THE PSYCHOLOGICAL MOTIVATIONS LEFT BY EXILE IN THE SOULS OF KNIGHT POETS

Nadeem Yousef Mohammed Al-Mobaideen 1

ABSTRACT

Objective: The study focused on the key components that analyzed the psychological reasons behind the continuing impact of gossip on the renowned knights.

Theoretical Framework: A brief presentation was required where the researcher discusses pre-Islamic poetry and then provides knowledge about the psychological motivation to help readers grasp the book's objective.

Method: We examined psychoanalytic theories to comprehend the specific psychological condition of the knightly poet while analyzing his poetry. We proceeded to explore the essence of the study to elicituate the underlying psychological causes, which were the surroundings and emotions.

Results and Discussion: Pre-Islamic poetry remains a shining beacon and a pure source of knowledge. It is considered a secret of the Arab genius in the pre-Islamic era. We have reached a stage of ancient heritage that concealed within its folds the secret of intellectual brilliance, which distinguished the pre-Islamic poet, in addition to eloquence and linguistic eloquence.

Research Implications: Research suggests that knightly poets require psychological reasons to enhance their creativity.

Originality/Value: The text discusses how knightly poets use poetic verses to depict psychological expressions related to dandruff and gray hair among women. It explores the motives behind these expressions in the poets' works.

Keywords: Psychological Motivations, Knight Poets, Souls.

AS MOTIVAÇÕES PSICOLÓGICAS DEIXADAS PELO EXÍLIO NAS ALMAS DOS POETAS CAVALEIROS

RESUMO

Objetivo: O estudo centrrou-se nos principais componentes que analisaram as razões psicológicas por trás do impacto contínuo das fofocas sobre os renomados cavaleiros.

Referencial Teórico: Foi necessária uma breve apresentação onde o investigador discute a poesia pré-islâmica e, em seguida, fornece conhecimento sobre a motivação psicológica para ajudar os leitores a compreender o objectivo do livro.

Método: Examinamos as teorias psicanalíticas para compreender a condição psicológica específica do poeta cavalheiresco ao analisar sua poesia. Procedemos a explorar a essência do estudo para elucidar as causas psicológicas subjacentes, que eram o ambiente e as emoções.

Resultados e Discussão: A poesia pré-islâmica continua a ser um farol luminoso e uma fonte pura de conhecimento. É considerado um segredo do gênio árabe na era pré-islâmica. Chegamos a uma etapa de herança antiga que escondia dentro de suas dobras o segredo do brilho intelectual, que distinguia o poeta pré-islâmico, além da eloquência e da eloqüência linguística.

1 Department of basic sciences (humanities and science), Zaytuna University of Jordan, Jordan.
E-mail: drnadeem.mobaideen@yahoo.com
The Psychological Motivations Left by Exile in the Souls of Knight Poets

Implicações da Pesquisa: A pesquisa sugere que os poetas cavalheiroscos exigem razões psicológicas para aumentar sua criatividade.

Originalidade/Valor: O texto discute como os poetas cavalheiroscos usam versos poéticos para descrever expressões psicológicas relacionadas à caspa e cabelos grisalhos entre as mulheres. Explora os motivos por trás dessas expressões nas obras dos Poetas.

Palavras-chave: Motivações Psicológicas, Poetas Cavaleiros, Almas.

LAS MOTIVACIONES PSICOLÓGICAS QUE DEJA EL EXILIO EN EL ALMA DE LOS POETAS CABALLEROS

RESUMEN

Objetivo: El estudio se centró en los componentes clave que analizaron las razones psicológicas detrás del impacto continuo de los chismes en los renombrados caballeros.

Marco Teórico: Se requirió una breve presentación en la que el investigador discuta la poesía preislámica y luego brinde conocimientos sobre la motivación psicológica para ayudar a los lectores a comprender el objetivo del libro.

Método: Examinamos teorías psicoanalíticas para comprender la condición psicológica específica del poeta caballeresco mientras analizamos su poesía. Procedimos a explorar la esencia del estudio para dilucidar las causas psicológicas subyacentes, que eran el entorno y las emociones.

Resultados y Discusión: La poesía preislámica sigue siendo un faro brillante y una fuente pura de conocimiento. Se considera un secreto del genio árabe en la era preislámica. Hemos llegado a una etapa de herencia milenaria que ocultaba entre sus pliegues el secreto de la brillantez intelectual, que distinguía al poeta preislámico, además de la elocuencia y la elocuencia lingüística.

Implicaciones de la investigación: La investigación sugiere que los poetas caballerescos requieren razones psicológicas para mejorar su creatividad.

Originalidad/Valor: El texto analiza cómo los poetas caballerescos usan versos poéticos para representar expresiones psicológicas relacionadas con la caspa y las canas en las mujeres. Explora los motivos detrás de estas expresiones en las obras de los poetas.

Palabras clave: Motivaciones Psicológicas, Poetas Caballeros, Almas.

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1 INTRODUÇÃO

In the name of Allah, the Most Gracious, the Most Merciful. Peace and blessings be upon the best of creation and the leader of messengers, Prophet Muhammad, may peace be upon him and his family.

Pre-Islamic poetry is a rich material that entices researchers to explore it. It also guides them to follow the best methods for obtaining distinguished material with a new style that aligns with the modernity of new scientific studies. The scientific researcher inherits poetic texts from his predecessors, learning many things from them and benefiting greatly. Pre-Islamic poetry
continues to provide researchers with new knowledge and insights characterized by enjoyment and intrigue.

In this study, we will examine the motivations from a psychological perspective, specifically the psychological motivations behind the creative process in ancient poets, especially the knight poets. We will also consider theories of psychological analysis.

There are backgrounds to the psychological motivations in the poetry of the knight poets, such as the environment, self-awareness, women, and others. These points require outlets for emotional expression in the introductory verses of the knight poets' poems, such as descriptions of hardships and the depiction of aging. We will conclude the research with a set of results and recommendations extracted from the depths of the study and research, seeking guidance and success from Allah.

2 MOTIVATIONS FROM A PSYCHOLOGICAL PERSPECTIVE

Although psychologists employ a wide range of terminology, including need, incentive, motivation, and instinct, these concepts are thought to represent internal mechanisms that underlie human behavior. Since they cannot be directly viewed, they are instead inferred and examined from the broad viewpoint of the behavior that results from them.

One of the most significant subjects that has drawn a lot of attention from individuals is motivation. An internal need brought on by a certain circumstance is referred to as "motivation" or "motivation." Additionally, this circumstance prompts or activates behavior that is often meant to fulfill the activating desire. Motivation is used as an example. Furthermore, the motivations that appear to originate primarily from experiences.

Regarding the motive, it is the response of the motive to an external, material, or social condition. The effective controlling forces are the motive, emotions, and cognitive elements. The motivation aims to elicit specific emotional and cognitive responses. Experiences from the past and present also influence the motive's significance and worth, as well as the concepts that were sparked by Feelings and motivation both contribute to the degree of motivation that is aroused, which in turn triggers actions meant to maintain the motivation.

An internal, subjective, physical, or psychological state known as motivation is what propels behavior under certain conditions and keeps it going until a predetermined objective is met.

Instincts and inclinations in general are also considered forms of motivation; these serve as a source of energy that propels an individual to work and interact with their surroundings
under suitable circumstances. In other words, regardless of prior experiences, every instinct or desire compels a person to respond in a particular way under particular conditions, just as the instinct of fear compels a person to run. These are inborn inclinations that are unique to each individual and cannot be quantified.

2.1 TWO PSYCHOLOGICAL MECHANISMS HAVE BEEN DISTINGUISHED BY PSYCHOLOGISTS' EFFORTS

1 - Motivation, or the inner urgency that comes from the poet near the center, is the first mechanism;
2 - The poet receives prose from their surroundings and other sources as the second process, which is known as the stimulus.

The poet creates under the influence of motivation, which represents true compliance with an authentic internal requirement. He also creates under the influence of motivation, which represents an element of urging and creating a conscious response in the poet to a stimulus outside of him, especially since the poetry produced is under the pressure of an incentive that is characterized by superficiality, declarativeness, and occasionality.

2.2 THE PSYCHOLOGICAL MOTIVATIONS FOR THE CREATIVE PROCESS AMONG ANCIENT POETS, ESPECIALLY THE KNIGHTS AMONG THEM

The psychological factors that influence poetry creation were noted by early critics, who also referred to them in their works. It was Ibn Salam Al-Jumahi who first discussed the expression of emotion and the relationship between poetry and the human soul. It's possible that his allusion to the elements that support poetry's development and flourishing in one setting but not another comes from his observations of the circumstances that precede the genesis of poetry. As he stated, the fuse of war aids in the development and flow of the poetic faculty and in honing the skills of poets.

"There were not many poets in Taif, but there was a lot of poetry about the wars between the living, such as the war between the Aws and the Khazraj, or people who made raids and were jealous of them. What diminished the poetry of Quraysh was that there were no women among them and they did not fight, and that is what diminished the poetry of Oman and the people of Taif."
Ibn Salam’s ability to understand the impact of conflicts and the emotions that rage in the human soul, capable of creativity in all its manifestations, is further demonstrated by his discussion of the connection between poetry and the emotions that accompany wars. He believes that Quraysh’s low price is due to the absence of psychological motives. This are plagued by these tensions and conflicts that stir up their emotions and feelings, and it is through this that we discover Ibn Salam Al-Jumahi has placed the highest value on the psychological component in the development of poetic ability and creativity.

2.3 AL-JUMAHI WAS NOT ALONE IN THIS FIELD. RATHER, WE FOUND AL-JAHIZ POINTING OUT THE REALITY OF PSYCHOLOGICAL EMOTIONS AND TENSIONS THAT ARE DIRECTLY LINKED TO THE PROCESS OF MONTHLY CREATIVITY, WHERE HE SAID

“It was said to a Bedouin: What is the matter with elegies, the best of your poetry?” He said, “Because we speak while our livers are burning .”

Ibn Qutaybah also came and explained that the basis of creation is the instinct that is driven by motives simmering in the soul of the creator, as he said:

“Poetry has motives under slowness, and it sends one to be arrogant. Some of them are greed, some are longing, some are drinking, some are mirth, some are anger. It was said to Al-Hutay’ah, ‘Which of the people do I feel?’ So he brought out a precise tongue as if it were the tongue of a snake, and said: This is if he desires. And Ahmad bin Yusuf Al-Katib said to Abu Ya’qub Al-Khuraimi. Your praise of Muhammad bin Mansour bin Ziyad, meaning the writer of Baramkeh, is more sensual and more generous than your elegies, and he said: At that time, we were working on hope, and today we are working on loyalty, and there is a long distance between them, and this is to me the story of Al-Kumayt in his praise of the Umayyads and the family of Abu Talib. His poetry among the Umayyads is better than that of the Taliban, and I do not see the reason for that other than the strength of the reasons for greed, and the self’s preference for the immediate life of this world over the hereafter.”

Ibn Rashiq al-Qayrawani stated the following when defining poetry's four motives: ecstasy, desire, gift, and fury. ”With desire there is praise and thanks, with awe there is apology and sympathy, with anguish there is longing and a breeze, and with anger there is satire, threats and painful reproaches.”

He linked creativity and psychological emotions, which is what Dabal said when he said: "It is with desire that someone wants to praise, it is with hatred that someone wants to
satirize, it is with longing and love that someone wants to rejuvenate, and it is with reluctance that someone wants to rebuke."

This means that he identified the link between psychological emotion and creativity in returning creativity to the factors of desire and hatred, longing and adoration, and introspection.

3 PSYCHOANALYTIC THEORIES

One of the most well-known psychologists, Sigmund Freud was the first to emphasize the significance of psychological activity and how it contributes to the creative process because it is the main source of an artist's imagination. According to him, the ego, the superego, and the id are the three Forces that divide psychological activity, and sublimation is the first foundation upon which the common processes in artistic creativity rest.

The conflict continues between these forces, and the result of the conflict is manifested in the individual's behavior in any situation. There is a set of means that were determined during that conflict, by which he reaches the formation of that result, which Freud called mechanisms, including:

- Repression;
- Sublimation;
- Justification;
- Heart;
- Retreat.

These forces work in three directions:

- Feeling;
- The subconscious;
- What is beneath the feeling.
3.1 BACKGROUNDS OF THE PSYCHOLOGICAL MOTIVES IN THE POETRY OF THE KNIGHTS:

3.1.1 The Environment

The relationship between the Arab and his environment is a relationship of influence and influence, which reflects the depth of the psychological and emotional response and the emotional participation between him and its elements. He is affected by it and gets emotional, and he imparts his feelings and sensations to it and dissolves in each of its elements. It also affects the nature of his physical and psychological formation, and because the Arab lived in a desert, extremely barren. He was aware of its influence since he lived in continual confrontation with it and that he would always need to rely on his strength to protect himself, face his adversaries, and ensure his safety and means of subsistence. As a result, the knight stood for pride and honor among his people's honors, which they treasure and honor for his bravery.

The poetic passages that the knightly poets have left for us to read, where the complete image of this impact emerges, make the influence of the surroundings abundantly visible. Because their poetry was an authentic, sincere, and faithful portrayal of their surroundings and because it was a sincere and passionate expression, their poetry did not achieve the great artistic pinnacle that it attained.

The impact of the environment appears clear in the introduction to a poem by the poet Qais bin Al-Khatim, which he said after intense fighting between the Aws and the Khazraj on the spring day when the Aws called for peace, but the Banu Al-Najjar of the Khazraj rejected him.

He said:

"There is no garden like the garden of her eyes, *** As if the lamps are helmets upon them

"No garden is better than her garden, *** Nor does a cloud reveal its secrets like her eyelashes.

And the fragrance of her tresses, *** Resembles the scent of musk emanating from the cedars of women.

The poet employed vocabulary related to the environment, such as rain-laden clouds and lush gardens emanating the fragrance of their flowers. The scent of musk emanating from his beloved "Umrah's" tresses, which he compared to the musk emanating from the cedars of women, served as a psychological tool, becoming an entryway to his sense of self-pride when
his tribe triumphs on the day of spring. The scent of their glory and victories permeates everywhere.

He also said:

“"We, the knights on the day of spring, have learned how to be its champions"

These verses contain symbols that imply powerful psychological connotations within the poet. They affirm the strong bond represented through the vocabulary of nature and its elements, as well as the spiritual connection evoked by his beloved "Umrah." She becomes a source of pride and strength for him, carrying within her the ability to inflict wounds and afflictions upon his adversaries. The influence of the environment is evident in the poetry of the knights, not only affecting their poetry and passion but also their psychological emotions and character formation. They draw inspiration from the lived reality and the constant confrontation and clash with this environment and its influences. Their poetry becomes a realistic reflection of their environment, sharpening their abilities to blend in and interact with it, responding to its components. Their poetry is not limited to mere realistic practice but rises to the level of emotional and psychological engagement with an unstable reality characterized by chaos, disturbance, and psychological tension.

3.1.2 Self-Awareness

The act of heroism and the state of confrontation practiced by the knight poet contribute to a sense of self-admiration, self-promotion, and self-love. He sees himself as the epitome of heroism and chivalry, affirming the glorification of his deeds and accomplishments, and magnifying his own persona. This state is reflected in his poetry, where the ego dominates his poetic texts. He constantly sees his image in a polished mirror that enhances its sweetness and splendor. It is a state of "self-inflation." Narcissism is a possessive love that varies in degree and timing according to the individual's capacity for self-preservation. It may be weak in one person and strong in another.

Within certain limits, narcissism is acceptable because it protects the individual from slackness, shields the self from degradation, and preserves the ego from fragmentation and loss.

The poet Dureid bin Al-Simma presents us with an image of himself that reflects his creative ability to depict this character. He begins with threats and intimidation, allowing the listener to visualize a tangible representation of this unique personality that is unparalleled in the light of heroic situations. The fear and terror that this image evokes in the hearts of the listeners, and what his narcissism implies in imposing his self-image on people, are exemplified...
by the vicissitudes of time and its calamities that affect people, causing honor to those who
deserve it and humiliation to those who deserve it. He says:

Woe to those who sleep *** and see me wielding the gleaming sword
And woe to those who think *** that I lie on the ground as a slain warrior
So tell those who deceived me *** and left with my captives in tow
I despise the crowd on the Day of Reckoning, *** while I consider the many as few in
my presence

He portrays an inflated image of himself that reflects his state of arrogance, which he
imposes on the listeners. He only envisions himself in relation to chivalry, seeing himself as the
invincible warrior. This stance is driven by his self-centeredness, perceiving himself as an
indivisible entity.

Narcissism is evident in A'mr ibn al-Tufayl and his explicit proclamation to the public.
He takes pride in himself and denies that his association with A'mr has tarnished him,
emphasizing that he is her son and the son of her master. It is not inheritance that made him a
lord, but rather his deserving sovereignty due to his bravery, chivalry, and exceptional
combat skills. He said:

"Even if I am the son of A'mr, ***And her appointed steed in every procession,
A'mr did not taint me with kinship, ***God forbid that I be elevated by a mother or a
father.

But I protect her and guard her. ***Shield her from harm and defend her from those
who attack."

As the ego's self-love intensifies, the opportunities for connecting with others and
expressing love towards them diminish. Any aversion the self demonstrates towards the other
is merely a form of absorption in self-love. However, this love can only exist due to factors
within the structure of society. Consequently, the more society rejects the ego, the more the ego
clings to itself and becomes more self-centered. This leads to an exacerbation of the conflict
between the individual and the society in which they exist. Thus, we observe a dual rejection:
the society's rejection of the individual's humanity, resulting in their alienation, and the
individual's rejection of the society in return.

3.1.3 Woman

The connection between woman and man has been closely intertwined since the
beginning of creation. When Allah created our master Adam (peace be upon him) and desired
to give him a companion to alleviate his solitude and dispel his loneliness, they lived together as a pair inseparable. They were bound by the ties of instinctual desire, sexuality, procreation, and perpetual intimacy. When we study the poetic heritage of knights, we find that women were not far from their lives. They served as a source of their chivalry, bravery, and a vital tributary of their poetic creativity. Women inspired them with fierceness and valor on the battlefields, and with love and tenderness in moments of psychological stability. They represented the humane element that shared their sufferings and served as a powerful motivation for their chivalry. Therefore, women assumed various symbols and titles. They entered their poetic creations as mothers, sisters, wives, and daughters, just like any participating element in shaping events or influencing their practical course.

In the life of the poet 'Antarah ibn Shaddad, women appeared as beloveds and objects of desire, inspiring him to demonstrate bravery and daring. For the sake of his beloved, he engaged in battles and defended his people. He elevated his emotions and actions, paying no attention to his neighbor or yielding to his own desires. He sought nothing from women except his one beloved, 'Ablah, in whom he found the qualities of the cherished woman who filled his eyes and heart, serving as a compensatory characteristic for his feelings of inadequacy. He said:

I avert my gaze from my neighbor's wife, *** To keep my beloved 'Ablah concealed.

I am a noble and generous man by nature, ***I do not follow the fickle whims of my desires.

If you ask 'Ablah about me, *** She will tell you that I desire no one but her.

I respond to her call with greatness, *** And I support her with my eyes and hands

'Ablah, the beloved, was a motivator among the motivations of his chivalry, an important factor behind his courage, and an ambition he would not compromise. She helped him achieve his aspirations for recognition of his existence, enabling him to rise above the class of slaves and join the ranks of nobility. The love that women bestow upon heroes can become an incentive among the incentives of heroism and a source of poetic inspiration. It is a force that propels magnificent deeds.

So he says:

Oh 'Ablah, how many overwhelming emotions *** I suppressed within myself, never to be revealed.

In them, there are shining stars, if they were witnessed, *** They would surpass the brilliance of adornments and kohl.
There was a stingy woman who used to blame him for a horse that he favored over his other horses, and he confronts her, indicating another element of his pride in his chivalry and a psychological distance through which he signifies the event. He says:

Do not mention my dowry and what I have fed it, ***For your skin becomes like the skin of a lizard.

Drowning has its consequences, and you are in distress, ***So sigh as you wish, then turn away.

The old one has lied, and the water is cold and bitter, *** If you are seeking clear water, then go away .

The previous examples indicate the presence of women in the poems of knights as the primary motivator and influential psychological factor in the poet-knight himself. They resemble the soothing remedy that the poet takes to calm himself and his conflicting emotions.

Outlets on Psychological Expression in the Poems of knightly Poets:

The outlets of self-expression in the poems of knightly poets formed the essence of their personal experiences, psychological motivations, and the essence of their thoughts. They reflected their emotions, feelings, creative and artistic abilities, and came with utmost sincerity, realism, and authenticity in expressing what is happening within themselves in a moment of psychological stability.

The poetry of knights was distinguished by unique introductions that were connected to the characteristics of their chivalry and their military exploits dictated by the circumstances of the battlefield and the state of constant confrontation. In these introductions, they revealed psychological meanings and employed them to enter into the purpose of the poem they wanted to express. However, they did not deviate from the framework of chivalry and the military reality. While Arabic poetry, with its general structure, adheres to regulated requirements that determine the formal aspects of the poem, knightly poetry adhered to this heritage that represents the spirit of the era and reflects its demands. The traditional questions, comparisons of dwellings, descriptions of places, and mentioning their locations are evident in their poetic creations. Although there has been some decline in traditional conventions, reflecting the changes and transformations brought about by special circumstances, whether instinctual, psychological, or situational. While traditional literature relied on eloquence, brevity, and mentioning places, starting with questions, we find these elements present in knightly poetry despite their influence by tradition. They tend towards traditionalism and compliance with hypothetical regulations to meet the literary requirements and the general taste of the era.
3.1.4 Al-Tall

One of the outcomes of recent studies is the confirmation by researchers of the psychological aspect and its influence on self-realization and moving away from the traditional aspect in the concept of "al-Talliyah" (knightliness). The knights' poets' interest in place was driven by their interest in feeling the value of the time in which the concepts of certainty in nothingness and the value of aspiring to fulfillment from the refuge of life converged. Within these two characteristics, the poet addresses himself.

Despite the scarcity of "al-Talliyah" introductions in the collections of knightly poets compared to pre-Islamic poets, they played a significant role in expressing their sense of pride and honor imposed by the nature of the battlefield and the knight's attachment to his chivalry to the utmost limits.

When the poet Amr ibn Ma'di Yakrib stands before silent ruins, contemplating what time has done to them, he recalls memories of the past and happy moments. He conjures up the past with all its pleasures and pains, realizing the value and importance of time amidst psychological tension and anxiety about the mysterious fate that awaits him. He becomes more immersed in the experience of the battle, surrendering to the lamentation and grief over a ruin that was once flourishing and boasted its inhabitants. The ruin whose walls have become like frost due to the severity of the changing seasons, altering its features after it was once a land that rejected humiliation and welcomed guests and delegations. He says:

To whom does a ruin belong, with battlements, *** As if its walls were branded with the cold's touch.

Oh, how your people are harmed by saying, *** You have been watered by rain from a land and a covenant.

And a house that shields the humiliated from it, *** Veiled by guests and delegations.

When the wealthy with her camels come to it, *** And the camels' footsteps become visible

The poet also uses the vocabulary of his ruin as a dialogue style that emerged between him and his companions, giving a psychological indication that harmonizes with the nature and development of the event and the depth of the psychological stimulation that made him feel exultation and pride, leading him to condemn the terms of heroism and the realism of military preparedness:

And how many young men, children of war, ***With their horses galloping like sparks
They dyed them with great deeds, *** Their predecessors with clear and resolute valor
I have become in the houses of Bani Ziyad, *** And the horses stumble over spears

The utilization of "al-Talliyah" in the two poems reflects the poet's chivalry and condemnation of its values, while focusing on its authenticity within the poet himself. However, the imagery in describing "al-Talliyah" in the first poem transformed in the poet's mind into an embroidered painting with colors that added brightness and radiance to this effect. Its decorations made it appear as if he stood before a painting created by a skilled artist who imparted his expertise and the brilliance of his colors, making it even more radiant. His attention to this imagery reveals the depth of psychological interaction with the event, presenting convincing arguments and justifications for hesitating and refraining from entering the battle.

As for the second imagery in describing "al-Talliyah," it appears to have received less attention due to his preoccupation with self-pride, as if it was imposed by the internal rush to express the nature of the feeling of pride.

3.1.5 Description of "Shayb" (Gray Hair)

The depiction of "Shayb" (gray hair) in the poetry of knights carries deep psychological connotations. They draw from it a sense of self-pride and heroic epics that shaped their knightly character. The portrayal of "Shayb" and the weeping of youth harmonize perfectly with the poet's main purpose of showcasing their bravery and victories alongside their fellow knights in the battlefields. "Shayb" is a process of projection through which the Persian poet attempts to evoke the image of a lost past and return to the days of youth that painted the features of their valor and glory.

In poetry, "Shayb" becomes a destructive act against the weapon of the knight-poet, represented by their courage and strength, which they exercised at the height of their vigor and youth. Suddenly, they find themselves on the threshold of a life where their powers have waned, and their days have faded. We see them surrendering to memories of the past and lamenting their lost youth.

The knight poet's sense of mortality is not limited to themselves alone, but it is an expression of the collective sentiment of the pre-Islamic Arab society based on Freudian psychological assumptions about the instinctual drives of life and death.

In his poem, DariD ibn al-Simma invokes his youth and his equestrianism, gazing upon the realms of a happy past. He reflects on the heroic situations and battles he engaged in commencing with a painful psychological image and a tragic description of his current state, saying:
If my head resembles a vulture's, ***and the children mock me as a hunchbacked ape,  
Confined within the depths of the house every evening, *** as if I see myself in a cradle.  
He paints a painful picture of a brave knight who fought in the battlefield, revealing the  
destructive power of time that has transformed his image into that of a vulture, ridiculed by  
children. Time has deprived the poet of his youthful strength and vitality, reducing him to the  
wretchedness of old age and a state of profound frustration. It raises him to an exalted image,  
looking upon the realms of a beautiful past and alleviating the intensity of the internal struggle  
he experiences, as he states:  

   After the grace of youth and strength, *** And a head that was once adorned with color,  
I have sent the tears to flow, staining *** The back of a horse, like the edge of winter.”  
The poet, Aws ibn Hajar, employs the depiction of "Shayb" as an entryway to self-pride  
and a catalyst for evoking the values of chivalry and heroism, saying:  

   Your youth has passed, yet your head is gray, *** And you missed out on the oil of the  
camels in exchange for a bond.  
But the gray hair doesn't change its essence; *** It remains an advocate for the white  
breasts of the well-trained horses.  
The knightly poets’ awareness of the bitterness of time and its destructive effectiveness  
remained qualified to reveal the methods of presenting objective treatment and emerging from  
the bitterness of despair to the arena of hope, revival and renewal. Dialogue with women  
remains a factor in reviving the time of heroism and the values of chivalry and its vocabulary  
rooted in their souls. Old age is an internal bleeding wound in the soul. Knight poet; Because it  
is the mark of death and the harbinger of death and an age from which life's pleasures and joys  
are abstained.  

4 CONCLUSION  

The impact of psychological manifestations appeared in directing the behavior of  
knightly poets and their poetic creations. The research dealt with the poetic texts of these poets  
according to a psychological perspective that reveals the psychological motives behind their  
poetic creativity. Poetry, in its general perspective, was the result of the psychological motives  
that work within the creator’s soul and motivate him to creative production. Thus, it stands  
Behind the originality of the poetic experience and its artistic maturity.  

There are higher values embodied by knightly poets until they have become an  
inexhaustible source from which our sons and heroic knights draw in their ongoing struggle as
they face the fiercest challenges represented in their noble battles. Backgrounds for psychological motives appeared in the poetry of the knights, such as the environment, the sense of self, women, and others, especially since these points required the presence of outlets for psychological expression in the introduction to the poems of the knight poets, such as al-Talliyah and the description of gray hair.

4.1 RESEARCH RESULTS

Pre-Islamic poetry remains a shining beacon and a pure source of knowledge. It is considered a secret of the Arab genius in the pre-Islamic era. We have reached a stage of ancient heritage that concealed within its folds the secret of intellectual brilliance, which distinguished the pre-Islamic poet, in addition to eloquence and linguistic eloquence.

Poetry was not a hidden supernatural phenomenon but rather a result of psychological motivations. The environment had a significant impact on shaping the character of the knight poet and directing their behavior towards the realities of invasion and conflict in order to assert their existence. Various types of conflicts arose due to the harshness of nature. As for heroic acts, they were manifested in the narcissism and self-love of the knight poets. As for women, they were one of the motivations of chivalry for them, inspiring emotions and feelings during times of peace and war.

As for the nostalgia in the introductions of their poems, it evoked memories and the happiness of bygone days. It served as a psychological path to return to the beautiful past. As for the depiction of gray hair, it represented a portrayal through which the knight poets attempted to recapture the days of youth, the features of heroism, and the glories of chivalry.

REFERENCES


