

論文の英文要旨

論文題目 前イスラーム期アラブの盗賊・無頼詩人サアーリーク：逆転世界のヒーロー

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A Study of *Ṣa'ālīk* (brigand-poets) in Pre-Islamic Arabia: Heroes in Inverted World

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This thesis is divided into two parts and consists of four chapters. The subject of this research and the contents will be reviewed in brief as follows:

Reciting poems was regarded very highly in Arab society in Pre-Islamic period. Men in the upper and ruling classes played significant parts in materializing and advocating their own social sense of value and ideology through their poetry. In contrast, *Ṣa'ālīk*, who were living ruffian lives as bandits or brigands, were also renowned as poets.

Ṣa'ālīk poetry is essential part of Pre-Islamic poetical heritage which, together with *Qur'ān*, forms the basis of Arab-Islamic literary culture. Also it is significant subject of Arabic picaresque literature. Yūsuf Khulayf, Egyptian pioneer in this field, published the first valuable research in 1959. However, no other researches followed his works were remarkably developed except some investigations by Stetkevych, American specialist.

This paper represents a comparative study between *Ṣa'ālīk* poets and the mainstream at the time, namely, poets of tribe, because the better comprehension of this unorthodox literature by

Ṣa'ālīk as bandits needs clarifying relation with the orthodox poetry. This way of investigation will be the key to develop *Ṣa'ālīk* literature studies.

The first part includes two chapters, and discusses the poets. The first chapter outlines the social position and the public roles of poets in the Pre-Islamic period. Firstly, with regard to their position in the society well known as patrilineal tribalism, they were the center of politics, military affairs, diplomacies, and rites. They recited poems embodying and advocating their tribal social systems and their cultural values. Consequently, the public roles of these poets were regarded politically and culturally significant. They eulogized their genealogies and the achievements of their predecessors, and satirized their enemies through poems.

The second chapter presents the position that *Ṣa'ālīk* poets had been put compared with the orthodox tribal poets. The only clue to define their position in this period is analyzing *Akḥbār* (anecdotes) about them. These *Akḥbār*, however, are characterized by their fictional and allegorical properties. Therefore, this thesis considers them not genuine biographies, but narratives, which were formed during interpenetration with the poetic texts while interweaving the facts with the fictions into them. And we emphasize the importance of their social, psychological and symbolic characteristics.

Our new analysis on these *Akḥbār* show that the images of *Ṣa'ālīk* poets reflected in them could be divided into three types according to their attitudes toward tribal societies; "Anti-tribe", "Trans-border", and "Pseudo-tribe".

The followings are each of their characters and representative poets. *Al-Sharfārā* is the typical "Anti-tribe" poet. Poets in this type felt animosity toward the tribe that they belong to, and repeated attacks and plunders. *Al-Sulayk ibn al-Sulaka* and *Ta'abbata Sharran* are categorized into the second type, "Trans-border" poets. They always come and go beyond the border of their tribal societies in order to satisfy their desires. At the same time, they sometimes deviate from

the sphere of human society, even stepping across the border of nature. 'Urwa ibn al-Ward is the only example of the "Pseudo-tribe" poet in this period. He criticized the actual situation in their tribe, and tried to make improvements by establishing a provisional community. "Anti-tribe" and "Pseudo-tribe" poets disturbed, and moreover, terrified the tribal social structure. Unlike them, "Trans-border" poets sneer it from away. Even though these *Ṣa'ālik* poets are varied as above, all of them are characterized as strangers / outlaws deviated from their tribal society. Also, *Akhbār* describes that *Ṣa'ālik* are untied to their social system, blessed with superhuman potentials, free to follow their private desires in common. Therefore, this thesis regards them as the eccentrics who tend to deviate from their social systems, not as the weak or the socially oppressed just defined by Yūsuf Khulayf. We name their characteristic found as above "De-tribal disposition".

The second part deals with poetry itself. The third chapter surveys the structure of *Qaṣīda* that is the classic form of poetry formulated by the orthodox poets. Pre-Islamic *Qaṣīda* has highly appreciated and well investigated in the traditional Arab-Islamic poetics. However, most of the investigations have been biased by the trend of the times. Moreover, religious authoritarianism obstructed decomposing and reinterpreting those distorted view of *Qaṣīda*. Around 1970s, new theories against them appeared. These unrestricted studies for the possible reinterpretation should be favorably received.

This thesis evaluates the significant suggestion by Stetkevych, Arabic Literature Specialist, that "paradigm of the rite of passage" helps to explore the semantics of *Qaṣīda*. Our aim here is to interpret the fundamental structure of *Qaṣīda* with applying this paradigm to a famous poem recited by 'Alqama. *Qaṣīda* consists of dozens of (sometimes more than a hundred) lines with identical metre and rhyme. In its full traditional form, it comprises three thematic units: *Nasīb*, the amatory prelude; *Raḥīl*, the description of poet's journey to desert; *Fakhr*, the poet's boast of himself and his tribe; or *Madḥ*, the panegyric; or *Hijā'*, the lampoon. These thematic units

function as "three ritual phases" in the rites of passage; separation → margin → aggregation, which is Cultural Anthropological methodology shown by Van Genepp. The result of the survey based on this Stetkevych's suggestion presents a persuasive theory that *Qaṣīda* as whole expresses the social ideology and cultural values in the tribal societies, such as personal maturity and thriving, social reproduction and prosperity, and so on.

The last chapter discussed the structure, significance and function of the *Ṣa'ālīk* poetry. The important point is that *Ṣa'ālīk* poets and mythological "tricksters" have similar characters; deviant, extremist, strategist, disordered, ambiguous, attributive, brutal, egoistic and so on. Surveying those common characters helped to elucidate the realms of *Ṣa'ālīk* poetry as follows.

The sense of value in the traditional *Qaṣīda* is totally reversed, disproved, and profaned in the realm of *Ṣa'ālīk* poetry. At the same time, these blasphemous acts by *Ṣa'ālīk* paradoxically give the members of the society opportunities to reaffirm their sense of value. This disposition can be called ambivalent, and is exactly common to both "tricksters" and *Ṣa'ālīk*.

Furthermore, there is another significant side to it. *Ṣa'ālīk* poets express directly and positively the respect for the existing social values in spite of their own contradictive position as ruffians. Even though, or rather, for the reason that they are strangers / outlaws, they could suggest some universal values and virtue while criticizing their social structure and its disappointing reality. It is the very paradox pointed by Turner that people like the weak or outlaws rather have "power" to restore the appropriate "equilibrium" and "universal-human values".

In the *Ṣa'ālīk* poets' works, they are the very persons who embody the social values, and they are the "heroes". This realm that deviants as *Ṣa'ālīk* play the heroic parts is none other than the inverted structure.

This thesis concludes that the realm of *Ṣa'ālīk* poetry is ambivalent which a couple of

contrary sides coexist; the side of disproving the existing social values, and the side of reaffirming them.