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TÍTULO: El reflejo del discurso de género en la poesía preislámica y su relación con la Ontología del Dasein de Heidegger: un estudio de caso de Imru 'al-Qais, Amr ibn Kulthum, Tarafah ibn al-Abd.

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RESUMEN: Al considerar la existencia de entidades, como tal la "Ontología", se busca descubrir el significado de ser para Heidegger; Dasein es la única entidad que plantea la cuestión del ser. Al introducir Dasein como tiempo, Heidegger dice que "futuro", "pasado" y "presente" son tres modos de proyección que tiene. Heidegger se esfuerza por responder la cuestión del ser colocándolo en el dominio de la existencia, el tiempo, la muerte, y éstas son las situaciones límites que ocuparon las mentes de los seres humanos a lo largo de la historia, y los poetas preislámicos no han sido una excepción. En este estudio utiliza el método analítico-descriptivo, desde el punto de vista de Heidegger, y confiando en los símbolos orientados al género, queremos investigar cómo estos poetas se encuentran con estas situaciones límite.

PALABRAS CLAVES: Heidegger, Dasein, Imru 'al-Qais, Amr ibn Kulthum, Tarafah ibn al-' Abd.

TITLE: The reflection of gender discourse in Pre-Islamic poetry and its relationship with Heidegger's Dasein Ontology: A case study of Imru' al-Qais, Amr ibn Kulthum, Tarafah ibn al- 'Abd.

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ABSTRACT: By considering the existence of entities *as such* "Ontology", seeks to discover the meaning of being for Heidegger, Dasein is the only entity which poses the question of being. By introducing Dasein as time Heidegger says that "future", "past" and "present" are three modes of projection that it holds. Heidegger endeavors to respond to the question of being by putting it in the domain of existence, time, death, and these are the boundary situations that occupied the minds of human beings throughout history, and Pre-Islamic poets have not been an exception. In this study, using an analytical-descriptive method and from Heidegger's point of view and relying on gender-oriented symbols, we want investigate how these poets encounter with these boundary situations.

KEY WORDS: gender, Heidegger, Dasein, Imru' al-Qais, Amr ibn Kulthum, Tarafah ibn al- 'Abd.

INTRODUCTION.

Martin Heidegger (1889-1976), the great German philosopher belongs to the philosophical tradition of existentialism and phenomenology, and his most important approach in the twentieth century philosophy is "fundamental ontology." *Being and time* is his most significant work, and according to some scholars is the most important work of the twentieth century. Heidegger believed being is the fundamental issue of thinking and the main point of philosophical speech. At the preface of his book, "Being and Time," he calls fundamental a seemingly simple question: "What is the meaning of being?" (Heidegger, 1962:19).

This is the same seemingly simple question that was raised in *Being and Time* in the form of being meaning, and perhaps is the most accurate form of expressing being issue. This question that the book "what metaphysics is?" concludes with it, and the text of his other

important essay, "An Introduction to Metaphysics," opens up with it, also raise nothingness problem and find no easy answer for it.

The method that Heidegger adopted in his philosophical wisdom, and he himself frequently called it "the fundamental test", was the beginning of a new look at world. Heidegger's innovations and the basis of his thought were not consistent with modern philosophical wisdom, and it wasn't possible to represent the results of his thinking with the help of concepts and through metaphysical expressions. According to Heidegger, the meaning of being is older than metaphysics, and we find it in a form that will come about in the future. And our task is to get ready for that future. Being is the meaning that will come. Heidegger's philosophy is a philosophy about the horizon of question, about being. But you cannot ask of, or about being, without the question itself or asking action have been raised former.

"Time," "Dasein," "being," and "nothingness" issues have been some of intellectual drivers of Martin Heidegger's ontological theories. According to Heidegger, time is existence horizon, and Dasein is the same time. Then, Dasein is the same existence horizon. This doesn't mean that Dasein creates existence, but existence is a phenomenon where the beings inevitably should be determined in the concept of "being" or are doomed to "being", and according to Nietzsche, "the being nature won't speak to man except in the form of man" (Nietzsche, 2003: 23). Therefore, Dasein has the same meaning with Extensionality and not with being in its meaning in being philosophy. In other words, Dasein is all things that we physically face in the world, and Dasein is not only experimental and determined (= earthly body). Rather, "I" is we, as it is studied in biology and in ordinary psychology.

In general, from Heidegger's discussion, we can find out that the raising question about existence at the same time is raising question about time; and being is the same temporality. Temporality must be precisely distinguished from an external time and a mental duration. The

temporality specific to human being means a human method of being and existence. Man, neither is in time, nor it is something that late, rather it is a time-consuming process and process. Its temporality is the base of time and history. Therefore, it should be noted: There is no time that the man has not been “being”. Of course, we do not mean that man is eternal, rather we mean that the time beings with man and finishes with him, because it is the same being of the man.

The issue of nothingness and death beside Heidegger is the most intimate possibility for human being that exactly has raised from Dasein himself. He turns Dasein’s confrontation with death and nothingness to the central point of being and time. Heidegger is one of the few thinkers of modern times who seriously considered the death issue. He considers Dasein death inevitably in an ontological view of the time. Dasein is incomplete as long as it exists. It is always in front of itself. And establishes a plan of itself. But, when its being comes to an end, i.e. when it dies, its life will be assumed like a totality, although itself doesn’t exist anymore (Heidegger, 1962:281).

In this study, taking advantage of an analytical-descriptive method, we want investigate pre-Islamic Poetry through a Case Study of Imru’ al-Qais, Amr ibn Kulthum, Ṭarafah ibn al-‘Abd and explore the intellectual theme of these poets in the field of ontology and related issues, and answer these two fundamental questions: first, the gender-oriented symbols used in the poems of these poets how are related to Heidegger ontology? Second, the poets to what extent have been able to take advantage of gender-oriented symbols in explaining their ontological thoughts and insights?

Research hypotheses.

The pre-Islamic poet tries to explain his ontological thoughts by borrowing gender symbols. Using tools such as symbol and metaphor, the poet tries to interpret the meaning of Dasein, essence, and life meaning.

1. The pre-Islamic poet sees the mystery of Dasein in its mortality and losing its being.

Research background.

Several articles have been written on the analysis of contemporary poetry from existentialism point of view. But the issue of existentialism in Persian and Arabic classic poetry and literature is not addressed, except in an article entitled "A critical investigation of rationalism and freethinking thought in the poems of Mutanabbi, Arab poet, and Nasser Khosrow Ghobadiyah" (Abdolhossein Farzad, Journal of Knowledge, No. 45 and 46, 2005). But as far as the authors of the current study know, pre-Islamic poems have not been investigated from Heidegger ontology point of view.

Existence philosophy.

After the Second World War, existence philosophy become common in many countries. Existentialism, in fact, addresses the human issues, which today are called "existence"; the issues like the meaning of life, death, suffer, etc.

At least four contemporary philosophers can be called Existentialist without a doubt: Gabriel-Marcel, Karl Jaspers, Martin Heidegger, and Jean-Paul-Sartre. All existentialists raise the metaphysical instance, i.e. being. The characteristic of the contemporary existence philosophies is that they all begin with a so-called "existence" test or experience. This experience apparently reveals for Jaspers by becoming aware of being fragility, for Heidegger

reveals by the experience of "progress towards death", and for Sartre reveals in the sense of nausea.

The main subject of research for existentialists is the same "existence", which in this sense means the special form of human existence. A man, in fact, more often referred to as the "Existence", "Me", "Being for itself." So, the analysis of being in the form of Dasein is introduced as starting point of Heidegger research. The Dasein character is that it is a being that the issue for it, in its being, is the same its being. To perceive being, ego, determines Dasein being (Bocheński, 1951:158-180).

The concept of Dasein in Heidegger's philosophy.

The word Dasein, which has been used in the German common language for the existence of various types of beings, including man, God, tree, angel, etc., is limited to human being for Heidegger. "To speak more precisely, Dasein is not synonymous with human beings. Dasein is an ontological term. This term refers to human being according to its existence" (McQuari, 1998:61). So, Dasein is the manner of human existence and the most important being in Heidegger's philosophy.

Heidegger himself in his article "What is metaphysics?" writes regarding Dasein: "We chose the name of Dasein as that fundamental realm where is the raising arena of human, qua human, to express with a single word both the relation of being with human essence and the inherent relation between human and openness, or being Dasein, qua being" (Heidegger, 2004:143-144).

"Existence" issue is not just a metaphysics issue, rather it is the same metaphysics issue; this existence reflects in a geometrical place or where conceived continuous like Cartesian philosophy. This issue will be raised by Heidegger when this reflection is conceived considering its main realm, i.e. time. So that, the discussion regarding existence won't be

possible without discussing about time. Therefore, one of the Heidegger innovations is that the issue of being is raised in linkage with its main arena, i.e. time. Perhaps, Heidegger considers ignoring the time issue in metaphysics tradition subject to wrong perception of thinkers in this tradition. Because he himself at the beginning of his book “being and time” writes: “the root of all problem in ontology is in time, that should be perceived and expressed properly”.

The relation between Dasein and the world will be established through time, provided that the time do not be considered static and as a sum of separate moments. Dasein will be placed in authentic times. In order to understand this authenticity, we should find out that Dasein always is a project, projection, or care. Namely, care, authority, and temporality, are synonyms of “being”, and this issue cause Dasein never become completed; except when the existence has reached its end; that is, the nature of Dasein is such that thinking about occurs based on these factors. One of intrinsic properties of Dasein is its temporal structure.

Time is a horizon to understand its being and make sense with anxiety or care in conjunction with concern. It is through this concern that Dasein acquires its integrity in three different arena, namely past, now, and future. Accordingly, we anymore can't like Aristotle consider the time a set of moments or as people may imagine, refer to time as an issue that will be found or will be lost (Mulhal, 1996:182). In Heidegger's own words, "Dasein determines the time that should come, and identifies it with what confronts within the limits of the universe. As, in terms of the forethoughtful preparedness that has to be in-the-world, it has a distinct involvement or engagement. “Care” uses sun being ready-in-hand that emits light and warmth. Sun determines the time that will be interpreted with concern. It is in terms of this temporality that the most natural amount of time – day- achieves” (Heidegger, 1962:465).

Somewhere else, he writes: "There is no one but a forward-looking human being. We may talk about the future of stone or tree... but, in fact, it is the Dasein that has past, now, and future. Past, now, and future are three states of ecstasy and only the human being is ecstasis and other creatures are enclosed and remain fallen in the present (ibid).

In other words, it is better to say if it is assumed that the time for Dasein always is present time, in fact it is due to being past and future. To understand the time, the life horizon, namely death, should be taken into consideration. That is, Dasein will be placed in the time and so place everything in the time. Since the Dasein is "being for death", it doesn't exist unless as mortal. This is a characteristic feature of Dasein and it is the main difference of it with other creatures. It is only man who dies and animals will be destroy. Because non-existence not only doesn't take a negative aspect but also somehow takes the possibility of being and existence. Because it is due to non-existence that Dasein if goes more beyond yet belongs to the existence essence. Without non-existence not only, the reality of the man doesn't realize, but also the existence won't realize in a personal existence and that individual won't be released. But if "non-existence" approximate man to the existence, at the same time inhibits existence imagination and projection for human being.

The reflection of gender discourse in pre-Islamic Poetry and its relationship with Ontology issues.

The poet in the pre-Islamic era has devoted more than half of his book of poems to the woman/gender, the woman who represents death and life, time and existence, and etc. Following tents are prototypes that pre-Islamic poet has pictured to express his thoughts and attitudes regarding being and border situations that Dasein is faced to be in-world, such as time, death, suffer, etc. through using different gender symbols.

Gender and time.

By interpreting time as a possible horizon, one can obtain an understanding from the being that makes it possible to understand the fundamental structure of Dasein in the past, present and future. In other words, Dasein simultaneously is its own past, present and future. So, Dasein is the same time. The past, present and future are the three modes of existences that Dasein possess. That is, it is revolving in these three modes. And this temporality is an ontological issue. That Dasein interpretation only is possible by travelling through it.

If Dasein didn't exist to ask about its existence, and if didn't find itself surrounded by a pre-made universe, it didn't see itself in certain and specific situations. It didn't find and perceive its own condition. This finding the conditions, makes it aware of the past that has made its now. Past, now, and future simultaneously will be made in the time. This temporal recurrence is possible to create a time combination and this recurrence is at human being service that Imru' al-Qais has pictured it appropriately. Because, man tends to repeat delightful issues or those that thought to be delightful and this won't happen in a time context, in the form of past, now, and future. Because time is repeating the same Dasein pleasure.

The main concern of Imru' al-Qais is time, because he pictures it with help of symbol and figurative language in the form of gender category. The verb "Yaman", along with interrogation, is repeated three times at the beginning of the ode. The expression "and is it?" represents the dram embedded in the heart of the ode on the one hand – through picturing the conflict between fear and despair- and the will to overcome a sense of emptiness and failure regarding the time on the other hand. On the other hand, the term "Mokhallad" in second verse of the ode, pictures the tragedy of the man existence and his concerns since a long time ago regarding the time. The same anxieties about immortality and prosperity, the emotion that the poet approaches with applying it, and referring to the time issue and the man being thrown

out to the material world, according to Heidegger's words. It is true that man is finite, but at the same time he is a creature who is looking for his origin.

The term "Attalal" represents change, collapse, nothingness, and lack of life and this change is directly related to time. Due to the existence of a mythic relationship between man and the earth, the land dryness is a symbol of generation monopoly in the universe, and, on the other hand, its fertility is the origin of the life. Hence, in this literature, the image of a fertile land is blended with a woman's image as a gender-oriented symbol to associate generation and return of life after being sterilized. In other words, the term "Attalal" refers to the absence of woman/generation and return. Therefore, the poet reminds the Salmi houses in order to remind the lost land of the lover.

The time issue in this context is one of the most important issues that Imru' al-Qais makes intertwines it with presence and absence of the women in order to show fertility and sterility, "another birth" or "regeneration". A regeneration that must ensure the continuity of life, because loneliness that is like death, always threatens him. He wishes to be attached to the whole world with more cords, as well as to the whole past and future. Because Dasein is the only creature that its past is in its present. Then it cares the past, as it cares the future. Therefore, it tends to return. Its salvation is in its return. Return to the homeland, nature, past, childhood, mother, mother's womb ... that is returning to the origin and returning to the symbol, myth and rebirth. So, time is a necessity for the being of my "Ego" as a poet-human. It is like a kind of cultural intermediary that will be destroyed when it is not needed. Because, the moment of death is also the moment of the death of personal time.

By saying "What days and nights passed by making love", Imru' al-Qais, denying the irrevocability of time, wants to return the past time to the present and link it to the present,

with the testimony of "experience" and survive of the past memories. A time that at the same time has left its footprint on the exhausted body and soul of the human being.

From infancy to aging that according to Samuel Beckett, its memories reduce from inside and outside. Hence, in a dramatic struggle, it resolves to balance the past/the elapsed youth and the present/ its current worn out body. Mentioning the term "Sababat", Imru' al-Qais increasingly reveals affirmation and negation of time agency. Because, we are not analyzing separate and different units, we do not experience, rather we experience a flow and a continuation and change them into memories in our mind. And this homogeneous repetition of memories with its mechanical repetition has created some strange dialectical times for humans that sometimes remember with drivers and create experiences like imagination power. An imagination that its only gift for human being has been suffering.

In the meantime, Nietzsche also accompanies with analysis-based of the pre-Islamic poet. Because he also believes human suffer has been the cause of creating hereafter. And finally leads to nihilism that exactly emerges where human being loses its believe in morale sense of the world and purposefulness of the nature. Not because his dislike of being is much more than the past, but because he is suspicious about all meanings of suffering, in reality of the being. But the pre-Islamic poet, like nihilists, does not say "no" to the life, because like Nietzsche he also experiences tragic yes saying. The only excuse of pre-Islamic poet is that human being suffers from the thought that one day he should experience the death. Hence, he is seeking to construe the life and its suffering as a bridge to another form of being and life, where there is no suffering and death, and can provide an answer for the old question of being and human being – "suffering for what?"

As “Salasat E Ahwalen” indicates time lapse, Salmi/the life pulse doesn’t beat anymore. Therefore, the poet divests the rain agency that is the symbol of life. As if he has divested the agency of all elements of the life and its manifestations. It is obvious that water has a paradoxical symbolic character, because it is both the symbol of mortality and immortality. And the poet mentioning "Asham Hattal", refers to the negative aspect of the rain/mortality and ignores the nature agency. So, he talks about two worlds that one is doomed to time, which is a real world that the Dasein, according to the Heidegger, is thrown into it. And the two other universe, happiness and immortality, that man is concerned to reach them. Because the man simultaneously has lived both with fear and hope, death and life.

With the hope for eternity of life and the pain resulted from fear of death and nothingness that is the peak of human pain. Meanwhile, in the hope of the same death that would relieve him of all these pains and suffering, provided that a continuous death gives him a bodiless eternal life, so that he and all his attachments would remain with him; therefore, the poets like Nietzsche believe the eternal return will be in returning to this same life, where he says: We again and again will return not to a life similar to the current one, but exactly to the same life. For Nietzsche, this life was the eternal life. With an eternal return that the life of “extra-man” will coincide with (Williams, 1952:160).

Imru’ al-Qais says:

- The houses of my lover, remain safe and stable. And does a house that long times have been without inhabitants can remain safe and stable?
- And can a person be safe and stable, except a prosperous and lucky one that has no pain and suffer in the world?
- And can a person who has not experienced happiness for 30 months and three years be safe and stable?

- Salmi has houses that dark clouds with their heavy rains have washed out their traces.
- Salmi thinks that the white ghazals are yet pasturing around her house.
- Salmi thinks that the lawns and hills surrounding her house are still green and lush.
- Blessed it was the nights I was beside Salmi! Blessed it was her lips! Blessed it was her adorned neck that was like the neck of a white ghazal!
- Does this proud girl think I'm too old for making love?
- What a void imago! I am unbeatable in making love, so my lover doesn't look at other men.
- I remember those days and nights I was making love with a beautiful girl and she wasn't afraid of me. (Imru' al-Qais, 1987:27).

The word "Al- osm" literally means antelope that one of its feet is white. The poet considers it as a symbol of reproductive sexual power. Because, the poet desire to integrate it with the myth of Greek Dionysus, the goddess of wine and dance, is the secret of joy, vitality, and freedom that long has been intimated with wild nature, and mountains.

The rain with its paradoxical manifestation leads the male antelopes to the foothills. The antelopes rushing toward foothills astonishingly is the same as the women migrating from their homeland in the first parts of Mu'allaqat. The term "Manzel" also closely is related to the first part of the ode, i.e. "Ghefa nabki men zekra habiben wa manzeli". At the beginning of the ode, the term "Manzel", referred to the past, drought, and mortality but now it speaks of reproduction, life, and return to the life. Given that the antelope drowns rarely, it is the symbol of immortal sexual desire and vitality that perpetuates the life imagination. Using the symbol, the poet locates Dasein in the being, because the symbols, as their definition shows, are a boundless language that represent being in their brimfulness. Perhaps it is both necessary to consider ourselves to some extent as a symbol, and accept our tangible being as

something that conveys the meaning of something other than itself. Then, we will become aware of our status and the possibility of our being here and at this moment / time. Therefore, the poet by extracting the life from death and mortality, once again refers to the death tragedy and its struggle with life.

The many places that had been destroyed due to drought, flood, and death won't see the return of lover/life anymore. Given the relation between symbol and time, it seems that neither past nor future are valuable for pre-Islamic poet, because past and future unify in this immortal present. And now the present time makes sense for the poet. It seems that from Imru' al-Qais point of view, Dasein is flowing in the time. And it seems Dasein is flowing in a point of time that is the moment, now and end and endless: Due to the rain falling on Bosian Mountain, the antelopes frightenedly descended and turned to the desert (Imru' al-Qais, 1987:26).

Now, present is a meaning that has engaged Amr ibn Kulthum, because he also is aware of his current situation. And considers tomorrow and the day after tomorrow passive and invisible. He finds himself in a clear present. And it has the past and future in itself. So that, it is mounted on the shoulder of past and becomes enlightened with the light of future and is generated from their unity. Where, due to seeing the cameleer singing, he remembers his love and his enthusiasm to see his lover, tries to balance the past and present. Therefore, he addresses his traveled lover that I should inform you about what we have suffered both now and in the past:

- My traveled lover! Please wait a moment and let me tell you what I have suffered when you have been away and you tell me what you have seen when have been far from me.
- You don't know that today, tomorrow and the day after tomorrow are taken hostage by which incidents.

- In the evening that they were riding her camel, I remembered her love and her accompaniment (Amr ibn Kulthum, 1991).

Gender, nothingness and death.

The death issue is another idea that completes Dasein uprising (or existence). Therefore, understanding the relationship between Dasein and death plays a key role in understanding Dasein as a whole. Because the Heidegger's work basically has been to say that, although Dasein cannot experience its death as an actual death, but it can interact with its death as a possibility that always is in front of him, that is, the Dasein death is an inevitable issue. In a particular manner among Dasein possibilities, the possibility of Dasein death only should remain a possibility, because as soon as this potential can realize practically,

Dasein won't exist anymore; therefore, Heidegger considers death as "the possibility of refusing any kind of existence" (Heidegger, 2000:307). In other words, the death is the most self-interested possibility of Dasein. To be toward death opens up its most self-interested and show out that the whole concerns of Dasein being is in this regard (Ibid).

The issue of death and nothingness in pre-Islamic poem in general and in Imru' al-Qais poems in particular regarding the perception of being meaning, is a fundamental issue. The poet announces the reason of his grief, the disease he is suffering. The disease that accompanies him over the time and doesn't leave him except when he sleeps.

It is clear that the poet reminisces about the woman when he speaks of her disease and of the grief he has in his heart, because the term "Tarini" indicates this. And this disease has maintained its close relationship with time. Pointing to the limitedness of time and the fact that human being ultimately surrenders the time, the poet considers the death the inevitable destiny of all human beings.

Although the man in his unauthentic life, according to Heidegger in its most fundamental description, seeks to avoid death. But inevitably the human being in his confrontation with suppressed injury of mortality and nothingness, achieves its authenticity. Because, although from a Heidegger point of view, an unauthentic Dasein verbally, and not practically, confirms mortality, but an authentic Dasein believes to this issue, because practically gives a positive answer to the mortality. Therefore, Imru' al-Qais by addressing woman points to the fact that human beings should seize the life opportunities regarding the life joys, the shortness of human life, and wickedness of the other things:

-- My darling! I do not sleep during the night and seize all its opportunities.

-- Because my long-lasting pain recurs in the darkness of night, yea I'm afraid that my pain recurs once again (Imru' al-Qais, 1987:105).

This concept is repeated again and again in every corner of his book.

Hend, Robab is the symbol of a new life and being, the symbol of resurrection and a new blood in the veins of being that is integrated with "Talal" at the beginning of the verse. Because the traces remained and the ruins of the lover's house, not long ago, there were traces of existence and prosperity. He simultaneously with woman, earth, sea, and darkness indicate regeneration and stimulation. Because, temporality of Dasein impels it to be nothing but its past, i.e. what it has been, present, i.e. what it is, and future, i.e. what it will be. And this temporal perfection obtains or completes when there is a final possibility. A possibility that is the end of his existence, and it is nothing but death. The human being is doomed to death and death is another form of life.

The moment of birth actually is another face of death. In fact, Dasein realize among two limits, birth and death. The birth and death are two limits that Dasein realizes in its integrity. And Death is the future that Dasein from the beginning of its being has turned to it. The care

of the future is that of death. Dasein from the begging of its birth is so old that dies, because from the beginning it turns to the death. Therefore, the poet continuously emphasizes seizing the life opportunities in return of its inevitable destiny. It is obvious that the concept concealed in the depth of the ode is the same what Heidegger says: “No skill, no violence, and no trick can’t postpone the death” (Heidegger, 2000:75).

The attempts of the poet well reveal the certainty of death. Maybe the most precise analysis and description of pre-Islamic poet from Dasein is discussing this fact that the death will realize. Because Dasein when can achieve an authentic raising that face the possibility of its death without evading. Because it is the death that release it from banality of an everyday being. The pre-Islamic poet well know that the essence and truth of the human being cannot be discovered unless in its integrity and this integrity realizes with death. Therefore, he assumes the death an inevitable and intrinsic issue in perceiving and discovering human truth, so that the truth is not attainable without it. Heidegger also sees being and nothingness in the same place: “being is limit in its basis and reveals itself in Dasein transcendence that expands to the nothingness” (Kraus, 1998:98).

- These traces of the tents that are like writings on the skin of a Yamani palm tree and made me sad belong to who?
- They are the traces of the tents of Hend and Robab and their friends, where we had joyful days and nights together.
- The nights that love evoked me and I accepted its invitation and at that nights the eyes of my sweethearts saw no one but me.
- O, the mortal man! Enjoy your life and its joys and the beauties (Imru’ al-Qais, 1987:85-87).

Amr ibn Kulthum like Imru' al-Qais applies Dasein confrontation with death and nothingness as a central point in his poems. Because he considers the death the end point of the man's past and present, and any kind of storytelling about the future always will be sealed with death. Thus, using wine as a symbol of pleasure seeking, he seizes the opportunity of taking advantage of worldly pleasures, and suppose that drinking wine keeps away the needy person from his needs and relieves the grief of being in the hands of the death. The poet like Heidegger considers the death a possibility "that turns into certainty, and blocks the other possibilities" (Heidegger, 1962: 302). Saying "Wa enna sawfa todrekona A-L manaya", Amr ibn Kulthum supposes a certainty for Dasein.

- Give me a cup of clean wine, so that when one adds some warm water to it, it looks like saffron.
- A wine that inhibits a needy from pursuing its needs and a glass of it remove grief from heart and remove worldly suffering.
- Soon the death finds us; death is our destiny and we are its bait.
- With young people who consider the death their honor and old people experienced in warfare who put an end to their life in the battle field (Amr ibn Kulthum, 1991:64, 65, 77).

Death from a psychological point of view is a major issue for human beings. The sad voice of a woman who sings a song and her doleful tone as a mother mourning for her child death is a sign of human anxiety about death. The man's death, according to Maurice Blanche, is like a writer's work. Because the writer is not writer before writing.

Writing is a perfect action that through it, the "naught" (the writer) becomes all thing. And through this action the writer moves outside himself. And his work, like a mirror, reveals his being. On the one hand, he proves himself through generating words and arrives to an absolute freedom. But on the other hand, by willing this prove and realizing it, he destroys

himself, because as Hegel says: “an individual cannot know - who really is - until he has realized himself through action. But since he is a wisdom and alert person, he must in advance consider the action as an action that completely belongs to him; that is, as an end” (Hegel, 1977:240).

Man also shows his death through language. It is death that is the creator of the things and the world. Life seeks itself in death. Hence, the immediate subject of death is negation that becomes happiness and dominates the object. And it is due to the stunning power of death and its action that the being separates from itself and finds meaning. And like a mirror through showing his being to him, takes him out of himself and dominates him. It is due to becoming aware of the death that human being suffers immortality pain. Because the poet points out to the lack of access to this immortality by condemning those who disturbs him for participating in the war and inhibit him from pleasure and orgy. He also sees enjoyment the only relief for this painful pain, and perhaps Nietzsche speech applies here that “the real meaning of the life is more terrible than what the human being can face”. However, he also in agreement with the poet, considers resorting to the illusions the most relaxing justification for bearing the fear of death. She calls life "an essential story" that will stop one day without adding a lot of imagination. In the words of the poet, the destiny of both generous and stingy people will be death. His only wish is to reveal the news of his death as he deserves, namely, declare the news of his death with crying, eulogy and mourning:

- O, you the blamer that fear me from battle and inhibit me from drinking wine, if I avoid from these to actions, will you give me an immortal life?
- You the blamer! A generous person like me drinks wine as long as is alive. Soon you will see when the moment of death arrives, which one of us dies thirsty.

- Frequently I have seen the death has chosen generous people, and many times I have seen that it has invaded the wealth and desires of stingy people and has steal the best of them.
- Swear to your life! When death has not come to a person yet, it is like a string tied to the neck of the quadruped and its two ends are at the hands of its owner. It grazes in a pasture, but only can go as far as its string.
- But you should differentiate me and those men neither have had my lofty endeavor nor my fighting and nor my boast (Ṭarafah ibn al- ‘Abd, 2002:25, 26, 29).

Gender and being.

Jaheliyyah poet speaks of a face as if it is shrouded in a shroud of light, a face that is the symbol of regeneration and is a return from darkness to the light and a new life; or he talks about a female camel that is a symbol of regeneration in terms of gender.

The celerity of this female camel and its walking day and night shows being in the time and a reason for her tragic anxiety, or applying the term “Walidat”, i.e. a slave-girl who shakes her long white dress in a dance ceremony, or a slave-girl who is wearing a saffron-colored striped garment is entertaining the guests in a feast, all indicate the dance of life and being Dasein in front of the death eyes.

Presence of such kinds of symbols in the poem indicate poet’s ontological point of view, because the time concern, per se has led to using such kinds of symbols by the poet. Therefore, the poet advice that we should appreciate their life, because the life is like a treasure that reduce day by day, and what reduce over time, runs out one day. And the time aware people about what they have been ignoring about, namely, human being automatically finds out the consequences of his ignorance. And finally, time laps reveal secrets, stories and facts.

According to the poet, the meaning of the life and being for Dasein is in his becoming aware of the secrets and truths of the being. Because, reflecting about the truth of being is the highest goal of the human being and it can be nothing but death. As in the case of Freud, the poet finally introduces the concept of this meaning to be captured in the hands of Thanatos; or believes that the life can exist along with being aware of mortality, living with realism, humor, truth and sense of finiteness and fragility of Dasein. Because, the humorous awareness of human being of mortality of the things leads to a concern about being attached to these things. In other words, the death instead of emptying life from value, compacts it. Namely, "to issue kind of instruction for enjoying from today and the current moment". It seems that the crazy joy that the poet talks about is due to adopting the strategy of enjoying current moment, picking another flower, drinking another cup, and living as if there is no tomorrow; a disappointing strategy for death.

What this strategy does is the same useless strategy of deceiving death. This approach with its crazy pleasure-seeking strategy seems to be bowing down in front of a death that the poet has done his best to deny it. But he finally concludes that accepting death is a realistic view:

- His face is as if the sun has covered it with its light, his face is smooth and thin-skinned and succulent.
- When I wish, I will get on my agile camel, and while it goes frisky, I will bring the night to day and the day to night.
- When my camel was prancing, it was like a slave-girl that due to her joys begin to dance and show her white and long skirt.
- My companions all are nobles and when I attend in banquet, I have a dancer that sometimes wears a loose dress and the other times a tight saffron-colored shirt.

- Life is like a treasure that day and night reduce it again and again, and what will reduce over time, inevitably runs out one day.
- The time will made you aware from what you have been ignorant about, and someone else will tell you the new stories (Ṭarafah ibn al- ‘Abd, 2002:20, 24, 26, 29).

CONCLUSIONS.

During his fundamental analysis of Dasein, Heidegger dealt with Dasein possibilities and he could not ignore a possibility that put an end to all possibilities of Dasein. Hence, he could not ignore death and not contemplate it, and through this thinking do not raise nothingness issue. Therefore, he creates a relationship between fundamental analysis of Dasein that seems to be timeless and Dasein temporality, and inevitably sees Dasein's death due to an ontological look at time.

The jaheliyyah poet also has an ontological view to this issue and considers the death a certainty for Dasein. Therefore, he unites the time with being, because with the death of each Dasein, the time of being is finished for that Dasein. As Heidegger sees any philosophical attempt to understand existence, Dasein is meaningful with its death. Namely, Dasein is incomplete as long as it exists, and creates a plan of itself. Because it is to be temporal that turns the things presence into presence possibility.

The death Heidegger supposes for Dasein is not a sign for the end of life, rather it is a conscious experience and existential. What is important for him is not Dasein death, rather it is Dasein's approach toward death. This approach is the same "being aspect" (Seinsweise). In other words, Heidegger gives weight to the Dasein existence and death is one of its possibilities and he doesn't consider it the end of Dasein. Although he considers the death a possibility that one cannot pass it, what is important for him is the whole its being and not a certain moment of its life. Therefore, Heidegger refers to the "freedom toward death". Now, it

seems the poets investigated in this study agree with Heidegger because they consider the death an imminent possibility for Dasein. At the same time, contrary to Heidegger, they do not consider death as the end of Dasein and Being. Because using gender symbols and seizing the life opportunities and taking advantage of all its moments reveals the ontological view of the poets.

The only common aspect we can see both in ontological view of the poets and Heidegger is the fact that Dasein is aware about death. This means that they had perceived Dasein on time; discussing time inevitably should path through death. The death comes and it is an imminent possibility that makes us aware of the time.

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