "As early as the middle of the fifteenth century, English learners were acquainted with and used to visit and study in the Italian universities frequently. Rapidly the study of Greek was brought into England as a result of the translations of the Greek works by the Arabs and the spread of schools" (Dahami, 2017a). The utmost inspiration and motivation were "in the tales of The Arabian Nights and it influenced different eras of English literature. The Orientalists contributed to transferring Arab culture to Europe via translation of Arab literature into their languages" (Dahami, 2017b).

The critic might be able to comprehend the long-overlooked history of Arabic developments if he considers the history of each way Arabic has been shown, such as its values, beliefs, culture or laws and how it has grown and changed over time. These developments have gradually evolved and become strong and flexible as a result of time, which has led to what we refer to as a revival. Changes in ideas that are brought about by the mingling of different cultures and by immigrants are frequently the source of this revival. These changes can be brought about by a variety of factors, including needs, conflicts, struggles, encounters, disagreements or anxieties brought about by immigrants. A number of circumstances, including scarcity, conflict, struggle, encounters, disagreements or fear, can be the driving force behind such a resurrection. The motivation behind such a resurrection frequently emerges from the alteration of ideas that occurs as a result of the mixing of nations and the influence of immigrants.

Moreover, it is the value of political or social attainments, the associating of typology, the diversity of ethnicities and beliefs, convictions and literature, where the speech is a fragment of all that. It is the shielding of the impressions of those modifications. The Arabic language safeguarded and fortified all of that for times after the vanishing of such ethnicities or ethics, "welded all other Arabic dialects and expressions and shaped one of the finest of those tongues of components and modules. It has gotten rid of the defects that characterized other dialects" (Dahami, 2018d). As stated by As-Safdi (1305 H.), in his book *Al-Ghaith Al Musajam fi Sharh Lamiyyat Al-Ajam*, Khalifa, Al Farouq Omar ibn Al Khattab pronounces, Teach your descendants Lamiyyat Al Arab, since it edifies and enlightens them on morals and ethics (p.13). It is declared, likewise, in Al A'amoudi (2002).

2. Striking Arabic Poetry

Poetry is the forum of Arabs (*Ash-Shir Diwan Al-Arab*), as confirmed by several critics, an eminent Arabic idiom or proverb very well recognized by all Arabs, which means the roundtable of poetry for Arabs. It also indicates that poetry is 'the repository of Arabs'. There are probably people who do not identify the deep meaning of this proverb, but definitely, all of them are acquainted with it. "The Arabs are disintegrated into tribes in which the young are taught and trained to be warriors and poets" (Dahami, 2018a). The Arabic poetry where such oral poetry has initially been collected is referred to by numerous linguists and scholars as *fus-ha* (فصحى) or Classical Arabic. It is maintained that *fus-ha* of pre-Islamic poetry displays a high mark of intensification,

amplification and magnification in its inflectional system (a linguistic method where the intensity of the sound and the pitch or tone of the voice is adjusted), a copiousness in its derivational morphology and a conspicuously 'synthetic' appeal.

The Arabic language appeared and developed best through the Holy Qur'an as well as from the literature of ancient ages, its prose and poetry. This inkling was reinforced by Gruendler (2002), when he specified that "classical Arabic poetry is the literary canon from which medieval Arab linguists, genealogists and other scholars take evidentiary verses (*shawiihid*) to support their arguments. In this way, ancient poetry 'judges' many as a scholarly case" (p.257). The Arabic poetry was unlimited and ceaseless "in number and is transmitted from mouth to mouth. It was of great attraction where all listeners admired them, whatever people were, high or low, rich or poor. Poetry in the Arabic tongue is full of music and exquisite accent" (Dahami, 2015; 2018d). Furthermore,

Arabic poetry still retains the top rank among the list of the literary genres in the Arabic language. It did not budge an inch from its stature that it has occupied since the era of pre-Islam, approximately more than sixteen centuries. It is still the Diwan of Arabs. Thus, this means that poetry is the cultural lounge or salon of literary figures (Dahami, 2019a).

Arabic poetry is one of the fine arts in which Arab people call preeminent or sovereign arts. Several of those fine arts are engraving, poetry, music and painting. All these sovereign arts refer to the attractiveness of nature, where engravings depict nature as prominent and painting depicts it with flat shapes, lines and colors. "The single notable art in an otherwise artless existence was poetry" (Bertram, 1937). Nevertheless, it signifies nature with great imagination, thoughts and symbols. Arabic poetry expresses the esteem of nature and gratification to it using verses. Poetry, like music, is the language of passion, soul and compassion or is an indicator of unseen evidence. It articulates the appeal of nature in terms and connotations as well as with tunes and melodies. The ancient Arabic literary works - texts, books, scripts - that were written by Arabs as yet unscathed by peripheral or marginal influences consist ultimately of Arabic poetry, the work of expert versifiers who sing about desert life and fight, "lament over the deserted camping grounds, boast of their tribe and abuse their enemies. It forms a distinct class of poetic composition, which has developed its literary standards and attained a high standard of excellence in its way" (O'leary, 1922).

During the periods of the ancient nations, as history designates, there were few who had such a high level of gratefulness for stimulating poetry and such a full stock of appreciated and pleasant literature to boast of like the earliest nation of Arabia. According to Johnson (1973), "Arabs have always been remarkable for the immense pride they have taken in the excellence of their language, the perfection of their literature, the sublimity of their poetry, the purity of their race and the integrity of their moral character" (p. v). Moreover, the Arabic "tribes of the peninsula possessed a standard and common poetic language and technique, independent of tribal dialects and uniting the Arab tribes in a single tradition and a single orally transmitted culture" (Lewis, 2002).

Additionally, from the early beginning, Arabic poetry was associated with pupils' attention, judgments and hearts in miscellaneous forms, for example, melodious singing, whirring, reciting and appreciating lyrical rhymes "with its gorgeous rhythm, beat, regularity, tune and cadence. It is involved with the whole knowledge and appreciation

of the man. It is about the deep areas of practice of the relationship of the man about contentment, learning and talent” (Dahami, 2018c).

The Arabic poetry of the pre-Islamic epoch remains a central basis of Arab culture and inheritance. Such a period clarifies central Arab standards of honor, dignity, satisfaction and brilliance. It provides plenty of illustrations of valor, sacrifice and romantic warmth through several eminent poems. “In the purity of his blood, his eloquence and poetry, his sword and horse and above all his noble ancestry, the Arabian takes infinite pride” (Widlanski, 2012; Hitti, 1996).

Besides, the Arabs “were great versifiers” (Bertram, 1937). In numerous poems of the age, poets honor and remember their love, dominance and tribal relationships and communicate their unions or enmity. “The pre-Islamic period is known as ‘Aljahelya’ when Arabs were obsessed with good poetry. They would send their children to live with Bedouin tribes to learn the standard Arabic dialect (Alfoseha) and to recite oral poetry” (Alamrani, 2015). Similarly, the taming and rising of horses, peaceful contests and challenges in arms or poetic competitions in which each poet “recited in public his compositions, formed their amusements. They were very sensible to the charms of music, poetry and oratory and as a general rule, the Arab chieftain was brave, generous and munificent” (Wilson, 2006).

3. The poet

Ash-Shanfara is an individual of his word as well as of his sword. In the poem *Lamiyyat Al Arab*, Ash-Shanfara expresses his sentiment to the brothers of his society. He calls upon them to abandon and reject them. He shows them his spite and the new adoption he has made, his discrete choice to choose wild creatures instead. He tells about non-human beings as the only mortals of truth, bravery and merit in comparison to the humans he knew and lived among, who have lost dignity, loyalty, fidelity and commitment. Ash-Shanfara then gives striking explanations of nature besides the bestiary, where he attributes all the potentials of human pride to an animal defaming the faults and defects of men, their cowardice, their immorality, their meanness and their dishonesty.

The rhetoric in the poem reaches its uttermost with beautiful and suggestive imaginative pictures like the one that initiates this lengthy piece of poetry and makes the poet address his clan to stay on the location and fix the site while he arises and gets ready to go to another tribe of his favorite. Ash-Shanfara gave poetry its prestige as a confirmed and authenticated hypothetical art. Indeed, it is the poet who expels his tribe and not the opposite. As is the case in most Arabs' lives, the poet is the foremost character in Bedouin society as a poet, as a knight and as a hero and if he comes to lose it, then he is entirely condemned and any other clique or band would be entitled to do away with or enslave him. We comprehend that it is Ash-Shanfara who penalizes his family to be undeserving of his protection and loyalty because he is brave; he is a man of his word and a poet-prophet. “As types of the ideal Arab hero, we may take Shanfara of Azd and his comrade in the foray, Ta'abbata Sharran. Both were brigands, outlaws, swift runners and excellent poets” (Nicholson, 2013).

The tale of Ash-Shanfara, a fugitive poet of the tribe of Azd, demonstrates rather the ideal Arabian hero. One of the tales is that when he was a child, he was captured by another clan, called Banou Salaman. He was raised among them and for several years, had no knowledge that he was not primarily one of them. Once he grew up and discovered

the truth, he swore that he would avenge the grievance done to him and his clan by slaughtering a hundred men of Banou Salaman. Preparing himself for revenge, he deserted Banou Salaman and returned to his real clan, Banou Azd. For several years, he indeed succeeded in killing ninety-eight men of the Banou Salaman; however, they planned to ambush him and it appeared as if he would be unable to achieve his oath. In the ferocious fight of the ensnarement, one of his hands was cut off by the hit of the blade.

Ash-Shanfara grabbed the cut off-hand with his other and flung it as strong as he could in the face of one of his enemies, immediately killing him. As manic, the ambushers at that juncture overpowered Ash-Shanfara and hacked him to meet his end, abandoning his body to perish on the sand of the desert. The total of Banou Salaman that he had eliminated was ninety-nine, one short of achieving his oath. He had failed or so one could have assumed. Nevertheless, many days after the death of Ash-Shanfara, one of Banou Salaman was passing by and stopped to investigate the bones of their late adversary as they rested there, bleaching in the intense sun of the desert. To show his disdain, the man gave a strong kick to Ash-Shanfara's cranium, sending it rebounding across the sand. However, then a fragment of the bone from the cranium pierced his foot with an injury. The wound irritated and resulted in the man's death. Ash-Shanfara, in other words, had achieved his promise. Furthermore, his persistence in vengeance - a persistence that tolerated beyond his death - makes him a grand legendary protagonist of Arabia in the pre-Islamic epoch.

4. *Lamiyyat Al-Arab* (the poem rhymed with L)

The main point of the study is to deal with an extended part of the poem, which started in its first part. The previous study ended with the first ten poetic verses. Now it is necessary to link the bridge of the study dealing with the next ten verse lines (11 - 20).

11. ثَلَاثَةُ أَصْحَابٍ: فُؤَادٌ مُشَيَّعٌ وَأَبْيَضُ إصْلِيلٌ وَصَفْرَاءُ عَيْطَلُ

Three mates: a heroic heart;
A bare white blade and a yellowish-brown bow

I shall not identify their absence, on the condition that these three should not abandon me. The companion of such three elements indicates that they are the finest and farthest. He says: I have enough persuasion against those who do not reward me with goodness. Three faithful associates will embrace me in the place of those men who do not know how to decide right from good and whose neighborhood provides no resource, not even that of a diversion. Such three friends are a fearless heart, a shiny white sword and a bow of deep, decisive and robust wood, yellow and elegant, ornamented with straps and provided with a harness.

12. هَتُوفٌ مِنَ الْمُلْسِ الْمُتُونِ يَزِيئُهَا رَصَائِعُ نَيْطُتٍ إِلَيْهَا وَمَحْمَلُ

Cheers and charming and taut,
Medallions have been entrusted and a baldric show

Associated with the previous verse is that the three colleagues are a fearless heart, a sparkling sword and a long robust arch that make an excellent sound of the number of the arches well-mannered and whose quality is relieved by the attractiveness of the associated belts and the harness to which it is inlaid. Once again, it is associated with the

next, in which the poet labels the arch that produces a voice when the arrow is sprung; it is smooth; it does not hurt the clutching hand; it is decorated with some beautifications to enhance its strength and value. The arch and arrow are the most significant weapons for Ash-Shanfara.

13. إِذَا زَلَّ عَنْهَا السَّهْمُ حَنَّتْ كَأَنَّهَا مُرَّرَاةٌ عَجَلَى تُرْنُ وَتُعُولُ

If an arrow slips from it, the arc pings like
A woman mourning and wailing her child if not husband

There is a metaphor in this verse concerning the arc and arrow. Abo Shoufah (2016), shares the point, declaring that perhaps Ash-Shanfara wanted this metaphor to highlight the strength of the relationship between his arc and arrows; they are like the mother and child and the sound that the bow makes is only wailing and crying over the son 'arrow' that went off. The resonance of the arrow is its sound at the time of the shooting. The poet connotes that the time of shooting or splitting the arrow from the arc; it results in a buzzing voice due to the quickness of shooting. A very obvious connotation behind this verse line is that the sound is similar to a grieving mother's cry because of losing her child. A comparison is understood between the cry of the mourning woman parting from her child and the voice of the arc when parting from the arrow.

14. وَلَسْتُ بِمِهْيَافٍ يُعْشَى سَوَامَهُ مُجْدَعَةٌ سَقْبَانُهَا وَهِيَ بُهْلٌ

I am not thirsty, pasturing the flock at night
A herd with teats untied but young ill-fed

The Arabic word *mehiyaf* (مِهْيَاف) means an extremely thirsty person. The word *sawam* means loose property, such as a shepherd when supervising spread or scattered cattle. The word *majda'h* means that some cattle cut off her ears as if fleeing from the dead lest she be eye-catching. The word *sugban* is the little male Qa'ud of camels. The poet represents himself as loath of a leader who does not care about his clan, saying that: I am not a shepherd who carelessly thirsted his camel. Ash-Shanfara says that he is not one of those people incapable of enduring thirst and the one who, in the dusk controlling the flocks of camels to the meadow, join the little ones of the mothers whose breast are not banned to them.

15. وَلَا جُبَّاءٌ أَكْهَى مُرَبِّ بَعْرَسِهِ يُطَالِعُهَا فِي شَأْنِهِ كَيْفَ يَفْعَلُ

I am neither a dim-witted timid, cleaving to the wife,
Telling her all about his affairs and how to do

Nor is he among the gathering of these cowardly people, who never leave their wives and ponder with them on all their concerns. The poet says, 'I am not the man who is ignorant of managing his affairs and does not separately take his opinion or decision; he permanently asks his bride how to do as well as others.' He adds, confirming that 'I am neither the man who is foolish, ignorant, nor oblivious, but the opposite'. In this particular verse line, the poet draws an important picture of the reason for the situation that he reached. It is because some of the leaders of the tribe have no independent decision or a manly resolve. They are totally weak. Besides, they are guided by their wives, who evaluate, assess and judge things by their hearts, not minds. The verse line is of great significance; the poet illustrates that he elevates himself from being a coward, a chicken,

or a lazy person. On the contrary, he is a man of morals and ethics. He is a person of good opinion.

16. وَلَا خَرَقٍ هَيْتِي كَأَنَّ فُؤَادَهُ
يَظَلُّ بِهِ الْمَكَاءُ يَغْلُو وَيَسْفُلُ
Nor afraid like an ostrich, whose heart
In it the sparrow flies up and down

Ash-Shanfara confirms his superiority over the weak leaders of his clan. He is not like those people whom nothing surprises, as cowardly as the person who refuses to face reality or recognize the truth, whose beating heart appears like a small, dull-colored singing bird flying up and down in turn with the support of its wings. Ash-Shanfara is not like those hearts of the ostrich that rise and fall as carried on the parts of a little bird. The poet is skilled in using similes all over the poem. He compares the people of his tribe to the cowardly ostrich that flees away from facing difficulty. In this poetic line, readers might clearly find personification where the poet symbolizes the heart like a bird flying up and down, moving backward and forward along a given course.

17. وَلَا خَالِفٍ دَارِيَّةٍ مُتَعَزِّلٍ
يَرُوحُ وَيَعْدُو دَاهِنًا يَتَكَلَّلُ
Nor lazy stay in the home and seduce,
Who goes mascaraed and fragranced all day and night

Ash-Shanfara confirms to himself and others implicitly his boldness, confidence and manhood. He is not like those people who are discarded from their families, cowardly homemakers who pass all their time gossiping with women. The poet states that he is not one of those musk-dealers, rejected from their kin, who are good at nothing but singing and all-time perfume themselves and tint their eyelids in black. Another picture is conceived through examining this line in which the poet denies himself from laziness, courting women and imitating them in adornment.

18. وَلَسْتُ بِعَلٍّ شَرُّهُ دُونَ خَيْرِهِ
أَلَفْتُ إِذَا مَا رُعْتَهُ اهْتِاجَ أَغْزَلٍ
I am not ticked, to whom there comes evil than good,
Helpless, weak, stirred only by his panic

Furthermore, Ash-Shanfara is not one of those weak and feeble men, whose flaws are not redeemed by any virtue, incompetent at everything. He is different from those who are not protected by any power and take terror and the smallest threat. The poet metaphorically shows that he is not one of those puny and sluggish men who always conceal a wicked thing behind a good thing or carry no arms and are always frightened by a threat. A fascinating comparison when realizing the amazing painting of the husband; the husbands are of two types. One is full of evilness and malevolent works and the second is characterized by well-doing, bravery and wisdom. Ash-Shanfara is definitely the second type.

19. وَلَسْتُ بِمُخَيَّرِ الظَّلَامِ إِذَا انْتَحَتْ
هُدَى الْهُوْجَلِ الْعَسِيفِ يَهْمَاءُ هُوْجَلٍ
I am not alarmed by shadows when deserts
Loom trackless in the terrible traveler's way

In addition to that, Ash-Shanfara is not one of those people whose souls are empty of energy, which dimness seized with terror when their vigorous and nimble mount entered into a terrible solitude. Such solitude is only appropriate to deceive the traveler. The poet is not the one of those cowardly travelers whom dimness grabs with fear when once missing in the desert; they have in front of them merely a vast plain without a cleared path or a means of perception.

20. إذا الأَمْعَزُ الصَّوَّانُ لاقى مَنْاسِمِي تَطَايَرَ مِنْهُ قَادِحٌ وَمُفْلَلٌ
If, when rigid flint-stone encounters my hard feet,
Up from it flashes of fire and splinters

The poet draws a gorgeous portrait through the words of this last line of this part. He allegorically, confirms his feet are stronger than iron and rocks. As it is known of Ash-Shanfara that he is too fast when he runs in a chase. Metaphorically he boasts of his strength, particularly in his feet, in which, when touching the stone, flashes of fire are seen as a result of the fastness when running. Ash-Shanfara says that when my feet meet a hard and stony ground, my feet shoot them out of the air and shatter them to pieces. This poetic line clearly shows hyperbole and exaggeration as a means of supporting the connotation of it and the previous lines. He says, 'I divert my thought and I forget it utterly'. 'Once the heartless plant of my feet airstrikes a rigid, rock-strewn land, it fires flashes and smashes them'.

5. Conclusion

The study has attempted to analyze and inspect the figurative, metaphorical and artistic depictions in a part of the poem '*Lamiyyat Al Arab*' by Ash-Shanfara. The paper pursued the deductive and logical technique that is centered on the most substantial sources - old and contemporary - and the historical-analytical method for authenticating and developing the study, attempting to reach genuineness. *Lamiyyat Al Arab* designates and shows unique Arab ideals, beliefs, merits and standards in the pre-Islamic age. Critics might realize that these lines have reached particular significances, the most noteworthy of which is the effect and inspiration of the poetic language mastered by the Arabs. Above and beyond, this piece of elegant poetry is a call of the poet for finding peace by emigrating to a land of freedom and dignity. It is worthy of the literary infinity for the world of the Arabic language and Arabic poetry. The poem is rich with maxims and wisdom.

This study is an unfulfilled part in which it recommends more profound examinations of the poetic matters and artistic qualities, principles and figurative thoughts, taking into consideration that the poem, *Lamiyyat Al Arab*, is Ash-Shanfara's poetry and a masterpiece of the Arabic literary heritage. What has been stated is definitely insufficient to completely fulfill the point of probing the depth of work like Ash-Shanfara's poem named *Lamiyyat Al Arab*. This quite long poem is worthy of further study, analysis and inspections.

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