The Dialectic of Humanization "Belonging" and Bestialization "Non-Belonging" in Lamiyat Al-Arab: A Comparative and Analytical Approach

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Abstract

The study sought to justify and explain contradictions in Al-Shanfara's Lamiyyah between the poet's rejection of society versus isolation and wilderness survival. It attempts a fresh textual reading, postponing historical preconceptions about vagabonds (Sa'alik). The study examines the poem's dialectical approach between savagery and humanity, explores the reasons behind this debate, and whether conflicts between belonging/non-belonging indicate the poet's truthfulness or deception. The study examines the highly significant Lamiyyah poem, translated into multiple languages, using psychological analysis focusing on artistic appreciation psychology. Poetry reflects the poet's psychology - writers express repressed desires through literary characters. Art's value lies in allowing audiences to experience catharsis through fulfilled repressed desires. For vagabond poets, isolation enables desire fulfillment. The analysis reveals the poem's dialectical approach between conflicting beliefs and explores the reasons behind these contradictions. The study's importance stems from responding to orientalists who criticize Arab literature as fake, satirical, and authority-driven (Barrunah, 2008, p.65). The poet's apparent rebellion versus inner adherence to the community stems from a high ego. The natural sense of belonging and need for community is present in the poet's subconscious. Arab text study, especially deviant poetic phenomena, requires excluding preset narratives and focusing on poetic structure for fresh critical perspectives unbound by traditional accounts. The findings of the study under consideration concern the shifting relationship between the human and the savage in Al-Shanfara's Lamiyyah and stress the poet's psychological struggle between acceptance of the tribal society and rejection of its values. The reading and interpretation show that what Al-Shanfara presents as empowering on the surface – isolation, and independence – is a semiotic and rhetorical desire for belonging. The study also compares the work of Al-Shanfara with the other vagabond poet, Urwa ibn Al-Ward, to find that while both poets are rebellious against tribal structures, Urwa still has a morality of belonging and collective responsibility. At the same time, Al-Shanfara rejects this entirely in favor of his desire to be a lone drifter. Thus, these results help to enhance the knowledge of the psychological motivations and the cultural settings of vagabond poetry and its relative tension between individualism and conformism.

Keywords: *Conflict, Humanity, Savagery, Urwah, Al-Shanfara, Values, Vagabondage, Homelessness, Descriptive.*

Introduction

This study examines the psychological underpinnings of poet Al-Shanfara, one of the vagabonds of Arabic literature, and how this influences his inner conflict between humanity/belonging versus savagery/non-belonging. The study reexamines what many researchers take for granted. It reveals how poetic context contradicts surface appearance to explain contradictions in the poem between belief in a human community versus savagery, non-belonging, and aversion to tribe and group. This study focuses on the Lamiyyah poem using psychological analysis to highlight the artistic appreciation psychology. This poem is significant in Arabic literature and has been translated into several languages. Poetry reflects the poet's psychology and character traits, with literary works having specific goals.

Writers express repressed desires through literary characters (Freud, 1995, p. 63). Psychoanalysis should not illuminate literature; literature should illuminate psychoanalysis. This is to say that each is measured by the other through language (Al-Mawdin, 2019, p. 17). Art's value lies in providing audiences catharsis through fulfilled repressed desires. For vagabond poets, isolation from tribe and family provides the opportunity to fulfill desires. The study's importance stems from responding to orientalists who criticize Arab literature as fake, satirical, praise-focused, and authority-driven (Barrunah, 2008, p. 65).

Based on the short preview above, the study addresses these questions:

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What is Al-Shanfara's unconscious personality in the conflict between alienation/savagery versus human belonging/identity and tribe?

How effective is linguistic context in revealing unconscious manifestations?

How is Al-Shanfara's unconscious constructed linguistically?

How do poetic reading outcomes differ when linguistic contexts reveal psychological manifestations rather than vice versa?

Which dialectic dominates the poet's inner self: humanity/belonging or savagery/non-belonging?

What distinguishes Al-Shanfara's poetry in showing contradictory dialectics like savagery and humanity?

The focus on Al-Shanfara's life in poetry call for hospitality, labor, and effort; vagabond poet's job; desire for justice, hospitality, and voice. Al-Shanfara's work tells a deeper story of the relevance of work to express individualism, fight life's challenges and find purpose through work.

The research also shows how the poet is as much a conformist as he is rebellious and how he is far from indifferent to his own psychological growth. His poetry shows existence of this struggle between civilization and barbarism as a learning process in terms of individual and collective identity. The poetic context demonstrates how biography enriches the poet's thought process by helping him to find the way among the issues of the world, deepening the reader in the critical truth that learning is a part of everyday human experience and maybe one of the key prerequisites for survival even when a person is entirely isolated from all other members of civilization.

Literature Review

Abdul Ghani's (2015) research entitled "Values and Emotions in Al-Shanfara's poem 'Rise Sons of My Mother'" in his article discusses the value and emotional value in Al-Shanfara's poetry. The research mainly concerns the values and emotions expressed by the poet and the negative attitudes associated with him. However, it lacks the most important thematic struggle of civilization and othering in opposition to civilization and belongingness. The study's approach to the text's individual emotional and value-laden aspects fails to consider the dialectical tension underpinning the poet's identity and philosophical outlook.

The study by Saadi and Amri (2019), titled "Alienation in Vagabond Poetry: A Study on "Arabs' Lamiyyah by Al-Shanfara," was done at Abdel Rahman Mira University in Bejaia, Algeria, in fulfillment of a Master of Arts degree in Arabic Language and Literature. This research mainly discusses the acceptance of alienation as a theme in the poetry of Al-Shanfara. However, the study does not analyze a critical evaluation of the self-contradictions of the poet as expounded through poetic context. Further, some important textual features and their consequences are missed in the analysis. For instance, there are philosophical meanings of the poem and its general sentiment which are yet to be investigated, such as the semantic density of the poem's first line, 'Rise sons of my mother,' as well as an antithetical struggle between the human and the barbarian within the poem. Likewise, the term AL-Ahloun (family/people) and its tension between inclusion and exclusion is discussed. Consequently, the study offers just a thematic approach to analyzing alienation. However, it overlooks some crucial textual and semantic concerns that are indispensable to understanding Al-Shanfara's poetic production properly.

Al-Watifi H. & Hannoun H. (2019) conducted a study that discusses the existence of conflict in Al-Shanfara's Lamiyyah (Analytical Study), which deals with the conflict between the individual self and the group in an effort to understand the poet's identity crisis. However, the analysis uses only short examples to illustrate its arguments. However, the current study also broadens the areas for investigation by analyzing several ways poets, including Al-Shanfara, represent animals as relatives and stress the collectivist orientation rather than the egocentric view, providing a more extensive and comprehensive view of the poet's existential motifs.

Research by Fathi Irshaid Shdaifat (2018) entitled "Alienation Phenomenon in Vagabond Poetry Until the End of the First Abbasid Era" presents a general analysis of the alienation topic in vagabond poetry over more than 500 years. The work is primarily concerned with isolation within the mental structure of poets-vagabonds and presents an overview of this problem. However, the study does not discuss the dynamics of inner psychological struggle, for example, between inclusion and exclusion. On the other hand, the current study seeks to provide a detailed understanding of the poets' desire to be both close to and distant from others to present a more refined understanding of the relationship between self-estrangement and personality in the poets' literary works.

Shdaifat, F. I. (2018) paper entitled 'The Alienation Phenomenon in Vagabond Poetry Until the End of the First Abbasid Era' is dedicated to revealing the problem of alienation in the poetry of vagabond poets throughout time. While the study offers a brief historical background of this phenomenon, it does not give a critical analysis of the psychological and dialectical features of alienation in the poetry of Al-Shanfara.

Oublaid, Kanza, & Madlafaf, Salima. Simya'iyat al-Qahr fi Shi'r al-Sa'alik: The work Lamiyat al-Arab Namuthajan [Semiotics of Oppression in the Poetry of the Outcasts: Lamiyat al-Arab as a Model] is to study the problem of oppression in the Lamiyyah by Al-Shanfara. The semiotic analysis of the work is used in the study to explain how the poet portrays the psychological and social aspects of isolation and exclusion, a means by which to understand the oppression of the poet in personal and cultural realms.

Kanaan, A. (2016). Al-Hijra ila 'Alam al-Wuhush: But in the context of Migration to the World of Beasts: A Textual Linguistic Study of al-Shanfara's Lamiyah this discourse seeks to discuss the linguistic features that exist in Lamiyyah and how Al-Shanfara puts disapproval of the society and the human community into language. The work examines the poet's vocabulary and its effects on the analysis of the opposition of savagery and citizenship.

Summary of Differences Between Previous Studies and Current Research

This study aims to reveal contradictions and conflicts in what the poet declared in his Lamiyyah about rejecting collective/tribal systems and preferring isolation/savagery. It shows the hidden ego versus natural inclination toward community. It balances this conflict within the poet's environment and literary approach. Previous studies addressed alienation or vagabond poets and animals but focused only on alienation and living with animals, not contradicting ideas. They concentrated on single themes rather than conflicts between opposing ideas that vagabond poets contradicted or confirmed through their revealing narratives and similes.

Methodology

Data for this research was therefore obtained from textual analysis of Al-Shanfara's poetry especially the Lamiyyah. In this case, the accent was made on the attempt to discover and to write down certain rhymes or verses, stanzas, which express the described opposition savagery – non-belonging and humanity – belonging which constitutes the conflict of the poet's mind. These verses were thus subjected to qualitative analysis with an aim of identifying metaphors, structures of language and dialectical expressions that reveal tension in the poet.

Besides the first level of reading, secondary research data was collected based on the literature survey of previously published research articles and books on Al-Shanfara and other similar vagabond poets including Urwa ibn Al-Ward. One can note that this review offered the necessary historical and comparative analysis of the concepts of isolation and integration depicted in pre-Islamic Arabic poetry. Some of the literature sources were the articles of different scholarly journals and books and critiques, which touched upon the psychological and philosophical aspects of Al-Shanfara's poetry and the general studies of the vagabond poetry.

There were no interviews or questionnaires used in this study and this paper is composed solely of textual and literary analysis. However, the comparative analysis with other vagabond poets including Urwa ibn Al-

Ward was used to build on the comprehension of how Al-Shanfara deviates in terms of belonging and non-belonging. This comparison enabled a comparison of the differences in themes of rebellion, isolation and togetherness in the works of these poets.

Historical documents of "Lamiyyah" and other works were also reviewed through archival study. These archival data offered more information about other possible ways of understanding the poem of Al-Shanfara to learn more about the psychological and cultural aspect of the poem found in other times.

This study consists of four sections:

First Section:

Concept of vagabondage and vagabond poetry

Definition of vagabondage

Poetic vagabond phenomenon

Poet biography

Poet's psychological profile

Second Section:

Manifestations of conflict between belonging/humanity and non-belonging/savagery in Arabs' Lamiyyah

Third Section: Third Section: Modeling Animal Environment as Example for Community

Wolf Pack

Sandgrouse Flock Scen

Fourth Section:

Comparing humanity/savagery manifestations in Al-Shanfara's Lamiyyah with vagabond poetry using Urwa ibn Al-Ward as an example

Conclusion and Recommendations

First Section: Concept of Vagabondage and Vagabond Poetry

First: Vagabondage Concept

"Sa'louk" means "poor person with no money or support" (Lisan Al-Arab, 1993, 10/455). Most Arabic dictionaries define vagabonds similarly - poor people lacking means for life's burdens, facing life alone, stripped of livelihood resources. The issue is poverty and poverty closing life's doors and paths (Khulayf, n.d., p. 25). Vagabond means poor person and one dedicated to raids (Al-Qurashi, n.d., p. 115).

In terminology, vagabond means law-breaker, and society rebels engage in plunder, theft, and raiding. This term was frequently used by pre-Islamic poets (Khulayf, n.d., p. 25). Vagabonds were groups of thieves from the Arabian Peninsula who earned a living through plunder and theft, rejected by their tribes for actions against tribal traditions or exposing tribes to serious risks (Fakhoury, 1953, p.18). This term overlaps with several other words, most notably:

First: Thieves - Most common and overlapping with the term "vagabond"

Second: Thu'ban - Arab vagabonds and thieves, like wolves in speed, stealth, and desert/mountain dwelling, living like stray wolves stealing food when people are unaware.

Third: Fatik - The term evolved among language/literature scholars to mean highway robbery and courage/bravery (Zaitouni, 2022, p. 309).

Fourth: Khula'a—The singular "Khali" means one rejected by family for crimes. Rejection was the tribal custom for troublemakers, which caused repeated offenses and led to inter-tribal conflicts (Hafni, 21-23).

Types of Vagabonds

Researchers of pre-Islamic Arab history distinguished three vagabond groups:

Outcasts rejected by tribes for frequent crimes like Hajiz Al-Azdi, Qais bin Al-Hadadiyah, and Abu Al-Tahan Al-Qaini.

Sons of black Abyssinian women, rejected by fathers due to birth stigma like Al-Sulaik bin Al-Sulakah, Ta'abbata Sharran, and Al-Shanfara.

Professional vagabonds, either individuals like Urwa bin Al-Ward Al-Absi or entire tribes like Huthail and Fahm near Mecca and Taif.

Vagabond Poets Phenomenon

Vagabond poetry differs significantly from general pre-Islamic poetry. It reflects vagabonds' divergence from tribal society. Each vagabond poet has distinct features from other pre-Islamic poets. Objectively, the severed connection between vagabonds and their tribes - socially, economically, and politically - led to artistic separation. This rift generated different perspectives in their creative works. This phenomenon emerged from individuals' inability to adapt to tribal laws, feelings of oppression, ego elevation, and pride in individual characteristics. The phenomenon has several distinguishing features from pre-Islamic literature, most notably:

Their topics cover vagabond life, such as raiding, hunting, aggression, isolation, and describing wild animals. Their poetry expressed their new, familiar lifestyle. It discusses their adventure companions, escapes, running speed, horse raids, adventure justifications, psychological motivations driving them, their social and economic views, desert wandering, and connection with desert animals and wildlife.

They freed themselves from tribal authority and leaders, with individual ego becoming dominant and tribal conscience disappearing from their vocabulary. When plural pronouns appear in their poetry, they represent collective vagabond identity, bound not by tribe, color, or lineage but by a new social concept. The bond of profession, class, and principle is their only kinship.

Except for the Lamiyyah and similar poems, short verses present scattered pieces ranging from two to seven verses each (Khulayf, n.d., p. 259).

Abandoning and rebelling against traditional ruins-themed introductions, showing psychological pressure on their creativity, is called oppression. Static ruins-themed introductions and camel descriptions transformed into the poet and distant family dialogue. It reveals the effects of homelessness and the desire for revenge through their rebellion.

Narrative storytelling: Their poetry is rich with exciting incidents suitable for storytelling art. Their events, bold adventures undertaken individually and in groups, conflicts, and all aspects of their lives provided material for narrative art, which vagabond poets brilliantly exploited in their poetry.

Vagabond poetry is characterized by combining revolutionary discourse with chivalric values (Boubaou, 2001, p. 81), loading its poetic context with contradictions and conflicting dialectics, which will be the focus of this study.

Researchers traditionally adopted tribal authority's perspective in studying vagabondage. They viewed vagabond poetry as opposing tribal concepts. Therefore, we must radically reconsider and read it differently, relying on text alone and postponing ready-made historical views attached to vagabonds until after this reading.

Al-Shanfara and Factors Forming His Psychological Profile

To understand this, we must learn briefly about his upbringing and reason for becoming a vagabond:

His Name: Thabit bin Awas bin Al-Hajr bin Al-Hanu' Al-Azdi. Narrators differed about his name and lineage. Some say Al-Shanfara was his nickname, and his name was Amr bin Bara or Thabit. Al-Shanfara means thick-lipped, a characteristic of the black race, as his mother was an Abyssinian enslaved person. He inherited her blackness, having Abyssinian blood in his veins, and was thus considered among "Arab crows" - Arabs disliked blackness (Al-Shanfara's Diwan, 1996, p. 11). He was an Arab poet and knight known for his famous poem "Arabs' Lamiyyah," considered one of Arab vagabonds and fastest runners, nicknamed Al-Shanfara for his thick lips.

Born in the Yemeni Azd tribe in the Arabian Peninsula. He grew up with maternal uncles and later learned his tribe abandoned him after his father's death when he was young. He developed deep hatred and made a famous oath to kill a hundred men from his tribe, Salaman bin Mufarrih Al-Azdiyyin, avenging his father's blood.

He lived a vagabond life characterized by wandering, adventure, risk-taking, and mountain living. He periodically raided his tribe with poet friend Ta'abbata Sharran, killing and stealing food, provisions, and money. He is also known for his exceptional running speed. No one could catch him, which was the key factor in successful raids against his tribe, which grew weary of his revenge (Khulayf, n.d., p.331).

Historical accounts indicate Al-Shanfara and fellow vagabonds raided Bani Salaman, Bani Ghamid, and Bani Al-Harith tribes, killing them when possible. Their raids led tribes to ally against them. All attempts to kill Al-Shanfara failed due to his speed until tribes, including Bani Salaman after he killed ninety-nine of them, cooperated.

They filled all wells except one and ambushed him there, agreeing not to move if hit by arrows to make him feel safe. Al-Shanfara approached stealthily and shot test arrows behind trees, hitting someone who did not move as planned. Feeling secure, he descended into a well. They had agreed to wait until he entered before attacking due to his escape speed. They attacked, killed, and crucified him, leaving his body hanging for a year or more (Al-Shanfara, 1996, p. 22).

Reason for Vagabondage: Completely mysterious, with three different narratives:

First Narrative: Some say he grew up among his Azd people, then left them after they angered him.

Second Narrative: Others say Bani Salaman captured him young; he grew up among them until he escaped and took revenge.

Third narrative: It claims he was born in Bani Salaman and grew up among them, unaware he was not one until one day he said to the tribe leader's daughter, "Wash my hair, sister." She was angered by him calling her sister and slapped him. When he asked why and learned the truth, he harbored evil against Bani Salaman, swearing to kill hundreds of them, which he did (Al-Aghani 21/201) (Al-Shanfara, 1996, p. 14).

Psychological Analysis of Al-Shanfara's Personality

Though differing in details, the preceding narratives agree that Al-Shanfara had a rebellious self, which could be called the "rebellious self," rejecting what his first self - the "tribal self" - accepted. From here, conflict arose between these two selves. Al-Shanfara initially lived in an existential conflict with himself. He had two choices with no third option: either align with his first self, allowing any action according to his whims regardless of being negative or positive (this self telling him of the effectiveness and power of his actions regardless of consequences), or interact and follow his other self wanting to follow the tribal path and surrounding circumstances.

It is not an exaggeration to say he lived in an existential clash and conflict with himself. He attempts to build a new personality, adopting one of the two selves. In line with the first narrative suggesting he left his people after they angered him, the rebellious self thus triumphed over reality (Al-Watifi, 2019, p. 43).

Whatever the case with these contradicting, unstable narratives, the matter in its simplest form stems from Al-Shanfara losing social harmony with his Azd tribe for some reason. He then moved to the Fahm tribe. This tribe is known for its rebels and thieves, where Ta'abbata Sharran connected with him, finding an excellent student and teaching him initial vagabond lessons until he became unstoppable.

Al-Shanfara devoted his life to revenge against Bani Salaman, "raiding them with Bani Fahm members or alone. His desire for revenge reached such an extent that he crafted distinctive arrows partly made from horns and bones so they would recognize his arrows in their dead. When shooting someone, he would challenge them, asking Shall I present you with a gift?' Then he would aim for his eye." When the opportunity for revenge against his Azd tribe arose, he focused all his raids on them (Khulayf, n.d., p. 336).

We can summarize the factors behind this sharp psychology:

- Black race and racial discrimination

- Physical ugliness

- Growing up away from his people

- Father's murder

These made him severely disturbed by society, drawing a picture of an ideal society honoring members regardless of appearance, actions, and origins. We can summarize this disturbance as stemming from vagabonds' feeling of being denied rights and oppressed, leading to an inferiority complex and desire for transcendence, creating a "psychological complex" driving them to rebellion (Hanafi, n.d., p. 320).

Second Section: Conflict Between Savagery and Humanity in Al-Shanfara's Lamiyyah

The poet clearly and openly presented the concept of distancing from family and tribe. The humanity and living with humans appeared secondarily through hints and allusions. His presentation of belonging and family values was not as explicit as his presentation of savagery and befriending predators. He expresses humanity through linguistic structures and signals indicating innate human nature.

This conflict and signals appear in three forms:

- Announcing departure

- Declaring identity and belonging

- Modeling animal environment as an example for the community

First: Announcing Departure

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أَقِيمُـوا بَنِـي أُمِّـي صُـدُورَ مَطِيّـكُمْ

فَإِنِّـي إلى قَوْمٍ سِـوَاكُمْ لَأَمْيَـل ۞

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Aqīmū banī ummī ṣudūra maṭiyyikum Fa-innī ilā qawmin siwākum la-amyalu

"Rise, sons of my mother, turn your mounts' chests away, for I am inclined towards people other than you."

Verse meaning: Prepare your mounts as I am determined to depart. The poet calls for distancing from society and turning to other people. A question arises: He is not calling for savagery and desert life here, but subsequent verses will show this through befriending animals. Despite this, the verse reveals a hidden conflict between distancing from or living with humans, with the first signals being:

The phrase "sons of my mother" rarely appears in poetry, with notable features:

The phrase shows intimacy - the mother's kinship is closer as a source of most extraordinary tenderness, and "sons" implies closer affection than "brothers."

Request to depart to unspecified people using the indefinite form. It gives meaning to a broader scope, matching vagabond poetry's concept of freedom. His choice to leave for undefined people indicates vastness, plurality, and unlimited realms with multiple traits and affiliations. He contrasts family/belonging value with estrangement/non-belonging, reflecting psychological conflict present in his mind before expression, appearing varied in his poetry through a shift to indefinite form:

Family (known identity) vs. Stranger (without identity)

The poet's request, "Rise, sons of my mother, turn your mounts' chests," raises the question: How can he want them to travel with him while he inclines toward others? The poet does not stop at the conflict between "sons of my mother" and indefinite "other people" but creates a second textual gap when ordering "sons of the mother" to prepare for departure. How can he want them to travel with him while inclining to others? The interpretation of this structure differs:

First Interpretation: Is he asking them to stay put? "Aqimu" from "establish something," meaning continue it (Taj Al-Arus - Al-Zubaidi, 1965, p.310). He asks them to prepare for his departure (Hanafi, 2008, p.12), not their own. This suggests they should leave if they cannot stay after he leaves.

Second Interpretation: Command to join in departure and movement, moving their mounts with him or in another direction. "Aqimu" means leaving me for another place (Bu Hamda, 1982, p.12). Specifying departure location, whether with him or not, opens multiple meanings about escaping the current environment for him and his mother's sons.

The conflict appears in that while wanting to depart and disliking his people, why did he order them to leave with him? This confirms the struggle between the desire to stay or become savage in the wilderness. Is the place with its people hated, or just the people in it? Some suggest he is asking them to turn towards raiding, having tired of a stagnant life (Bu Hamda, 1982, p.12).

Third Interpretation: Call to notice their mounts' deviation, as they have grown negligent in their journey, which means "be diligent and pay attention" (Bu Hamda, 1982, p.12). This interpretation shows the poet traveling with their mother's sons, suggesting places, not people, are disliked.

The first interpretation lacks scholarly support. The entire poem's context supports it as most assertive in seeking alienation and savagery. How can he ask them to depart or adjust their mounts when he cannot stand their nearness?

These contradictions between requesting settlement with a family versus departure requiring a change of place and people, with estrangement beginning in the verb "aqimu" that sparked debate, reveal unconscious love and belonging to the family. How else could a departing man address family as "sons of my mother"? The poem's opening establishes a strange, contradictory emotional state, with the verb "aqimu" creating a contradiction space that interacts harmoniously with context, establishing separation desire while showing tenderness through the gentlest terms of address.

Second Form: Declaring Identity and Belonging

We see Al-Shanfara attempting to overcome this disturbance by compensating for his mother's sons with various beasts, as "belonging is a psychological inevitability in humans manifested through relationships with others." Here, he confirms his desire for alienation by declaring these beasts as family, saying:

وَلِي دُونَكُمْ أَهْلُونَ: سِيدٌ عَمَلَّس

Wa-lī dūnakum ahlūn: sīdun ʿamallasu "And I have family other than you: a swift wolf"

وَأَرْقَطُ زُهْلُولٌ وَعَرْفَاءُ جَيْأَل

Wa-arqaṭu zuhlūlun wa-ʿarfāʾu jayʾalu "A smooth-skinned spotted leopard, and a long-maned hyena"

هُمُ الأَهْلُ لا مُسْتَودَعُ السِّرِّ ذَائِع

Humu l-ahlu lā mustawdaʿu s-sirri dhāʾiʿun "They are family who neither spread secrets"

لَدَيْهِمْ وَلاَ الجَانِي بِمَا جَرَّ يُخْذَل

Ladayhim wa-lā l-jānī bi-mā jarra yukhdhalu "Nor abandon one who commits wrong."

Verse Explanation: "Sid amallas" is a swift wolf, "arqat zuhlul" is a smooth black and white leopard, "arfa'a jayal" is long-maned hyena. These - swift wolf, spotted leopard, and maned hyena - are substitute families who do not spread secrets or abandon wrongdoers but protect them.

After leaving the "people" term general and open, the poet specifies "family." Arabs consider "people" as man's followers and tribe (Lisan Al-Arab, 1993, 12:505), while "family" means household and relatives, using the plural form (Lisan Al-Arab, 1993, 11:228). He describes wild animals as secret keepers who do not betray and protect companions even when wrong. This conflict persists in the poet's psyche, shown through the pronoun "they," humanizing animals. He identifies companions after identifying family, even extending to include inanimate objects, saying:

ثَلاَثَةُ أَصْحَابٍ: فُؤَادٌ مُشَيَّع

Thalāthatu aṣḥābin: fuʾādun mushyyaʿun

وأبْيَضُ إِصْلِيتٌ وَصَفْرَاءُ عَيْطَل

Wa-abyaḍu iṣlītun wa-ṣafrāʾu ʿayṭalu

"Three companions: a brave heart, A polished sword, and a long yellow bow"

Verse Explanation: Replacing family with three things: brave heart, polished sword, and longbow. In "Brave Heart" (fu'ad mushayya'), he returns to seeking humanity and group, suggesting accepting companionship of loyal brothers. Some interpret "mushayya'" as a strong heart. He then includes a sword and spear as companions.

The poet left undefined people he would depart to through an indefinite form. He specifies with "I have family," elaborating through rhetorical enumeration, confirming his conflict between belonging/family/homeland values versus non-belonging/homeless state, preferring departure and new belonging. The self emerges, recognizing belonging's importance. It shows the poet's desire for social identity, rejecting one society to establish another he sees as ideal.

Including beasts and inanimate objects in belonging confirms that opening "aqimu" meant "stay in place," not requesting to travel with him. How could he ask them to travel when his soul rejected them? Another verse confirms this:

" وَإِنِّي كَفَانِي فَقْدُ مَنْ لَسْتُ جَازِيا "

Wa-innī kafānī faqdu man lastu jāziyān

"And I'm satisfied losing those I will not reward."

He defines new belonging in beasts and objects, highlighting the desired self.

Third Section: Modeling Animal Environment as Example for Community

The conflict between human belonging and savage non-belonging appears in Al-Shanfara's Lamiyyah through the poet comparing himself to animals. He humanizes animals through the wolf pack and sandgrouse flock (bird group) scenes. He crafts scenes to prove their worthiness as family and companions, believing in the principle of humanizing beasts by describing them as an ideal community that does not dispense with individuals but serves individuals instead. He confirms tribal collective behavior rejection as a reason for departure. Individual sacrifices for the tribe, not the reverse, are clearly shown through the wolf pack image.

First Image: Wolf Pack

The poet draws images of cooperation and solidarity between the wolf and its pack in a brilliantly imagined narrative. This reveals the poet's subconscious mind's belief in community and hidden desire for his people to show mercy like a wolf pack. Strangely, in this narrative scene, the poet does not enter as an individual in this community he accepted as a family despite declaring them family and companions, confirming the superego's rejection of this desire and the poet's initial decision. Al-Shanfara describes the wolf pack scene:

وَأَغدو عَلى القوتِ الزَهيدِ كَما غَدا

Wa-aghdū ʿalā l-qūti z-zahīdi kamā ghadā "I go out for meager food as goes"

أَزَلُّ تَهاداهُ التَنائِفُ أَطحَل

Azallu tahādāhu t-tanāʾifu aṭḥalu "A lean, ashen wolf through empty lands"

غَدا طاوياً يُعارِضُ الريحَ هافِيا

Ghadā ṭāwiyan yuʿāriḍu r-rīḥa hāfiyan "He went hungry, facing the wind, bare"

يَخُوتُ بِأَذنابِ الشِعابِ وَيَعسِل

Yakhūtu bi-adhābi sh-shiʿābi wa-yaʿsilu "Running through valley ends, seeking prey."

Verse Explanation

The poet compares his contentment with little food and enduring hunger with companions to a lean wolf exhausted from searching for food across plains, valleys, and crossing deserts for sustenance until fatigue turned him grey. When he howled, his group came to share his suffering like mourning women at the funeral, also lean with whitened faces, in their thinness and unsteady walk like gaming arrows shaken by a gambler's hand.

They ran to the wolf's call like bees driven from their hive by a gatherer. Wolfs and wolves share the same state of hunger and pain. Howling and wailing did not help, so each consoled the other, finding patience in hunger and desperation (Day, 2022, 79-80).

The poet presents a wolf pack scene by comparing his state to theirs, clearly maintaining distance between himself and beasts despite claiming to be one of them. This is confirmed by his position as an external narrator outside the narrative imagination without being part of it.

It's incorrect that Al-Shanfara identified himself as a wolf, as some poem interpreters suggested (Hanafi, 2008, p.8). How could he claim this when a wolf has a loyal group he praised for responding while the poet's group abandons its members, as in his words: "nor is wrongdoer abandoned for his deed"? He wishes for a group like

Wolf Pack.

"The poet projected onto the wolf all his inner feelings, as obtaining food was his wish, enabling a dignified life and stability with tribe and family to enjoy life with, which he could not achieve. Thus, he portrayed the wolf this way to achieve his desired goal" (Sarsour, 2005, p.30).

The poet's focus on the wolf pack and praising them confirms his desire to join a unified community after isolation's burdens severely affected him. He was not content presenting this inner conflict between the community system and individuality.

The poet compared wolf packs to groups known for organization and solidarity, like fleeing bees or shaking gambling arrows. We notice the poet invoked comparison with the arrow group governed by specific gambling rules and the bee community, among the most organized animal groups. This reveals a hidden yearning for the human community system and its various activities, which the poet lost in his new life.

This conflict between desire and non-desire, between organized community values and individual freedom, confirms the poet's soul's victory for collective human life despite his arrogance toward it. It helps us understand the relationship between a writer's dreams and aspirations on one side and actual creativity on the other (Vernay, 2022, p. 18).

Emphasizing the solidarity and unity the poet seeks in community, he draws the wolf pack's cohesion through shared verb forms: "howled/howled," "lowered/lowered," "complained/complained," and "returned/returned" quickly.

The shift from the "he" pronoun in the verb "howled" to "they," referring to a group, represents a shift from individual to community identity, creating meanings through pronoun transitions. Instead of using the collective verb "they howled," including lone wolf and pack, he used "he howled" for wolf and "they howled" for a pack, creating a psychological comparison between the wolf pack's unified response and the poet's group that rejects members, subtly suggesting why he left his former group. He compared their unified crying to a mourning women's group, returning to drawing group images—the conflict between human community values and belonging returns repeatedly, emerging despite attempts to hide it.

Second Image: Sandgrouse Flock Scene

In this scene, the poet's ego dominates as he boasts of outpacing these swift birds, seeing himself superior to the group:

وتشرب أَسْآرِي القطا الكدر بعدما

سرت قربًا أحناؤها تَتَصلصل

Wa-tashrabu asʾārī l-qaṭā l-kudru baʿdamā Sarat qurban aḥnāʾuhā tataṣalṣalu "The dusty sandgrouse drink my leftovers after I've gone, their sides rattling with thirst"

هَمَمْتُ وهمت وابتدرنا وأَسْدَلَت

وشَمَّر مني فارطٌ مُتَمَهِّل

Hamamtu wa-hammat wa-btadarnā wa-asdalat Wa-shammara minnī fāriṭun mutamahhilu "I resolved, they resolved, we rushed, they lowered heads While my unhurried leader pressed on"

فوليت عنها وهي تكبو لِعِقْرِهِ

يُبَاشِرُهُ منهل ذُقُونٌ وَحَوْصَل

Fa-wallaytu ʿanhā wa-hiya takbū li-ʿiqrihi Yubāshiruhu minhalun dhuqūnun wa-ḥawṣalu "I turned from them as they stumbled to its depths Diving with beaks and crops at water"

كأن وَغَاهَا حَجْرَتَيْهِ وَحَوْلُهُ

أَضَامِيْمُ مِنْ سَفْر الْقَبَائِل نُزَّل

Ka-anna waghāhā ḥajratayhi wa-ḥawlahu Aḍāmīmu min safri l-qabāʾili nuzzali "Their clamor around its sides like Groups of tribal travelers camping"

تَوَافَيْنَ مِنْ شَنَّى إِلَيْهِ فَضَمَّهَا

كَمَا ضَمَّ أَذوادَ الأَصَارِيم مَنْهَل

Tawāfayna min shattā ilayhi fa-ḍammahā Kamā ḍamma awdāda l-aṣārīmi manhalu "Coming from various places to it, gathered As watering hole gathers separated herds"

فَعَبَّتْ غِشَاشًا ثُمَّ مَرَّت كَأَنَّهَا

مَع الصُّبْح رَكْبٌ مِنْ أُحَاظَةَ مُجْفِل

Fa-ʿabbat ghishāshan thumma marrat ka-annahā Maʿa ṣ-ṣubḥi rakbun min uḥāẓata mujfilu "They drank hastily then passed like Dawn riders from Uhazah fleeing"

Verse Explanation

Al-Shanfara says he set out with a Sandgrouse (type of bird) from far to the water source, outpacing them and drinking before departing. They came after him thirsty, their insides making sounds from thirst as they drank his leftovers. He beat them for a considerable time, drinking and leaving before the exhausted Sandgrouse arrived, falling around water and seeking it with beaks and crops.

He compares their rising voices to traveling groups camped at the water, like numerous camels crowding it. Sandgrouse drank quickly and then hurriedly departed the water source at dawn, like Yemen's Uhazah tribe known for speed.

Through this, he compares sandgrouse flock sounds to traveling tribal groups with their livestock and children camping around water, showing his yearning for community. Not satisfied with the word "adamim," indicating people joining together, nor with the comparison to traveling groups, he adds, "Uhazah riders fleeing" - Uhazah being Yemeni tribe or cattle. Whether livestock were cattle or sheep, notably, the poet expresses multiple groups, even groups of groups (Hanafi, 2008, pp.22-23).

In this image, the poet's ego triumphs as he declares his ability to outpace the group, revealing the conflict between the community system and individual freedom. Though claiming superiority, the text context reveals a struggle between return/non-return and group/individual values.

He reveals closeness to the community by depicting Sandgrouse as a collective, belonging in planning and seeking livelihood. This scene differs from the previous one in that he is not just a narrator but a participant when boasting speed.

The more the poet approached collectivity and community values, the more he retreated, making individuality precede an organized, cooperative group. He suggests that a group without cooperation or empathy for others does not deserve loyalty and belonging, while individuality provides freedom of movement and speed advantage.

His speech reveals a disturbed state and clear internal conflict in labour that must produce a decision. But this decision is difficult - he quickly returns to internal struggle, returning to rebellion against his group and superiority in preferring his speed over Sandgrouse's. The poet reaches the point of not distinguishing between desires pulling him left and right - sometimes wanting to leave a group that disowned him, sometimes wanting to return.

Though the poet praised the community, his conflict, and superiority over community values made his boast of outpacing the sandgrouse group in drinking. Human group references persist in his expressions when describing human or animal groups.

Groups referenced:

- Mourning women

- Gambling arrows

- Disturbed bee group

- Hungry wolf pack

- Thirsty sandgrouse flock

- Group of travelers

- Thirsty camel herd

Thus, the poet's defeat before his longing for human groups is revealed. However, the individualistic dialectic distorts the community by describing some as disturbed and disruptive, like gamblers' arrows group, disturbed cattle, and attacked bee colonies. Ending this dialectic reveals the poet's pride and confusion in choosing between individuality with its freedom and lightness versus heavy tribal belonging.

Fourth Section: Comparing Humanity/Savagery Conflict in Arabs' Lamiyyah with Other Vagabond Poets - Urwa ibn Al-Ward as an Example:

After this exploration, we wanted to prove that the conflict and unconscious manifestations in Al-Shanfara's Lamiyyah literary text between belonging and non-belonging and the tendency toward humanity and savagery appear from the first opening to the last verse. The poem overflows with hints revealing the poet's unconscious and desires to conflict between belonging to humans or beasts.

For further confirmation, we followed the most prominent vagabond poet, Urwa ibn Al-Ward, through his entire collection, not just one poem, to examine signs of contradiction and conflict in belonging/non-belonging. Did he show the same conflict and instability that Al-Shanfara's unconscious revealed?

Before seeking the answer, let's explain why choosing Urwa over other vagabonds for comparison with Al-Shanfara. Arab sources confirm Urwa and Al-Shanfara as the most prominent poets in this group - mentioning one recalls the other. Urwa represents vagabond poets aiming to feed the poor through theft and highway robbery (Hanafi, 321 n.d.), seeing it as an opportunity to show individual heroism for self-satisfaction, targeting wealthy misers to distribute wealth. He took responsibility for achieving social justice and economic balance.

Artistically, Urwa uses poetry as a propaganda tool for his ideology, while Al-Shanfara rebelled for rebellion's sake. Having complete collections from both poets allows more accurate scientific conclusions through tracking and analysis (Khulayf, 321).

From the above, Urwa's psychology differs from Al-Shanfara's. His tribe's pessimism about his father causing war with the Fazara tribe and his mother from the low-status tribe likely made Urwa feel his mother was less honorable than his father, attributing any shame to his connection with maternal Al-Nahdiyyin uncles.

Having an older brother favored by his father, these circumstances made him feel a strong sense of injustice throughout life. Urwa opened eyes to unbalanced life images: favored wealthy older brother versus neglected needy younger brother and wealthy people favored by life versus deprived poor despite their need and weakness.

Thus, Urwa's social and economic philosophy began emerging early and was shaped by these experiences. As time progressed, Urwa began implementing and strongly advocating his philosophy (Hanafi, n.d., p. 323). His core belief was that "raiding and plundering" was the only path to wealth for someone in his situation. This social background created an outcast poor personality stealing from the rich to distribute to the poor (Hanafi, 326) (Al-Aghani 2/78). Urwa said:

ومن يك مثلي ذا عيال ومقترا

من المال يطرح نفسه كل مطرح

Wa-man yaku mithlī dhā ʿiyālin wa-muqtiran

Mina l-māli yaṭraḥ nafsahu kulla maṭraḥi

"Whoever like me has dependents and is poor

Will throw himself into every situation"

وما صاحب الحاجات من كل وجهة

من الناس إلا من أجد وشمرا

Wa-mā ṣāḥibu l-ḥājāti min kulli wajhatin

Mina n-nāsi illā man ajadda wa-shammarā

"One with needs from every direction

Among people must work hard and roll up sleeves"

Verse Explanation: Whoever is poor like him throws himself into every hardship and difficulty (Al-Tabrizi, 2008, 1/178). He notes that anyone with needs must work hard to fulfill them.

Unlike Al-Shanfara, Urwa, in poetry and life, never abandoned his people but would practice vagabondage and return, never renouncing human and tribal belonging. The proof is his return to his tribe at life's end (Al-Shanfara, 1996/16). His poetry confirms this - most departure cries were for money, feeding the poor, and resenting the miserly rich.

First Example - Urwa said:

وسائِلَةٍ أَينَ الرَحيلُ وَسائِلٍ

وَمَن يَسأَلُ الصُعلوكَ أَينَ مَذاهِبُه

Wa-sāʾilatin ayna r-raḥīlu wa-sāʾilin Wa-man yasʾalu ṣ-ṣuʿlūka ayna madhāhibuhu "One asks where's departure and asks Who asks vagabond where he's heading"

مَذاهِبُهُ أَنَّ الفِجاجَ عَريضَةٌ

إذا ضَنَّ عَنهُ بِالفَعالِ أَقارِبُه

Madhāhibuhu anna l-fijāja ʿarīḍatun Idhā ḍanna ʿanhu bi-l-faʿāli aqāribuhu "His paths are wide valleys When relatives withhold good deeds"

فَلا أَترُكُ الإخوانَ ما عُشتُ لِلرَدى

كَما أَنَّهُ لا يَترُكُ الماءُ شارِبُه

Fa-lā atruku l-ikhwāna mā ʿishtu li-r-radā Kamā annahu lā yatruku l-māʾu shāribuhu "I'll never leave brothers to perish while I live As water never leaves its drinker"

وَلا يُستَضامُ الدَهرَ جاري وَلا أُرى

كَمَن باتَ تَسري لِلصَديقِ عَقارِبُه

Wa-lā yustaḍāmu d-dahra jārī wa-lā urā Ka-man bāta tasrī li-ṣ-ṣadīqi ʿaqāribuhu "My neighbor won't be wronged ever, nor am I seen Like one whose scorpions crawl to friend at night"

وَإن جارَتي أَلوَت رياحٌ بِبَيتِها

تَغافَلتُ حَتّى يَستُرَ البَيتَ جانِبُه

Wa-in jāratī alwat riyāḥun bi-baytihā Taghāfaltu ḥattā yastura l-bayta jānibuhu "If winds expose my neighbor's house I look away until its side covers it"

Verse Explanation: The vagabond responds to the questioner, criticizing the question since the vagabond only settles in wide valleys when the family is stingy. He declares that neighbors and brothers will not be wronged in his company and'll look away if a neighbor's house covering is exposed (Urwa, 2005, 20).

Beginning verses show the love of savagery and belonging, but subsequent verses weaken this interpretation by mentioning brothers and neighbors. His conflict is less intense than Al-Shanfara's, remaining within human belonging, whether vagabonds or neighbors. Belonging/non-belonging conflict quickly returns, focused on departure for feeding people experiencing poverty, unlike Al-Shanfara declaring wild animals as family. Urwa announces temporary departure rather than savagery, confirming a return to family and wife. Though "brothers" might mean fellow vagabonds, verses suggest a broader meaning.

Second Example, Urwa said:

ذَريني أُطَوِّف في البِلادِ لَعَلَّني

أُخَلّيكِ أَو أُغنيكِ عَن سوءِ مَحضِري

Dharīnī uṭawwifu fī l-bilādi laʿallanī Ukhallīki aw ughnīki ʿan sūʾi maḥḍarī "Let me roam through lands perhaps I'll free you or enrich you from my poor presence"

فَإِن فازَ سَهمٌ لِلمَنِيَّةِ لَم أَكُن

جَزوعاً وَهَل عَن ذاكَ مِن مُتَأَخِّر

Fa-in fāza sahmun li-l-maniyyati lam akun Jazūʿan wa-hal ʿan dhāka min mutaʾakhkhiri "If death's arrow succeeds I won't be Fearful - can anyone delay that?"

Verse Explanation: Let me travel extensively seeking an honourable life for you and other poor and weak, or die defending you. If struck by a fatal arrow and die, I've done my duty. I do not fear death as it's an inevitable truth that no one can stop or delay. If I live and return with spoils, it will spare you poverty's pain and provide a dignified life (Urwa, 2005, p. 46).

His choice of "roaming" indicates temporary vagabondage - roaming means circling and returning to the same point, not absolute departure (Ibn Faris, 1979, 3/432). Urwa advocates roaming, not abandonment, staying with people, and returning to attack enemies. Thus, Urwa's ego is the superego, showing noble morals, not replacing family with animals or companions with wolves, but a commitment to the brothers' loyalty. Urwa said:

فَلا أَترُكُ الإخوانَ ما عُشتُ لِلرَدى

كَما أَنَّهُ لا يَترُكُ الماءُ شارِبُه

Fa-lā atruku l-ikhwāna mā ʿishtu li-r-radā Kamā annahu lā yatruku l-māʾu shāribuhu "I will never leave brothers while I live to perish As water never leaves its drinker"

Pledging never to leave companions as thirsty will not leave the water. There is no apparent or hidden conflict as he insists on human belonging.

Third Example: In a section similar to Al-Shanfara's "Rise" verse, Urwa says:

أَقيموا بَني لُبنى صُدورَ ركابِكُم

فَكُلُّ مَنايا النَفسِ خَيرٌ مِنَ الهَزل

Aqīmū banī lubnā ṣudūra rikābikum Fa-kullu manāyā n-nafsi khayrun mina l-hazli "Rise, sons of Lubna, turn your mounts' chests For all soul's deaths better than humiliation"

لَعَلَّ انطِلاقي في البِلادِ وَبُغيَتي

وَشَدّي حَيازيمَ المَطِيَّةِ بِالرَحل ۞

Laʿalla nṭilāqī fī l-bilādi wa-bughyatī Wa-shaddī ḥayāzīma l-maṭiyyati bi-r-raḥli "Perhaps my departure through lands seeking and tightening mount's girth with saddle"

سَيَدفَعُني يَوماً إلى رَبِّ هَجمَةٍ

يُدافِعُ عَنها بِالعُقوقِ وَبِالبُخل ۞

Sa-yadfaʿunī yawman ilā rabbi hajmatin Yudāfiʿu ʿanhā bi-l-ʿuqūqi wa-bi-l-bukhli "Will push me one day to herd's owner Who defends it with disobedience and miserliness"

Verse Explanation: Asks Bani Lubna to raid and prepare mounts, hoping travel leads to capturing miserly rich man's wealth to feed companions (Ibn Al-Ward, 2005, 76,77). Request to "rise" clearly means adjust mounts for raiding, completely different from Al-Shanfara's opening containing humanity/savagery conflict. Urwa's "rise" has a clear interpretation confirmed by context-seeking livelihood, while Al-Shanfara's had multiple interpretations. Urwa justifies adventures with many guests and little wealth, needing riches to provide for them, fulfil their expectations, satisfy his ambitious soul, and seek a good reputation.

We can summarize the comparison in Table (1):

Table (1). Comparison Between Al-Shanfara and Urwa Ibn Al-Ward

Element	Al-Shanfara	Urwa ibn Al-Ward
Belonging	Does not belong to the tribe, prefers wilderness	Belongs to tribe but rebels against social injustice
Non-belonging	Lives in absolute alienation, proud of isolation	Rebels for poor and deprived but does not deny tribal belonging
Living with Family	Rejects living with family due to betrayal	Alternates between staying with family and separation
Freedom and Rebellion	Sanctifies individual freedom and complete isolation	Sees rebellion as a means for achieving justice

Comparing Al-Shanfara and Urwa ibn Al-Ward shows that vagabonds' experiences were similar in rebelling against traditions and social injustice but differed in their concepts of belonging and freedom. Al-Shanfara represents absolute non-belonging and alienation, while Urwa presents a model of moral belonging and human rebellion. Urwa shows no conflict between belonging/non-belonging or savagery/humanity, while Al-Shanfara struggled due to his extreme position.

After this analysis of Lamiyyah's contexts and comparison with another vagabond poet, it becomes clear that:

Al-Shanfara's unconscious personality appears in conflict intersections through linguistic structures as shown in "aqimu," "ahlun", and other intensive linguistic contexts, revealing his thirst for the community but according to the specifications he desires.

Poetic context, through its structures, revealed unconscious moments, a study proving how the poet excelled at hiding collective desire while declaring individual desire. Conflict in constants like living among humans, family, and homeland was implicit; the mind refuses to oppose these as self-evident givens.

The reason behind this conflict and contradiction is not oppression and tyranny but his strutting ego. Love of rebellion stemmed from multiple causes, mainly love of leadership. We dismiss oppression as the poem's main driver - instead, anger and arrogance toward families with individualistic tendencies. Despite the value conflict between savagery and humanity seen in Lamiyyah, his opposition to collectivity once and confirming it another time through context's shadows and interpretation stems from his conflicted, arrogant self.

Al-Shanfara surpassed Urwa and other vagabonds in declaring rebellion against tribal ego and belonging, calling for savagery and befriending beasts. However, the conflict of belonging appeared clearly in his linguistic and poetic structures.

Researchers' view of Al-Shanfara calling for alienation (savagery) and rejecting belonging (humanity) takes the text at face value, not considering the meanings of textual gaps. His call for the community he envisions is not less than his apparent rejection of tribal communities.

Reading such works must be through context first to discover psychological aspects before applying them to text, making poetic reading outputs renewable. Characters will appear to oscillate between concepts, and the author may show the opposite of inner feelings. Poetic readings prioritizing linguistic contexts differ from those prioritizing text environments in revealing psychological manifestations.

Therefore, studying Arabic text, especially deviant poetic phenomena, requires:

Excluding related stories and narratives

Focusing study on poetic structure to form a new critical vision unbound by traditional narratives

Reading through vision and textual shifts provides interpretive readings with aesthetic dimensions revealing cultural patterns and norms.

Discussion of the Results

It shows that the approaches taken in this study for analyzing the psychological struggle of savagery and civilization in Al-Shanfara's Lamiyyah deliver a higher level of density than the previous studies. For example, Abdul Ghani (2015) analyzes the emotional values and attitudes which are to be identified in Al-Shanfara's poetry, with regard to the negative emotions attached to the poet. However, his study mainly focuses on the individual emotions and does not consider the synthesizing factor of the antagonism between the rejection of society by Al-Shanfara and the hidden desire of the poet to be accepted into mainstream society. This study, however, builds on this reading in order to draw a deeper meaning from Al-Shanfara's apparent longing for solitude as an allegory of longing for community. It means that it portrays the poet as a sign of the loneliness, which is the poet's inner psychological need for a gesture of togetherness despite all the conscious rebellion in the poem. This mode of reading adds a psychological complexity of the poet that is not covered by Abdul Ghani in terms of thematic analysis.

On the same note, Saadi and Amri (2019)'s analysis of alienation in Lamiyyah highlights this issue making an emphasis on the poet's feeling of marginalization. However, their study is still largely limited at the thematic level and does not reveal the internal conflicts behind Al-Shanfara's rebellion. Unlike this study, which presents a psychological model that goes deeper into an analysis of the poet's inner conflict. Studying how Al-Shanfara oscillates between posing as antimodern and signaling his desire for social approval, this paper reveals a richer and less apparent picture of the poet's subjectivity. Though Saadi and Amri depict themes of alienation, they do not probe the psychological energy of alienation, like the poet's desire to be part of the tribe even when he opts out of it consciously.

While the present work is a detailed investigation of the psychological and dialectics of alienation in Al-Shanfara's poetry, Shdaifat's (2018) work provides a general study of the alienation phenomenon in vagabond poetry and isolates isolation in the poetry of various poets. While Shdaifat has provided insight from a historical focal point of view, one is unable to find the mental and emotional strains in Al-Shanfara's Lamiyyah. Regarding this issue, this study is going to supplement Shdaifat's analysis by focusing on the internal tensions of the poet and more specifically the tension between freedom and solitude on one hand and the belonging on the other hand. Although the general audience is given a general view of vagabond poets and their despair by Shdaifat, it fails to address the Existential issues that are behind Al-Shanfara's creations.

Oublaid, Kanza, and Madlafaf (2021) are more concerned with the semiotics of oppression in Lamiyyah and provide a useful reading of the poem as a social pariah and as a poet pariah. Although their semiotic structural analysis extends valuable explorations of the social aspects of Al-Shanfara' marginalization, this paper goes beyond them by highlighting the psychological perspective on oppression as a social construct but, more importantly, as a projection of intrapsychic conflicts. Building upon their reading, this paper complicates Al-Shanfara's rebellion and Isolation through examining it as a struggle between the poet's willful alienation from society and his desire for acceptance at its subconscious level. The paper shows how the language and imagery of Al-Shanfara demonstrate his desire for belonging even while he shuns it. This psychological aspect is not fleshed out in Oublaid, Kanza and Madlafaf's semiotic reading in which the oppression is depicted mainly in terms of a structures of oppression rather than structures of the psyche.

Lamiyyah by the poet Kanaan is a work that focus on linguistic analysis where the poet not only uses this language to convey his disapproval of society and his feeling of alienation. Although Kanaan rightly concentrates on the linguistic aspects of the poem, his study does not include the psychological semiotics of these linguistic peculiarities. However, this study adopts a broader perspective of the issue by relating the linguistic structures used by the poet to his psychological state. This paper looks at how Al-Shanfara's choice of words to express his disobedience to the society is also a yearning to be part of society. This paper's analysis of the linguistic features in light of a psychological approach offers a greater insight into the poet's psychological condition than Kanaa's strictly linguistic analysis.

In conclusion, even though this work conforms to themes of other research undertaken in the area of alienation, rebellion and oppression, it augments the added parameters of psychological and linguistic perspectives. Previous researchers have contributed a lot in the social and thematic aspects of Al-Shanfara's Lamiyyah, but they do not adequately explain the psychological struggles that inform this poet. In addition to affirming previous literature, this work extends their framework by providing a deeper look into the poet's intrapsychic processes Such a perspective reveals that what seems to be Al-Shanfara's rejection of society is actually an unconscious yearning for it. By adopting the psychological and linguistic approaches to analytical Lamiyyah, this research suggests how far and in what ways the human study of the poet's struggle as well as the dichotomy of savagery and civilization in his poetry can be enriched.

Conclusion

The paper uncovers a rather ambivalent reading of Al-Shanfara's 'Lamiyyah' poem, in which the poet struggles within himself between the state of Al Jahilia (Non-belonging or savagery) and Al-Madinah (Belonging). It reveals how the structure of the poetry of Al-Shanfara is formed as a desire for unity, at the same time, turning one's back on traditional tribalism. Analyzing the texts from the psychological and linguistic point of view, the study reveals the subconscious desire for acceptance opposed to the author's statement about his/her independence and solitude. The study also compares his work with that of a vagabond poet, Urwa ibn Al-Ward to show how this man who was absolutely excluded from tribes' fellowship rebels in poetry against the same fellowship yet is in some way a part of it. Scholars also place stress on the poet's psycho-experience and cultural contradictions, which helps to get wider insights into the vagabond poetry as the tradition of individualism vs collectivism.

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Appendix A

Lamiyyat Al-Shanfara

Verse 1: لَأَمْيَلُ سِوَاكُمْ قَوْمٍ إلٰى فَإِنِّي مَطِيِّكُمْ صُدُورَ أُمِّي بَنِي أَقِيمُوا

Phonetic transcription: Aqīmū banī ummī ṣudūra maṭiyyikum fa-innī ilā qawmin siwākum la-amyalu

English translation: "Turn away, O sons of my mother, the heads of your riding camels, For I am inclined toward a people other than you."

Verse 2: وَأَرْحُلُ مَطَايَا لِطِيَّاتٍ وَشُدَّتْ مُقْمِرٌ يْلُوَاللَّ الْحَاجَاتُ حُمَّتِ فَقَدْ

Phonetic transcription: Faqad ḥummati l-ḥājātu wa-l-laylu muqmirun wa-shuddat li-ṭiyyātin maṭāyā wa-arḥulu

English translation: "Indeed, the time has come, and the night is moonlit, And the riding mounts have been saddled for departures."

Verse 3: مُتَعَزَّلُ القِلَى خَافَ لِمَنْ وَفِيهَا الأَذَى عَنِ لِلْكَرِيمِ مَنْأَى الأَرْضِ وفٖ ي

Phonetic transcription: Wa-fī l-arḍi man'an li-l-karīmi ʿani l-adhā wa-fīhā li-man khāfa l-qilā mutaʿazzalu

English translation: "On earth, there is sanctuary for the noble from harm, And in it, there is refuge for one who fears hostility."

Verse 4: يَعْقِلُ وَهُوَ رَاهِبَاً أَوْ رَاغِبَاً سَرَى امْرِىءٍ عٰ لى ضِيقٌ بِالأَرْضِ مَا لَعَمْرُكَ

Phonetic transcription: La-ʿamruka mā bi-l-arḍi ḍīqun ʿalā imri'in sarā rāghiban aw rāhiban wa-huwa yaʿqilu

English translation: "By your life, the earth is not constrained for one who travels, Whether in hope or in fear, while possessing his reason."

Verse 5: جَيْأَلُ وَعَرْفَاءُ زُهْلُولٌ وَأَرْقَطُ عَمَلَّسٌ سِيدٌ : أَهْلُون دُونَكُمْ وَلٖي

Phonetic transcription: Wa-lī dūnakum ahlūn: sīdun ʿamallasun wa-arqaṭu zuhlūlun wa-ʿarfāʾu jay'alu

English translation: "I have family other than you: a strong wolf, A smooth-backed spotted leopard, and a swift hyena."

Verse 6: يُخْذَلُ جَرَّ بِمَا الجَانِي وَلاَ لَدَيْهِمْ ذَائِعٌ السِّرَّ مُسْتَودَعُ لا الأَهْلُ هُمُ

Phonetic transcription: Humu l-ahlu lā mustawdaʿu s-sirri dhāʾiʿun ladayhim wa-lā l-jānī bi-mā jarra yukhdhalu

English translation: "They are true family – with them no entrusted secret is revealed, Nor is the wrongdoer abandoned for his deeds."

Verse 7: أَبْسَلُ الطَرَائِدِ أُولَى عَرَضَتْ إذا أَنَّنِي غَيْرَ بَاسِلٌ أَبِيٌّ وَكُلٌّ

Phonetic transcription: Wa-kullun abiyyun bāsilun ghayra annanī idhā ʿaraḍat ūlā ṭ-ṭarā'idi absalu

English translation: "Each is proud and brave, yet I am Even more fierce when the first prey appears."

Verse 8: أَعْجَلُ القَوْم جُشْعَهُ إذْ بِأَعْجَلِهِمْ أَكُنْ لَمْ الزَّاد إلٰ ى الأَيْدِي مُدَّتِ وَإِنْ

Phonetic transcription: Wa-in muddati l-aydī ilā z-zādi lam akun bi-aʿjalihim idh ajshaʿu l-qawmi aʿjalu

English translation: "And when hands reach for provisions, I am not The hastiest among them, though the greediest of people hurry."

Verse 9: المُتَفَضِّلُ الأَفْضَلَ وَكَانَ عَلَيْهِمْ تَفَضُّلٍ عَنْ بَسْطَةٌ إلّا ذَاكَ وَمَا

Phonetic transcription: Wa-mā dhāka illā basṭatun ʿan tafaḍḍulin ʿalayhim wa-kāna l-afḍala l-mutafaḍḍilu

English translation: "And this is only due to my superiority in generosity over them, for the most excellent is he who shows generosity."

Verse 10: مُتَعَلَّلُ قُرْبِهِ فٖ ي و لا بِحُسْنَى جَازِياً لَيْسَ مَنْ فَقْدَ كَفَانِي وَإنَّي

Phonetic transcription: Wa-innī kafānī faqda man laysa jāziyan bi-ḥusnā wa-lā fī qurbihi mutaʿallalu

English translation: "Indeed, I am content to lose one who does not reward With kindness, nor in whose closeness can comfort be found."

Verse 11: عَيْطَلُ وَصَفْرَاءُ إصْلِيتٌ وأَبْيَضُ مُشَيَّعُ فُؤَادٌ : أَصْحَابٍ ثَلَاثَةُ

Phonetic transcription: Thalāthatu aṣḥābin: fu'ādun mushayyaʿun wa-abyaḍu iṣlītun wa-ṣafrā'u ʿayṭalu

English translation: "Three companions: a dauntless heart, A gleaming sharp sword, and a long yellow bow."

Verse 12: وَمِحْمَلُ إلٖ يها نِيطَتْ قَ د رَصَائِعُ تَزِينُها المُتُونِ لِمُلْسَِا مِنَ هَتُوفٌ

Phonetic transcription: Hatūfun mina l-mulsi l-mutūni tazīnuhā raṣā'iʿu qad nīṭat ilayhā wa-miḥmalu

English translation: "A resonant bow with a smooth back, adorned With decorative bindings and a carrying strap."

Verse 13: وَتُعْوِلُ تُرِنُّ عَجْلَى مُرَزَّأَةٌ كَأَنَّها حَنَّتْ السَّهْمُ عٰ نها زَلَّ إذا

Phonetic transcription: Idhā zalla ʿanhā s-sahmu ḥannat ka'annahā murazza'atun ʿajlā turinnu wa-tuʿwilu

English translation: "When the arrow leaves it, it hums as though it were A bereaved, hastened mother, moaning and wailing."

Verse 14: مُوَكَّلُ فُؤَادٌ أو حِرْصٌ الزَّادِ إلٰ ى يَسْتَفِزُّنِي لا البَطْنِ خَمِيصَ وَأَغْدو

Phonetic transcription: Wa-aghdū khamīṣa l-baṭni lā yastafizzunī ilā z-zādi ḥirṣun aw fu'ādun muwakkalu

English translation: "I go forth with a lean belly, not driven To food by greed or an anxious heart."

Verse 15: وَلَسْتُ بِمِهْيَافٍ يُعَشِّي سَوَامَه مُجَدَّعَةً سُقْبَانُها وَهْيَ بُهَّلُ

Phonetic transcription: Wa-lastu bi-mihyāfin yuʿashshī sawāmahu mujaddaʿatan suqbānuhā wa-hiya buhhalu

English translation: "I am not like one who, weak with hunger, brings his cattle home in the evening With their young ones mutilated, though they were healthy."

Verse 16: ولا جُبَّأٍ أكْهَى مُرِبٍّ بِعِرْسِهِ يُطَالِعُها فِي شَأْنِهِ ف ي كَيْفَ يَفْعَلُ

Phonetic transcription: Wa-lā jubba'in akhā muribbin bi-ʿirsihi yuṭāliʿuhā fī sha'nihi kayfa yafʿalu

English translation: "Nor am I like a cowardly, weak man who stays with his wife, Constantly consulting her about what he should do."

Verse 17: وَلاَ خَرِقٍ هَيْقٍ كَأَنَّ فُـؤَادَهُ يَظَلُّ بِـهِ المُكَّاءُ يَعْلُو المُكَّاءُ وَيَسْفُلُ

Phonetic transcription: Wa-lā khariqin hayqin ka'anna fu'ādahu yaẓallu bihi l-mukkā'u yaʿlū wa-yasfulu

English translation: "Nor am I like a clumsy fool whose heart Is like a bird, rising and falling in constant anxiety."

Verse 18: ولا خَالِـفٍ دارِيَّـةٍ مُتَغَـزِّلٍ يَرُوحُ وَيغْدُو دَاهِناً يَتَكَحَّلُ

Phonetic transcription: Wa-lā khālifin dāriyyatin mutaghazzilin yarūḥu wa-yaghdū dāhinan yatakaḥḥalu

English translation: "Nor am I like one who stays behind at home, pursuing romance, Going to and fro, oiled and adorned with kohl."

Verse 19: وَلَسْتُ بِعِلٍّ شَرُّهُ دُونَ خَيْرِهِ ألَفَّ إذا ما اهْتَاجَ رُعْتَـهُ أعْزَلُ

Phonetic transcription: Wa-lastu bi-ʿallin sharruhu dūna khayrihi alaffa idhā mā ruʿtahu htāja aʿzalu

English translation: "I am not one whose evil outweighs his good, Who, when frightened, becomes confused and defenseless."

Verse 20: وَلَسْتُ بِمِحْيَارِ الظَّلاَمِ إذا انْتَحَتْ هُدَى الهَوْجَلِ العِسّيِفِ يَهْمَاءُ يَمْجَلُ

Phonetic transcription: Wa-lastu bi-miḥyāri ẓ-ẓalāmi idha ntaḥat hudā l-hawjali l-ʿissīfi yahmā'u hu'jalu

English translation: "I am not one who loses his way in darkness when The vast, trackless desert looms before the wandering traveler."

Verse 21: إذا الأمْعَزُ الصَّوَّانُ لاقَى مَنَاسِمِي تَطَايَرَ مِنـهُ قَـادِحٌ وَمُفَلَّلُ

Phonetic transcription: Idhā l-amʿazu ṣ-ṣawwānu lāqā manāsimī taṭāyara minhu qādiḥun wa-mufallalu

English translation: "When my feet meet the hard flint stones, Sparks fly from them, and fragments scatter."

Verse 22: أديمُ مِطَـالَ الجُوع حتَّى أميتَهُ وأضْربُ عَنْهُ الذِّكْرَ صَفْحاً فأذْهَلُ

Phonetic transcription: Udīmu miṭāla l-jū'i ḥattā umītahu wa-aḍribu ʿanhu dh-dhikra ṣafḥan fa-udhhalu

English translation: "I endure hunger's persistence until I vanquish it, And I turn away from its memory until I forget it."

Verse 23: وأسْتَفُّ تُرْبَ الأرْضِ كَيْلا يُرَى لَهُ عَلَيَّ مِنَ الطَّوْلِ امرُؤٌ مُتَطَوِّلُ

Phonetic transcription: Wa-astaffu turba l-arḍi kaylā yurā lahu ʿalayya mina ṭ-ṭawli mru'un mutaṭawwilu

English translation: "I would swallow the earth's dust so that no man May see himself as having favor over me."

Verse 24: ولولا اجْتِنَابُ الذَّأْمِ لم يُلْفَ مَشْرَبٌ يُعَاشُ بِـهِ إلاَّ لَدَيَّ وَمَأْكَلُ

Phonetic transcription: Wa-lawlā jtinābu dh-dha'mi lam yulfa mashrabun yuʿāshu bihi illā ladayya wa-ma'kalu

English translation: "Were it not for avoiding blame, no drinking place Nor food would be found except with me."

Verse 25: ولكِنَّ نَفْساً مُرَّةً لا تُقِيمُ بِـي عـلى الـذام إلاَّ رَيْثَـمـا أتَحَوَّلُ

Phonetic transcription: Wa-lakinna nafsan murratan lā tuqīmu bī ʿalā dh-dhāmi illā raythamā ataḥawwalu

English translation: "But my proud soul will not let me remain In a state of blame except for the brief moment until I depart."

Verse 26: وأطْوِي عـلى الخَمْصِ الحَوَايَا كَما انْطَوَتْ خُيُوطَـةُ مـارِيٍّ تُغَـارُ وتُفْتَلُ

Phonetic transcription: Wa-aṭwī ʿalā l-khamṣi l-ḥawāyā kamā nṭawat khuyūṭatu māriyyin tughāru wa-tuftalu

English translation: "I fold my empty intestines in hunger as The threads of a well-twisted, taut rope are wound."

Verse 27: وأغْدُو عـلى القُوتِ الزَهِيدِ كما غَدَا أزَلُّ تَهَـادَاهُ التنَائـفَ أطْحَلُ

Phonetic transcription: Wa-aghdū ʿalā l-qūti z-zahīdi kamā ghadā azallu tahādāhu t-tanā'ifu aṭḥalu

English translation: "I go forth on meager sustenance like A slender, dusty wolf wandering through the desert."

Verse 28: غَدَا طَاوِياً يُعَارِضُ الرِّيحَ هَافِياً يَخُـوتُ بأذْنَابِ الشِّعَابِ ويُعْسِلُ

Phonetic transcription: Ghadā ṭāwiyan yuʿāriḍu r-rīḥa hāfiyan yakhūtu bi-adhnābi sh-shiʿābi wa-yuʿsilu

English translation: "He sets out hungry, facing the wind, famished, Prowling through the valley ends, running swiftly."

Let me continue translating these verses:

Verse 29: فَلَما لَوَاهُ القُوتُ مِنْ حَيْثُ أمَّـهُ دَعَا فأجَابَتْـهُ نَظَائِرُ نُحَّلُ

Phonetic transcription: Fa-lammā lawāhu l-qūtu min ḥaythu ammahu daʿā fa-ajābathu naẓā'iru nuḥḥalu

English translation: "When hunger twisted him from where he sought food, He called, and other lean wolves like him answered."

Verse 30: مُهَلَّلَةٌ شِيبُ الوُجُوهِ كأنَّها قِدَاحٌ بأيْدِي يَاسِرٍ يَـتَقَلْقَلُ

Phonetic transcription: Muhallalatun shību l-wujūhi ka'annahā qidāḥun bi-aydī yāsirin tataqalqalu

English translation: "Gaunt-faced and gray, as though they were Gaming arrows shaking in a gambler's hands."

Verse 31: أوِ الخَشْرَمُ المَبْعُوثُ حَثْحَثَ دَبْرَهُ مَحَابِيضُ أرْدَاهُنَّ سَامٍ مُعَسِّلُ

Phonetic transcription: Awi l-khashramu l-mab'ūthu ḥathḥatha dabrahu maḥābīḍu ardāhunna sāmin muʿassilu

English translation: "Like a disturbed old bee who has stirred up his swarm, White ones destroyed by a high-climbing honey seeker."

Verse 32: مُهَرَّتَةٌ فُوهٌ كَأَنَّ شُدُوقَها شُقُوقُ العِصِيِّ كَالِحَاتٌ وبُسَّلُ

Phonetic transcription: Muharratun fūhun ka'anna shudūqahā shuqūqu l-ʿiṣiyyi kāliḥātun wa-bussalu

English translation: "With torn mouths, their jaws appearing Like split sticks, grim and fierce."

Verse 33: فَضَجَّ وَضَجَّتْ بالبَرَاحِ كأنَّها وإيَـاهُ نُوحٌ فَوْقَ عَلْيَاءَ ثُكَّلُ

Phonetic transcription: Fa-ḍajja wa-ḍajjat bi-l-barāḥi ka'annahā wa-iyyāhu nūḥun fawqa ʿalyā'a thukkalu

English translation: "He howled, and they howled in the open plain, as though He and they were bereaved mourners wailing upon a height."

مُرْمِلُ تُمُوعَزَّ عَزَّاها مَرَامِيلُ بـ ـه واتَّسَتْ وَاتَّسَى وأغْضَتْ وأغْضَى: 34 Verse

Phonetic transcription: Wa-aghḍā wa-aghḍat wa-ttasā wa-ttasat bihi marāmīlu ʿazzāhā wa-ʿazzathu murmilu

English translation: "He lowered his gaze, and they lowered theirs, consoling one another Like widows comforting each other in their shared loss."

أَجْمَلُ الشَّكْوُ يَنْفَع لَمْ إِنْ وَلْلَّصَبْرُ وَارْعَوَتْ بَعْدُ ارْعَوَى ثُمَّ وَشَكَتْ شَكَا: 35 Verse

Phonetic transcription: Shakā wa-shakat thumma rʿawā baʿdu wa-rʿawat wa-la-ṣ-ṣabru in lam yanfaʿi sh-shakwū ajmalu

English translation: "He complained, and they complained, then both desisted, For patience, when complaint avails not, is more becoming."

مُجْمِلُ يُكَاتِمُ مِمَّا نَكَظِ عـ لى وَكُلُّها بَـادِراتٍ وَفَاعَتْ وَفَاءَ: 36 Verse

Phonetic transcription: Wa-fāʿa wa-fāʿat bādirātin wa-kulluhā ʿalā nakaẓin mimmā yukātimu mujmilu

English translation: "He returned, and they returned hastily, each one Bearing silently what they endeavored to conceal."

Let me continue with the professional translation of these final verses:

تَتَصَلْصَلُ أَحْنَاؤُها قَرَبَاً سَرَتْ بَعْدَما الكُدْرُ القَطَا أَسْآرِي وَتَشْرَبُ: 37 Verse

Phonetic transcription: Wa-tashrabu as'āri l-qaṭā l-kudru baʿdamā sarat qaraban aḥnā'uhā tataṣalṣalu

English translation: "The dusty-colored sand grouse drink my leftover water after They have traveled through the night, their sides rattling with thirst."

مُتَمَهْلُ فَـارطٌ مِنِّي وشَمَّرَ وأسْدَلَتْ وَابْتَدَرْنَـا وَهَمَّتْ هَمَمْتُ: 38 Verse

Phonetic transcription: Hamamtu wa-hammat wa-btadarnā wa-asdalat wa-shammara minnī fāriṭun mutamahhilu

English translation: "I resolved, and they resolved; we rushed forward while darkness fell, And my unhurried forerunner prepared for action."

وَحَوْصَلُ قُونُذٌ مـنها يُبَاشِرُهُ لِعُثْرِهِ تَكْبُو وَهْيَ عَنْها فَوَلَّيْتُ: 39 Verse

Phonetic transcription: Fa-wallaytu ʿanhā wa-hya takbū li-ʿuqrihi yubāshiruhu minhā dhuqūnun wa-ḥawṣalu

English translation: "I turned away from them as they stumbled toward its depth, Their chins, and crops touching its surface."

نُزَّلُ القَبَائِلِ سَفْرِ مِنْ أضَامِيمُ وَحَوْلَهُ حَجَرَتَيْهِ وَغَـاها كـأَنَّ: 40 Verse

Phonetic transcription: Ka'anna waghāhā ḥajratayhi wa-ḥawlahu aḍāmīmu min safri l-qabā'ili nuzzalu

English translation: "Their clamor around its two sides was like Groups of travelers from different tribes gathering at a stopping place."

مَنْهَلُ الأصَارِيمِ أذْوَادَ ضَمَّ كما فَضَمَّها إِلَيْهِ شَتَّى مِنْ تَوَافَيْنَ: 41 Verse

Phonetic transcription: Tawāfayna min shattā ilayhi fa-ḍammahā kamā ḍamma awdāda l-aṣārīmi manhalu

English translation: "They came from various directions toward it, and it gathered them As a watering place gathers the scattered herds of separated groups."

مُجْفِلُ أَحاظَةَ مِنْ رَكْبٌ الصُّبْحِ مَعَ كأنَّها مَرَّتْ ثُمَّ غِشَاشاً فَغَبَّ: 42 Verse

Phonetic transcription: Fa-ghabba ghishāshan thumma marrat ka'annahā maʿa ṣ-ṣubḥi rakbun min uḥāẓata mujfilu

English translation: "They drank hastily, then departed as though they were A hurrying caravan from Uhazah at dawn."

قُحَّلُ سَنَاسِنُ تُنْبِيهِ بِأَهْدَاً افْتِرَاشِها عِنْدَ الأَرْضِ وَجْـهَ وآلَفُ: 43 Verse

Phonetic transcription: Wa-ālafu wajha l-arḍi ʿinda ftirāshihā bi-ahda'a tunbīhi sanāsinu quḥḥalu

English translation: "I become familiar with the face of the earth when I lie upon it With a lean side marked by protruding, dry vertebrae."

مُثَّلُ فَهْيَ لاعِبٌ دَحَاها كعَابٌ فُصُوصَهُ كـأَنَّ مَنْحُوضاً وَأَعْدِلُ: 44 Verse

Phonetic transcription: Wa-aʿdilu manḥūḍan ka'anna fuṣūṣahu kiʿābun daḥāhā lāʿibun fa-hya muththalu

English translation: "I straighten a lean flank whose joints are like Gaming pieces rolled by a player, well-worn."

أطْوَلُ قَبْلُ بالشَّنْفَرَى اغْتَبَطَتْ لَمَا قَسْطَلٍ أمُّ بالشَّنْفَرَى تَبْتَئِس فإنْ: 45 Verse

Phonetic transcription: Fa-in tabta'is bi-sh-shanfarā ummu qasṭalin lamā ghtabaṭat bi-sh-shanfarā qablu aṭwalu

English translation: "If Umm Qastal grieves for Shanfara now, She had not rejoiced in Shanfara for long before."

Let me provide a professional translation of these verses, maintaining consistency with the established format:

أَوَّلُ حُمَّ لأَيِّها عَقِيرَتُـهُ لَحْمَهُ تَيَاسَرْنَ جِنَايَـاتٍ طَريدُ: 46 Verse

Phonetic transcription: Ṭarīdu jināyātin tayāsarna laḥmahu ʿaqīratuhu li-ayyihā ḥumma awwalu

English translation: "An outcast due to crimes, whose flesh they share among themselves, His slaughter destined for whichever of them is determined first."

تَتَغَلْغَلُ مَكْرُوهِهِ إلـ ـى جِثَاثاً عُيُونُها يَقْظَى نَـامَ ما إذا تَنَـامُ: 47 Verse

Phonetic transcription: Tanāmu idhā mā nāma yaqẓā ʿuyūnuhā ḥithāthan ilā makrūhihi tataghalghalu

English translation: "While he sleeps, their eyes remain vigilant, Eagerly seeking ways to bring him harm."

أثْقَلُ هِيَ أو الرِّبْعِ كَحُمَّى عِيَاداً تَعُودُهُ تَزَالُ ما هُمُومٍ وإِلْفُ: 48 Verse

Phonetic transcription: Wa-ilfu humūmin mā tazālu taʿūduhu ʿiyādan ka-ḥummā r-ribʿi aw hiya athqalu

English translation: "A companion of worries that continue to visit him Like quartan fever, or perhaps even more burdensome."

عَلُ ومِنْ تُحَيْثُ مِنْ فَتَأتِي تَثُوبُ إِنَّها ثـمَ أصْدَرْتُـها وَرَدَتْ إذا: 49 Verse

Phonetic transcription: Idhā waradat aṣdartuhā thumma innahā tathūbu fa-ta'tī min tuḥaytu wa-min ʿalu

English translation: "When these worries arrive, I drive them away, yet they Return, approaching from below and above."

أتَنَعَّلُ و لا أَحْفَى رِقَّةٍ عـ لى ضَاحِياً الرَّمْلِ كابْنَـةِ تَرَيْنِي فإِمَّا: 50 Verse

Phonetic transcription: Fa-immā taraynī ka-bnati r-ramli ḍāḥiyan ʿalā riqqatin aḥfā wa-lā atanaʿʿalu

English translation: "If you see me like a desert lizard exposed to the sun, Treading lightly barefoot, without sandals,"

Verse 51: أَفْعَلُ والحَزْمَ السَّمْع مِثْلِ ع لى بَزَّهُ أَجتـابُ الصَّبْرِ لَمَولًى فاِنِّي

Phonetic transcription: Fa-innī la-mawlā ṣ-ṣabri ajtābu bazzahu ʿalā mithli qalbi s-simʿi wa-l-ḥazma afʿalu

English translation: "Know that I am a master of patience, wearing its garment With a heart as alert as a wolf's, and practicing prudence."

Verse 52: المُتَبَذِّلُ البُعْدَةِ ذو الغِنى يَنَـالُ وإنّمـا وأغْنـى أَحْيَانـاً وأُعْدِمُ

Phonetic transcription: Wa-uʿdimu aḥyānan wa-aghnā wa-innamā yanālu l-ghinā dhū l-buʿdati l-mutabadhdhilu

English translation: "Sometimes I am destitute, sometimes wealthy, for indeed Wealth comes to one who travels far and exerts himself."

Verse 53: لا فٍ جَزِعٍ مِنْ خَلَّةٍ مُتَكَشِّفْ و لا مَرِحٍ تَحْتَ الغِنى أَتَخَيَّلُ

Phonetic transcription: Fa-lā jaziʿun min khallatin mutakashshifun wa-lā mariḥun taḥta l-ghinā atakhayyalu

English translation: "Neither anxious when poverty reveals itself, Nor exultant and proud when wealth comes my way."

Let me provide the translation for these final verses of the poem:

Verse 54: و لا الأجْهـالُ تَزْدَهِي و لا أَرَى بِأعْقـاب سَؤُولاً أُنْمِـلُ الأقَاوِيل

Phonetic transcription: Wa-lā tazdahi l-ajhālu ḥilmī wa-lā urā sa'ūlan bi-aʿqābi l-aqāwīli unmilu

English translation: "The ignorant cannot mock my forbearance, nor am I seen As one who pursues and spreads tales of others."

Verse 55: يَتَنَبَّلُ بِـها اللَّاتي وأَقْطَعَهُ رَبُّـها القَوْسَ صْطَلِيَ نَحْسٍ وَلَيْلَة

Phonetic transcription: Wa-laylati naḥsin yaṣṭali l-qawsa rabbuhā wa-aqṭuʿahu l-lātī bihā yatanabbalu

English translation: "On many an ill-fated night when its master warmed his bow by the fire, I traversed it while he prepared his arrows."

Verse 56: دَعَسْتُ ع لى غَطْشٍ وبَغْشٍ وصُحْبَتِي سُعَارٌ وإرْزِيزٌ وَوَجْرٌ وأَفَكَلُ

Phonetic transcription: Daʿastu ʿalā ghaṭshin wa-baghshin wa-ṣuḥbatī suʿārun wa-irzīzun wa-wajrun wa-afkalu

English translation: "I pressed on through darkness and drizzle, accompanied by Hunger, shivering cold, fear, and trembling."

Verse 57: فأَيَّمْتُ نِسْوَانـاً وأَيْتَمْتُ إلْدَةً وعُدْتُ كما أَبْدأْتُ واللَّيْلُ أَلْيَلُ

Phonetic transcription: Fa-ayyamtu niswānan wa-aytamtu ildatan wa-ʿudtu kamā abda'tu wa-l-laylu alyalu

English translation: "I made women into widows and children into orphans, Then returned as I began while the night grew darker still."

Verse 58: يَسْأَلُ وآخَرُ مَسْوُولٌ :فَرِيقَان أَجَالِسـ بالغُمَيْصَـاءِ عَنّي وأصْبَحَ

Phonetic transcription: Wa-aṣbaḥa ʿannī bi-l-ghumayṣā'i jālisan farīqāni: mas'ūlun wa-ākharu yas'alu

English translation: "By morning at Ghumaysa, two groups sat discussing me: One being questioned, and another asking."

Verse 59: فَقَالُـوا فُرْعُلُ عَسَّ أَمْ عَسَّ أَذِنْبٌ :فَقُلْنَـا كِلَابُنَـا بِلَيْلٍ هَرَّتْ لَقَدْ

Phonetic transcription: Fa-qālū: laqad harrat bi-laylin kilābunā fa-qulnā: a-dhi'bun ʿassa am ʿassa furʿulu

English translation: "They said: 'Our dogs barked in the night.' They wondered: 'Was it a wolf prowling, or was it a hyena?'"

Verse 60: فَلَمْ يَكُ إلاَّ نَبْـأَةٌ ثُمَّ هَوَّمَتْ فَقُلْنَا قَطَـاةٌ رِيَّعَ أَمْ رِيعَ أَجْدَلُ

Phonetic transcription: Fa-lam yaku illā nab'atun thumma hawwamat fa-qulnā: qaṭātun rīʿa am rīʿa ajdalu

English translation: "It was but a sound, then all grew quiet. They said: 'Was it a frightened sand grouse, or a startled falcon?'"

Verse 61: فإِنْ يَكُ مِنْ جِنّ لأَبْرَحُ طارِقاً وإنْ طارِقـ ما كَها إنْسَـاً يَكُ الإِنسُ تَفْعَلُ

Phonetic transcription: Fa-in yaku min jinnin la-abraḥu ṭāriqan wa-in yaku insan mā kahā l-insu tafʿalu

English translation: "If it was a jinn, I was the most persistent night visitor, And if it was human, no other human could do what I did."

Verse 62: وَيوم مِنَ الشِّعْرَى يَذُوبُ لُعَابُهُ أفَاعِيهِ فـ سي أفاعِيهِ رَمْضانِـه تَتَمَلْمَلُ

Phonetic transcription: Wa-yawmin mina sh-shiʿrā yadhūbu luʿābuhu afāʿīhi fī ramḍā'ihi tatamalalu

English translation: "On a day of Sirius when its heat melts like venom When even vipers writhe on the scorching ground."

Verse 63: نَصَبْتُ لـه وَجْهِي و لا كِنَّ و لا دُونَهُ سِتْرَ إلاَّ الأَثْحَمِيُّ المُرَعْبَل

Phonetic transcription: Naṣabtu lahu wajhī wa-lā kinna dūnahu wa-lā sitra illā l-athamiyyu l-muraʿbalu

English translation: "I faced it directly, with no shelter before me, No covering save a tattered black garment."

Verse 64: وَضَافٍ إذا طَارَتْ لـه طَيَّرَتْ الرِّيحُ عن لبَائدَ أعْطَافِهِ ما تُرَجَّلُ

Phonetic transcription: Wa-ḍāfin idhā ṭārat lahu r-rīḥu ṭayyarat labā'ida ʿan aʿṭāfihi mā turajjalu

English translation: "A flowing garment that, when the wind strikes it, scatters Matted locks from its sides that have never been combed."

Verse 65: بَعِيدٌ بِمَسِّ الدُّهْن والفَلْي عَهْدُهُ لـه عَابٍ بَسْ ع لـ مِنَ الغِسل مُحْوِلُ

Phonetic transcription: Baʿīdun bi-massi d-duhni wa-l-falyi ʿahduhu lahu ʿabasun ʿāfin mina l-ghisli muḥwilu

English translation: "Long untouched by oil or combing, Covered in dust, unwashed for a year."

Verse 66: وَخَرْقٍ كظَهْرِ التُّرْسِ قَفْرٍ قَطَعْتُهُ بِعَامِلَتَيْن ، ظَهْرُهُ لَيْسَ يُعْمَلُ

Phonetic transcription: Wa-kharqin ka-ẓahri t-tursi qafrin qaṭaʿtuhu bi-ʿāmilatayni, ẓahruhu laysa yuʿmalu

English translation: "And many a wasteland, flat as a shield's back, I crossed, On two strong feet, its surface untrodden by others."

Verse 67: فأَلْحَقْتُ أُوْلاَهُ بِأُخْرَاهُ مُوفِيـاً عَلَى قُنَّةٍ أُقْعِي مِرَاراً وأَمْثُلُ

Phonetic transcription: Fa-alḥaqtu ūlāhu bi-ukhrāhu mūfiyan ʿalā qunnatin uqʿī mirāran wa-amthulu

English translation: "I connected its beginning to its end, ascending To its peak, alternately sitting and standing."

Verse 68: تَرُودُ الأَرَاوِي حَوْلَها كأنَّها عَذَارَى عَلَيْهِنَّ المُلاَءُ المُذَيَّلُ

Phonetic transcription: Tarūdu l-arāwī ṣ-ṣuḥmu ḥawlī ka'annahā ʿadhārā ʿalayhinna l-mulā'u l-mudhayyalu

English translation: "The dark-colored mountain goats graze around me as if They were maidens in their trailing robes."

أَعْقَلُ الكِيحَ يَنْتَحِي أَدْفى لعُصْمِا مِنَ كَأَنَّنِي حَوْلي بالآصَـالِ ويَرْكُدْنَ :Verse 69

Phonetic transcription: Wa-yarkudna bi-l-āṣāli ḥawlī ka'annanī mina l-ʿuṣmi adfā yantaḥī l-kīḥa aʿqalu

English translation: "They rest around me in the evening, as if I were A white-flanked, horned ibex seeking shelter in the mountain caves."

Source: Diwan Al-Shanfara, pages 58-72