

## **Identity in The Poem of Antara Bin Shaddad**

**By**

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### **Abstract**

The present study tackles the definition of identity in that it is hardly confined to a specific angle that defines the horizons of its competence or crystallizes it under a specific scientific curriculum because of its plurality and the large number of meanings associated with it which restricts its direction. There is the philosophical identity, the individual identity, and the social identity. Identity represents belonging, holiness, and power because of its moral and material importance within the pre-Islamic society. Without it, a person becomes an outcast and cannot marry as he wants. The present study is divided into two sections. Section one tackles the identity of the distinctive definition through the name of the poet, his father, and some members of his family. Section two tackles the poet's identity through the place or space in which he lived. The study is concluded with a conclusion that represents the important findings in terms of scientific and literary knowledge.

**Keywords:** identity, the poem, Antara Bin Shaddad

### **Introduction**

The present study tackles the poet's personal identity through the apparent and implicit patterns that weave together in his poems transmitted in the elitist pattern represented by the poet's diwan. The selected poem in the present study frames the poet's identity clearly.

Cultural criticism tends with its modernist connotation to show all the aesthetics of modern and ancient texts with a perspective that differs from what was expressed by ancient criticism. This criticism is manifested by what the tools of the format formed in the text structure impose, which requires the reader to use the analysis scalpel with his high culture that enables him to enter through the thresholds of the textual format to be analyzed. Therefore, one or several cultural tools must be chosen in the process of detection or The analysis of the apparent or implicit patterns that disappear here and there, leaving behind the threads of meanings that guide the reader to discover them. Among these tools through which cultural criticism weaves the meaning of identity patterns, the identity is hardly confined to a certain angle that defines the horizons of its competence or crystallizes it under a specific scientific curriculum because of its multiplicity and abundance. Its associated meanings restrict its direction. There is the philosophical identity, the individual identity, the social identity, the military identity, the religious identity, and the political identity, which requires the researcher to determine in which direction he is taking or for what purpose he will address his research. Accordingly, the present study discusses the individual identity to reveal the identity of the pre-Islamic poet Antarah bin Shaddad through his famous poem. It is worth noting that the format used by the poet in the structure of the poem shows a number of both implicit and apparent formats despite the text carrying an intellectual and cultural discourse that formed with all the meanings of the meanings transmitted in the structure of the sentence rules belonging to the poem to reveal a poet named Antara bin Shaddad. He produces The text as a cultural product that carries within its forms the culture of the pre-Islamic society in general, although it is the

production of the poet in particular. That text seeks to reveal the identity of the poet through many temporal, spatial, linguistic, social, and psychological formations, in addition to the other belonging to the poet represented by the beloved, the father, mother, brother, friend, and enemy. However, the present study is not without some difficulties that hinder it, including the lack of studies that dealt with identity in pre-Islamic poetry.

### ***Section One***

#### ***Poet's Characteristics***

The text may be experiential by the individual if it is based from the inside out in an inverse relationship between the poet and the society. The text belongs in advance to the culture of the community as it may be a new thought, for example, when the Islamic religion came as a thought that does not belong to the culture of the community, a new identity appeared in contrast to the identity of the pre-Islamic poet belonging to the community that identifies him intellectually and culturally (Alaimat, 2004).

Identity represents belonging, holiness, and power because of its historical importance related to a specific human group that may be symbolic, cultural, or religious (ibid). If tales and events of history that include personalities are presented, they must be verified by presenting them to the origins and rules belonging to them in the social, cultural, spatial, and temporal framework. The fact that the identity of the individual expresses what he is by researching his qualities and his drawn image through the poetic text, his social framework, his psychological temperament, and the analysis of the type of his race, and personal behavior (Mawlawali, 1964). Despite the importance of the poet's biography, the form remains in itself an important ideological sign that expresses what the reader hopes to imagine what the identity and formal image of the poet or author is (Ibrahim, 2011). Each of the poems has an event or a story that is almost different from the other.

At the beginning of the poet's poem, the duality of man and place appears as two sides of a scale.

When the battle broke out and the enemies attacked with their frightening gathering and the poet's people realized their weakness and the inability to confront those crowds, they called Antara. In this verbal sentence, there is a clear acknowledgement that the addressee is Antara, their leader as if he tries to prove the identity card for the reader. In a second place of the poem he says that his name is addressed by the enemies, not the people, which is a recognition of the poet's identity from another social group. In order to prove the poet's personal card, he mentioned his mother's name explicitly, so he says that the name of his mother is (Zabiba), which the poet is proud of. This is like focusing on his real private existence, which represents his individual life and the history of his personality.

In mentioning his beloved (Abla), he moves in mentioning his identity through the other, his beloved Abla, making her a witness to his settling and his travelling near and far. Even when he wants to restore his memories in the lands he left from, he conjures his beloved Abla with the phrase (Oh, the house of Abla) to live with him the tragedy of memory, praying for her safety And the good in the sentence (good morning house of Abla), but in the second verse, Abla and her family are part of the journey of movement that they practice as a nomadic Bedouin in the sentence (and Abla lives in the heart) represented the poet's Bedouin identity.

At another verse, there is a dialogue between the poet and his beloved mentioning her father's name, which is to prove her lineage and the honor that she belongs to Malik on the one hand and the definition of her identity on the other hand. Through mentioning the poet's name Antara, his mother's name Zabiba, and the name of his beloved Abla, the personal identity is

stated with an unquestionable certainty, as mentioned by literature books that there is a real, realistic personality called Antara bin Shaddad.

## **Section Two**

### ***The poet's spatial identity***

Place may form the life that constitutes the personality. If it were not for sin, the place would have been heaven instead of the earth since the first life of our father Adam (peace be upon him) and that is because man is subject to a relationship and order with the place, especially the personality that is imprinted with it. In mentioning the place, there is confirmation of the process of linking between it and the space that is sought by a real and realistic existence relationship. The fact is that the place represents the life experience associated with the group on the one hand and its impact on the individual on the other hand. Thus, it represents a positive value that soon becomes the dominant value that represents the identity of the human being. Places are mentioned a lot in the poet's poem. He mentioned them by their explicit name, making them a geographical map and an identity that he moves from one space to another. He states the place of Abla to indicate the identity of Antara through the other, his beloved Abla, in terms of her possession of the place by saying (Oh, the house of Abla). On the other hand, he confirms in an unquestionable evidence that the house of Abla and its place are not his place by saying that she settles near Kufa. Hence, it is one of the most beautiful areas of the Arabs, which requires a tribe whose people are characterized by courage, strength, and abundance because of the conflict between the nomadic Bedouin tribes always in search of grass and water. The appearance of places in this way represents the poet's spatial identity as settling and migrating is confirmed by the reference to the verb (reside) found in the sentence (and Abla resides) as well as in the omitted verb in the sentence (and our people reside), which supports reference to the names of places to frame the identity of the poet by saying that the place he loves to his heart is the place of love and then the place of the family. He mentions the place and says that he and his family stayed in a place other than the place where his beloved and her family stayed as there is no meeting between them in one place. This separation may be due to the abundance of their livestock and their camels, which makes them unable to accommodate, so they are forced to disperse in the place.

The importance of the place in the poetic verse is that it is an important source of the life energy that the desert Bedouins need. It contains abundant water. Here, the poet mentions a feature of his identity that he knows about the resources of water to the extent that his camel is always full of water as it passes through the water roads that Antara knows. These places met in one meaning, which is their synergy in forming the poet's spatial identity that constitutes the integrated picture of the identity that reflected the poet's personal card.

## **Conclusion**

Fear flows within each person of losing his/her material and moral identity within society, so he/she always seeks to prove it in various ways. Identity means being different from the other. The identity of the poet is manifested by mentioning the names and by mentioning the geography of the place and his movement among several places that represented his homeland, which is linked to his space with his identity fixed on the names of the places.

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