

LAAMIYAT AL-ARAB: A GENETIC STRUCTURAL ANALYSIS

Iffat Maimunah^[1], Wildana Wargadinata^[2], M. Faisol^[3], Ribut wahyudi^[4], Miftahul Huda^[5]

^[1]iffatmaimunah@uin-malang.ac.id, ^[2]wildana@bsa.uin-malang.ac.id,

^[3]faisol@bsa.uin-malang.ac.id, ^[4]ribut@bsi.uin-malang.ac.id,

^[5]Miftahul.Huda@uantwerpen.be

^[1], ^[2], ^[3], ^[4] Universitas Islam Negeri Maulana Malik Ibrahim, Malang, Jawa Timur, Indonesia

^[5] Department of Linguistics and Literature, Faculty of Arts, University of Antwerp, Belgium

Abstract: *Laamiyat al-Arab* is a significant literary work written during the *Jahili* Arabs and received great attention from writers and linguists. However, the aspects of the values it contains and its relation to the social context that underlies *Laamiyat al-Arabs'* work are not well-documented. Through Goldmann's (1967) genetic structuralism approach, the authors reveal the values, characters, and internal and external factors generating the *Laamiyat al-Arab* literature. The results show that the lower class of the *Jahili* Arab community, despite their life's hardship and distress, could deliver noble values and characters to the marginalized people of its time. Further studies are of great necessity to investigate the contents of literary works other than *Laamiyat al-Arab* to get an actual picture of *Jahili* Arabs' literature.

Keywords: *laamiyat al-Arab*, *sha'alik*, values, characters, poetry

Introduction

Although *Laamiyat al-Arab* is full of meaning and life wisdom, the work has been stigmatized as poor and marginalized since the authors came from the *Jahili* Arabs community, known as the *sha'alik*. It is considered essential to study *Laamiyat al-Arab* to gain more understanding of the values and character of the Arabs and remove their negative outlook. As part of Arabic poetry, *Laamiyat al-Arab* can be a pivotal entry point for those interested in Arabic culture, literature, and Middle Eastern studies (al-Musawi, 2006). *Laamiyat al-Arab* depicts the culture of Arabs considerably well. Even though the culture adhered to a tribalistic system, it still had norms and social laws in living life reflecting their civilization. Ḥulayf explained that the *sha'alik* was a poor Arabic community who fulfilled their lives by stealing and robbing (Ḥulayf, 1959: 53; Ḍayf, 2001: 375; Wargadinata & Fitriani, 2008: 151; Ilham, 2015: 156). Amid the violence they lived in, they made a worthy contribution to the literary work known as *Laamiyat al-Arab*. *Laamiyat al-Arab* is not only considered a beautiful literary works, but it conveys sublime and noble values

(Muzakki, 2020). Khudlar (2016) shows that *Laamiyat al-Arab* received significant attention from both Arabs and orientalist writers and linguists (Stetkevych, 1986: 361). Some books were published to discuss and explain the verses from *Laamiyat al-Arab*, such as *A'jab al Ajab fi Syarh Laamiyat al-Arab* by Imam Zamakhsyary and also the one compiled earlier by al-Mubarrad, the Nahwu expert (Al-Mahdi, n.d.: 51; Stetkevych, 1986: 361; Al-'Azazimah, 2014).

Until recently, the research on *Laamiyat al-Arab* and *Jahili* literature has focused on three main topics. The first topic focuses on examining the work of the *sha'alik* as a work of social protest from the establishment of the aristocratic *Jahili* Arabs (Ilham, 2015). The second topic focuses on studying the beauty of the pattern, language arrangement, and explanation (*syarah*) (Al-'Azazimah, 2014; Khudlar, 2016). The last topic focuses on investigating the poets of *Laamiyat al-Arab* based on their background and work (Karamuddin, 2013; Stetkevych, 1984: 662). However, the focus on *Laamiyat al-Arab's* content and its relationship with the

community's social conditions remains unexplored.

This paper then aims to observe and focus on understanding the *Laamiyat al-Arab's* content and its relation to its underlying social context. Two questions are formulated based on the aims: (a) What are the values and characters in *Laamiyat al-Arab*? (b) What are the factors that produce the values and the characters in *Laamiyat al-Arab*? These two questions will later be resolved sequentially in parts of this paper.

This study is based on the argument that *Laamiyat al-Arab's* was not only a piece of literary work from lower class society but also a literary work with values and characters contributing to the development of Arabic literature in general. This study assumes that *Laamiyat al-Arab* provides noble values and characters and represents a social culture as a response to the hardship of life and social development.

Literature Review The *Sha'alik* Society

The *Jahili* Arab tribes were divided into three groups (Ḍayf, 2001; 67), namely, first, the descendant of Arab children; second, the enslaved people who came from neighboring countries, especially from the *Habasyah* country; and lastly, the *mawali* that consisted of enslaved people who liberated themselves. One of the *mawali* was the *khula'a* group, who were expelled by their tribe for violating many traditional rules. The famous group among the *khula'a* was the *sha'alik*. *Sha'alik* is the plural form of *sha'luk*, which means needy or poor or not having wealth to fulfill the life necessities. Meanwhile, *sha'alik* socially refers to a group of people characterized by a special way of life: attacking, stealing, and robbing (Ḥulayf, 1959: 21; Ḍayf, 2001: 375; Wargadinata & Fitriani, 2008; 150). Nonetheless, during the pre-Islam *Jahili* Arabs, the *sha'alik* had a real contribution to the development of Arabic literature.

Sha'alik were a marginalized group in the life of the *Jahili* Arabs. They were expelled from their community and then sought a new life. This group then survived by utilizing the hillsides as a shelter. They were forced to rob and even kill to survive. These marginalized people shared the fate of hardship of life. They finally created a different and unusual tradition, that even though they were

characterized by fierceness, at the same time, they upheld dignity and honor (Khulayf, 1959: 21; Ḍayf, 2001: 375; Wargadinata & Fitriani, 2008; 150). The *sha'alik* were comprised of three kinds of groups. The First group was the *Khula'a 'Wa Assyudad* group, namely people who were expelled by their clan because of customary trespassing rules, such as Hajiz al-Azdi, Qais ibn Haddadiyah, and Abi Thomhan al-Qayni. The second group was the *Agribatul Arab* group, the descendants of the black *Habasyah*, those abandoned by their fathers and not recognized as their descendants because they were regarded as a disgrace, such as Sulaik ibn Sulakah, Ta'abbato Sarron, and Shanfara. They usually looked like their black mother. The third group was affiliated with the *sha'alik*, who professionally worked as *sha'lakah*, for example, Urwah al-Ward al-Absy. In addition, people of certain clans joined groups, for example, the Hudzail and Fahm tribes that lived in areas near Mecca and Taif (Khulayf, 1959: 21).

Although the *sha'alik* was known to be unkind and merciless, they always maintained a strong brotherhood among their fellow clans. Harmful practices (e.g., stealing and robbing) did not prevent them from always paying attention to their relatives and tribes. Besides being famous for their ruthlessness, they were also renowned for their beautiful poetry - verses. In addition, they wrote outstanding literary works that mostly describe the historical socio-cultural condition of *Jahili* Arab society.

Laamiyat al-Arab

Laamiyat al-Arab is the *sha'alik's* literary work. The verses in this literary work always end in *lam* sound. These verses were orally distributed until they became known as *Laamiyat al-Arab* when Islam arrived. The verses of *Laamiyat al-Arab* contain values of loyalty, courage, contentment, and eloquence. For example, a narration by Umar bin Khattab states: "Teach your children *Laamiyat al-Arab* because it contains the values of *qanaah* (contentment) and courage" (Al-Mahdi, n.d.; 51). *Laamiyat al-Arab* was written by 'Amr bin Malik al-Azdiy al-Yamani al-Qathaniy, one of the most famous *sha'alik* poets known as Shanfara. He was a prolific *sha'alik* writer. He was well-known for his intelligence and compassion for others. Unfortunately, he was

murdered seventy years before Hijrah Year. Although Shanfara was very productive, *Laamiyat al-Arab* was his only work that attracted the most attention from researchers and linguists (Al-Mahdi, n.d.; 52).

Laamiyat al-Arab depicted the life of the *sha'alik* during the *Jahili* era and the anarchic spirit of the Bedouins (Dayf, 2001; 380). The collection of verses was called *Laamiyat* because all of the verses end with a *lam* sound (Saleh, Dahami, & Hababi, 2020: 12). *Laamiyat al-Arab* consisted of sixty-eight verses with dense poetic imagery and was written in the meter style of *Bahr Tawil* (Hana & Mokrushina, 2019). Krenkow, cited in (Stetkevych, 1986: 362), asserted that the dictions in *Laamiyat al-Arab* include phrases and terms rarely found in other verses and the dictions reflect a commitment to traditional Bedouin customs by praising tribal patriotism of living in exile (Hana & Mokrushina, 2019). *Laamiyat al-Arab* is considered the prime example of pre-Islamic poetry about *al-syu'ara al-sha'alik* because it describes the poet's lonely life in the savanna, Bedouin attacks, the poet's dissatisfaction with the actions of his former tribe members, and the free nomadic life (Hana & Mokrushina, 2019: 494; Stetkevych, 1986). In other words, the poetry of *Laamiyat al-Arab* represents the nobility of values and characters amidst the poet's miserable life.

Laamiyat al-Arab has received great reception among researchers and linguists. It is marked by several annotations (*syarah*) provided for the verses of the *Laamiyat al-Arab's* poetry. Among the well-known annotations are the book *A'jab al Ajab fi Syarh Laamiyat al-Arab* by Imam Zamakhsyary and the one compiled earlier by al-Mubarrad (Al-Mahdi, n.d.: 51; Stetkevych, 1986: 361; Al-'Azazimah, 2014). Al-Bassam's study (Al-Bassam, 2019; 156) showed that more than 20 *Laamiyat al-Arab* annotations had been discovered from the 3rd/9th century AD until now. In addition, a *Sakbul Adab fi Syarhi Laamiyat al-Arab* manuscript by Sulaiman Bik bin Abdullah Ali Shawi became great interest among researchers and linguists.

There has been increasing interest in the works of Shanfara within the past decades. Ahmad Faris Shidyaq published several manuscripts of classical Arabic literature, including Shanfara's writings with many annotations. These *Laamiyat al-Arab* verses

have also been translated into English entitled "The Desert Song" and into Russian by Krachkovsky, Dolinina, and Revich. Other poets, such as Al-Tantawi, also showed an interest in Shanfara's works (Hana & Mokrushina, 2019: 494).

Values and Characters in Literature (Poetry)

Literary works play a very significant role in making an inventory of a large number of events framed in a pattern of creativity and imagination. It aims at motivating more meaningful social action to seek truth values that can elevate the situation and condition of the universe. Damono (2011) states that poets, with their imagination, use language as a medium to express reality in a specific society and at a particular time. As a craft of creativity, literature can create reality (Al-Zubaidy, 2014), reveal cultural heritage (Febrianti, 2018), reflect the complexity of people's thinking (Sriyono, 2016), which conveys messages, and is loaded with values (Sugiarti, 2017). In addition, literature can refine human minds, reconstruct the reader's attitudes and personality (Sugiarti, 2017), and develop readers' knowledge and imagination (Widawati, 2014) through curiosity about literary works that express ideas, views of life, and moral teachings related to social life. Many literary works express values and characters as the essential themes aimed to show the quality or mental strength, morals, and character that become the driving force of other individuals (Indiarti, 2017).

Likewise, Arabic poetry, as a form of artistic (Arabic) expression (al-Iskandary, 1919) in nature, creates and develops its streamline (Hitti, 1970; Loya, 1975). As a forum that articulates the cultural values of the Arabs, Arabic literature is also a medium of information (Dewi et al., 2020), something that comes to mind, and also about their environment (Ritonga, 2015). In this way, literature is based on reality, does not stand alone, is inseparable from the society that gives birth to and enjoys it, and is created among the realities of human life. Thus, each literary work carries a message (Damono, 2011), mandates, and values seen as a source that must be explored and implemented in society (Irwan, 2006; Abdullah, 2019; 147).

Historically, the Arab custom is inseparable from the literary tradition of making poetry (Wargadinata, 2011), which is then contested, and the best poetry will be hung on the wall of the ka'bah, known as *mu'allaqat* (Wargadinata & Fitriani, 2008). Arabic poetry was created through expressions that contain exquisite values with a high artistic taste in Arabic culture (Ritonga, 2015). From time to time, Arabic literature has continued to develop since the Jahili Arabs era. The main factors that drove the development of literature during the *Jahili* Arabs were the situation and conditions experienced by the people. It includes the harsh climate and nature, the ethnic characteristics of the Arabs that highly worship and praise literature, the wars, prosperity and progress, religion, science, politics, and interactions with various nations and cultures (Wargadinata & Fitriani, 2008).

Another factor that pushes the development of Arabic literature is the literary market and *ayyam al-Arab*. The literary market (*al-Aswaq*) is a literary activity that runs in the market and at particular times. At the same time, *ayyam al-Arab* is a phenomenon among Arabis that arises due to disputes over livestock, pastures, or springs. This dispute led to frequent robberies and raids, resulting in critical verse wars between the poets. However, the *ayyam al-Arab* incident is an effective medium for developing Arabic poetry themes, which, of course, also provide positive value for the literary works that emerged (Wargadinata & Fitriani, 2008). Arabic literary works not only imply beautiful diction but also aim to build a civilization for humans in the present and the future as a form of continuity and engagement with the past civilizations (Burhanudin, 2017). Wuryani (2017) asserted that Arabic literature is not created from a cultural and civilization vacuum but is the result of contemplation from its creator (Rahayu, 2014). The meaning is one of the charms of literary works that aim to instill noble values and shape the readers' character.

Method

This study is based on the theory of genetic structuralism, which views literary works from two elements, namely intrinsic and extrinsic elements (Endraswara, 2003: 56). Intrinsic elements are the internal elements

that compose a literary work, while extrinsic elements are external elements that influence the process a literary work production, such as social, political, economic and educational factors (Lestari et al., 2016). Literature cannot be studied only by discussing its intrinsic elements but by studying other interrelated categories outside of literary works since literary works involve not merely the author's imaginative power but also cultural and social factors (Muniroch, 2011; and Nurhasanah, 2015). Experts emphasized that genetic structuralism helps examine literary works such as novels and poetry (Omar, 2016; Goldmann, 1980).

Goldmann (1967; 495-496) proposes five premises to the genetic structuralism approach: (1) A significant relationship between public life and literary creation lies in mental structures. These mental structures are categories of shockers that form the empirical consciousness of a particular society and the imaginary world written by the author; (2) Mental structures are essentially social phenomena; (3) The structure of literary works never goes against the social structure of the society at large; (4) The category structure offers unity in literary works. The structure also shows the aesthetic character of quality literary works; (5) The category structure that governs collective consciousness transposed into an imaginary world by the author is generally approached sociologically because it lies not in consciousness and unconsciousness in Freud's context (Omar, 2016; 29).

In addition, researchers who use the above approach, according to Goldmann (1967; 496), must explain the "genesis" (origin) of a text by showing that the structure has functional characters that demonstrate necessary behavior both individually and collectively. Under the genetic structuralism theory approach, the researchers examine the building blocks and the relationships between the components of the *Laamiyat al-Arab*. Then, the researchers investigate the *Laamiyat al-Arab's* relationship with its underlying socio-cultural aspect to obtain a comprehensive meaning. This study focuses on the literature study of the *Laamiyat al-Arab* text and the Arabic literary history book of Jahili Arabs.

In the initial stage, this study is carried out by classifying the literary text of *Laamiyat al-Arab* based on the values and characters

built by the *sha'alik* community. This classification was carried out as a reflection of the intrinsic elements and analysis of the *Laamiyat al-Arab's* meaning and message. The findings from the mapping results are then structured and grouped according to the formulated theme, to be further analyzed based on the essence of the values and the characters. At the same time, the study on the extrinsic elements of the *Laamiyat al-Arab* was carried out by studying the poet's background, environmental and socio-cultural conditions, and knowledge to scrutinize the main driving factors and the background of *Laamiyat al-Arab* poetry.

This study is significant because *Laamiyat al-Arab's* poem is a monumental literary work born from a marginalized community. However, it discusses the honor and majesty represented by the *sha'alik* community in the form of good values and characters poured into the poetry. Yet, *Laamiyat al-Arab* and the background of the *sha'alik* describe that well-being and ease of life are not conditions for conveying good values and characters.

Results

Values And Characters in *Laamiyat al-Arab*

Laamiyat al-Arab has 68 stanzas, reflecting a commitment to the traditional pre-Islamic Bedouin customs. It is the best example of pre-Islamic poetry, which describes the poet's lonely life in the savanna, the attacks of Bedouins, the hate of the misbehavior, and praises for free nomadic life. *Laamiyat al-Arab* is a literary work known for its fury because of the hardships they experienced. However, a complicated and challenging life does not prevent one from owning high integrity. On the contrary, poetry, and literature instill noble values and good character born under the circumstances they experienced.

Among the values are good attitudes and ways of seeing life's problems. The breadth of perspective in responding to life is illustrated in the verse of *Laamiyat al-Arab's* poem, which emphasizes that the earth is never too narrow. If one still breathes, there will be no deadlock in his life. For them, living freely is necessary. It is represented in the following verses of the poetry *Laamiyat al-Arabi*, verses 12 and 13 (Al-Mahdi, n.d.; 56):

لَعْمَرِي مَا بِالْأَرْضِ ضَيْقٌ عَلَيَّ امْرِي

سَرَى رَاغِبًا أَوْ رَاهِبًا وَ هُوَ يَعْقَلُ

I swore... the earth is not narrow for a sensible person

Because the earth is vast and ready to accept the arrival of happy or unhappy travelers

و فِي الْأَرْضِ مَنْأَى لِلْكَرِيمِ عَنِ الْأَدَى

وَ فِيهَا لِمَنْ خَافَ الْقَلْبَى مُتَعَزِّلٌ

There is a place for respectable people who are far from harm on this earth ...it is a remote place for those who fear to move.

The poem illustrates that living in a remote place is the *sha'alik's* life principle. Although some people consider it a remote place, it offers peace and enjoyment for the *sha'alik* people.

Another verse of *Laamiyat al-Arab* also describes their lives, herding the animals in the fields as their daily life. Doing shepherding every day is an optimistic attitude of the Bedouin community in living life. *Laamiyat al-Arab's* verse 14 mentions:

و لَسْتُ بِمَهْيَافٍ يَعْشَى سَوَامَهُ

مُجَدَّعَةً سُقْبَانُهَا وَ هِيَ بُهْلٌ

I don't get thirsty too quickly, which makes livestock come home thirsty and not eat well enough.

I am a great shepherd, free the camels and lead them to the fertile fields and come home fat.

The poetry above depicts another character of the *sha'alik* society. They are tough and skilled shepherds and strong to bear thirst for a long time so that they can deliver the camels to a far and fertile savanna. Therefore their camels are very lucky, as they are left free in the fields and eat grass as much as they want without being milked. As a result, *sha'alik's* camels become fat, healthy, accessible, and strong.

The *Laamiyat al-Arab's* poetry also describes another character of the *sha'alik* society, as expressed in verse 15 below:

ولا جُبِيًّا أَكْهَىٰ مَرِيْبٍ بَعْرَسِهِ
يُطَالِعُهَا فِي أَمْرِهِ كَيْفَ يَفْعَلُ

*I am not a coward, a loser, a criminal,
nor a man living at home with girls. Ask
them for advice on how to do it.*

According to the *sha'alik* community, staying at home and gathering with loved ones is not a manly act. Such social circumstances disallow them to rest and relax with their families. For them, the male's life needs challenges. They have to solve hardships themselves without involving their women. Even asking for women's consideration is deemed disgraceful. It constitutes the strong characters (i.e., brave and independent) of the *sha'alik* community.

The poetry of *Laamiyat al-Arab* also describes the bravery of the *sha'alik* people, as stated in *Laamiyat al-Arab* verse 15 as follows:

و لا حَرَقِي هَيِّقِي كَأَن فَوَّادُهُ
يُظَلُّ بِهَ الْمِكَّاءِ يَغْلُو وَ يَسْفُلُ

*Not those who are easily frightened, sad,
and run away, whose hearts are like
birds flying up and down, like people
who are upset or scared.*

The poetry of *Laamiyat al-Arab* reflects the character of a braveheart community. They do not get panic or fear in the face of danger, nor do they worry about facing obstacles. The hearts of people like this are not easily upset or anxious like birds that fly up and down. The verse above gives a beautiful picture of the *sha'alik* people's courage.

Another character about the *sha'alik* community is also mentioned in verse 17 as follows:

و لا خَالِفٍ دَارِيَّةٍ مُتَعَزِّلٍ يَرُوحُ وَيَعْدُو دَاهِنًا يَتَكَحَّلُ

*And not the person who delays doing
good, who languishes in the house busy
with his women. Going in the morning
and dressed up in the afternoon and
evening like a sissy.*

The above verse of the *Laamiyat al-Arab* poem reflects the responsive character. The *sha'alik* people, with their limitations, are not weak and dependent, but they are responsive

instead. They are agile in taking various actions. Agile in doing has a convivial nature. For the *sha'alik* people, their homes are in the wild. The problems they face are not domestic issues at home but challenges in the wild, barren and hot valleys.

Another characteristic of the *sha'alik* society is to do goodness beyond committing evil. It is mentioned in the 18th stanza of *Laamiyat al-Arab*'s poem as follows:

وَلَسْتُ بِعَلِيٍّ شَرُّهُ قَبْلَ خَيْرِهِ
أَلْفًا إِذَا مَا رُعْتَهُ اهْتَاجَ أَعْرَلُ

*And I am not easily evilish before doing
good. The one who was paralyzed when
attacked and was helpless without a
sword.*

This stanza describes the cruel *sha'alik* society. Yet, despite their brutality, they have a light of goodness in their hearts. Even their good side prevails against their dark side. They weren't the weak villain who was easy to lose when attacked or who panicked about being weaponless when needed.

The *sha'alik* people are skillful night raiders. With their sharp instincts, they will not get lost in the dark. They are reliable waypoints, guides in a natural way, needless for a compass to get to the destination. This matter is mentioned in verse 19 below (Al-Mahdi, n.d.; 57):

وَلَسْتُ بِمُخَيَّرِ الظَّلَامِ إِذَا انْتَحَتِ

هُدَىٰ أَهْوَجَلِ الْعَسِيفِ بِمَهَاءِ هَوَجَلِ

*And I am not the one who gets confused
in the dark, when I leave I am sure I don't
get lost.*

The nomadic-traveling tradition is also well-depicted in the verse of *Laamiyat al-Arab*'s poetry. The sharp gravel stones seemed unable to block the footsteps of the *sha'alik* people. Therefore it is metaphorically explained that the obstacles will step aside and fly away from the *sha'alik* people. This aspect of *sha'alik*'s life is elaborated in the 20th verse below:

إِذَا الْأَصْفَرُ الصَّوَانُ لَأَقِي مَنَاسِمِي

تَطَايَرَ مِنْهُ قَادِحٌ وَ مُفَلَّلٌ

When hard rocky ground meets my footprints, Will go away flying the sharp stones and crushed.

The poetry of *Laamiyat al-Arab* also reveals another character of the *sha'alik* people who could stand with hunger due to poverty. It is illustrated in *Laamiyat al-Arab* stanzas 21, 22, and 23 as follows (Al-Mahdi, n.d.; 56):

أُدِيمُ مِطَالَ الْجُوعِ حَتَّى أُمِيئَهُ
وَأَضْرِبُ عَنْهُ الذِّكْرَ صَفْحًا فَأَذْهَلُ
*I extend the hunger until I kill it
And beat my memory, so I forget it*

وَأَطْوِي عَلَى الخُمُصِ الحَوَايَا كَمَا انطَوَتْ
خُيُوطَةُ مَارِيٍّ تَعَارُ وَتَقْتَلُ
When the stomach rumbled from hunger, I folded like Mary spins her intestines when hungry.

وَأَسْتَفُتُ تَرَبَّ الأَرْضِ كَيْلًا يَرَى لَهُ
عَلَى مِنَ الطُّولِ امْرُؤٌ مُتَطَوَّلٌ
I erased my traces on earth so no one could see my kindness.

The poetry of *Laamiyat al-Arab* also describes the high integrity of the *sha'alik* people. When they do good, they erase the traces of that good so that none knows it. For example, many good people do not want to risk feeding the starving *sha'alik* people for fear of being mocked. When no one offers a drink because of prestige, the *sha'alik* people give each other even more than just a drink, as in the following verses 24 and 25 of *Laamiyat al-Arab* poetry:

ولولا اجْتِنَابُ الدَّامِ لَمْ يَلْفَ مَشْرَبٌ
يَعَاشُ بِهِ إِلا لَدَيَّ وَمَأْكَلٌ
Were it not for avoiding disgrace, there would be no place left to drink, to survive unless you would find it to me.

The characters and personalities inherent in the *sha'alik* people do not despise their lives. Even if they are forced to live in that humiliation, it will quickly vanish. The strong and free souls will not allow themselves to live in contempt.

ولَكِنَّ نَفْسًا مُرَّةً لا تُقِيمُ بِي
عَلَى الضَّمِيمِ إِلا رَيْثَمَا أَتَحَوَّلُ

But the strong and free self does not live above humiliation unless it is compelled to, and it will soon be gone.

The values and characters depicted in the above *Laamiyat al-Arab* have shaped the personality and life principles of the *sha'alik* community, all of which provide wisdom and noble values for their lives. How they were able to live a harsh and cruel life as well as possible and produce literary works is tangible evidence of their existence. Although the social life that makes them marginalized does not diminish their enthusiasm, they turn their miserable fate into life's optimism.

Table 1. Values and Characters in *Laamiyat al-Arab*

Character Value	Poetry form
Broadness of heart	لَعُغْرِي مَا بِالْأَرْضِ ضَيْقٌ عَلَى امْرِئٍ # سَرَى رَاغِبًا أَوْ رَاهِبًا وَهُوَ يَغْفَلُ
Shepherd	وَلَسْتُ بِمُهَيِّبٍ يَعْشَى سَوَامَهُ # مَجْدَعَةٌ سُقْبَانًا وَهِيَ تُحَلُّ
Firm	وَلَا خَبِيًّا أَكْهَى مَرِبٍ بَعْرِسِهِ # يُطَالِعُهَا فِي أَمْرِهِ كَيْفَ يُفْعَلُ
Brave	وَلَا خَرِقَ خَيْبِي كَانَ فَوَادُهُ # يَظَلُّ بِهِ الْمَكَاءُ يَغْلُو وَ يَسْتَفْلُ
Responsive to act	وَلَا خَالِفٍ دَارِيَّةٍ مُتَعَزِّلٍ # يَرْوُحُ وَيَعْدُو دَاهِنًا يَتَكَلَّلُ
Goodness behind cruelty	وَلَسْتُ بِعَلِيٍّ شَرُّهُ قَتْلُ خَيْرِهِ # أَلْفٌ إِذَا مَا رُغْتَهُ اهْتَاجَ أَنْزَلُ
Skillful night traveler	وَلَسْتُ بِمِخْتَارِ الظَّلَامِ إِذَا انْتَحَثَ # هُدَى أَلْهَوْجِلِ الْعَيْبِيْفِ بِمَهَاءِ هَوْجِلِ
Nomadic	إِذَا الْأَصْفَرُ الصَّوَّانُ لَاقَى مَنَابِيحِي # تَطَايَرُ مِنْهُ قَادِحٌ وَ مُفَلَّلٌ
Hunger resistance	أُدِيمُ مِطَالَ الْجُوعِ حَتَّى أُمِيئَهُ # وَأَضْرِبُ عَنْهُ الذِّكْرَ صَفْحًا فَأَذْهَلُ
Highly integrated	ولولا اجْتِنَابُ الدَّامِ لَمْ يَلْفَ مَشْرَبٌ # يَعَاشُ بِهِ إِلا لَدَيَّ وَمَأْكَلٌ
Strong and free	ولَكِنَّ نَفْسًا مُرَّةً لا تُقِيمُ بِي # عَلَى الضَّمِيمِ إِلا رَيْثَمَا أَتَحَوَّلُ

Factors Underlying Values and Characters in the *Laamiyat Al-Arab* The Hard Life of the *Sha'alik* Poets

The life of the *sha'alik* community cannot be separated from the characteristics of Arab life. The *sha'alik* people who live in the Arabian Peninsula, where the desert life predominates, have shaped into a harsh group. Such fierceness resulted from natural conditions that pushed them to survive in this arid region. To earn a living, they carry out a nomadic tradition (*hayat tanaqqul*), moving from one oasis to another (Haykal, 1963; 78). The life they live is then translated into literary works. It is evidenced in the literary work of *Laamiyat al-Arab*.

This life challenge eventually creates its own unique character, and forge the formation of the values and character of the *sha'alik* community as stated in the verse of *Laamiyat al-Arab's* poetry as follows.:

أَقِيمُوا بَنِي أُمِّي صُدُورَ مَطِيئِكُمْ
فَأَيُّ إِلَى قَوْمٍ سِوَاكُمْ لِأَمِيلِكُمْ
فَقَدْ حُمَّتِ الْحَاجَاتُ وَاللَّيْلُ مُفِيمٌ
وَشُدَّتْ لَطِيَّاتِ مَطَايَا وَأَرْحَلُ
وَلِي دُونَكُمْ أَهْلُونَ سِينِدَ عَمَلَسٌ
وَأَرْقَطُ زُهْلُولٌ وَعَرْفَاءُ جِبَالُ
هُمُ الْأَهْلُ لَا مُسْتَوْدِعَ السِّرِّ ذَائِعُ
لَدَيْهِمْ وَلَا الْجَانِي بِمَا جَرَّ يُخَذَلُ

*O my people, prepare your animal to ride
In fact, I prefer to join people other than you
Indeed, the interests are fulfilled when the moon shines at night
The strong intention, the saddle, and the ride were ready
I have a family besides you, the wolves that run fast
As well as a smooth-haired tiger and a female bear named Jaial
They are a family that keeps my secrets and does not reveal
Among them who let their brother commit sins*

وَكُلُّ أُنْبَىٰ بَاسِلٍ غَيْرِ أَنِّي إِذَا عَرَضْتُ أَوْلَى الطَّرَائِدِ أُبْسَلُ

وَإِنْ مُدَّتْ الْأَيْدِي إِلَى الرَّادِ لَمْ أَكُنْ بِأَعْجَلِيهِمْ إِذْ أَجْسَعُ الْقَوْمِ أَعْجَلُ
وَمَا ذَاكَ إِلَّا بَسْطَةً عَنْ تَفْضُلٍ عَلَيْهِمْ وَكَانَ الْأَفْضَلُ الْمَتَفَضِّلُ
وَإِنِّي كَفَانِي فَقَدْ مَنْ لَيْسَ جَازِيًا بِنَعْمَى وَلَا مِنْ فُرْبِهِ مَتَعَلُّ
ثَلَاثَةٌ أَصْحَابٍ: فَوَادٌ مُشَيِّعٌ وَأَبْيَضٌ إِصْلِيئٌ وَصَفْرَاءُ عَيْطَلُ
هَتَوْفٌ مِنَ الْمَلْسِ الْمُنُونِ يَرِينَهَا رَصَانِعٌ قَدْ نَيْطَتْ إِلَيْهَا وَمَحْمَلُ

They are very tough, honorable and brave but me

When a company of enemy troops attacked, I was the bravest

Arrows that rustled horribly, and bows were smooth

When hands scramble for food, I am not the fastest

Because the fastest hand is the hand of the greedy clan

These are gifts that are given to them

Yet it is best to give

It's enough for me to lose someone who can't return kindness

And there is no need for me to approach him just to please him

My friends are three: a brave heart, a heavy sharp sword, and a long glowing yellow arrow (Wargadinata & Fitriani, 2008; 153).

The poem above elucidates the consequences of living in the wild for the *sha'alik* people. When they are expelled, they create friendships with the wildlife. They are looking for new families to replace their families. Indeed, it is precisely the new family that is more suited to the character of their life, creating a new society with a new tradition. The new strong family keeps secrets and a new family that allows committing sin and crime.

The Need for Self-Existence as an Expelled Society

The harsh life of the *sha'alik* people who live in poverty shows that they are tough and brave. The surrounding conditions have made them live a particular way of life. They fulfill their daily needs by stealing, robbing, and even killing.

As time passed, the people in the same boat as the *sha'alik* drastically increased. They shared the painful fate, living in exile and under challenging circumstances, and finally created a different, unusual, cruel tradition while retaining the group's dignity and honor.

To mark their existence, the *sha'alik* community creates their own unique characters and describes their principles of life. It is explicitly depicted in the verse of *Laamiyat al-Arab*:

لَا نَقْبُرُونِي إِنْ قَبِرِي مُحَرَّمٌ
عَلَيْكُمْ وَلَكِنْ أَبْشِرِي أُمَّ عَامِرٍ
إِذَا احْتَمَلُوا رَأْسِي وَفِي الرَّأْسِ أَكْثَرِي
وَعُودِرُ عِنْدَ الْمُلتَقَى نَمَّ سَائِرِي
هُنَالِكَ لَا أَرْجُو حَيَاةَ تَسْرِينِي

سَجِينِ اللَّيَالِي مُبْسَلًا بِالْجَزَائِرِ
Don't bury me because, for me, a grave is haram.
But give the good news of Umma Amir (the wolves to eat my carcass)
When I eat the carcass of my body when I die in battle and spare my head.
At that time, I didn't expect life to make me happy
Because all night long, I have tormented with my sins against my enemies and my people (Wargadinata & Fitriani, 2008; 153).

The poem above describes the strength of the *sha'alik's* life principle. The *sha'alik* community is substantial in maintaining the existence of their life. They always prioritize the lives of other creatures around them by leaving their deceased bodies on earth. However, their tenderness and sincerity remain intact, even though they have died.

The Pride of the Marginalized People

For *sha'alik* people, this earth is never narrow. An optimistic man will not find his life deadlocked. Therefore, for him, migrating and wandering on the earth is necessary. This principle can be read clearly in the *Laamiyat al-Arab* stanzas 12, 13, and 14 as follows (al Mahdi, nd.: 56):

لَعُمْرِي مَا بِالْأَرْضِ ضَيْقٌ عَلَيَّ امْرِي
سَرَى رَاغِبًا أَوْ زَاهِبًا وَهُوَ يَعْقِلُ

I swear... the earth is not narrow for a sensible person
Because the earth is vast and ready to accept the arrival of happy or unhappy travelers

و فِي الْأَرْضِ مَنَآئِي لِلْكَرِيمِ عَنِ الْأَذَى

وَ فِيهَا لِمَنْ خَافَ الْقَلَى مُتَعَزِّلٌ

On this earth, there is a place for respectable people who are far from harm ... in it, for people who are afraid to emigrate is a remote place.

This poem illustrates that living in a remote place is a principle for the *sha'alik* people. Furthermore, living in a remote place offers peace and pleasure for the *sha'alik* people.

Another verse of the poetry also describes the other side of their living conditions, such as:

و لَسْتُ بِمِثْيَافٍ يَعْشَى سَوَامَهُ

مُجَدَّعَةً سُقْبَاهُهَا وَ هِيَ بُحْلٌ

I do not get thirsty easily, like livestock come home thirsty
I am a shepherd who leads camels to fertile fields, then returns fat

The poetry above describes another character of the *sha'alik* society. They are tough and skilled shepherds who endure thirst for a long time so that they can deliver camels to fertile fields even though they are very far away. Therefore their camels are very lucky livestock. They are left free in the fields and eat as much grass as they want. Therefore, their camels are fat and healthy, accessible and robust.

Living with Nature as Survival Strategy

It is undeniable that the *sha'alik* people made various efforts to survive. Living side by side with nature is embedded in the life of *sha'alik* society. Intense encounters with fierce animals have made the *sha'alik* a courageous group and even more daring than tigers or bears. It is revealed by Shanfara verse 5 (al Mahdi, nd.: 55) below:

وَكُلُّ أَبِي بَاسِلٌ غَيْرَ أَنِّي

إِذَا عَرَضَتْ أَوْلَى الطَّرَائِدِ أَبْسَلُ

They are very tough, honorable, and brave, but me.

When a company of enemy troops attacked, I was the bravest

(Wargadinata & Fitriani, 2008; 152)

The Need for Sharing

When life demands that they share, the *sha'alik* people also always practice the principle of sharing with others. They showed no sense of although they lived in limitations. It is clearly expressed in verses 6 and 7 as follows (al Mahdi, nd.: 56):

وَأِنْ مُدَّتِ الْأَيْدِي إِلَى الرَّادِ لَمْ أَكُنْ
بِأَعْجَلِهِمْ إِذْ أَجْسَعُ الْقَوْمِ أَعْجَلُ
مَا ذَاكَ إِلَّا بَسْطَةَ عَن ت فَضْلٍ
عَلَيْهِمْ وَكَانَ الْأَفْضَلُ الْمَتَفَضِّلُ

*When hands scramble for food, I am not the fastest.
Because the fastest hand is the hand of the greedy clan
These are gifts given to them
Yet it is best to share (Wargadinata & Fitriani, 2008; 152)*

The *sha'alik's* life which is full of misery, doesn't imply that they live in disgrace. On the contrary, self-esteem has remained their primary concern in life. For them, sharing deserves more appreciation than demanding a gift. This character is well expressed in verses 8, 9, and 10 as follows (al Mahdi, nd.: 56):

وَإِنِّي كَفَانِي فَقَدْ مَنْ لَيْسَ جَارِيًا بِنَعْمَى وَلَا مِنْ قُرْبِهِ مُتَعَلِّقًا
ثَلَاثَةٌ أَصْحَابٍ: فَوَادٌّ مُشْتَبِعٌ وَأَبْيَضٌ إِصْلِيئٌ وَصَفْرَاءُ عَيْطَلٌ
هَتُوفٌ مِنَ الْمَلْسِ الْمَيُونِ يَرِينَهَا رَصَائِعُ قَدْ نَيْطَتْ إِلَيْهَا وَتَحْمَلُ

*It's enough for me to lose someone who can't return kindness
And there is no need for me to approach a person just to please him
My friends are three: a brave heart, a heavy sharp sword, and a long glowing yellow arrow (Wargadinata & Fitriani, 2008; 152).*

A hard life gives birth to high integrity. In the above verse of the poem, a loser does not deserve to be a friend of the *sha'alik*. A true *sha'alik* does not make small talk with a loser who cannot and does not know how to repay others' kindness. The true friends of the *sha'alik* are brave hearts, heavy sharp swords,

and long shiny arrows because they no longer believe in humans. Therefore, living close to nature remained the primary survival solution for *sha'alik*.

Table 2. Factors Underlying Sha'alik's Values and Character in Laamiyat Al-Arab

Factor	Poems
The Hard Life of the <i>Sha'alik</i> Poets	وَلِي دُونَكُمْ أَهْلُونَ سِيْدُ عَمَلَسٌ # وَأَرْقَطُ زُهْلُولٌ وَعَرْفَاءُ جِيَالٌ
The Hard Life of the <i>Sha'alik</i> Poets	وَكُلُّ أَيُّ بَابِلٍ غَيْرَ أَنِّي # إِذَا عَرَضَتْ أُولَى الطَّرَائِدِ أُنْبَسَلُ
The Need For Self-Existence	هَذَاكَ لَا أَرْجُو حَيَاةَ تَسْرِينِ # سَجِينِ اللَّيَالِي مُنْسَلًا بِالْجَرَائِرِ
Pride	وَفِي الْأَرْضِ مَنَأَى لِلْكَرِيمِ عَنِ الْأَذَى # وَ فِيهَا لِمَنْ خَافَ الْقَلْبَى مُتَعَزِّلٌ
Pride and Arrogance	وَلَسْتُ بِمَهْمَانٍ يَعْشَى سَوَامَهُ # مَجْدَعَةٌ سُبُبَانَهَا وَ هِيَ مُخَلَّلٌ
Living with Nature	وَكُلُّ أَيُّ بَابِلٍ غَيْرَ أَنِّي # إِذَا عَرَضَتْ أُولَى الطَّرَائِدِ أُنْبَسَلُ
The Need for Sharing	وَأِنْ مُدَّتِ الْأَيْدِي إِلَى الرَّادِ لَمْ أَكُنْ # بِأَعْجَلِهِمْ إِذْ أَجْسَعُ الْقَوْمِ أَعْجَلُ
The Need for Sharing	هَتُوفٌ مِنَ الْمَلْسِ الْمَيُونِ يَرِينَهَا # رَصَائِعُ قَدْ نَيْطَتْ إِلَيْهَا وَتَحْمَلُ

From the viewpoint of Goldmann's genetic structure (1967), the above verses show that the mental structure of the *sha'alik* people (i.e., brave, cruel, integrated, and sharing) is a social phenomenon of the *collective consciousness* of the *sha'alik* people at that time (see premises 1, 2 and 3). Moreover, the characters in the above verses form an aesthetically high-quality unified structure (see premise 4). It also shows that Goldmann's (1967) genetic structuralism is also suitable for analyzing Arabic literature. Finally, it underlines Omar's (2016) view that Goldmann's (1967) genetic structuralism can be used in a different social context from Europe, where genetic structuralism was born.

The authors have also shown the 'genesis' of the text in the verses of *Laamiyat al-Arab's* poetry, indicating that the *sha'alik* people belong to lower-class social structures with various functional characters, as described in Tables 1 and 2. These characters

reflect individual and collective mental structures (Goldmann, 1967).

DISCUSSION

Laamiyat al-Arab's literary work has excellent substance in building the values and character of its people. Through poetry, *Laamiyat al-Arab* makes a real contribution to the development of literary works and participates in building the community's values and character. In line with Al-Zubaidy (2014), poetry cannot be separated from the poetic language used by poets that creates a physical reality through words, poetry, states, and conveys thoughts, ideas, and feelings about humans and life (Tarigan, 2015). In addition, the poetry of *Laamiyat al-Arab* presents emotional outbursts, contemplation, appreciation, and inspiration as a picture of the life experienced by the *sha'alik* people while living in exile (Hana & Mokrushina, 2019).

With words being an important component, poetry also has the potential to convey value and character. Poetry is believed to be able to build character because it is related to human efforts in cultivating and developing good attitudes in life (Septiningsih, 2015). Poetry may also teach character because it explores the fundamental values of a society (Wulandari, 2015). A poet delivers advice through his poetry that aims to benefit humans who want goodness and benefits (Al-Sarimiy, 1970; Wargadinata, 2016). It is in line with the function of literary works to project cultural, ethical, moral, religious, pleasure, and happiness values (Wargadinata, 2010). Wellek & Warren, cited in (Levin, 1949), emphasized that literary works aimed to entertain as well as teach values and, similar to Septiningsih (2015) that highlights three main aspects of literature, namely giving something to readers, providing enjoyment through aesthetic elements, and being able to move the reader's creativity.

Laamiyat al-Arab is a literary work born from lower class society, capable of inspiring noble values and characters. Geographically, the *sha'alik* people were never hindered from working. They managed to leave valuable traces in the form of literary works. Loya (1975) explains that no one in this world has provided more information through poetry than the Arabs for centuries. Before establishing political organizations, the Arabs

developed a very clever poetic art. At least, through *Laamiyat al-Arab*, the *sha'alik* community has conveyed the teachings of instilling values and character as a primary effort for the goodness of the community. Tan et al., (2018) stated that the inculcation of values and character is obedience to the state and religion that applies to each individual. Hence, literature offers an excellent medium to ensure the competence of each individual (Keshavarzi, 2012), as the United States has made literature a medium for transferring core values to future generations (Edgington, 2002).

The shortcomings, arid deserts, harsh environments, and nomadic life can move *sha'alik's* creative initiative to write a work in poetry as a monumental work, which is more eternal than nail writing on a marble statue (Loya, 1975). It was the life of the Arabs who made poetry at the heart of their critical tradition, conveying motivation and reflection (Borg, 2017). Therefore, *Laamiyat al-Arab* became a masterpiece and was able to amaze literary scholars until *Laamiyat al-Arab* became one of the *Jahili* Arab poems that have been often criticized and researched (Hana & Mokrushina, 2019) and interpreted (Stetkevych, 1984). *Laamiyat al-Arab* does not only reflect a charming title, and not just a potpourri (Stetkevych, 1986) but a literary work that was born from a desert society and told the most critical aspects of their life. Krenkow, cited in (Stetkevych, 1986), also emphasized that Lamiyya's diction includes phrases and terms that are not easily found in other poems of the same period.

Poetry is written not only as an expression of words, but it has a value that, at the same time, reflects the culture of its time and cannot be separated from the context surrounding it. Endraswara (2018) states that culture operates when it is related to basic human needs, instinctive human needs, and the needs of their daily life, meals, and socializing. These very harsh circumstances and situations are important factors that encourage *sha'alik* poets to create literary works. It is also important to note that poem, for Arabs, is a primary tool of education and a medium for maintaining tradition (Muzakki, 2020). Through *Laamiyat al-Arab*, poetry is a media without borders, which carries value in culture and everything related to the *sha'alik* society.

CONCLUSION

Laamiyat al-Arab is a significant literary work born during the Jahili Arabs era. Although these poems were born from the sha'alik, a poor and cruel society, they had noble values and commendable character. These values and characters show the life principles of the sha'alik people contained in the poetry of *Laamiyat al-Arab*. This work provides wisdom and noble values for their lives. *Laamiyat al-Arab* serves as clear evidence of sha'alik's existence in their time. The social life that made them marginalized does not diminish their enthusiasm.

This study reiterates that investigating literary work can help reveal the socio-cultural conditions of the Arab community during the *Jahili* era. Through *Laamiyat al-Arab*, it is possible to study the diversity of character of the *sha'alik* community. These characteristics of a cruel, harsh, ruthless, and fighter community become part of the personality of the *sha'alik* people, partly because of the

influence of natural conditions. These characters are born to maintain the life that surrounds them. However, many good characteristics and values are loaded through the literary works of *Laamiyat al-Arab*, such as dexterity, toughness, resilience, masculinity, bravery, hard work, creativity, and others.

The novelty the present study on *Laamiyat al-Arab* offers, compared to the previous investigations, is the use of Goldmann's (1967) genetic structuralism containing five premises. In addition, the authors have elucidated how the 'genesis' of the text, in the form of poetic verses, reflects the individual and collective consciousness of the *Sha'alik* people together with their various characteristics as a representation of the lower class during the *Jahili* Arab era. Finally, looking at *Laamiyat al-Arab* (Asia) from the perspective of a European approach where Goldmann gave birth to his theory is a scientific 'dialectic' that has never been carried out in the previous *Laamiyat al-Arab* research.

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