

## The Voice of Transition: Linguistic and Cultural Reflections in Labeed ibn Rabi'ah's Al-Mu'allaqah

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### Abstract:

*This study aims to analyze the linguistic and cultural aspects of Labeed ibn Rabi'ah's Mu'allaqah, focusing on the moral and social values of pre-Islamic Arab society. Using a qualitative-descriptive approach with textual analysis, the research explores how Labeed's use of metaphor, rhythm, and rhetoric in classical Arabic reflects the cultural and emotional landscapes of his time. The study highlights the poet's mastery in describing places, which not only represent geographical locations but also convey themes of loss, change, and the passage of time. Through detailed descriptions of places like Mena, Al-Ghoul, and Al-Maqam, Labeed illustrates the transient nature of life and the absence of the once-vibrant communities tied to these locations. The findings emphasize the originality and impact of Labeed's work on classical Arabic poetry, contributing to the moral and cultural framework of pre-Islamic Arabia. This study further underscores the importance of Labeed's poetic contributions, offering valuable insights into the linguistic richness and philosophical dimensions of Arabic poetry. The research also calls for further exploration of classical Arabic texts to deepen the understanding of their cultural significance and linguistic beauty.*

**Keywords:** Labeed ibn Rabi'ah, Mu'allaqah, Classical Arabic Poetry, Pre-Islamic Arab Culture, Metaphor.

### Abstrak:

Penelitian ini bertujuan untuk menganalisis aspek linguistik dan budaya dalam Mu'allaqah Labeed ibn Rabi'ah, dengan fokus pada nilai moral dan sosial masyarakat Arab pra-Islam. Menggunakan pendekatan kualitatif-deskriptif dengan analisis teks, penelitian ini menggali bagaimana penggunaan metafora, ritme, dan retorika dalam bahasa Arab klasik mencerminkan lanskap budaya dan emosional pada masanya. Penelitian ini menyoroti kepiawaian penyair dalam mendeskripsikan tempat, yang tidak hanya mewakili lokasi geografis, tetapi juga menyampaikan tema kehilangan, perubahan, dan perjalanan waktu. Melalui deskripsi rinci tempat-tempat seperti Mena, Al-Ghoul, dan Al-Maqam, Labeed menggambarkan sifat sementara kehidupan dan ketidakhadiran komunitas yang dulunya hidup di tempat-tempat tersebut. Temuan penelitian ini menekankan keaslian dan dampak karya Labeed dalam puisi Arab klasik, yang berkontribusi pada kerangka moral dan budaya Arab pra-Islam. Penelitian ini juga menggarisbawahi pentingnya kontribusi puisi Labeed, memberikan wawasan berharga tentang kekayaan linguistik dan dimensi filosofis puisi Arab. Penelitian ini juga mendorong eksplorasi lebih lanjut terhadap teks-teks Arab klasik untuk memperdalam pemahaman tentang signifikansi budaya dan keindahan linguistiknya.

**Kata Kunci:** Labeed ibn Rabi'ah, Mu'allaqah, Puisi Arab Klasik, Budaya Arab Pra-Islam, Metafora.

## **INTRODUCTION**

The Arabic language has played a central role in building and developing Arab society from the pre-Islamic era to the modern age (Fauzi & Anindiati, 2021; Hudzaifah et al., 2021; Nashihah, 2024). It has functioned not merely as a means of communication but also as a symbol of social existence and cultural identity. As stated, “a language does not exist outside of society, and in the same context, there is no society without a language.” Arabic has proven to be successful in preserving the unity of Arab communities and in safeguarding cultural values and human civilization from the past to the present. It was also chosen as the medium for divine revelation, making it the most capable language for conveying profound meanings, including metaphor, description, and allegory. Ar-Rafi'i (2009) stated that Arabic is a “manifestation of history” and will remain alive as long as Arab nationalism and historical consciousness endure (Al-Gaisi, 2019; Ar-Rafi'i, 2009). Thus, Arabic is not merely linguistic but a social phenomenon that determines the course of civilization.

Several previous studies have discussed the privileged status of Arabic from various perspectives. In the historical and ideological category, Ar-Rafi'i (2009) and Al-Gaisi (2019) emphasized that Arabic is a symbol of the continuity of Arab history and a manifestation of the identity of the ummah. On the other hand, linguistic and aesthetic studies by Dahami (2015, 2019, 2020) portray Arabic as a flexible, musical language rich in rhetorical value, capable of fulfilling various terminological and literary needs. Meanwhile, sociocultural and literary studies show that Arabic poetry is not merely an art form but also a means of uniting diverse tribal communities and functions as an “interlanguage” that strengthens national consciousness (Allen, 2006; Dahami, 2019b). However, among these approaches, there is still a lack of specific studies that examine how the linguistic structures and stylistic elements in classical Arabic poetry—particularly in Al-Mu'allaqah by Labeed ibn Rabi'ah—reflect the moral and social values of pre-Islamic Arab society. This is the gap that this study aims to address.

This research aims to descriptively and analytically explore how classical Arabic is used as an instrument to express social and spiritual values in the poetry of Al-Mu'allaqah by Labeed ibn Rabi'ah. By analyzing verses rich in metaphor, rhythmical beauty, and rhetoric, this study seeks to demonstrate that the strength of Arabic lies not only in its aesthetics but also in its capacity to convey cultural complexity and evolving values during the transitional period between the Jahiliyyah era and the advent of Islam. As Dahami (2019a, 2020) asserts, Arabic has undergone “the most exceptional growth and broadened of all the languages of the earth” and continues to be the primary medium in the development of Arab literature and humanistic thought.

This research is based on the hypothesis that classical Arabic in pre-Islamic poetry functions not only as an aesthetic medium but also as a reflection of collective consciousness and social critique within Arab society. The poetry of Labeed ibn Rabi'ah, as illustrated by Dahami (2019b), serves not merely as entertainment but also as a unifying medium and the “Diwan of Arabs,” where social and cultural discourse flourished. With its rhythmic power, implicit meanings, and refined diction, Arabic poetry becomes “the statement appliance of poetry, orotundity, and declamation” (Dahami, 2020; Dahami & Al Ghamdi, 2021). Therefore, this study argues that Al-Mu'allaqah by Labeed is significant not only from a linguistic standpoint but also for its historical and cultural values that reflect the dynamic spirit of the age and the identity of Arab society during a pivotal transitional era.

## **METHOD**

This research is a library-based study that focuses on the linguistic and literary analysis of the verses in *Al-Mu'allaqah* by Labeed ibn Rabi'ah. The units of analysis in this study are selected lines from *Al-Mu'allaqah* that represent the social, spiritual, and aesthetic values of pre-Islamic Arab society. The selection of these verses is based on their use of metaphor, stylistic features, and their relevance to the cultural and civilizational context of the transitional period from Jahiliyyah to the Islamic era (Hanauer, 2021).

This study employs a qualitative-descriptive approach using textual analysis as its primary method. This design is deemed appropriate for exploring the deeper and contextual meanings embedded in classical literary texts. It allows the researcher to examine the linguistic structures, rhetorical styles, and the moral and social messages conveyed in the poetry, as well as to interpret implicit meanings within their historical and cultural frameworks.

The primary source of data in this study is the classical Arabic text of *Al-Mu'allaqah* by Labeed ibn Rabi'ah, both from manuscripts and modern published editions that have been studied by philologists and scholars of Arabic literature. Secondary sources include scholarly works, academic books, journals, and relevant articles that discuss linguistic, historical, and cultural aspects of pre-Islamic poetry, as well as commentaries and interpretations by Arabic literary scholars (Romdoni, 2022).

The data collection technique is conducted through library research, by gathering and reviewing various literatures relevant to the research topic (Ratna, 2015). The reviewed materials include primary texts (*Al-Mu'allaqah*) and secondary literature such as literary studies, books on Arab history, classical and modern linguistic theories, and scholarly perspectives on the role of language in constructing Arab cultural identity. The collected data are classified based on thematic content and emerging linguistic or aesthetic aspects.

The data are analyzed using thematic and stylistic analysis techniques (Miles & Huberman, 2013). Thematic analysis is employed to identify and categorize the main themes within the selected poetic lines that relate to social, spiritual, and cultural values. Meanwhile, stylistic analysis is used to observe and interpret the use of language features such as metaphor, rhythm, alliteration, and other rhetorical devices that reflect the beauty and expressive power of the Arabic language. The results of the analysis are interpreted within the context of cultural value transformations in Arab society during the transition from the pre-Islamic to the Islamic period.

## **RESULTS AND DISCUSSION**

### **Results**

#### **Labeed: The Poet and The Knight**

In fact, Labeed is the one who had an eminent skill at depicting the complexity of the notion, the articulacy of wisdom, the exquisiteness of art, and his incomparable poetics due to his miscellaneous poetry, singularly *Al-Mu'allaqah*. Several critics consider *Al-Mu'allaqah* to be thorough for the highest human principles; through it, Labeed carries the flag of perfect description (*wasf*). He is Labeed ibn Rabi'ah ibn 'Aamer ibn Malik ibn Jaafar ibn Kelab ibn Rabi'ah ibn 'Aamer ibn Sa'asa'ah ibn Maawiyah ibn Bakr Hawazen, ibn Mansour ibn 'Ekremah ibn Hafsah ibn Gais ibn 'Ailan ibn Muthar. His father was known as 'Rabi'at of the scant' (ربيعة المقتيرين) because of his benevolence and generosity to the poor. The father of Labeed died when he was young in a war between Bani 'Aamer and Bani Labeed. See more at (Ibn Rabi'ah, 1993, 2012).

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Labeed is counted as one of the few glorious poets, eminent knights, and perennials. Ibn Salam (2001), valued him in the third class among the most prominent poets. He is compared to three famous poets. The first is An-Nabeghah Al-J'adi; the second is Abo Thuaib Al-Huthali; the third one is Ash-Shamakh. Ibn Salam stated that the poetry of Ash-Shamakh is stronger and more captivating than the poetry of Labeed, in which Labeed's words are easier in logic. Labeed was asked his opinion about the best Arab poets. He answered 'the stray king' referring to Imrou-Al-Gais. He was asked again, who is next? Labeed replied 'the killed boy' referring to Tarafah ibn Al-'Abd, then the interrogator asked 'and then? Labeed retorted 'Shaikh Abo Agail' referring to himself. See more at (Ash-Shangidi, 2021; Ibn Salam, 2001; Ibrahim, 2016; Jadawneh, 2008).

Labeed was one of the Knights of Hawazen, in which King Al-Harith Al-Ghasani, known as The Lame, sent to Al-Munthir ibn Maa Assma a hundred knights led by Labeed. King Al-Harith ordered them to go to the army of King Al-Munthir. The regime of hundred knights pretended that they had come in the obedience of King Al-Munthir. After they became trusted, they killed the king and rode their horses back, but most of them were killed. The one who survived is Labeed, who reached the King of Ghassan, telling him the news, and King Al-Harith invaded Al-Munthirs' army, which was defeated.

Labeed ibn Rabi'ah was one of the elders and chiefs of Bani 'Aamer in the period of pre-Islam. He was very gallant and brave in the war and was also abundant in generosity. His uncles guaranteed him after his father's death in a war between his tribe and Bano (the sons of) Asad. He sang much of his poetry in description and flirtation without obscenity; praised the kings of Al-Ghasasenah in the period of pre-Islam, and then joined Islam. He read Surat Al-Bqarah when he was asked to sing poetry, but he said when he finished, "God bestowed me this (i.e. the Holy Quran) instead of my poetry after I became a Muslim" (Al-Kribani, 2021; AL-Majali, 2016; Gabayli, 2020). Tribe of Kelab sent his brother Irbid to Makkah in a plot to kill the Prophet, peace be upon him, but he was struck by lightning before he arrived and died.

Labeed laments his brother with a poem full of wisdom, lamentation, and sympathy. Gabayli (2020), quoted Al-Marzbani (2010), who said, Labeed was a brave knight and a generous poet, who said poetry in the period of pre-Islam for a period of time and then converted to Islam. When Omar ibn Al-Khattab wrote to his worker in Al-Kufah and told him to ask Labeed and Al-Aghlab Al-Ajmi what had happened to poetry in Islam, Labeed said Allah had replaced me with better than poetry, Surah Al-Baqarah, and Al-Imran, so Omar increased his giving. It is said that what Labeed has said in Islam is only one poetic line. See more at (Ibn Rabi'ah, 1983, pp. 380-381).

Malik ibn Anas has said that Labeed ibn Rabi'ah has lived a hundred and forty years. He also said Labeed died when he was one hundred and fifty-seven years old. However, it has been said that he died the same day when Ma'awiyah entered Al-Kufah, took over, and came down to a place called An-Nakhilah. Ibn Anas mentioned that Labeed ibn Rabi'ah died the night when Ma'awiyah reached An-Nakhilah to reconcile with Hassan ibn Ali. However, Labeed had sons in Al-Kufah, but they all went to Al-Badiyah. Labeed had emigrated to Al-Kufah and dwelled in it, and died there. He was buried in the desert of Bani Ja'afar ibn Kelab. See more at (Ash-Shangidi, 2021; Ibn Al-Atheer, 2016).

### Al-Mua'llagah: A Worthy Example of Arabic

Mua'llagat Labeed ibn Rabi'ah reached its peak in terms of language and the use of its vocabulary and connotations. Al-Mua'llagat is characterized by the style of the poet who succeeded in using imagination, thought, and melody. This Mua'llagah is also featured by the maturity of the poet's experience and the originality of expression. The characteristics of poetry

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in the pre-Islamic era emerged clearly in Labeed's *Mua'llagah*, to the degree that it is considered, along with the rest of the ten *Mua'llagat*, among the best literary works of all ages.

It is narrated that if the poet Labeed ibn Rabi'ah chanted poetry, he would not make it public to the people. He deliberately used not to tell about his poetry for a long time, and he remained so until he weaved his famous *Mua'llagah*. It, then, was classified among the ten greatest long Arabic poems before Islam. It is the most precious and wonderful saying that was said in the poetry of the Arabs in the past. Once, Labeed met the great poet An-Nabeghah Ath-Thubiani in the famous gathering of Souk Okath (also written Okaz). An-Nabeghah saw in Labeed obvious signs of the great poetry of high literary color. An-Nabeghah asked Labeed to say some of his poetry: "Oh boy, your eyes are the eyes of a poet! Sing me a song! Labeed read to him two poems, which made An-Nabeghah admires him and says, "sing me more." Labeed chanted his *Mua'llagah*. Then An-Nabeghah proudly told Labeed, "Go, boy, you are the best of the Arab poets" (Al-Iṣbahānī, 1905; Ash-Shangidi, 2021; Ibn Rabi'ah, 1962, 1993; Shami, 2002).

Labeed has arranged his *Mua'llagah* on several issues and topics. He begins the poem by portraying pictures of the ruins and the residues of the land he once knew. It is the tradition of the poets of *Al-Mua'llagat* during that era. Then Labeed tracks, via description, the beloved in an elegant and descriptive manner. In the main part of the poem, Labeed gives examples of the high morals of the Arabs, such as generosity, pride, upliftment, charity, the rescue of the beloved, courage, and other qualities. In the preface of the poem, the poet elaborately speaks on the description of the drink that was permitted at the time and also speaks of its effects. Labeed perfectly made the briefing of *Al-Mua'llagah* to depict the beloved, which always took up a great deal of space in most poems and *Mua'llagat* in Arabic poetry.

1. عَفَّتِ الدِّيَارُ مَحَلَّهَا فَمَقَامُهَا ... بِمَنْى تَأْبُدُ غَوْلَهَا فَرَجَامُهَا
2. فَمَدَافِغُ الرِّجَانِ عَزَى رَسْمُهَا ... خَلَقًا كَمَا ضَمِنَ الْوَحْيُ سِلَامُهَا

1. عَفَّتِ الدِّيَارُ مَحَلَّهَا فَمَقَامُهَا بِمَنْى تَأْبُدُ غَوْلَهَا فَرَجَامُهَا (Ibn Rabi'ah, 2004, p. 107)

Effaced are the dwelling-places at Minā, whether temporary or permanent; desolate are their Ghaul and their Rijām (Arberry, 1957, p. 137).

As it is the nature and habit of the introduction in the lengthy poems called *Mua'llagat*, poets began their poems as if they were an entry point to inspire the creation of their ideas. The poets of *Al-Mua'llagat*, including Labeed ibn Rabi'ah, have toured and departed with their intellectual and poetic possessions and thoughts in all aspects of life and its complex ways, as much as they traveled and toured on the land of their Arabia (Ibn Rabi'ah, 2004).

In the first verse line of *Al-Mua'llagah*, Labeed says that the houses are removed, vanished, and "became a relic after an eye" (Al-Jilani, 2011, p. 61). Labeed states that the ruins of the homes of the lovers have been erased, and the houses that were the places of dwelling, staying, and stability have been wiped out after their departure for a while. From this, it can be understood that the place is for dwelling for a while, not a residence forever. The Arabic synonyms for the meaning of words like 'dwell', 'reside', and 'stay' are varied and they have various sub-meanings and connotations. These addiār (الديار) homes, which were once full of life and movement, are now a memory. They were in a place called (منى) mena. There were many names, meanings, and places, which could refer to this noun.

The historical narrative of possible places does not diminish the poet's purpose and tenor, but increases and raises it because the poet probably meant a moral or implicit meaning. However, it does not rule out referring to a particular concrete place in itself. The places of the poet have been dismal and become as scary as an ogre; in an imaginative situation here, we find the poet draws for his listeners and readers a scene as brutal and frightening as people



fear the ogre. The dismalness of the separation of the family or the place is famous among the Arabs, old and new, and from that is the proverb known in Arabic (وحشتمونا) which can refer to two connotations. The first translated meaning is correct but not accepted by Arabs because the meaning does not match logic. The translation can be like this: 'you beast us'. The second reference is correct and accepted, which means 'we miss you.'

The Arabic language is abundant and rich in vocabulary, phrases, and synonyms. Consequently, this Mu'allaqah is a living example of the fertility and productivity of the Arabic language. It is an instance that presents the greatness of Arabic in terms and phrases with many alternative expressions. From this poetic line, we find the following words and their narrative and exquisite linguistic description. That does not make us stand for a certain or specific meaning in itself, but rather spurs the depth of the diversity of vocabulary that critics need to touch on most of the synonyms. Such diverse descriptions might benefit and satisfy the potencies of the mind and the heart.

The word (الدار) addar refers, in its direct meaning, to the dwelling place or the house. The synonym (الدَّارَةُ) addaaratu refers to a circuit or the circle around the moon, which is the halo. In Arabic, it is said (مَا بِهَا دَيَّارٌ) 'ma biha dayaaru', the word (دَيَّارٌ) dayaaru is derived from (الدار) addar. The sentence (مَا بِهَا دَيَّارٌ) 'ma biha dayaaru' means that there is no one in that place/house/dar. In addition, the word (دَارَ) dar, as a verb, has the meaning revolve (يُدَوِّرُ) which means rotate or turn and turn. Another derivative of (دَارَ) dar is (دَوْرًا) dawran which means rotary. The derivative word (الْمُدَاوَرَةُ) almudawarah is treatment or cure. Another synonym is (الدَّوَارِي) addawaari which denotes time or age. A close meaning of that is 'the years revolve with humans'. It is a metaphor for the vicissitudes of the age of man. The word (الدَّارِي) addari means (الْعَطَّار) al-ataar, the man who manipulates odors and perfumes as well as the one who sells them to people, which is attributed to a place named Darren in Bahrain, where a market was situated there. This market is famous for selling musk that is brought from India (Al-Baghdadi, 2009; Al-Karmani, 2003; Sameen, 2001).

The word (الْمَحَلّ) almahl refers to the dwelling places and what lives in them, but the meaning is mostly used for a limited period, not permanent. One of the different connotations of the word (الْمَحَلّ) almahl is drought, which is the loss of rain and the dryness of the earth from grass. Another connotation of the word (الْمَحَلّ) almahl is cunning, maliciousness, and fraud. The word also comes in the sense of a long man ((رَجُلٌ مُتَمَاهِلٌ) rajul mutamahil. In this one word (الْمَحَلّ), we find a diversity of meanings, senses, and synonyms. As for the word (المقام) almagam, it refers to the residence, even if the stay is long.

The other term in this verse line is (مَنَى) mena and this word refers to a particular place or residence, but the places bearing this name and this meaning have varied in Arabic and Arabia. The first possible known place in Arabia by this name is Mina of Makka. Mina of Makka is named by this title because "Father Adam, when reached it, was asked to wish! He replied, 'I wish paradise'" (Al-Hanbali, 2009, p. 405). It was also said that (مَنَى) mena is termed by this name because of the blood poured from the sacrifices on the days of pilgrimage. It was also said that it has the name of (مَنَى) mena because one of its connotations refers to the wish that people expect from Allah as a reward. Some linguists might opine that it is the name of a place but not that of Makkah. One of the various meanings is derived as (الْمَنِيَّةُ) almaniyah, which refers to death and is derived from (مُنَى) munia which is connected with destiny. One of the derivations is the word (مَنَاءٌ) manat. It was the name of an idol worshiped by the two tribes, Huthail and Khuza'ah. It was located between Makkah and Al-Madinah.

The word (تَأْبَدَ) tabad is a verb indicating savagery and its act, and from that, we get the connotations of beast and cruelty. The word tabad here carries more than one different denotation, as mentioned above; one sense is fear, and the other yearning or missing a dear one. In this context, the words (الغول والرجام) al-ghoul wa arrejham are names of two known places

or mountains. However, the multiplicity of meanings of these two expressions is not without sense, as some linguists have said that (الغول) al-ghoul is a place for a known water place. One of the derivations of the word (الغول) is (اغتيال) eghtal or (اغتيال) eghtial, which means assassination. For example, if someone takes someone else from where he does not know (الغول) also indicates everything that assassinates a man and destroys him. Furthermore, anger is one of the connotations of the word (الغول). The last word (الرجام) arrujam indicates the plateaus. There are those who say that (الرجام) indicates stones, where some Arabs used to collect them and then make monuments to be worshiped and roamed around. In addition, "in the poetry of Labeed, Al-Rajam (الرجام) is a place in the lands of Bani 'Aamer (Al-Saharanfuri, 2018; Ibn Khamis, 1991).

عَفَّتِ الدِّيَارُ مَحَلُّهَا فَمَقَامُهَا      بِمَنْى تَأْبُدُ غَوْلُهَا فَرَجَامُهَا

*A'afate addiyar mahaluha famuqamuha beminaan ta'abada ghawluha farijamuha*

In this verse line, we find musical devices that increase the tone intonation of the poem to make the ear, the heart, and the mind leap up. All four words in this line are end-alliterative. They create a melodious internal rhythm in the line. The words are (مَحَلُّهَا) mahaluha, (فَمَقَامُهَا) famuqamuha, (غَوْلُهَا) ghawluha, and (فَرَجَامُهَا) farijamuha. The alliteration occurs in the final segment of the words (ها) uha. On the other hand, we find double-end alliteration in the following two words, where (مَحَلُّهَا) mahaluha alliterates with (غَوْلُهَا) ghawluha. They are rhythmized in (لُهَا) luha of both words. The matter is similar with the following two words (فَمَقَامُهَا) famuqamuha, and (فَرَجَامُهَا) farijamuha. The alliteration takes place at the beginning of the words, as in (ف) fa and also at the end, as in (ا) amuha.

2. فَمَدَافِغُ الرِّيَّانِ عَزَى رَسْمُهَا خَلَقًا كَمَا ضَمِنَ الْوَحْيُ سِلَاقُهَا (Ibn Rabi'ah, 2004, p. 107)

and the slopes of ar-Raiyān; their traces are laid bare, but old and worn, just as the rocks retain the letters graven on them (Arberry, 1957).

In the second poetic line of his Mua'llagah, the poet says, the homes have been gloomy by the departure, i.e. those houses that were full and sonorous of life became a wasteland. The sources and water estuaries that were rushing like downpours from the mountain of Ar-Rayyan have eroded and receded as a result of the travels of lovers. Even the neighbors could not stay, so they left. The earth has been disordered and the landscapes and features of the houses have changed as if they were fossil drawings.

As a result of the passage of time, these houses have become empty and bare from everything beautiful. However, with all that, they became barren owing to the downpours but have not been erased because of the length of time. There are still traces and remains that are reminiscent of the loved ones. One of the aesthetics and creations of the poet Labeed ibn Rabi'ah is that he depicted life in that place as if it were a photographic sculpture based on his prolific intellectual potentialities. The life in the poet's drawing is like a book of stone with writing on it in pits; thus the poet is comparing the survival of the relics for the years with the writing remaining on stones.

In his lifelike drawing of Ar-Rayyan's water tracks, the poet affirms that the waterways in the mountains of Ar-Rayyan have eroded their drawings and have become worn out. These complex streams resemble a book written on stones so that its writings do not appear from afar because their inscription is something similar to the color of the stones. The streams appear clear only to those who approach them.

It is necessary to shed light on the opinion of Ibn Manthour (2015), who mentions that (الوحي) alwahi, which refers to revelation, has several denotations. Revelation is the sign, the writing, the message, the inspiration, the hidden speech, and everything that you have delivered to others. Ibn Manthour adds that revelation is the written thing and the book also.

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In the words of Labeed in this poetic line, he intends to reveal what is written on stones and engraved on them, p. 613).

فَمَدَافِغُ الرِّيَّانِ عَرَى رَسْمُهَا      خَلَقًا كَمَا ضَمِنَ الرُّوحِي سِلَامُهَا  
*famadafie alrryan eurra rasmuha      khalqan kama thamin alwahy silamuha*

As it is with the previous line, in this second verse line, we find another interesting musical device. Two words in this line are alliterated. The words are (رَسْمُهَا) *rasmuha* and (سِلَامُهَا) *silamuha* in which we easily find a rhythmical beat. The two words are end-alliterated in the final two segments (مُهَا) *muha*.

### Discussion

The importance of the place is manifest in its becoming one of the centers of Mua'llagat Labeed ibn Rabi'ah. The poet has placed great importance on the course of the events of the poem and its centering around the lovers. However, its pillar is the place where the lovers lived. The poet's creativity in citing places is so numerous that he has acquired a historical dictionary of lands and a description of geographical areas that refer to the poet's potentialities in three basic qualities. The first is the mastery and poetic faculty that no one denies, for he is a great and venerable poet. The second is the prolific linguistic capability of Labeed ibn Rabi'ah; this characteristic is complementary to the first, as poetry and language are inevitable to each other. There is no poetry without language, and there is no beautiful, rhythmic language with deep meaning without being poetic. The third characteristic is represented by the poet's extensive experience and knowledge of the geography of land and places that he lived through and moved from and to so that they became drawings and mental images in his mind. Then, using his ability, he moved to sites and places narrated with expressions and terms of wonderful poetic meter and with deep linguistic connotations. The three basic traits witness a pivotal point of view that states Labeed ibn Rabi'ah reservoir of the Arabic language.

He has glorified the land even if the description indicates tragedy, so Labeed used expressions indicating the nature of the place. The places in the poem are described by the loss, destruction, and change in their features due to time and chronological bareness. The most noticeable mark, however, is the absence of the lovers who were once the foundation of life in such places.

The poet used names for real places in his time and their effects still exist, including places mentioned in his Mua'llagah, such as (منى) *mena*, (الغول) *al-ghoul*, (الدار) *addar*, (المحل) *al-mahal*, (المقام) *al-maqam* and (الرجام) *al-rejam*. The poet has mastered description and gained control of constructing a sense of the tragedy of ruin. It can be stated that the poet meant to build certainty about the exact location he uttered in his Mua'llagah.

### CONCLUSION

The Arabic language is suggested as the incarnation and superiority of terminology and is full of sparkles of spirit and manifestations. It is undeniably the tongue of philosophical feeling. Regardless of being ancient, the Arabic language is a very dynamic language with spirited vocabulary and sayings in which it can be sketched estimably on every matter of human imagination. The influence of the Arabic language on humanity is obvious. Such inspiration is noticeably perceived through the considerate connotative language of Mua'llagah Labeed ibn Rabi'ah. As the evaluative analysis reveals, the review traced a realistic approach correlated with the most substantial evidence. Labeed's masterpiece, Al Mua'llagah, as a representative of classical poetry, portrays distinctive Arab beliefs, classics, and veracity. It is a brief analysis attempting to determine more of the morals, phraseology, and oratorical contemplations of the Arabic tongue and classical poetry.



## The Voice of Transition: Linguistic and Cultural Reflections in Labeed ibn Rabi'ah's Al-Mu'allaqah

The task displays that Al-Mu'allaqah converged positive elements the most meaningful of which is the creativeness of classical Arabic language. Since the poet holds a worthy legacy, it is a thoughtful pattern of Arabic tradition and legend. As the study puts it on display, it sought the most significant sources in a balanced style. Al-Mu'allaqah symbolizes authentic Arab beliefs and standards during the pre-Islamic age. By delivering his Mu'allaqah, Labeed achieves the objective of bringing an appropriate Arabic color through carrying out boundless fundamental vocabulary.

On the whole, Al-Mu'allaqah of Labeed ibn Rabi'ah is reckoned as one of the most thoughtful pieces of Arabic literature. It is a living representative of Arabic convention, for it includes Arabic legacy. Through great diction, Labeed succeeded in sharing an antique Arabic harmonic flavor in his specimen of elegant classical poetry. It can be declared that Al-Mu'allaqah of Labeed ibn Rabi'ah is a leading measure of the classical Arabic language. It is an outstanding work by a creative artist. Labeed has made a tangible experience among his nation, the Arabs. The study might affirm that the analysis arrived at assertive substances, the most remarkable of which is the influence of the classical Arabic tongue.

This study contains a restricted measure of investigation since it deals with limited verse lines of Al-Mu'allaqah. Therefore, it is praised for academics and scholars to go on doing further examinations dealing with various poetic connotations. It is necessary to note that this analysis is insufficient to cover all the attributes and aspects of the classical Arabic tongue. As a result, it is strongly advised to continue doing speculative revisions and new examinations on Labeed ibn Rabi'ah's philosophical Mu'allaqah and its language as a means of Arab greatness.

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