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Poetry of al-Akhtal: A Close Structural, Thematic And
Stylistic Analysis.

Tengku Ghani T. Jusoh

Submitted for the degree of Ph.D. in the Faculty of Arts

University of Glasgow

March, 1995

# Table of Contents

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Aphorism</td>
<td>i</td>
</tr>
<tr>
<td></td>
<td>Dedication</td>
<td>ii</td>
</tr>
<tr>
<td></td>
<td>Acknowledgement</td>
<td>iii</td>
</tr>
<tr>
<td></td>
<td>Abstract</td>
<td>v</td>
</tr>
<tr>
<td></td>
<td>Introduction</td>
<td>vi</td>
</tr>
<tr>
<td>Chapter One</td>
<td>Text and translation</td>
<td>1</td>
</tr>
<tr>
<td>Chapter Two</td>
<td>Close structural and thematic analyses</td>
<td>76</td>
</tr>
<tr>
<td>Chapter Three</td>
<td>Stylistic analyses</td>
<td>136</td>
</tr>
<tr>
<td>Chapter Four</td>
<td>Conclusion</td>
<td>200</td>
</tr>
<tr>
<td>Chapter Five</td>
<td>Appendices</td>
<td>286</td>
</tr>
<tr>
<td>Appendix A</td>
<td>Variant readings</td>
<td>289</td>
</tr>
<tr>
<td>Appendix B</td>
<td>The Arabic texts</td>
<td>318</td>
</tr>
<tr>
<td>Chapter Six</td>
<td>Bibliography</td>
<td>363</td>
</tr>
</tbody>
</table>
ه إلى رأبته أنه لا يُكتب إنسان كتاب في يومه إلا قال:

ء في قدنه: لو غيّرِ هذا لكان أحسن، ولو زيد كنا لكان

ء يُستحسن، ولو قَدَّم هذا لكان أفضل، ولو ترك هذا لكان

ء أجمل. وهذا من أعظم العبّر. وهو دليل على استبلاه.

التقص على إمالة البشر.

العماد الأصهلي
DEDICATION:

To
My
Wife
And
My
Sons:
Azizah
Tengku Ahmad Sharaf Adili
Tengku Ahmad Najmi Amani
Tengku Ahmad Zarkhasi Khalili
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Abstract.

The object of this thesis is to examine and to identify some of the characteristics of al-Akhtal's poetry. No such study of these five poems has previously been attempted.

There are six sections to the thesis:

1. The text and translation.
2. A close structural and thematic analysis.
3. A stylistic analysis.
4. A conclusion.
5. Appendices.

It is hoped that from this study, it may be possible to present a critical examination of the poems in a manner which would be readily accessible to anyone interested.
Introduction.

Five poems of the Diwan al-Akhtal al-Taghibi have been examined in this study. They have been selected as poems in praise of Al Sufyān, since this gives them a kind of coherence. The study concentrates on a commentary on their content and language, on stylistic analyses of the construction of individual lines and their relation to one another.

Al-Akhtal was selected as a subject as being a good, but difficult and comparatively little studied, representative of Umayyad Madīn poetry. It is hoped that from this study there will emerge some of the characteristics of al-Akhtal's poetry. Among these characteristics, it is hoped that it may be possible to identify not so much idiosyncrasies of vocabulary as those of composition: the arrangement of individual poems and the crafting of individual lines or groups of lines. In addition, attention is paid to the relationship of the poet's technique with that of pre-Islamic poets.
No attempt has been made here to produce a comparative study with the poetry of other Umayyad encomiasts, since this would have required both more time and more space. Such a study is projected for the future. The work of ʻIliyā Ḥāwī (Sharh Diwān al-Akhtal al-Taghlibī, Beirut, 1968) and Qabāwah (Shi'r al-Akhtal, Halab, 1970) have been consulted throughout; the text depends largely on that of the former, which, in turn, owes much to the text of Antūn Salībānī (Shi'r al-Akhtal, al-Matba‘ah al-Kathūlīkiyyah, Beirut, 1891).
CHAPTER

ONE

TEXT

AND

TRANSLATION
TRANSLATION

POEM

A.
O! remnants near Dāūmah Khabt — may you be protected from age and decay.

If I had been seized with measles there — and at the point of death, being given a drink of Suʿād's saliva, it would have cured me.

How can the doctor treat me for my ardent passion when Barrah is with Ibn Bayān, the one-eyed?
Will you place your stinking and hungry belly upon the belly of a soft girl.

The keepers restrain me from her but I would walk through the night, even in shackles, to reach her.

Why did you not augur from the birds on the night when you came to him, when the moon was in Dayqah (hemmed) between the Pleiades and al-Dabaran.
The heart refused to forget, despite its withering pain, its murderers from Sālim and Abān.

When I said, I shall forget their love, the snares of another women from Bani al-Halafān trapped me.

My two companions, it is not a good idea to leave me alone in a desert where the two owls screech.
And I was kept awake after having slept, with, beside me, a sharp Yemeni sword which the blacksmiths had polished.

By the company of two guests of a waste-land who know it well — a raven and a wolf always running.

When they came to me at my rations, I was not miserly, and I was not lovesick when they left me.
When they ran to catch what the hand had thrown, a sharp sighted abssyinian beat him (the wolf) to it.

Sometimes its wing distanced it from him and sometimes it alternated between walking and hopping.

When they came up to me, the soul shuddered in terror and the fear in my heart increased.
When I found that region uncomfortable, I mounted—
despite my terror and although the time was not right.

A she-camel like a male demonically swift built like
a fortress or a choice stud among white camels.

When the hand strikes her with the whip, she alternates,
despite fatigue, between the regular gait of a mule and swishing
her tail.
A tail) with its hair in bunches, long-boned like a branch clustered with dates as it hangs on the back of her thighs and their tendons.

When her poll glands release sweat down her white neck, they resemble two runnels of water trickling down a rock.

As if my body was mounted on the back of a braying (wild ass) which has inflicted injuries upon a smooth backed-chaste (female).
22

He grazed her in two deserts until the summer was at its height and the two sultry months of blistering heat approached at its height.

23

He did not urge her to come to water until the dusty winds had settled on the even and the hard ground.

24

He was the companion of nine fellow-wives like bows kicking up the dust on the rocky heights with their swift-run.
Sometimes they split and sometimes he (ass) strikes them as the two sides of the well strike the bucket of the water drawer.

The leaders strike his shoulders and head, then the sides of his neck are wet with blood.

If it were not for Yazīd the son of the Imam, I should have been struck by disaster which my tongue had brought upon me.
The pages reached me containing only your warning, if you had wished, you would have sent my safe-conduct.

So I swore, that I would not willingly go to Nasībin or to prison until Mecca and Medina should pass away.

Even on nights, when the sand-grouse could not bring enough water to its chicks at Dhū Abhar or Hifān.
It hastens from small downy birds, which when they walk in the shadows, are like the afani plant.

When they crawled away, the remains of the egg were like pearls left behind the bed of singing-girls.

Beside every egg-shell left behind by a tiny chick, as if two oyster-shells had cracked open in the nest.
The news came to me, while my people were at al-Azaghib that eight horses of the stock of al-Sarih had raced.

The horses were gathered (for a race); God singled out his family to outstrip all those of his age in meeting and betting.

When they ascended the ground to the east of Mu'taq/ Mu'niq they kicked up the pebbles of al-Hums in all directions.
When they sweated profusely and were at full pace, it was as if they were two men who had lost their clothes and were cold.

When they passed over the ground as far as ninety arrow-shots, al-Dahma' (black) had gone faster than al-Silatān (active).

When they sweated profusely and were at full pace, it was as if they were two men who had lost their clothes and were cold.

It was as if a violently blowing whirlwind had tossed the foreign rider's clothes.
Even when the posts were still far off, both of them ran hard and no run can ever be as swift as their run.
TRANSLATION

POEM

B.
Poem B.

Subayrah camped at Amwah al-‘Idād; she used to camp there but her nearest abode is now at Thukud.

Today al-Thamad has become empty of those who had camped there, as have also al-Shu‘batan and that lonely al-Abraq.

And at al-Ṣarīmah there is a derelict camp-site of her, altered and effaced except for the trench and the tent-peg.
It was an abode of a lively women – who is now too far away to visit; on the way to her are enemies and look-outs.

She is of Bakr, my abode was not very close to her – but Subayrah is not one to be infatuated by closeness.

The sister of Bani Dubb – would that the reversal of distance might bring her back, so that the sore-eyed and sleepless one might sleep.
Her abode is now in a land to which only a courageous and strong she-camel can bring the man beset by anxieties.

She is like the bright flanked (oryx) bull, which slender-lop-eared (dogs) with collared necks have frightened.

When the gazelles take refuge in their shady places, even the impetuous dock-tailed mules cannot match its pace.
10

He repeatedly repels the hounds with his horns as the brave spearman repels the squadron.

11

Or an ass seeking water by night in the thickets, his pastures have dried up and he has been disappointed by the reliable pools and the water-hole.

12

He pastured at 'Unāzah until her locusts whistled and an intensely hot day dried up the water.
Among lean (companions) like arrows of the Nab tree, whom he bites until enmities and quarrels are forgotten.

He leads them off with a vehement running which neither the females followed by their colts nor those with dry teats can keep up with.

When his foals catch him up after his long run and his guts are twisted, he looks like a tightly-wound rope.
Until he arrived at a water-spring, at which there was always watchers from al-Akhādir or Rāsib.

With dark turbans and chafed thighs without flesh - when they perceived a silhouette approaching - they lie down.

On their way to water is a hungry man, waiting to sight them, afraid that they will turn back and gloomy.
Until when they give him a chance at the vital parts of their bodies, while he slowly draws a curved bow of nab
wood,

He shoots them — a broad and long arrow like a fire brand, but he does not hit fatally — the beast's forelegs almost meet its fate.

They turned their backs on him abruptly, their hooves clattering like hail falling from the storm-clouds.
0: Ibn al-Qari'ayn - had it not been for your/their gift which included me, no one would have answered my call.

You rescued me, after my shoes had slipped and the lion had shown his teeth,

And he rescued me from another perilous place, like a Rudaynī spear that is neither weak nor bending.
How excellent is his relationship on his mother's side/
with Kalb and what excellent progeny the tribes have produced.

A falcon, before whom the noblest of birds are always humble, and the partridges and quails crouch on the ground.

You see the delegation (come) to a man of generous gifts; when they want him to help them in a sound affair, they find him.
When I stumbled, there came to me from his favours
a gift by means of which shackles were opened and knots untied.

Ignorance is not heard taking part in their assembly
nor has Umayyah foolishness in their character.

Their ancestors were perfect and God favoured them,
whereas the ancestors of any other tribes were obscure and poor.
31

They are those whose prayer God granted, when the forelocks of the horses came together in battle, and they fought doggedly.

32

The hands of other people could not match their generosity, nor could the guile of other people undo what they had bound up.

33

A tribe whose favours, when they grant them, are a gift from God, without condition and grudgingness.
I have come to occupy, in 'Abdullah's heart - a position in which I find escape, a refuge from poverty.

He is like a foaming river, full of water, where animals come to drink, overtopping the islands, with foam at its banks.

So that you see that, in every bend ravaged by the flood, the rotten trees are like striped cloth.
The water-birds search in it continuously for dry ground, though beside it grow the Yanbut and the Hasad.

It provides easy routes to water; the hovering birds drink from it, when the thirsty (beasts) see its flashing - they come to drink.

May God preserve the people who have set free the prisoners, and from whom we have received gifts.
In the battle of the squadron of Qays, when you were favoured with meeting them, childless women grieved because of your attack.

They continued attacking and the clouds of death continuously sent down rain upon them, until a hail cloud turned away from them.

And the Yemeni swords like lightning, left furrows in every skull or helmet.
And at the battle of Siffin, when men's eyes were cast down, help from their Lord reinforced them when they prayed.

Against those who killed Uthman wrongfully; no plea kept them from him, even though they were pleaded with.

There, his avengers were comforted, and they attained full revenge.
The dark army continued to break them, announcing the death of the son of Affān until pride was extinguished.

You are the people of a house against whom no house is of equal weight, when lineage and numbers are reckoned.

Your hands excel those of any others, neither young nor old men will ever weigh equal with you.
Their chamberlain does not frown on a cloudy morning
and they are not mean with the food-bowl even if they have little.

A tribe which, when other well off tribes are mean, or
guard against the presence of those asking favours, or deny them,

Contend with the cold season, with their wooden-bowls,
topped right up, in which is a mixture of two things, abundant fat
and liver.
Those who provide food, when a north wind blows, dusty
from the cold blasts of which creatures that feel the cold are
driven back into their holes.

If you ask Quraysh about their forelocks (antecedents),
they are the first of them, the most noble and the one to whom
recourse is had.

If the help of all people were to be put together,
they would give less than they have.
The Muslims are well off as long as you remain with them. There is no well-being for them after you, when you are missed.
TRANSLATION

POEM

c.
Poem C.

I have seen Quraysh, when the contention of enmities and the struggle of affairs - divided them.

Seas from Umayyah overwhelmed them, seas that were climbing to the summit of a mountain, that takes a long time to climb.

0: Khālid - your door-keeper is not cursed and your dog does not bite the one who asks for favours.
01 Khalid, the guest sees you as his own family, when guests dislike all others who are weary of them.

They see easy hospitality and a spacious house and a cheerful welcome in an unfrowning face.

0! Khālid - highest of people in house and position - help us with a copious gift from your generosity.
When those who ask come to him, his hands flow with the abundant rain of the clouds.

If 'Umayyahs were asked about me, they would report me as a brother to them - defender of their (my) honour, a champion.

When the fog - produced by one tribe has cleared - I put on my sword-belt and my sword for another.
Many a person who blames those who shrink from war, would howl continuously, if war injured him.

When the warrior is not weary nor he who becomes impatient when (war) strikes him.

A tribe of Qays, your brother, 'Umayr has not enjoyed the use of shroud or being washed (for burial).
A wind, that has no scent of camphor or ambergris directs the hyena to him.

It is as though the bellies of the slain of Banū Riḍā, at the side of the valley were the bellies of asses.

If you ask us about al-Harish, we have been tried by foolishness and wickedness from them.
On the morning when al-Harish kept away from us, they were like dogs whose fangs appeared as they howled.

They came in a party to assist 'Umm Haytham but they returned from protecting her without one camel.

When 'Umm Haytham remembers their fangs - a hyena grumbles, halter with a plaited strap.
O! you - who threatens me in the midst of Wā'il -
do you not see my roaring and the strength of my assistant.

And the pangs of death that you do not wish to face
and it is not easy to take me in the midst of them.

It is they who killed the Mus'abs, both of them and
it is they who caused 'Ailan to travel an evil journey.
They hang up a small hand of the imposter and they thought that killing him was no great deed.

They protected settlements that Hawazin was not to occupy, except to seek refuge with a governor.

Every proud trailing Izared man protected Tamim and their neighbors there.

All those who protected Tamim and their neighbors, they were proud men who trailed their Izars.
TRANSLATION

POEM

d.
Poem D.

Poem D has 26 lines. The editions of the poem that I have used, are Sharḥ Diwan al-Akhṭal al-Taghlibī, ed. ʻIlīyā Sālim Ḥāwī, Beirut, 1968, Page 130-135, and Shīr al-Akḥtal, ed. Qabāwah, Halab, 1970, Pages 260-266.
My two companions: get up for departure. I have found that Bani al-Šamʿaʿ are not near.

May I be made to drink without quenching my thirst, if I allow myself any enthusiasm for seeing Ibn Wāsiʿ again. They went away without sparing me a bucket of drinking water.

If you stop with Ibn al-Muḥallaq, you will stop with someone who makes excuses and who is generous to you with tasks or call on you to undertake tasks.
May God shame weak men at Dijlah, who do not prevent the damage done by a sharp tongued-man who stirs up enmity.

When we bid farewell to a country where they live, then the hell with it because a stony tract and far extending plain.

We travel to one who does not visit his favours only every other day and not one who is simply preserving his honour and against a slanderer.
With camels having sunken eyes like bows without strings whose foetuses became shaken in pursuing a long journey.

Here, they have left a premature (foetus) near a lodging-place ready for (belong to) the desert guide, who earns his living in this way.

They turned off with us and their eyes were like the remains of pools rose in them only for dry up.
Canons pressing ahead, emaciated by the heat and the travelling and also by the efforts that any riding-beast makes in climbing to high ground.

An old (way) on which you see the guide-stones as if they were men standing and wearing turbans of Sibb cloth.

They swim with us as a floating-ship does when a cloud of clear but deceptive mirage vanishes.
They contended with one another on the journey to you, O! Abū Harb, (and reached you), after we had linked a rising-place to a setting for sun.

To one who deals with misfortunes by himself, but maintains his kinsfolks, a bountiful giver.

The land of 'Abbad, when you descend to it, is not rough and its stopping places are not barren.
Spring grazing for the desperate man of the Hijāz, when the winds of the pleiades gust from the east and the south.

and fly away with the sides of the tents, and the milk-yielding animals gave little milk for guests and neighbours.

Those who look at him point him out, as though he were a crescent moon that had appeared from obscurity and concealment.
But for Abu Harb and his generous gifts to us, our fate would have brought damaging hardships upon us.

He gave me a stallion of high breed and a playful and a chaste barbarian slave-girl.

A bearer of burdens, a comforter in distress and an abundant rain for one despoiled of his pasturing camels.
Generous in providing a halting place for a guest, not slow in offering hospitality, nor fearful when faced with lance points.

Open-handed in generosity when visited in the evening, not harsh or ill-tempered.

Respectful of the right of beggars; when he slaughters a she-camel with young, it is as though he were punishing it for its sin.
You see full bowls of shīza wood, the upper part of which are decked with the (flesh of) the casually slaughtered beasts of a wealthy spendthrift.

It is as though the beasts of the valley and the birds come to feed at the shambles of one who eagerly takes revenges.
TRANSLATION

POEM

E.
Poem E.

1

يا مياح، هلاء قشر دمك ردهم إن لا ينادي أسير عندكم على:

O! Mayyah, why is some of your love not to be given as a reward? and why is a prisoner whose pledge is forfeit to you not ransomed.

2

ألا يكون هنالك ماعدا بككم إن النوى بعدد مشترقة الدار تتفق

Shall not this be my compact with you; Our ways will coincide again after our dwellings have been distanced from one another.

3

إذا ترى قصي خناجي الدهر من كيصر والمستسي لنه دبابة خلق

If you see me affected by time with old age and clothed in a ragged brocade of its.
Yet reckless girls sometimes sport with me, and beauty, in a languorous woman, sometimes detains me.

And my heart although I try to restrain it — imposes upon me the difficult task of visiting a camp-site, on the morning when the tribe sets off with varied intentions.

I say to thaur; Can you see women travelling in litters driven by a man anxious, because of my reputation, to keep them away from me.
As if they were ships putting out to sea near al-Rahha
or a grove of tall mature palm trees of Ju'atha.

The mirage raises them up for one following to see;
they are glimpsed by an eye now keen and now dulled by tears.

Finally we caught up with them when the day had gone
and the hard ground was stretching down towards them on the heights
of Khāynaf.
They cast glances at us from every vantage-point with eyes the blackness of which was not mixed with any blue.

They make reckless the white-haired old man whose aspiration should be Islam; and the slim youth who, still has all his teeth, iscaptivated by them.

I put my threadbare riḍā' fluttering on some high ground (as shade) for some noble fellows.
I set it up and it flapped among their turbans, as if it were a bird fastened by the leg.

May I be the ransom of Abū Harb! On the morning when there set out one who associates with the Jinn, or is lonely and afraid.

On a strong she-camel that runs quickly, with which you hurtle through the passes, when her pace is increased.
While the chameleon remained basking in the sun as though strangling with swollen jugular veins.

Her hind-legs overtake her forelegs and she has great speed in her forelegs when you look at her sideways.

After the journey has emaciated her body, she looks like a white oryx of Ghazzah with speckled legs.
It spent a night in which the winds raged, and flashes came from the thunder-clouds of al-‘Ayn.

Which has stayed on one side of Ghazzah, made restless by a long night and the fearful sleepless heart.

The rain was like scattered pearls, shaken off by it, when its wet pelt made him shudder.
box-thorn with the branches and leaves dripping upon its back.

It takes refuge all nights from the rain under a

Until when the light of morning had almost revealed it,
and the blackness of night had almost departed from it.

Lean, narrow-haunched (dogs) like splinters of a bow
roused it.
It proceeded to advance swiftly towards something to which it was driven, while the dogs of the tribe competed to overtake it.

It warded off from itself the death that had menaced it, while they almost caught up with it, coming very close indeed.

When they overtook it, it lunged sideways with its horns, and a blood covered their shoulders from its thrust.
Some of them were left prostrate, still just breathing; others were left no longer breathing.

On the day I met you, the simoom struck me, and my linen robe almost caught fire.
(travelling) on saddle-slipping camels, the eyes of
which ran with water, when they found the flat desert too much
for them.

In the depths of the mirage producing clouds, which
raised them up for a little while, floating in them, and then
split apart.

leaving visible lean-fleshed camels led by one that
gave birth prematurely, when the sweat flowed from her flanks.
They floated above the desert, when raised up by the mirage, just as the ash-grey wolves of the barren land slink along.

To a man, past whom no companies of travellers go - and not to meagre hospitality, when the meat sauce is slow to arrive.
Firm-hearted, not speaking wildly, when he brandishes his lance, or hasty and rash.

and you 0: Ibn Ziyyad, we enjoy favours from you; we find your infliction of trial on us pleasant; you are our sincere adviser and the one who has compassion on us.

Independent in a matter in which no weak and cowardly or fearful man of the tribe fails.
You are the best son of a sister to be surrounded (by troops), when the standards flap above the army.

One whose house is frequented, whose nature is praise-worthy; one who is not niggardly or mean when paying the blood-wit.
CHAPTER TWO

CLOSE STRUCTURAL AND THEMATIC ANALYSES
A

CLOSE

STRUCTURAL

AND

THEMATIC

ANALYSIS

POEM

A
Poem A = 40 lines.

Line 1 = Atlāl section.

Lines 2 - 8 = Naṣṭāb.

Lines 9 - 15 = Description of raven and wolf.

Lines 16 - 20 = Rahīl section.

Lines 21-26 = Camel description as comparison with wild ass.

Lines 27 - 29 = Madīn section.

Lines 30-33 = Description of sand-grouse.

Lines 34 - 40 = Description of horse race.
Line 1 is the atlāl section. The apostrophe of the atlāl at the end of the line is unusual and is probably necessitated by the use of dual.

Lines 2 to 8 —— a nasīb. The syntax of line 2 is curious, since we have the two passive participles and the passive verb "استي" all depending upon " كنت". At first sight it appears that the principles are more directly connected with " كنت", but it may be that they should be regarded as " حال استي" dependent upon " كنت".

" بريق من سعاد " seems to imply that the very smallest portion of Su'a'd's saliva would have been sufficient. The force of the line, then, is concentrated more upon Su'a'd than upon the place itself. The presence of Su'a'd would have been enough to sustain the poet in any condition and in any place. Daumah just happens to be the place which he associates with Su'a'd.
Line 3, he continues the medical metaphor, contrasting his present state with his past state. He alleges that in the past he could be cured even of physical ailments simply by a kiss from Su'ād who was available. Now that his present beloved, whether or not she is to be identified with Su'ād, is married to unattractive husband, not even a doctor can cure him from his mental affliction.

The epithets of the two bellies interact, and are probably chosen for this reason. It is the wind of the one that causes the fluttering of the other.

In lines 5, 6 and 7, the situation is revealed. Barrah is married into a tribe inimical to the poet. In line 5, he seems himself to be restrained by guards from his beloved and claims that he would prefer to be literally in chains provided that he could still have access to her (Barrah).

In line 6, he reproves Barrah for not foreseeing what would happen. Line 7; in spite of its suffering, his heart
cannot be persuaded to forget the two women from hostile tribes, who have broken it, and when he is on the point of doing so, the remembrance of yet another lost love, also from a hostile tribe comes to his mind.

"بنسي" in line 8, echoes "ءباسي" in line 7, "حباقل" occupies the same position in the line as "حباقل". "قلتله" is not as fatal as "قلت", but is still sufficiently painful. The name of the third tribe, occurring in the same position as those of the two in line 7, emphasizes the poet's amatory problem.

Line 8, unusually the poet's address to his two companions comes after the Naṣīb. The "المديان" represents the mysterious, almost mystical aspect of the desert. The two companions represent civilization. The two wild animals of line 11 ff represent the savage side of life.
Line 10, in spite of both his emotional turmoil and the supernatural fears of the desert, the poet is still able to sleep a little and to imply that with his sword, he is self-sufficient.

He is awakened — or kept awake — not by his cares, which are the usual causes of this condition, but by the wild replacement for his human companions.

In line 11, "صاحب" indicates quite clearly that the human companions are being replaced by the raven and the wolf. The close relationship is further emphasized by the use of "حيق".

The initiative still rests with the poet because even though they know the desert well, they are still his guests.

Line 12, the poet is detached in his attitude to his wild visitors, he is quite glad to see them and offer them
food but is not heart-broken when they leave. Their company can never be a substitute for human company particularly that of the beloved.

The two temporal clauses, with the \( \text{Tib} \) of "\( \text{حَفز} \)" and "\( \text{تَهَزَع} \)" chiastically arranged with respect to their main clauses—present an almost exactly divided line, apart from the present of "\( \text{عَنْدَزَرَّمُي} \)."

Lines 13 and 14 give a false impression of domesticity with the raven playfully described as an abyssinian. The picture is almost of two pets competing for scraps.

However, when the food runs out and the two animals turn towards him, he suddenly realises that they are in fact dangerous wild creatures. Line 16, is the beginning of the rah\( \text{Il} \) section, in spite of, on this occasion, the poet's fear of the two wild creatures, rather than as consolation for a lost love.
This follows a rearrangement of the traditional order of the qasīda, whereby we have first the ḫasīb—then an address to the two companions leading to an animal description which in turn introduces this ḥālīl.

Line 17 contains the semi-tajnīs and also chiasmus between "عَقْض" and "قَرِيم", the use of one probably sparking the use of the other.

Lines 18-21 continue a routine description of his camel culminating in a comparison of it with a wild ass.

In lines 22-23, the apparent repetitiveness of "حَقَّ تَنْقِدْتَ" and "حَقَّ سَرَّنَت" in the same position in the line with different subjects and different construction, in fact, gives some variety to two otherwise standard description lines.

Line 24, it is possible that the poet is producing a mild pun between "أَضِس" here and "ضرائ" in line 21.
Line 25, the chiasmus between "أحميا" and "حينا" and the unequal division of the line again provides some variety and the repetition of the "صلع" root leads into the final line of the description.

In line 26, however, the situation is reversed, and it is the females who strike him; in consequence, his neck, which in line 20 ran with sweat now runs with blood.

Lines 27-28 form a separate unit, containing the principal message of the poem. In lines 27 and 28, the poet, turning to the direct eulogy of Yazid, by his insistence on the first person singular suffixed pronoun, producing a repetition of the sound "نبي", even when the "نبي" is part of the word to which the pronoun is suffixed. A further "نبي" sound is provided by "عليجنسيما" and the variation by "على" in line 26, the "نبي" enfolds a series of "كم" and "ثم", thus further emphasizing the relationship of the two.
All the same, there is a definite, slightly ironic, reproach in 28b; the poet is grateful, but would have been more grateful for a more generous favour.

It also seems strange that the poet should include a complaint against his patron in the second line of his madīḥ. However, in spite of appearances, it may not in fact, be a complaint at all. The sense of "ولو شنت " , it seems to me, probably implies "If you had thought it to be in my interest" - if this is so, the poet is actually complementing the mamdūb on his superior judgement.

Line 29 is a bridge between the previous two lines and the description of the sand-grouse that follows, lines 30 to 33.

Line 30 appears to refer to the condition in which the poet makes his oath; however disagreeable the climate may be, he has no intention of returning.
The description of the sand-grouse is purely incidental. In the three lines of the description, the poet achieves variation by altering his use of " كاتب " in each line.

Lines 34-40 are the description of the horse race. Lines 36-37, the precisely similar beginning of these two lines lead too to quite different conclusions. Line 36b is purely descriptive whereas 37b conveys information.

The frequent occurrence of " ليث " and " كاتب " and the alternations perhaps, as well as adding pace to lines 36 to 40, also represents the alternating fortunes of two horses.

Line 39, presumably the riders' clothes stream out behind him because of the speed, the effect being the same as facing a high wind. In line 38 the significance of the image of the naked man is obscure, it may be simply a paradox in that the horses are sweating in the same activity as is necessary for naked men to keep themselves warm.
In any case, a somewhat surprising touch of humour is clearly intended. Line 38, the introduction of clothes is probably suggested by the riders' clothes in line 39.

The contrast between the short-haired horses, which are responsible for the movement and the streaming garments of the riders, who are sitting still, is remarkable.

There is obviously some connection in the poet's mind between the horse race and the sand-grouse. The use in line 40 of "ماء" and "ورد" appears to reflect "بُرهان" in line 30. In this case, however, it is probable, that the horse race inspired the image of the grouse rather than vice versa.
CLOSE

STRUCTURAL

AND

THEMATIC

ANALYSIS

POEM

B
Poem 8 - 55 lines.

Lines 1 - 5 = Atlāl section.

Lines 7 - 10 = Camel description as comparison with wild bull.

Lines 11 - 15 = Camel description as comparison with wild ass.

Lines 16 - 21 = Hunting section.

Lines 22 - 28 = Direct Madīh section.

Lines 29 - 33 = Madīh section on Umayyads.

Lines 34 - 38 = Madīh section upon 'Abdullah.

Lines 39 - 47 = The continuation of Madīh section on Umayyads.

Lines 48 - 54 = Description of generosity of Umayyads.

Line 55 = Madīh of 'Abdullah.
Subayrah seems to be the better reading from the aesthetic point of view. The suggestion of a woman who is content to wait for her lover, contrasts with Akhtal's nostalgia for the places in which he used to meet.

The repetition of the "حَلَثَ" root seems intended to emphasize the poet's nostalgia. The sense of nostalgia is further strengthened by the use of "أَقَضَ" in almost the same position as "حَلَثَ" in the previous line.

This contrast is emphasized by "اليوم" and by the repetition of the "حل" root in a subordinate clause. "الفر" at the end of the line stresses the desolation.

The poet follows the root previously taken by Subayrah's tribe, inspecting each of the regular stopping places in turn but fails to find any sign of recent habitation.

The question as to how the poet and the women met in the first place must envisage either the camping of two tribes
in close proximity or the reception of the poet by the women's tribe as a guest or perhaps again their meeting during a festival or a pilgrimage.

We have the repetition of "تَار" from line 1, line 4 "تَار" and line 5 "تَار" - a progression from her dwelling to my dwelling.

The sense of patience in Šubairah is strengthened by "لا هُن تَنبِنَت". She is content to wait until the time is propitious and this is explained by line 4b. As in line 5, we have two different roots with the same basic sense, that of a turning or returning "صرف" and "تَبيل". In line 5 we find "صد" and "أَهْمَا", both signifying proximity.

There is a reverse-tajnis between "تَبيل" and "العائش", there is a further link in the sense also in that the one would be the remedy for the other.
Line 7, "أمست صناها بارض تبَلَّقًا ", repeats the second half of line 1b " وأذى مارها تقد " and second half of 4a " شهد البزاريسا", but here in line 7, it is repeated in order to introduce the description of the she-camel.

Here we have two types of animal, as with the one in line 8b, that are identified simply by the description, without the noun itself being mentioned.

There is the repetition of " ذَاد " at the beginning of each hemistich. This line is the beginning of an extended metaphor, or series of metaphors.

Line 11, the metaphor apparently changes here to that of an ass. There is a Tibq between " حَن " and " موَنَق " This line continues the metaphor of the ass. In the metaphors, the description appears to be the most important element and we do not find in them as many references to other lines or as much wordplay as in other parts of the poem.
Line 14 still continues the metaphor of the ass. There is onomatopoeia in "بشلح بسدة", indicating the speed of the ass.

Line 15, "خشان" is also echoed in "بمشيه". The imagery of "مشيه انطوي" and "مسد" is also similar. The metaphor here begins to alter focus, to concentrate on a new element - the hunter.

There is a remarkable repetition of "ل", "س", "نم" and "ح" in the first hemistich, there is a faint echo in the second hemistich, with "س", "ح", "ل" and "منشفة إبصارها" and "خائف إدبارها".

In line 21, there is a semi-tajnis between "أدبرين" and "البه" and the repetition of "ع" and "ف" in the middle of the line helps to suggest the clatter of the hoof's beats.
This is the beginning of the madīḥ section. There are two ṭībāqūs "عم" "جمبب" and "دعما" "أحمد" and "نور" "أحمد". There is a repetition of "تلارك" in line 23 from line 22. He changes from the second person to the third person.

There is also repetition of "خشية" "نعم" and "ولد". There is a ṭībāq between "ابتغوا" and "مواهب" and between "ابتغوا" and "وجدا". The three most important words have a root beginning with "و" "وجد" "وهب" and "و" "وجد" "وهب".

The ""سبب" refers back to line 21. ""أم" refers back to ""نلت" in line 22. ""فصل" refors back to ""فصل" in line 27. ""جد" "جد" "جد" "جد" is repeated for emphasis.

"أجاب الله دعواتهم " enlarges the reference to Allah in the previous line. There is also a kind of ṭībāq between ""دعاء" "أجاب" and ""دعاء"."
There is Tibāq between "عقد" and "عقده". There is also a kind of Tibāq between "بسطتم" and "بسطتم". There is a Tibāq between "عقدا" and "عقدا". Line 32, we have "سبب" and "سبب" in the same line as in line 27 and in the same position in the line.

This is also reminiscent of lines 21 and 29; it combines the idea of the favours and gifts of the Umayyahs with that of God's favours to them.

Thus their favours are the equivalent of God's favours, so there can be no condition or grudgingness in them. It is noticeable that Allah is mentioned three times in the five lines devoted to the Umayyahs affirming their legitimacy as caliphs.

There is a Tajnis between "منزلة" and "نزلت" line 33. Line 34, there is also a Tajnis between "مزيد" and "الزبد".
In lines 34-35, the image changes from that of refuge to that of a river in spate the generosity of which is such that it makes attractive even what at first it seems to harm by its impulsiveness.

The sound of "ب" increases in frequency over these three lines. In line 36, the "ب" sound is absent but it returns in line 37. The "ب" perhaps represents the rushing sound of the water and the collision of the objects that it carries with it.

Its absence from line 36, provides a brief lull, which emphasizes the noise of the line 37; intensified by the two "Ayas. The brief lull suggested by the repetition of "ب" and "ن".

"بنتات المياه" are overwhelmed by the flood of generosity but they can take refuge in the trees that grow by the river. Here everybody is benefitted by "Abdullah's generosity.
Line 39 brings to an end this section of praise of the Umayyads with a reference apparently to general favours but actually to favours to himself.

The *Arid Barid is the specific portion of "سحابَة الْيَتَّ", that is responsible for the slaughter of Qays in the battle. The repetition of "عَلَى طَلَّى", also appears to imply overshadowing as well as continuance.

Line 42, with its extension of the storm metaphors, describes action that has taken place during the events of line 41.

Line 43, the repetition of the "صَدَّ" root in the final position in the line reinforces the concept of God's answering the prayer of those in despair. The poet represents the Umayyad cause as not only victorious but righteous.

Line 44, by continuing the sense from line 43 into this line, the poet emphasizes the wickedness of the opposition, particularly by his placing of "مَعَالَة", which he then explains.
The repetition of the "نشدى" root increases the pathos. The number of "ن" sounds in the second half of the line may also contribute to this.

Line 38, led into brief narrative passages. Line 47 takes up line 38 as general praise of the Umayyads. The two principle themes of this line, are "بست" and "عيلة".

This line repeats the "وازن" form only here, and it is future not merely present. It is a prediction rather than a statement of present fact.

There is a repetition of "أبي" and the ئاء between "خاضلة" "فقيث" "مَر" "سمس" "شبيب" and "مَر" "فسن" "فقيث" "خاضلة" both contribute to the concept of superiority. He has changed from the second person to the third person for his last piece of Madiḥ. "أقوم" "قم" "ضم" is a Jinaṣ. "بض" refers back to "أضناء" in line 49.
The three " ح " sounds may suggest meanness. The narrative and semi-narrative are composed in a more direct style than are the more static passages.

Line 53, the metaphor of the forelocks is for antecedents. The " رف " root is repeated and " الناس " is repeated. There is emphasis here as in line 48 on the superiority of the Umayyads over everybody else.

Line 55, he reverts to the second person (singular) in his last line to concentrate his madīḥ on 'Abdullah. There is a repetition of " خي " and a Tābāq between " بقيت " and " دفنت ".

Everybody has an interest in 'Abdullah's survival and even the insuspicious word " دفنت " has a good sense to it, in that it implies a continuance of this interest.
CLOSE

STRUCTURAL

AND

THEMATIC

ANALYSIS

FORM

C
Poem C = 24 lines.

Lines 1 - 2 = Hija' section.

Lines 3 - 7 = Madīh section.

Lines 8 - 11 = Fakhr section.

Lines 12 - 18 = The continuation of Hija'.

Lines 19 - 24 = The continuation of Fakhr section.
Lines 1-2 are the Hijā' Section. It is the Hijā' of Quraysh, facing the problem excluding "Umayyah". The panegyric turns in line 2 elsewhere (anticipated in line 2). Line 2 "عندها تعزير" is to emphasize the idea of "هضبة".

Lines 3-6 are the panegyric section. He starts the panegyric with the negative forms. The line is an amalgam of praise for Khālid and Hijā' of Quraysh in general.

"Lines 3, 4, and 5, the poet picks up Khālid to address. The guest like you - the first half is positive of praise of Khālid. The second half introduces a contrast between Khālid and others (Quraysh).

Line 4 "الضيفان" and " بين " is Jinās. Line 5 is positive except the last phrase entirely contrasts with others. Lines 4 and 5 make up a unit linked up together by "أهلا", in line 4 and "سلام رحيبا" in line 5. The word traditionally associated with welcome - symbolizes the hospitality offered.
It is attached to the section line 4 to 6. But there is a definite break between lines 7 and 8. The poet gives reasons why he should be given a gift by Khalid, that he is the defender of Umayyah) that he is Umayyah's champion in poetry elsewhere as in battle.

The request comes quite early (for present) in the poem in line 6. The shatr is the direct address to Khalid.

The repetition of lexical items and concepts binds together this section of the poem. It is a part of the essential part of the structure of the poem. The poet may not do it consciously. There are three different kinds of water used as metaphors for generosity. The last to be mentioned in fact represents the source of the other two units.
Lines 8-11 are the Fakhr Section. The repetition of Umayyah in line 8 from line 2. Line 2 associates with generosity. It reinforces the request for a gift, at the same time—widening the scope of those solicited from one man (Khalid) to a whole tribe whose champion he claims to be. The repetition of "Umayyah" in line 8 from line 2, exactly at the same position in the line.

Line 9 illustrates the way in which, he (poet) performs the actions that he boasts of in line 8—a direct link is formed by "ٌعَنْظَ" in same position in the line.

"ٌزَرْوُر" for sword is an unusual word. That is perhaps a kind of Tajnis between "ٌزَرْوُر" and "ٌزِرْوَر" in line 9.

The repetition of "ٌالْعَرَب" and "ٌهَرْبْ" emphasizes the danger of war and the natural reaction to them. The hypocrisy of those who criticize the lack of courage of others but would be among the first to behave in the same way. If confronted by the realities of war is contrasted with the courage of the true warrior in line 11.
Line 11, this contrast is strengthened by the use of three negatives "أخ " and "ليس " in line 11, echoes "أخ " in line 8. So that the poet represents himself as the brother both of Umayyah and a war. "أخت " , a metaphor taken from the kicking of refractory animal contrasts with "أم " in line 10. The spiritless man is injured by war; the warrior has merely to control it, matching his own impatience for action with recalcitrance of war.

Lines 12-18, are the Hijā' Section. The first line of this section linked both to line 9 by the repetition of Ma'shar in both cases in a hostile context and by "أخوك " , contrasting directly with "أخوها " in line 11, and indirectly with "أخ " in line 8.

The position at the beginning of the second hemistich (L.12) of the proper name ‘Uma’yr, makes it appear that the poet is stressing the dimunitive aspect of it, to increase the force of the Hijā' and also pointing out the irony of the fact that the one whose name associated with the concept of life has been killed.
The irony is increased by the juxtaposition of the name with objects and rituals necessary for burial, and even further by the statement that he has not, in fact been allowed to enjoy being itself ironical.

"  " would lead one to expect a reference to some fragrance were it not for the fact that, the one guided by to 'Umayr was a hyena. There is incidentally a semi-tajnis between "  " and "  ".

The second hemistich contains precisely the two fragrances that are conventionally associated with "  " but they are accompanied by negatives. The irony is thus further heightened. The continuance of the negative statement has now produced a list of four things that 'Umayr has not been allowed to enjoy.

We may also see here the contrast with line 3; the dog, the faithful guardian is associated with the Mamduh whereas the hyena, the despised eater of carrion, is associated with Mahju.
Line 14 is the description of 'Umayr's corpse, leads on to the description of other corpses, possibly from the same battle as that in which 'Umayr was killed. In this line, he introduces the visual aspect of the dead, to complete his description, the most unpleasant side of which, however, was reserved for 'Umayr.

Line 15, this is in a sense, a parallel with line 8, except that it is not now 'Umayyah who are asked but the poet and his own associates 'Umayyah and Khalid who are represented as asking.

This seems to a device enabling the poet to proceed to further Fakhr by giving the impression that he is progressing from what is known to what is unknown.

Line 16, it is possible that the repetition of al-Harish, in the same position in the line as in line 15 - the first time with a preposition and the second time as the subject, is a deliberate reminiscence of the treatment of 'Umayyah in lines 2 and 8, contrasting enemy and friend.
This is strengthened by the introduction of "كلاب" here (C.F Line 4). al-Harish makes out that it has the courage and tenacity of dogs, this is quickly shown not to be the case in lines 17 and 18.

Line 17, the تباق of "رجعوا" and "لا" underlines the contrast in the mood of al-Harish before and after their defeat when assisting 'Umm Haytham.

The sense in which "ذوو" is to be taken is ambiguous and it is likely that a pun is intended. The proximity of "نيا" suggests the sense of defending while that of "بمن" suggests the sense of a number of camels.

This ambiguity is continued in this line, in that "أنيابهما" may refer to their snarling in line 16, but it can also mean camels. Both senses are probably present.

The interpretation would then be that 'Umm Haytham becomes enraged when she thinks of (A) their display of pseudo-heroism in her defence, and (B) of the camels that she and al-Harish have lost.
The hyena motif again appears, possibly referring to 'Ummu Haitham's legendary ugliness; and possibly to her present status as an ineffective, unattractive defeated enemy.

The contrast of the hyena with the dog is reiterated. Lines 19-24 are the Fakhr Section. "النمر" and "البرع" forms a Ṭibāq.

The element of Hijā' in the Fakhr of lines 19-20 is strengthened by the impression of impatience given by the enjambment as does the repetition of "وسط" and the four letters "س" in line 20 (B).

"هم" repeated at the beginning of both hemistichs, emphasizes the prowess of Wā'il and concentrates attention on them. This sibilant effect of 20 (b) is perhaps partly repeated here with the addition of "спеш" to the tajnis "سيبروامس".
Line 22, the tibāq "کبیر" "صغریة" seems to be designed in order to pour further scorn on 'Ailān, in that everything connected with al-Mukhtār is insignificant. His hand is small and his killer regards his death of no account.

Line 23, there is a possible three ways of tibāq, between "عور" "حم" and "حما". The poet's tribe is represented by the first and the enemy by the second and third, the second being what they would like to do, the third being the only thing they can do.

Line 24, "ذاد" "نود" recalls "ذاد" in line 17 and contrasts successful protection with an unsuccessful one. The repetition of the letter "ذ" in "ذاد" and "الذين" perhaps emphasizes "ذاد", which any case is a strong position in the line. "فخور", at the end of the line neatly sums up the Fakhr Section.
A

CLOSE

STRUCTURAL

AND

THEMATIC

ANALYSIS

POEM

B
Poem D = 26 lines.

Lines 1 - 5 = Hijā' section.

Lines 6 - 12 = Rahīl section.

Lines 13 - 26 = Madīh section.
In line 1, we find the normal address to two companions, combined, unusually, with an exhortation to prepare to set off, rather than to stop. There is no Dhikr altól and no Naslāb. Instead, the poet plunges directly into Hijā' of the enemy of the Māmdūn. They can safely embark on a journey to the Māmdūn, since the Banū al-Šām‘āre are out of the way.

Line 2 explains his dislike of part of this tribe, on account of their meanness, which he will later contrast with the generosity of Ḥabbād. There is a kind of Tībāq between "لم تسفني" and "أسفنت".

Line 3, the repetition of "منزل" emphasizes the unusual "قرى للرجل" in line 1. The poet introduces another despicable section on Banū al-Šam‘ā.

In line 4, the poet blames himself for his pusillan­ imity in confronting this enemy of Ḥabīd. Lines 3 and 4 are linked by profusion of "ل" and "ب".
In line 5, the poet expresses his final disgust at the Banū al-Šam'ā and their territory, before setting off for 'Abbād. Line 5 is the bridging line between the first four lines and the rest of the poem. The repetition of "لا" implies that the tribe somehow affects its own physical surroundings.

In line 6, the contrast between the Mamduh and the Banū al-Šam'ā is pointed by further repetition of "ت" and "ب".

In lines 7-10, we find a mixture of riḥlah and "وصف الناقة" in that the description of the camels concentrates rather on the hardship of the journey than on metaphor or simile. The poet provides a very graphic account of the camels' suffering.

Line 11 briefly interrupts the description of the journey, probably for the sake of introducing a striking image for the way-markers. The lower parts of this have been eroded by the sand and wind, so as to leave a bulbous top looking like a turban.
In line 12, the camels are encouraged to renew their efforts by the deceptive clarity of the mirage of their destination.

Lines 13-14, we have a transition from the riḥlah to the madīḥ. The strong position of "إليك" in line 13 both explains the encouragement that the camels receive in line 12, and signals the end of their sufferings.

Both of this are alluded to in the rest of the lines; "Tacfus" implies their renewed energy and "بعروب" indicates the length of the journey that they have just undertaken.

This is emphasized by the ṭibāq of "مطلع" and "عروب". In this line the poet names (and addresses directly) the Mamduh to whom he has alluded in Line 6.

Line 14, in opposition, transforms the address to the Mamduh into the beginning of the Madīḥ in the third person.
‘Abbād’s generosity is contrasted with the meanness of those lampooned in lines 2 and 3. At the same time emphasis is placed on his independence.

Lines 15-17 describe ‘Abbād’s territory as reflecting his own beneficence. It is gentle and productive (line 15), and it provides refuge for the desperate in hard seasons.

In the whole passage of lines 13-17, it is a noticeable that the letter "ب" occurs frequently, in the body of the text as well as in the rhyme.

In lines 16 and 17, the kindly nature of the land is implied by contrast with the tribulation of those who seek refuge there.

Line 18 returns to the Namaḥ and begins the culminating passage of explicit encomium. In a sense "إليه" refers back to lines 13 and 14, but it soon becomes clear that it is being used rather differently, that is to say that the watchers point him out as a symbol of regeneration – the new moon appearing at the beginning of a new month.
Line 19, following the generalized sentiments of line 18, personalizes the madhī. It both introduces the first person plural, as the particular recipients of 'Abbād's generosity, and names him, as in line 13, thus linking the purpose of the laborious journey with its result.

Line 20 specifies the gifts of 'Abbād to the poet and prepares the way for the series of lines describing 'Abbād's admirable qualities.

Lines 21-24 enumerate those qualities. The construction of line 21 is classical for an Arabic Poem; the first hemistich consists of two precisely parallel phrases, and the second hemistich forms a phrase by itself, with an extra adjective tacked on at the end. The combination of sound is most intricate.

Line 22 follows the construction of line 21, to some extent, in that the first hemistich again consists of two phrases and the second of one. However, a variation is introduced by making the first phrase longer than the second and by making the second phrase negative.
The phrase in the second hemistich is connected to the second phrase in the first hemistich by the repetition of the negative, although referring to completely different qualities; a further variation is added by the change from the nominative to "ب" with the genitive. There is comparatively little repetition of sounds in this line.

The construction of line 23 is again varied, in that the first hemistich comprises a sentence, with a subordinate clause that actually extends into the second hemistich, with consequent emphasis on "کشیده"; the remainder of the second hemistich consists of two equivalent phrases that are of different links and different construction.

The construction of line 24 is varied yet again; the first hemistich is not quite filled by one phrase, being completed by "کاشت" , which introduces the composite phrase of the second hemistich. There is a significant repetition of "د" sound as in this line.
Lines 25–26 conclude the poem with an impressionistic picture of 'Abbad's hospitality, prompted by the image in the second hemistich of line 24. In somewhat extravagant language, the poet describes in line 25 the generosity extended to 'Abbad's guests, and in line 26 that enjoyed by the birds and the beasts.

In both lines, 'Abbad is praised, paradoxically, in terms that, otherwise applied, might be considered uncomplementary.
A

CLOSE

STRUCTURAL

AND

THEMATIC

ANALYSIS

POEM

E
Poem E = 41 lines.
Lines 1 - 6 = Nasīb.
Lines 7 - 11 = Description of women travelling in litters.
Lines 12 - 13 = Description of desert.
Lines 14 - 17 = Rahīl section.
Lines 18 - 23 = Camel description as comparison with wild bull.
Lines 24 - 29 = Description of hunting dog.
Lines 30 - 35 = The continuation of Rahīl section.
Lines 36 - 41 = Madīn section.
Line 1 contains a variation of two verbs of the same pattern "يُنادِي" and "يُجاءِ".

In line 2, there is a تَبَّاق between "تَتَفَقَ" and "تَشْجَبُ".

Line 3 has a complex clause with three subjects "دَبَلْجَة" "الدِّمَر" "خَرِيق".

Line 4 consists of an elliptical (apodosis).

Line 5: "قد" carries on from line 4. There is a جَمَّس between "عَدُوا" and "عَدُوا". It is possible that poet's presence causes tribe's departure.

In line 6, he adapts a conventional conceit to a particular situation, in that they are leaving because of his presence.
In line 7, he applies two conventional similes to the litters of line 6.

In line 8, there is a virtual Tibaq between "حديد" and "غرق". There is irony in the conceit that it is only the deceptive mirage that enables even the keen eye to see the litters; the poet weeps not only because of the departure of the women, but also because he knows that the image that he sees of them is an illusory one. The sound of "ء" is predominant in this line.

Line 9: The sound "ل" is predominant here; each of the verbs contains one. This line presents a rare instance of the development of a conventional image - that of the departure of the women - into a narrative.

Line 10: The significance of the lack of blueness in the women's eyes is perhaps to be explained by their being
naturally black, in that kohl contains an indigo colour. Another explanation may be that since their eyes are presumably seen only by firelight, no trace of blue can be discerned. A third explanation may be that the eyes are specifically not thought of here as being fatal in their glances; thus they are not compared with spears, the steel heads of which are conventionally blued.

Line 11 marks the end of the description of the women. It consists of a hyperbolic general observation concerning them, and is divided precisely into two halves, with Tībāq.

Exact parallelism is avoided by variation of the subject in the two halves, by the insertion in the first half of the ironic clause "لا السلام همهم".

Line 12 begins a section describing existence in the desert, which quickly changes into a rahil and a camel description.
Line 13 continues and expands the scene portrayed in line 12, concluding with a striking simile.

In line 14, the rahīl begins. The poet speaks of himself in the third person, briefly touching on the terror of the desert. The object of the rahīl — the mamdūh — is made clear by the conventional beginning of the line.

Line 15 begins a camel description, which is to be interrupted by line 16, which belongs more to the rahīl. The line contains variations on the consonants " " , " " and " ".

Line 16, as has been said, this line belongs more to the rahīl than to the camel description as such. It serves, however, to emphasize the endurance of the camel in the extreme heat of the desert. The image of the chameleon is conventional as an illustration of this.
Line 17 resumes the camel description proper. The poet adopts a somewhat complicated means of stressing the power and speed of his beast's hind-legs.

"إذا استعرضها" is a variation on a common convention. It is scarcely necessary to specify the viewpoint of the observer; the lateral position is the only logical one from which to appreciate the camel's speed.

Line 18 begins a simile within the camel description. The emaciation of the camel is again a common convention; comparing it with an oryx is less common. There is a remarkable frequency of the sound "ش" in the second hemistich.

Line 19 begins the extension of the oryx simile, which, as so often happens, now becomes independent of the camel description. The succession of "ل" in the second hemistich may be felt to emphasize the length of the night. Presumably the length of
the night, both here and in countless other passages of Arabic Poetry, is purely psychological, since nights in the Near East do not vary greatly in length according to the season.

In line 20 the unusual repetition of "بـالـنـبـ" with a change of subject appears to suggest a reciprocity between the oryx and the forces of the nature, which are thus more or less personified, making their terrors more immediate.

Line 21, once again the sound of "لـ" pervades the whole bayt; this perhaps provides an echo of "ليـلاـ" and "ليل" from lines 19 and 20.

In line 22, the predominance of the sound "لـ" continues, with the sound "نـ" to some extent competing with it. By his repetition of the "ليل" root, the poet appears to be insisting on night as the time of greatest discomfort and fear.
In line 23 the almost parallel sentences and the double-$\text{fībāq}$, with the repetition of "$\text{dāk}$" emphasize the suddenness and unexpectedness of the attack in line 24; the nakedness of the daylight has not yet quite replaced the protection of the darkness.

Line 24, the suddenness of the attack is further emphasized by the positioning of the main verb at the beginning of the line. The remainder of the line simply gives a conventional description of the dogs.

Line 25 here the further two parallel sentences suggest the equalness of the competition — the oryx desperately trying to outrun them and the dogs eager to catch it. The assonance of "$\text{yīsāq}$" and "$\text{yīstāq}$" furthers this.

Line 26, this sense of equalness is heightened by the use of three roots indicating proximity and, particularly, by the
repetition of the "لِحْفٍ" root. The use of "كَانَ" further emphasizes the narrowness of the oryx's escape and remind us also of the suddenness of line 23. The repetition of the pronoun "هد" also conveys a sense of urgency.

In line 27 the further repetition of "لِحْفٍ" provides the culmination of the chase. The rest of the line rapidly reverses the expected outcome, with the most important word reserved until the end of the line.

In line 28 the preponderance of "ح" and "ف" sounds conveys a sense of haste and contact.

In line 29 the almost exact parallelism of the two hemistichs is broken only by the positioning of "صَرَكَ" at the beginning of the second hemistich. This line must be almost unique in having the same word at the end of each hemistich.
In line 30 there is an abrupt transition from the oryx's episode to an address to the Mamduh, although this abruptness is somewhat softened by the resumption, in line 31, of the camel description that was interrupted in line 18 — or rather the introduction of a new camel description.

The sound "١" is dominant in this line. The rhyme-word presents an unexpected image; the listener anticipates "مَعَة" as the natural effect of a strong wind, but "مَعَة" much more vividly emphasizes the heat of the simoon.

In line 31 the new camel description begins with a very simple straightforward line, which adequately expresses the distressed condition of the beasts.

Line 32 is also reasonably straightforward, but it both incorporates more elaborate image and changes the perspective from that of the camels to that of the riders. The use, and position,
of " عليا " provide a slightly unexpected touch, as does
also the use of " مدخن" for the rhyme-word, following so
closely upon " مدخن" in line 30. It is not yet clear,
either, what the significance of " مدخن " is; it appears
to end the sentence, but line 33 reveals it does not.

Line 33 completes the sense of " مدخن " in line
32, so that the clouds do not simply split up, but split up to
reveal the camels that are being described. Since the camels are
emaciated by the journey and the heat described in lines 30 and
31, presumably the premature giving birth of the leading camel
is to be attributed to this condition.

Line 34 could be taken as referring to the leading
camel. However, since this camel is introduced only in a relative
clause in line 33, it seems better to take it as referring to
all of the camels. The sounds made by the ornaments of the belts
are clearly simulated by the repetition of different sounds in
the second hemistich.
Line 35 resumes the theme of the mirage from lines 32 and 33. In view of the fact that the first hemistich of this line virtually repeats the sense of line 32, and the clouds have already broken up to reveal the camels, it would seem that its principal purpose is to introduce the simile of the wolves.

Line 36 reveals that the other purpose of the first hemistich of line 35 is to provide a verb to which line 36 can be attached. The line refers back to line 30, with its brief apostrophe of the mamduh, so that the "rihlah" of lines 30 to 35 and the madih section, which now comprises the rest of the qasidah are linked together almost independently of the first part of the poem (lines 1-29).

The hospitality extended by the mamduh is hinted at very much in turn of Jahili Poetry, which are not perhaps entirely appropriate to one of the ruling family.
Line 37: In this line the temporal clause is placed between two pairs of eulogistic expressions, which gives the impression of a chiastic arrangement, that is to say that 2 and 3 are accompanied by "لا" , while 1 and 4 are not; in fact, the "لا" in the second hemistich governs both expressions. The vagueness of the application of the temporal clause is probably deliberate, so that it applies to all four.

In line 38 we encounter the first proper apostrophe of the Mamduh, although this was briefly in line 30. The fact that this is now to be the concluding madih is emphasized by the repetition of "وأنت", the first being used asyndetically, simply to attract attention.

The three eulogistic expressions that occupy most of the line may be taken as having equal weight, but the second "وأنت" suggests that 2 and 3 are, in a sense, subordinate to 1. This would appear to be the case, regardless of which of the alternative interpretations is adopted. Of this two the first is the simpler; the second has more substance.
The incongruity of the quasi-	تیب of "حسن" and "الباء" gives a much more interesting flavour to the line; Ibn Ziyād may require me to perform a difficult task for him, but this is a privilege and is made easier by his good counsel and compassion.

Line 39 continues the construction of the last two items in line 38. Apart from the 

القُوم and "القوم" and the occurrence of four qafṣ (ق) in the line, there is nothing remarkable about it.

Line 40: The description of Ibn Ziyād in the first hemistich presumably refers to his genealogy, but it has so far proved impossible to trace this. The second hemistich offers, with its various repeated consonants, a fine example of imitative assonance— in this case, of flapping standards.

Line 41: This final line of Madiḥ is composed essentially of three phrases (of four, if we are to separate the last element of the second hemistich from the first), all of
different construction. It rounds off the poem in a ringing fashion.
CHAPTER

THREE

STYLISTIC

ANALYSES.
In line 1 the apostrophe is unusually delayed, and a redundant "ךרפ" is inserted after "ךרמ". The line really divides into two halves, since the first half of 1b is not integral to the sense of 1a.

1a then is not subdivided, although the last word seems almost a gratuitous nominal adjunct. 1b is divided into two almost equal halves.

Line 2 consists of a preamble and an informative section, the latter comprising only the last word of 2b. 2a is again not subdivided, and follows quite closely the pattern of 1a with the last word being a gratuitous adjectival adjunct. The remainder of 2b is a circumstantial clause following from 2a. The preamble is necessary for the sense of the informative section.

A certain balance is given to the line by the words governed by "ךרפ".
Line 3 divides into two halves, the first of which is the equivalent of an informative section, although a rhetorical question, and the second, the preamble or, in this case the "postamble".

Line 4; a further question, which appears to be a genuine question, but in fact is again rhetorical, occupies the whole line. There is a subtle variation between 4a and 4b in the positioning of "بطن" and "بطن" and their adjectival associated īdāfah (إضافة), with the interposition of "حريد" in 4b. The last word of 4a is a gratuitous adjectival adjunct.

Line 5 consists of two informative sections, although the first may be considered as a "quasi-preamble". The second begins at the end of 5a and with the word that is most important for the sense and cannot be anticipated. It is somewhat unusual for the suspense to depend upon the final word of the line (but of line 2).
Line 6 consists of an interrogative (for informative) section which occupies 6a, and comprises a direct question and a temporal clause. 6b merely adds colour to the temporal clause.

Line 7 falls into three divisions, the first of which is informative; and continues into 7b, being interrupted, at the end of 7a by the second, a qualifying clause. The third is simply a phrase, specifying the last word of the first.

Line 8 consists of a preamble and an informative section, which begins with the last word of 8a and is concluded by a phrase very similar to the final phrase of line 7. For the first time (apart from in lines 2 and 3), the poet introduces himself explicitly into the action, having done so only implicitly in line 7.

Line 9 begins with a belated apostrophe of his two companions, followed by a statement spanning 9a and 9b; the remainder of 9b is occupied by a relative clause.
Line 10 begins with a verb, the subject of which is in line 11; this constitutes the informative section. The remainder of 10a is completed by a temporal clause. 10b comprises a circumstantial phrase of two words divided by a relative clause.

Line 11 begins with the delayed subject of 10, followed by a short relative clause that completes 11a; 11b consists of two nouns in apposition to the second element of the Iqafah (إضافة)، in 11a plus an adjectival phrase qualifying the second word, and constituting what is really a gratuitous adjectival adjunct.

Line 12 takes up the form of two chiastically arranged temporal sentences, the first of which contains the verb "جنيث", that is understood in the second. The first is also lengthened by adverbial phrase, which causes it to extend into 12b.

Line 13 consists of a further temporal clause. At first it looks as though it was going to be a line similar to line 12; however after the introduction of the subject of the apodosis in 13b, the line is completed by a gratuitous adjectival adjunct.
In line 14, we have what appears to be a pair of similar hémistiche, except that the subject of the two verbs is different, the subject of the second being the object of the first. It is common, one does duties for two and assumes a common position at the end of 14a.

Line 15 consists of another temporal sentence, this time with two apodoses, the first of which continues into 15b; again the subject of the two is different.

In line 16, the episode is described in a series of temporal sentences beginning with "إذًا" concludes with a temporal sentence beginning with "وليا" which also has a "causative sense". The apodosis occupies the whole of 16b, but consists mainly of two adverbial phrases. These in fact cause the object of this clause to be postponed to line 17, thus producing "التضحية".

Line 17 provides a one word object for the verb in line 16, followed by a descriptive phrase and then by "كانتها" in a typical position, allowing 17b to be occupied by two parallel descriptive phrases separated by "أو".
Line 18, the protasis of the temporal clause forms a preamble. The apodosis, which begins at the end of 18a provides the informative section which divides into two, after a common concessive phrase.

Line 19 begins with the Tadım (تاذم) the object of the second verbal noun of line 18, followed by an adjectival phrase with "كأن" again a typical position, which allows the whole of 19b to be filled with the single descriptive clause that appears like two, owing to the postponement of the first element.

Line 20; in this line we have another common descriptive construction, with the "كأن" clause divided by a temporal clause that spans the two hemistichs; the one word predicate of the "كأن" clause is isolated at the end of the line.

Line 21; In turning to another extended simile, which still refers to the original object of comparison, the poet employs another common device; he begins with "لقد" plus a first person pronoun which he augments by hendiadys.
The subject of the simile is then introduced in a subordinate position. A relative clause occupies the whole of 21b; "حسن" is a gratuitous adjectival adjunct.

Line 22 is the first of two lines of a relative clause, of which the informative section consists of the first two words, followed by a temporal clause occupying the rest of the line. "واعتنا" is a gratuitous adjectival adjunct.

Line 23 which continues the relative clause follows almost exactly the same pattern as 22, with the "حق" clause occupying the corresponding part of the line. It differs, however, from 22 in two respects; the fact that the relative part of the line is negative gives more importance to the "حق" clause, since both together constitute the informational section; the second respect in which it differs from 22 is that the final word, rather than being a gratuitous adjectival adjunct, is parallel to "صحيح".

Line 24 consists of a main clause and a relative clause occupying the whole of 24b. The main clause is interrupted by a
a one word comparison, followed by a hāl (        ), which has the effect of associating the final word of 24a more closely with the relative clause.

Line 25: This line consists of a double main clause, arranged chiastically, followed by a comparative clause occupying the whole of 25b which refers only to the second element of the former.

Line 26 is a line of a simple construction, consisting of two main clauses, both of which occupy one hemistich. They are differentiated, however, by the word order, in that the first follows an absolutely regular order (Verb-Subject-Object), while the second begins with the prepositional phrase followed by the subject and an adjectival predicate.

Line 27 consists of a conditional sentence plus a relative clause. The protasis occupies most of 27a; the apodosis consisting of two words spans the two hemistichs and the relative clause occupies the remainder of 27b. This simple tripartite division has the effect of concentrating attention on the Mamān.
in the protasis, while giving almost equal importance to the two remaining elements.

Line 28 is divided equally into two sentences, both conveying important information. 28a contains a simple statement of fact; 28b contains a conditional sentence.

Line 29 consists of a verb of swearing, the oath itself, which occupies the remainder of 29a and the beginning of 29b, and a temporal clause which takes up the rest of 29b. Its section is equally important from the point of view of the information conveyed.

Line 30 consists of a temporal clause closely connected with line 29. The position of "مأ" through emphasis on the word, corresponding to its importance in the clause. "واد بحفان" is a gratuitous adverbial adjunct.

Line 31 consists of a quasi-relative clause again closely connected with line 30, which occupies most of 31a and a "كان" clause begins at the end of 31a and occupies the whole of 31b.
The construction of "\( e^x \)" or another preposition, followed by one or more indefinite adjectives is a common one, as is the construction whereby "\( e^n \)" at the end of one hemistich is separated from its predicate at the end of the second hemistich.

Line 32 consists of a "\( e^n \)" clause, acting for the simple statement, interrupted by the second part of 32a, which is an adverbial clause of place. It is perhaps unusual to find different verbal forms of the same root in consecutive lines with the same sense.

Line 33 consists of an adverbial clause, closely connected with line 32, and a "\( e^n \)" clause beginning at the end of 33a and occupying the whole of 33b.

Line 34 consists of an initial main verb, a circumstantial phrase and a subordinate clause in indirect speech which is itself interrupted by a prepositional phrase. Thus the informative part of the line is divided into three parts, with the subject of the subordinate clause being given added significance by its final position.
Line 35 consists of two sentences. The first comprises one word at the beginning of the line; the second occupies the rest of the line, in which the last three words constitute a gratuitous adverbial adjunct.

Line 36 is a straightforward temporal sentence, the protasis of which is augmented by a two word explanatory phrase, to fill up 36a. The apodosis is similarly augmented by a two word gratuitous adverbial adjunct.

Line 37 again consists of a straightforward temporal sentence, the protasis of which exactly parallels that of line 36, including the gratuitous adverbial adjunct. The apodosis occupies the whole of 37b, with verb -subject and object.

Line 38 once more consists of a temporal sentence except that "كان " is advanced from its natural position to the beginning of the line as is very commonly done. The last word of the apodosis is a gratuitous adjectival adjunct.

The three temporal clauses - 36-38 are differentiated from one another in the following way; in 36 the verb in both
protasis and apodosis is plural; in 37 the verb in the protasis
is plural and the verb in apodosis is singular; in 38 "کاوت" precedes "دلما", the verbs in the protasis are dual, and the
apodosis is nominal.

Line 39 consists of a comparative sentence beginning
with "کاوت". The natural word order is reversed; what would be
the normal object of the sentence is isolated at the beginning,
as being the principal point of attention, and is subsequently
referred to in the sentence by means of a pronoun. This has the
effect of emphasizing the subject of the sentence by delaying
it to the second hemistich. The last two words of 39b are a
gratuitous adjectival adjunct.

Line 40 consists of two sentences. 40a contains a
temporal sentence. 40b contains a nominal negative statement.
Thus the sequence of temporal sentence is resumed, after the
intervention of line 39, which forms an extension of 38b by
repeating "کاوت".
This final temporal sentence is differentiated from its predecessors by occupying only one hemistich and by having an apodosis consisting of one word only. The last word of 40a is a gratuitous pronominal adjunct; it nevertheless emphasizes the duality of the contest, which is further insisted upon by the final word of 40b.

The difference of tense between "جدًا" in 40a and "برحان" in 40b indicates that the narrative, in past time, has come to an end, and that the statement made in 40b is a general concluding comment.
STYLISTIC ANALYSIS

POEM

B
Line 1 consists of three separate statements, the second of which spans la and lb. They are differentiated in that 1 is a regular sentence (verb-Subject-Object), 2 is completely verbal, with both subject and object understood from 1, and 3 is a nominal sentence.

Line 2 consists of a verbal statement occupying the whole of 2a, which is a subsidiary subject beginning 2b, the remainder of which consists of a nominal sentence.

Line 3 begins with the nominal statement, with two adjectives extending it into 3b, followed by a relative sentence.

Line 4 begins with a nominal sentence, the subject of which is in apposition to line 3, followed by two relative clauses, one filling the remainder of 4a and the second occupying the whole of 4b.

Line 5 begins with delayed adjective governing one element of the statement in 4a, followed by a relative clause occupying the remainder of 5a. 5b consists of another nominal
statement. There may be some linking function in the repetition of " \( ... \) " from line 2.

Line 6 consists of a wish that extends into 6b and is followed by a consecutive clause that occupies the remainder of the line.

Line 7 consists of a short main clause followed by a relative clause, which relates obliquely to its antecedent, follows the usual pattern of a negative + " \( ... \) " clause, in that the subject is postponed to the end of 7b.

Line 8 consists of a temporal clause occupying the whole of 8a and forming the preamble to a further relative clause which comprises 8b. This relative clause, which is the informative section of the line, has as its antecedent the subject of relative clause in line 7, to which it again relates obliquely.
Line 9 consists of a comparative main clause followed by an oblique relative clause, which spans the two hemistichs being followed by a further oblique relative clause, which completes the line.

Line 10 consists of a main clause, with two main verbs, which occupies almost the whole of 10a. The last word of 10a introduces a comparative clause, beginning with the same word as 10a and initially paralleling its syntax.

Line 11 refers back to line 9, producing another comparative statement in which "ךָפֵל" is understood. This is followed by the two relative clauses, one of which completes 11a and the other occupies the whole of 11b. Both of these refer obliquely, but differently, to the same antecedent.

Line 12 consists of a main clause followed by two temporal clauses, the first of which occupies the second half of 12a, and the second of which occupies the whole of 12b. The first temporal clause is intransitive and the second transitive.
They have different subjects, that of the second being postponed in order to accommodate its qualifying adjective; of this "ذَٰلِكَ" is a gratuitous adjectival adjunct.

In line 13, the first two phrases continue the main clause of line 12. The remainder of 13a is occupied by a short relative clause; 13b is taken up with a temporal clause. "وَالأَلْلُهُ" is a gratuitous nominal adjunct.

Line 14 consists of a main clause followed by a relative clause, with two subjects.

Line 15 consists of a comparative sentence of two words "كَانَتْ بِمَدِ" at the beginning and the predicate at the end. This sentence frames three temporal clauses, one introduced by "بَمِ" and the other two by "ذَٰلِكَ". They are of roughly the same length, the second one spanning the two hemistichs.
Line 16 interrupts the narrative element of the foregoing descriptive passage with a temporal clause followed by an indirect relative clause which begins towards the rest of the line. Its subject is delayed to the end of the line, where it becomes also the subject of line 17.

The first half of line 17 is occupied by three descriptive phrases, the first an adjectival phrase, the second an adjective, and the third a relative clause, qualifying the last word of the previous line. The second hemistich consists of a delayed relative clause preceded by a temporal clause.

Line 18 is divided into four sections of decreasing length. The first section occupies most of 18a, is a main noun clause, with its subject at the end. The remaining three sections are in apposition to this subject. The last word is a gratuitous adjectival adjunct.

Line 19 consists of the introduction of "حَقّ" of a main clause, containing a temporal sentence, the protasis of which occupies the whole of the line, the apodosis being in line
20. The second half of the protasis, which occupies the whole of 19b, consists of a circumstantial clause "وَهُوَ".

Line 20 consists of three main clauses of the apodosis—the afore-mentioned-temporal clause introduced by "أَمَّا". The first of this, occupying most of 20a, is augmented by a comparative phrase. The second spans the caesura. The third changes the subject.

Line 21 constitutes the main clause introduced by "جَعَلَ" in line 19. This occupies only the first two words of 21a, the rest of which consists of a circumstantial clause; 21b is a comparative clause.

Line 22: After the apostrophe this line consists of a conditional sentence, the protasis of which spans the caesura and the apodosis occupies the remainder of 22b.

In line 23, the apodosis is followed by two parallel temporal protases. The first of which extends into 23b and the second occupies the remainder of the line.
The first half of line 24 consists of a main clause, with its adverbial element put first. The second half is a comparative clause, augmented by two parallel adjectival expressions. The use of the same main verb as in line 23, emphasizes the change from second person to third person.

Line 25 consists of two exclamatory sentences, both of which repeat one element, the repetition being approximately the same position in the two halves of the line; the first occurrence of the repeated element immediately follows "نَفَس" and the repetition is placed at the end of the hemistich. The construction of the sentences differs; the first is a nominal sentence and the second contains a relative clause and a temporal clause.

Line 26 consists of a single word representing a nominal sentence (i.e. "هَرْبَاز"). The subject is inferred from the previous line "مَأْوَلَه" and "حُؤْلَاتِه". The single word then acts as an antecedent to two parallel relative clauses.
The strong position of "منه" probably emphasizes the importance of its place in both clauses.

Line 27 consists of a brief introductory sentence introducing a sentence in indirect speech, which occupies the whole of 27b, and is separated from it by a parenthesis - a nominal sentence occupying the rest of 27a. The sentence in 27b is a simple temporal sentence; the adjective "صالح" is strongly placed for emphasis. The parenthesis suggests a further reason for the delegation visiting him.

Line 28 consists of a temporal sentence, the protasis of which constitutes just two words, and the apodosis extends to the first word of 28b. The subject of the protasis, isolated at the beginning of 28b, forms the antecedent of a relative clause. The last word in the line is a gratuitous nominal adjunct.

Line 28 is divided exactly into two halves, the first half being a verbal sentence and the second half a nominal sentence. The first half has an added subordinate clause acting as a hal (حال).
Line 30 is divided similarly to line 29, with the exception that the first half consists of two separate sentences, the first verbal and the second nominal. The last word of 30b is a gratuitous adjectival adjunct.

Line 31 consists of a main clause occupying the first half, the temporal clause filling 31b apart from the last word which is another main sentence, amplifying the first sentence.

Line 32 consists of two parallel sentences, the word order of which is the same apart from the final words of each hemistich; in 32a we have a simple object "بساطتهم", and in 32b a relative clause.

Line 33 begins with the "حَتْنَ " of a nominal sentence, the mubtada'( مبتدأ) being suppressed (compare line 26), followed by a temporal sentence, the apodosis of which extends from the middle of 33a to the end of the line."لا مِن ولا حِسَد " are added with no concern for syntax.
Line 34 consists of a main clause and a relative clause, of which it occupies one hemistich. The word order in both hemistichs is slightly irregular, in order that the important words may come last. The last word of 34b is a gratuitous nominal adjunct.

Line 35 consists of a comparative sentence, the main clause of which occupies 35a and the relative clause occupies 35b.

Line 36 consists of a consecutive sentence, the first part of which is followed by a relative clause, which is then followed by the second part, a comparative clause, in which the object of the first part is referred to only pronominally.

Line 37 is a double-relative clause referring back to 35 again.

Line 38 begins with a nominal sentence with suppressed "", followed by a relative clause. 38b comprises a temporal sentence referring back to 38a and indirectly to 35a.
Line 39 begins with the wish or blessing, followed by two relative clauses, the first of which spans the caesura and the second of which completes 39b; the antecedent is referred to in a different case.

Line 40 begins with an adverbial exclamation, followed by a temporal clause which really subsumes the former. 40b is the main clause. The last word is a gratuitous adjectival adjunct.

Line 41: The first half is a main sentence. 41b is a temporal clause.

Line 42 is a divided sentence, in which the logical, but not the grammatical, subject is stated first; the rest of the sentence is then adapted to this by means of a pronoun or a pronominal expression. In this line the pronominal expression is لِيَّا at the end of 42a. The construction is somewhat complicated by insertion in 42a of a virtual خَلَى to this logical subject, as though the latter were the مَعَكَّ (مَعَكَّ) of a nominal sentence.
Line 43: the first half consists of an adverbial phrase and the nominal sentence acting as a hal (حالت). The second half consists of a temporal clause embedded in a main clause, the subject of which is postponed to the end of the line.

Line 44 begins with the relative clause connected by a preposition with 44b and followed by a noun in the hal state. There appears to be no syntactic connection between 44a and 44b. The first part of 44b functions both as a main clause and also as a relative clause paratactically associated with 44a. The second part of 44b is a concessive clause.

Line 45: 45a is a normal statement. 45b consists of a second main sentence with a relative clause as its conclusion.

Line 46: 46a is a main sentence. The first part of 46b may be regarded either as a circumstantial clause or as parallel to "حالت"; also governed by "للم*. The second half of 46b is a temporal clause.
Line 47 begins with a nominal sentence followed by a relative clause, the subject of which - the same word as in the predicate of the nominal sentence - carries over into 47b, where it is followed by a temporal clause.

Line 48 is divided into two, 48a being a nominal sentence, and 48b being a verbal sentence.

Line 49 is again divided into two, 49a being a verbal sentence, and 49b being a nominal sentence with suppressed subject followed by concessive clause.

Line 50 begins with the nominal sentence, with suppressed subject. This is followed by three parallel temporal clauses, of decreasing length.

Line 51 begins with a relative clause completing the sense of line 50. This is followed by quasi-relative clause, the antecedent of which is in 51a.
Line 52 again begins with a nominal sentence with suppressed subject followed by a temporal clause that spans the caesura, followed by a relative clause.

Line 53 consists of a straightforward conditional sentence (the two halves of which are divided equally between the hemistichs), the apodosis is nominal.

Line 54 also consists of a conditional sentence, again divided equally between the hemistichs. The apodosis is somewhat complicated by the number of negative or implied negative elements in it.

Line 55 consists of two parallel statements, one positive, and one negative, linked by the word "حائلاً". 55a consists of a nominal sentence followed by a temporal clause. 55b consists of a verbal sentence followed again by a temporal clause.
STYLISTIC ANALYSIS

POEM

C
Line 1 consists of a main clause followed by two temporal clauses, the first of which occupies half of each hemistich, and the second balances the main clause at the end of 1b. 1b is made up of two parallel genitive phrases which are not quite metrically similar. One might expect a conventional division into preamble and informative section, but this is not evident here, since the main clause requires the subordinate clauses to complete the sense.

Line 2: Most of the first hemistich constitutes the informative section; the last word of 2a and the whole of 2b are simply adjectival.

Line 3 consists of one-word apostrophe followed by two nominal sentences, the predicate of which, in the first, is participle, and in the second an adjectival phrase, both beginning with "ب". There is a predominance of the sound "ل"， "ب" and "ك".
Line 4 consists of an apostrophe identical with that of line 3, followed by a statement occupying the remainder of the hemistich, followed again by a temporal clause. 4a constitutes the informative section and 4b the preamble.

Line 5 consists of a verbal sentence, with three objects of the verb, two of them completing 5a, and the third, together with an adverbial phrase completing 5b. Sound of "\( \) " predominates the whole of the line.

Line 6 consists of an apostrophe exactly equivalent to those of lines 3 and 4, followed in the remainder of 6a by an appositional adjectival exclamatory clause, in 6b by an exhortatory clause. The final word is a gratuitous adjectival adjunct. The first half of 6b constitutes the informative (or, here, rather the essential) section.

Line 7 consists of a temporal clause, followed by a main clause beginning with the last word of 7a "\( \) ".
The last word of 7b is a gratuitous adjectival adjunct. The temporal clause is the preamble; the remainder of the line is the informative section.

The pattern of line 8 is quite similar to that of line 7. It consists of conditional sentence and, the apodosis of which begins with the last word of 8a. The last word of 8b is a gratuitous nominal adjunct. The division of the line into preamble and informative sections is precisely similar to that of line 7.

Line 9 consists of a temporal clause, occupying the whole of 9a, followed by a main clause occupying the whole of 9b. 9a is the preamble, 9b is the informative section.

Line 10 consists of a warubba (وَرَبَّ) construction; this is followed by a conditional sentence, the protasis of which spans 10a and 10b, with the apodosis completing the line. The apodosis constitutes the informative section, to which the remainder of the line is the preamble.
Line 11 consists of two nominal sentences, acting as a hel (\[\text{hel}\]) to line 10. The second nominal sentence is represented only by its subject - its predicate being understood as the same as that of the first. This subject, which begins at the end of 11a consists of a relative clause in which a temporal clause is incorporated. The whole line constitutes the informative section.

Line 12 consists of an apostrophe, followed by simple statement occupying the second half of 12a and the whole of 12b. The informative section is coterminous with the statement, except that the last two words of 12b may be regarded as a gratuitous nominal adjunct.

Line 13 begins with the verbal sentence, the subject of which is delayed, in order to enable it to become the subject of the following relative clause. The last two words of 13b are a gratuitous nominal adjunct. The informative section is the statement.
Line 14 consists of a nominal sentence, the logical subject of which is put first, followed by "clause introducing the actual subject, with a pronominal reference to the logical subject. The predicate occupies the second half of 14b.

Line 15 is a conditional sentence, the apodosis of which begins at the end of 15a. The last word of 15b is a gratuitous nominal adjunct. The protasis constitutes the preamble, and the apodosis the informative section.

Line 16 is a nominal sentence, beginning with an adverbial clause, followed by a "construction that spans the caesura; a relative clause completes the line. The adverbial clause constitutes the preamble, and the rest of the line the informative section.

Line 17 consists of two statements; one positive and the other negative. Both are informative.
Line 18 is a temporal sentence, the protasis of which has a delayed subject. The protasis constitutes the preamble, and the apodosis the informative section.

Line 19 begins with an apostrophe, followed by an adverbal phrase. The second hemistich takes the form of a rhetorical question.

Line 20a continues the rhetorical question from 19b, adding another object and a relative clause. 20b may be understood as a simple statement or as a further continuation of the rhetorical question, only loosely connected to it grammatically. 19a may be taken as the preamble to these two lines, with the remainder of them supplying the informative section.

Line 21 consists of two parallel statements. Line 22 again consists of two parallel statements, this time with different logical subjects.
Line 23 begins with a further statement, followed by a relative clause spanning the caesura, after which the line is completed with an exceptive حـال (حـال) clause.

Line 24 consists of a statement with two objects, the second of which runs over into 24b, where it is followed by the delayed subject. The last word of 24b is a gratuitous adjectival adjunct.
A

STYLISTIC ANALYSIS

POEM

D

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Line 1 consists of a preamble, which takes the conventional form of an apostrophe and an exhortation, and an informative section beginning without "as..." construction and the end of the first hemistich, followed by a simple sentence. The negative adjectival construction in the final position is very common and is probably influenced by the choice of rhyme-scheme, ends in adjectival, it is easy to substitute a similarly rhyming adjective.

Line 2 consists of a preamble, in the form of a wish and a conditional clause, which runs over into the second hemistich, and an informative section, consisting of two sentences, both of which begin abruptly without conjunction.

Line 3 consists of a conditional sentence, the apodosis of which begins at the end of 3a, plus a relative clause completing 3b. The position of the verb of the apodosis is a common one particularly when the two verbs are the same or similar, and when the phrase at the beginning of the second hemistich is parallel to that following the first verb. The preamble here is formed by the protasis of the condition, and the informative section by the remainder of the line.
Line 4 consists of a curse and followed by a relative clause that begins at the end of 4a. 4b ends with two adjectival expressions, the first compound, the second simple. The adverbial expression in 4a is in its natural position, dividing- and its relative clause.

The preamble is formed by the curse, and the informative section by the relative clause and an exclamation. The first which occupies two of 5a and the third 5b.

The preamble is formed by 5a and the informative section by 5b. The position of the relative clause puts particular emphasis on it. The two parallel elements in 5b again consist of a compound one followed by a simple one.

Line 6 consists of a short statement followed by two relative clauses, the first of which occupies the second half of 6a and the second the whole of 6b. The statement forms a kind of preamble with the two relative clauses forming the informative section.
The form of the relative clauses is varied by substituting the participle for the indicative, and the second is lengthened by the inclusion of the person at whom the action is directed.

The whole of line 7 is an expansion of the short statement of line 6, beginning the description of the means of travelling. It consists of an initial unqualified noun, followed first by a short comparative phrase and then by a relative clause which begins at the end of 7a and is extended to the end of the line by means of two parallel nouns governed by the same proposition which constitutes a hendiadys. In a descriptive line such as this, one can no longer make a division such as we have made hitherto, into preamble and informative sections.

Line 8 is again descriptive but of place, rather than of the means of travelling, being connected with line 7 by theme only, and not by syntax. The line consists of an exclamation particle, followed by a noun and relative clause which is in turn followed, at the end of 8a by a loosely attached propositional
phrase, with a further relative clause occupying the whole of 8b. The final word in 8b is a gratuitous adjectival adjunct, if one can speak of it as such, is the first part of the line.

Line 9 contains both active and descriptive elements. The first part of 9a, which forms the informative section consists of a sentence in which an adjective substitutes for the verb. The remainder of the line consists of a comparative clause, spanning the second part of 9a and the first part of 9b, followed by a relative clause.

Line 10 is again purely descriptive and thus cannot be divided into preamble and informative sections. It consists of an unqualified noun, followed by a complex relative clause which occupies the remainder of the line.

The subject of the relative clause which almost duplicates in form the initial noun, and rhymes with it, is placed in the corresponding position at the beginning of 10b, by means of the intervention between its verb and itself of a prepositional phrase. It is differentiated from its counterpart by being the
first term of a double-Iḍāfah (إضافة). The final word in 10b is again a gratuitous adjectival adjunct.

Line 11: This again is descriptive. It consists again of an initial unqualified adjective (standing for a noun), followed by a relative clause. This in turn, is followed by a comparative clause, beginning with "ال" pronoun in one of its favourite position, as the last word of the first hemistich. A further relative clause completes 11b.

Line 12 is similar to line 9, in being partly active and partly descriptive. One can again characterize the first part as the informative section. It consists of a simple verbal sentence with a comparative cognate accusative construction, followed by a temporal clause that begins at the end of 12a and continues to the end of the line. The final word of the line is again a gratuitous adjectival adjunct, which, however is, paradoxically, integral to the sense of the line.

Line 13: This line consists of an informative section which occupies the first part of 13a and a delayed preamble which
begins with the last word of 13a. Part of the reason for this
reversal is the prominence of "אֱלֹהִים" which not only belongs
syntactically to line 13, but is also intimately connected by
the sense with lines 9 and 12. The positioning of the "אֱלֹהִים"
virtually necessitates the following apostrophe.

Line 14 is in apposition to line 13 and is purely
descriptive consisting of four descriptive elements, three of
which are compound and one, a gratuitous adjectival adjunct, is
simple. The three compound elements occupy different positions
in the respective hemistich, this is achieved partly by making
the second span both.

Line 15: This line again is purely descriptive. It
consists of two descriptive clauses, varied by the insertion
of a temporal clause in the first, at the end of 15a, which in
turn requires it to be prolonged into 15b.
Line 16 is again descriptive and in apposition to line 15. The descriptive element occupies the first part of 16a and is followed again by a temporal clause which this time occupies the whole of the rest of the line, and is differentiated from the temporal clause in line 15 by beginning later in 16a and not including "ما".

Line 17 continues the temporal clause of line 16 and consists of two parallel clauses, the second of which begins at the end of 17a. The first clause has the same subject as that of 16; the second delays its subject until the end of 17b and has two parallel nouns where the first has an Iqafah (إضافة). 

Line 18, "الله" in its strong position, clearly links the line with 13 and 14. It appears to initiate a line of action, which becomes a descriptive line. "كان" occupies a typical position. The descriptive element consists of a noun and a relative clause. "وغيره" is a gratuitous nominal adjunct.
Line 19 consists of a condition, the protasis of which extends into the beginning of 19b. This is achieved by supplying a phrase as a second subject. In so far as the line cannot be divided into a preamble and an informative section, the apodosis represents the latter; it cannot however be understood without the protasis.

Line 20 consists of a simple sentence with two parallel prepositional phrases, the second of which begins at the end of 20a. "لَحْمَ " is a gratuitous adjectival adjunct, put in for the sake of the rhyme.

Line 21 resumes the syntactical pattern of line 16; lines 17-20 now appear as being independent, if loosely, upon line 16. The line consists of two parallel phrases occupying 21a and a longer phrase occupying the whole of 21b. "قَرَمَ " is again a gratuitous adjectival adjunct.
Line 22 follows a very similar pattern to line 21. It differs by filling 22a with two phrases of three words each, as opposed to two-word phrases (+ + ) of 21a. It differs also in changing the second phrase to a negative and continuing the negative in the third phrase.

Line 23 reverses the pattern of lines 21 and 22 by putting the longest phrase first and extending it with a temporal clause into the beginning of 23b. This phrase contains a syntactical rarity, namely a broken Iḏāfah (ضخمة). The two phrases in 23b are varied by introducing a preposition into the second.

Line 24 consists of a phrase reminiscent in its pattern of the beginning of 21b, followed by a simile which begins with "جلك" in its typical position at the end of 24a. The postponement of the predicate in the simile is also a fairly common device.

Line 25 consists of a short verbal sentence followed by a relative clause that occupies two-thirds of the line. The
subject of this clause takes up the whole of 25b. "خصيب" is a gratuitous adjectival adjunct.

Line 26 consists entirely of a simile equivalent to a statement. The position of the verb at the end of 26a is again fairly common in such a line. "ضلع" is another gratuitous adjectival adjunct. The presence of two subjects particularly with the shorter second, is a notable feature.
A

STYLISTIC

ANALYSIS

POEM
Line 1 begins with an apostrophe which is followed by two parallel passive verbal sentences. Variety between these two is achieved in two ways; the first is the fact that they have different subjects, one being abstract (and also compound), the other being personal (a single indefinite noun, reinforced by an adjectival phrase); the second is the fact that both sentences refer to the personal subject of the second sentence, from a slightly different viewpoint, the first by implication and the second directly. The adjectival phrase at the end of 1b cannot be called a gratuitous adjectival adjunct, since, it adds further valuable information.

Line 2: The first hemistich of line 2 is a simple question. The second hemistich, which is dependent upon "دنا", clarifies the first. The structure of the second hemistich separates subject and verb, putting the verb, as the most important word, last. There is a مباق between "الثواب" and "شذابة" on the one hand and "تستحق" on the other.
Line 3 consists of the protasis of a conditional sentence followed by two circumstantial sentences. Each of these concentrate on the object of each verb, which is the same in all three cases, whereas the subject of each is different. Variation between the two circumstantial sentences is achieved by means of variation in the pattern of subject; in the first the subject is a simple definite noun followed by a prepositional phrase linking it with the verb and object, in the second the subject is an indefinite noun and adjective, the prepositional expression attached to which appears to refer to "كسر" in the first sentence.

Line 4 consists of a double-apodosis to the conditional sentence, in which variation is again achieved by the use of different types of subject, the first personal, the second abstract; the second part separates the verb from its subject by an adverbial phrase. It is noticeable now, in roughly parallel hemistich, the poet follows a straightforward statement with the more complex one.

Line 5 provides a further apodosis to the conditional
sentence, this time made more complex first by the parenthetical insertion of "فاخر و", and secondly by the addition of an adverbial clause followed by a circumstantial clause.

Line 6 should strictly be regarded as yet another apodosis to the conditional sentence, but, in fact, it acts as a development of the narrative beginning in line 5. It also marks a shift in the direction in which this section of the poem is proceeding, by diverting attention from "Mayyah", to whom the preceding lines have been addressed to a new addressee. This permits the poet to develop the image and the narrative more freely. The relative clause, which occupies the second hemistich, is once again interrupted by an adverbial phrase. "شدق" is a gratuitous adjectival adjunct.

Line 7 consists of two parallel comparative clauses, both, in this case, interrupted by an expression containing a place name, slightly varied in their relationship with the other components of the clauses. The final adjective of the second hemistich is functional, rather than gratuitous.
Line 8: This line consists of a simple statement followed by a consecutive clause with two subjects. The lack of a conjunction at the beginning of the line suggests that the first element is technically to be regarded as an additional relative clause, dependent on line 6. The positioning of the verb of the consecutive clause, at the end of the first hemistich is a favourite one, and here permits the poet to vary his double-subject by making the second longer than the first.

Line 9 consists of a short statement followed by two circumstantial clauses, the second of which has an adverbial interruption. "حقي" is only vaguely connected in sense with the preceding line. The sound "ل" predominates in this verse with subsidiary "دق".

Line 10 consists of a main clause lasting to the first word of the second hemistich. The structure of the line is relatively straightforward. The sound pattern is much the same as in line 9. "ث" and "ل" have parity here.
Line 11 consists of two more or less parallel statements; the first of which is followed by a circumstantial clause. Variation between the two is achieved by reversing the subject and object. "الرقيق", which also serves to vary the second statement, is almost but not quite a gratuitous adjectival adjunct.

Line 12 consists of an anacoluthic phrase, emphasizing this element of the line followed by a straightforward sentence, in which the anacoluthon is referred to by a pronoun. The "ف" and "ق" in the line imitate the fluttering of the garment.

Line 13 again has a very simple structure. The initial anaphora is followed by a circumstantial clause, which in turn is followed by a comparative clause. There is a fainter echo of the fluttering in the "فر", "ق" and "ق".

Line 14 again is a simple structure, consisting of an exclamatory phrase, followed by a temporal clause.
Line 15 begins with the customary "المهم" that is associated with the beginning of the riḥlah followed by a relative clause; the second hemistich begins with a descriptive phrase in apposition to the beginning of the first hemistich, followed by a temporal clause.

Line 16 consists of a main clause followed by a comparative clause. "ممتلئ" is a gratuitous adjectival adjunct. In this section, there is quite a high proportion of line in which there is a break in sense at the end of the first hemistich.

Line 17 consists of two main clauses, both of which are interrupted, the first, slightly awkwardly, by "مَهَنَّ", the second, very characteristically by a temporal clause.

Line 18 consists of a comparative clause, interrupted by the first word by a temporal clause, occupying the remainder of the first hemistich; the natural order of the first two components
of the second hemistich is reversed. "لَمَّا" is virtually a gratuitous adjectival adjunct.

Line 19 the straightforward line consisting of a main clause occupying most of the first hemistich, followed by a circumstantial clause, beginning in the first hemistich, with two subjects, the second of which is longer than the first. There is a predominance of the sound "ل ".

Line 20 is again straightforward, consisting of a main clause, occupying half of the first hemistich, followed by a relative clause occupying the second half of the first hemistich. The second hemistich consists of a circumstantial clause, associated with the relative clause, but only loosely attached to it; it is interrupted by an adverbial phrase. One unusual feature here is that the natural subject and object of the main clause are grammatically reversed, presumably to avoid repetition of "بَيْت " from line 19. The "ل " sound is echoed here.
Line 21 follows much the same pattern as lines 19 and 20, but with a further variation in the second part. It begins with the main clause, followed, at the end of the first hemistich, by a one-word circumstantial clause, loosely attached, but serving as a relative clause; the second hemistich is occupied by a temporal clause, the natural subject of which is again indirectly expressed. Yet again the "ج" sound predominates.

Line 22: The same pattern is once again repeated in line 22, with further variation. The first hemistich consists of a main clause; the second hemistich consists of a circumstantial clause, this time introduced by "ب". "الوريث" is a gratuitous nominal adjunct. The four lines 19-22 are linked both by structure and by predominant sound, since the "ج" sound is prominent in this line as well.

Line 23 consists entirely of a temporal clause, acting as the protasis to line 24's apodosis. It is divided into two almost parallel halves, differentiated only by the unusually placed "عنة".
The abrupt transition from description to action is perhaps mitigated by the three "Ul" sounds at the end of second hemistich.

Line 24 reverts to the pattern of lines 19 to 22. It begins with a main clause followed by a relative clause; these divide the first hemistich almost equally between them. The second hemistich consists of a comparative clause, the last two components of which are reversed, in the manner of the components of the second hemistich of line 18.

Line 25 also conforms to this pattern, with some variations. The first hemistich consists of a main clause followed by a short relative clause. The second hemistich consists of a second main clause. There is nothing particularly remarkable about the sound pattern.

Line 26, while appearing to begin with the same pattern, is in fact rather different. The clause at the beginning of the first hemistich is in fact parallel to "تَمَسَّكَ إِلَى أَمِّي" of line 25 and
is dependent on "فعل". The clause at the end of the first hemistich acts as a relative clause, even though it is not formally connected with the previous clause. The second hemistich consists of two main clauses, almost identical in meaning.

This similarity is emphasized by the Tajnis (بِجِنِّيس) between "لحلقه" and "المشير".

The first hemistich of line 27 consists of the protasis and apodosis of a temporal clause. The precise connection of the second hemistich with the first is problematical. The use of the jussive "عَلَّا" suggests that this clause may be a second apodosis to the temporal clause; it is more likely, however, that it is merely a circumstantial clause with the jussive form employed motri gratia. The order of subject and object in this clause is again reversed, and it is interrupted by a prepositional phrase.

The first hemistich of line 28 consists of a main clause followed by a circumstantial clause. The poet chooses to represent
the subject as a new one, in the indefinite, thus, unusually producing a metaphor rather than a simile. The second hemistich may be analyzed in different ways. It may be the protasis and apodosis of a temporal clause — the apodosis being in the imperfect; on the other hand it may be the delayed protasis of a temporal sentence of which "کری" begins the apodosis, in which case "پیترق" would be a circumstantial.

Line 29 consists of a common initial expression followed by two parallel clauses governed by "و می بیعت". The extended Tajnis, or rather quasi-repetition is remarkable; the repetition of the same words at the end of the first hemistich and at the end of second hemistich avoids exact parallelism by the addition of " حسیرکی" at the beginning of the second hemistich, and a kind of chiasmus is produced by the intervention of "پیترق" at the beginning of the second clause. The sound of "ر" predominates in this line.

Line 30 consists of an adverbial temporal clause, followed
by two apodoses, in different tenses; the imperfective of the first suggests, at the same time, a circumstantial clause. The second apodosis begins at the end of the first hemistich and then proceeds in a normal manner. There is a preponderance of MUM sound in this line.

Line 31 begins with the usual تاء مين (تاء مين) associated with the راجل followed by a relative clause, which itself is followed by a temporal clause.

Line 32 begins with تاء مين prepositional expression, followed by a relative clause; the central portion of the first hemistich, which, at first sight, appears to be a characteristic interruption, is not in fact one, since it qualifies "لا يَكُونَ " in a natural position. The second hemistich begins with a circumstantial clause, followed by the second part of the relative clause in the first hemistich.

Line 34 begins with a comparative clause extending into the second hemistich, interrupted by a prepositional expression, incorporating a relative clause. The remainder of the
second hemistich consists of another relative clause. The predominant sound in this line are " rá " , " غ " , " ف " and " د ".

Line 35 begins with a main clause, followed by temporal clause, followed again by a comparative clause. The sound " ب " predominates in this line.

Line 36 begins with a prepositional phrase, constituting taqmin ( التميمى ) which is only loosely connected with the last six lines. This is followed by a relative clause, which again is followed by an adjectival expression, beginning at the end of the first hemistich, which is in apposition to " أمرئي " and equally governed by " إلي " . The second hemistich ends with a temporal clause.

Most of the first hemistich of line 37 consists of two parallel adjectival expressions, both in apposition to " أمرئي " . These are followed by a temporal clause beginning at the end of first hemistich. The final word of the second hemistich is a gratuitous adjectival adjunct.
Line 38 begins with an isolated pronoun, which is taken up, after the apostrophe in a prepositional expression, in a main clause which spans the caesura. This is followed by a second main clause which completes the line. There is a predominance of the "ن" sound in this line.

Line 39 begins with an adjectival expression, parallel to the complements of the second main clause of line 38. This is followed by a relative clause, beginning in the first hemistich and occupying the whole of the second hemistich. It has two subjects, the first of which is interrupted by a prepositional expression. There is a Tajnis between "القوم" and "بقوم".

Line 40 begins with the main clause followed by a relative clause; the second hemistich consists of a temporal clause, interrupted by a prepositional expression.

Line 41 consists of four adjectival phrases, all dependent on "أنت" in line 40, and all different in construction from one another. The fourth "ولا وعق" is a gratuitous
adjectival adjunct.
Conclusion.

Among the typical characteristics of al-Akhtal that have emerged in the course of this study are the following:

a) Using synonyms at the end of lines or hemistichs.

2. Ibid, Line 4, Page 66.

1. مَخْلُوتُ مَحْمُودٍ بِبَوْتَا مَدِينَا
   أَسْقَى بَرِيقٌ مِنْ سَمَآءٍ دُفَافِي

2. أَحْمَلُ بَطَنَا مِنْ مَرْحَبٍ مُفْضَل
   عَلَى بَطَنٍ خَيْرٍ دَاخِلَ دَمْعَانِ

3. فِ ذِبَل كَفْتَلَ اللَّهُ يَمَعْدُصَا
   خَلِقَ نَفْوَسِيَّةَ الأَمْضَافِ الأَلْفَانَ طَلَفَةَ

4. نَمْتُ جَبْرُودَهُمْ وَالَّهُ فَضْلِيَّنِمْ
   وَجَدْتُ قُومٍ نَشْرُوا هُمْ خَاصِمِيَّنَكَ
1. أُحالد أعلا الناس بنى، وموضوعاً
   أعظم اسمب من ذلك عنبر

2. ولو كنت عني أمية، خبرت
   لها ألح خاميم النمارنمور

3. إذا معجل غادرته عند منزل
   أضح لجواب الفتاة، كسيرب

4. حباني بطن، أعوجي وقينة
   من البريرات اليمنان كعوبه

5. وقد أقول أمور: هل ترى عيناً
   كنمو بين حرابي مشفق شعثً

6. وظل حي أوها للشمس مصطفأ
   كأنت وارم الأوراح محتنق

2. Ibid, Line 8, Page 127.
5. Hawi, Poem E, Line 6, Page 137.
b) Interrupting lines with adverbial phrases (mostly based on a preposition).

2. Ibid, Line 16, Page 68.


3. Hawi, Poem E, Line 5, Page 137.

4. Ibid, Line 14, Page 139.
c) Variation in the composition of lines by placing of conjunctions.

1. Hawi, Poem A, Line 17, Page 68.
2. Ibid, Line 20, Page 69.
4. Ibid, Line 19, Page 118.
1. Hawi, Poem D, Line 1, Page 130.
4. Ibid, Line 15, Page 133.
5. Ibid, Line 13, Page 133.
d) Varying the structure of consecutive lines.

1. Hāwī, Poem E, Line 37, Page 144.
2. Ibid, Line 40, Page 144.
4. Ibid, Line 13, Page 68.
5. Ibid, Line 14, Page 68.
أُمِسْتِ مناهذا بِأرض مُتَسَلَّمَة
بِمَائِلِ السَّمَّى إلَى الجَسَرِ الْأَجِدَاد

إِذَا السِّماحُ في أَمَالِها لِجَائِت
لَمْ تَسْتَطِعْ شَأْوُها المَضِيمَةَ الْفُنّ

كَأَنَّهَا بِاِضْحَانِ الأَقْلِبِ أَمْضَىَهَا
عَفَضِ دَوَالِفِ أَمْنَاقاَبِها الْقَدْر

أَنتِ الْفِجَرُ جَانِبَ مِنْهَا يَكْفِيَهَا
لِئِلٍ طَوِيلٍ وَقَدْبٍ خَائِفٍ أَرْقٍ

بَشَتْهَا لِيِلَّةٍ دَاجِتْ بوَرْحِيْا
وَحُزْمَ مِنْ سِحْبِ السَّيْنَ يَأْقَلٍ

فَأَنْظُمُ كَأَفْلَحَ البَيْنِ يَنْضِفُهَا
إِذَا اِفْشَرَهَا سَرَابِهِ الْبِنْنَ

2. Ibid, Line 8, Page 115.
4. Ibid, Poem E, Line 19, Page 140.
5. Ibid, Line 20, Page 141.
e) Ending lines with a word that is not in its natural order, for the sake of the rhyme.


5. Ibid, Line 20, Page 118.
1. هَوِي، غِنْم، خطه 1, صفحه 138.
2. هَوِي، غِنْم، خطه 14, صفحه 138.
3. هَوِي، غِنْم، خطه 17, صفحه 138.
4. هَوِي، غِنْم، خطه 2, صفحه 138.
f) Variation of construction within the same line to provide a similar sense in both units.

1. Ḥāwī, Poem E, Line 9, Page 138.
3. Ibid, Line 33, Page 143.
4. Ḥāwī, Poem E, Line 1, Page 136.
5. Ibid, Line 3, Page 137.
2. Ibid, Line 16, Page 68.
4. Ibid, Line 34, Page 119.

Differences between the styles of al-Akhtal and pre-Islamic poets.

Atlal.

Al-Akhtal begins the atlal with "اَلَّ". The apostrophe is unusually delayed, and a redundant "يَ" is inserted after "اَلَّ", compared the following examples of pre-Islamic poetry.

1. "أَلَّا أَسْلَمُ اَلَّا التَّقَادُمَ وَالْأَذَامَ بِقَوَامٍ خَبِيْثٍ أَسْتَمِعُ اَلَّالَاتَانِ"

2. "قَفِّلْنَاكَ سَيَّ وَزْرِيْ حَيْب بِمَنْزِلِهِ بِبَسْقَطَ الْوَرْدَةَ خَيْرُ الْبَخْلَ فَخَوَلَ"

(الّالَاتِ "Mu'allaqat Imri' al-Qays").

3. "لَحْلِة أَتِلَالٍ بِرَقَّةٍ تَنِيدَ تَلِيْمٍ كَبَارِيِّ الرَّضْمِ فِي طَأْهُرَ الْيَدِ"

(الّالَاتِ "Mu'allaqat Tarafah").

1. Ḥāwî, Poem A, Line 1, Page 66.
3. Ahmad Amin al-Shanqiti, al-Mu'allaqat al-'Ashr, Page 75.
( Mu'allaqat Labid).

2

( Mu'allaqat Antarah).

( Mu'allaqat Zuhayr).

( Shi'r al-Harith b. Hillizah).

1. Ahmad Amin al-Shanqiti, al-Mu'allaqat al-'ashr, Page 96.
2. Ibid, Page 132.
3. Al-Zawzani, Sharh al-Mu'allaqat al-Sab', Page 73.
Riding-beasts.

1

لِئْفِ اَعْصِمَيْنِ هْـيَتُ الطَّيْس صُنُحَة
قَسَمَةً، وازدَّت خَوْيِ جَهْنَان

2

طُلِبَ رَيْتَ الأَرْض فِي مَا تَضَباَق
رَيْتَ عَلَى هُوَ لَفِيَ اَلْوَان

3

جمالِيَةِ غُلِبَ النَّجَا، كَأَنْهَا بنِيةٌ عِنْد رَأْيِ حَجْنَان

The passage consists of two temporal sentences. The first begins with "إِذَا" and the second with "ولما", which also has a causative sense. The object of line 16 is delayed to line 17, thus producing Tadmin.

4

كَلاً إِلَّا إِذَا نَالَ سَيَبَا أَنْفَهَا
وَهُمْ يُجْتَرَبُ حَرْثِي وَحَرْثِكَ يُجْزِي

5

وَقَدْ أَشْعَثُ وَالْوَلَدُ فِي وَكِيَانِهَا
سَفَجَي ضَحْيَاتِ الأَوَافِي هَيَكِل

2. Ibid, Line 16, Page 68.
3. Ibid, Line 17, Page 68.
1. مكى مفرج قبل صبرتة
كليم مخبر حملة السيئ اليم
( Mu'allaqat Imri' al-Qays : Lines 52-54).

2. وُجِهْ لْكَانَ الثُّمَّمس أَلْقَتْ رَاذَاء
عليه نَقْرَ اللُونَ لِمَ يَخْتِدَع

3. جلبي لَامْضِي الْيَمِمِ عَنْهَا احْتَمَالَتْ نِعْمَة
بِمَوجَاءِ مرَاحَ جَرَّ عَنْهَا تَفْتَحُتِ.

4. أمَّمَ كَأَلْوَاحِ الأَلْقَانِ نَمَاسِقُهَا
عَلَى لَحْبٍ كَانَهُ ظُهْرَ يَرْجَد
( Mu'allaqat Tarafah; Lines 10-12).


2. Ibid, Page 110.

3. Ibid, Page 111.

(١٢٨) مَعْلَقَةٍ رَيْحٍ قد زُرِّعت وَقَرَةٌ
قد أصْبَحَت بِالشَّمَالِ زَمَامِها

(١٢٩) طَلْقَ الْحَيِّ تَحْمِل شَكْكٍ
فَنَعْدَاهُ وَجَّهَاهُ إِذْ غَلْقَتْ لَجَامِسَانَ

(١٢٩) فَطَلُّت مَرتَفِعًا عَلَى ذِي هُبْوَاءٍ
حَرِّقَتْ إِلَى أَعْلاَمِهِ قَنْتَاهِمَانَ

( Muʿallaqat Labīd b. Rabīʿah: Lines 62-64).
The description of a long night.

1. Hawī, Poem E, Line 19, Page 140.
2. Ibid, Line 20, Page 141.
3. Ibid, Line 21, Page 141.
5. Ibid, Line 23, Page 141.
Al-Akhṭal has craftily combined the description of a long night with the description of a wild bull. Pre-Islamic poets apparently prefer to separate their descriptions.


2. Ibid, Line 13, Page 192.

2. Ibid, Line 14, Page 249.
A Nasib.

1

يامي، هلا يجازي بغض وحكم
أم لدنيادي أسير عندكم على

2

أو يكون هذا عبئا لكم
إن النبي بمسحط الدارتقف

3

إما حزيني حزني الهي من كبن
والبستني له ديباجة خلق

4

فقد تمزاني البستفنات، وقد
تمتافني عند ذات الموتى، الأولق

5

وقد يکلفني قلبي، فأخرج
ريما، عذبها عدلا أهوامهم فرقة

6

وقد أقبل للزم هل تي ظلمنا
بهدوء بن حلالي مشغول شفقت

1. Hâwî, Poem E, Line 1, Page 137.
In this nasīb al-Akhtal gives no direct physical description such as is given by pre-Islamic poets.

1. كأن منسجًا من بيَتِ حارِتها
مرَّ السحابات لا ريب ولا عمل

2. لما تقوم يضرب السلك أسرة
والزنبق الورد من أردنها سهل

(Mu‘allaqat al-‘Ashr: Lines 3 and 11).

2. Ibid, Page 147.
Hunting description.

2. Ibid, Line 16, Page 117.
3. Ibid, Line 17, Page 117.
4. Ibid, Line 18, Page 118.
5. Ibid, Line 19, Page 118.
In this hunting section, al-Akhtal gives no cooking enjoyment description such as is given by pre-Islamic poets.

2. Ibid, Page 36.
أدعى بسم الله الرحمن الرحيم

(معلقة لبيد بن ربيعة: عبودة 74-76)

2. Ibid, Page 114.
3. Ibid, Page 114.
Differences in the thematic composition of the poems of al-Akhtal and pre-Islamic poets.
Differences in the thematic composition of the poems of al-Akhtal and pre-Islamic poets.

Poem A.
Poet: al-Akhtal.
Poem: 40 lines.

Thematic composition.
1. Atlal: 1 line.
2. Nasib: 7 lines.
3. Description of raven and wolf: 7 lines.
4. Rahil section: 5 lines.
5. Camel description as comparison with wild ass: 6 lines.
6. Madih section: 3 lines.
7. Description of sand-grouse: 4 lines.
8. Description of horse race: 7 lines.

Atlal.

1. Hawi, Poem A, line 1, P. 68.
Description of raven and wolf.

2. Ibid, Line 9, P. 67.
3. Ibid, Line 11, P. 68.
4. Ibid, Line 15, P. 68.
Camel description as comparison with wild ass.

2. Ibid, Line 17, P. 68.
5. Ibid, Line 26, P. 70.
Madīb section.

5. Ibid, Line 34, P. 72.
ولما نأتي الغافيات جاءنا هما
فلا ورد لدوء مايردان

Poet: Rabī‘ah b. Maqrum.
Poem: 45 lines.

Thematic composition.

1. Atlāl: 5 lines.
2. Description of riding-beasts: 2 lines.
3. Description of wild ass: 8 lines.
4. Hunting section: 4 lines.
5. Fakhr: 26 lines.

Atlāl.

أصى ال هند عرفت الرسوما
بجمران قف قت أن ترى

1. Ḥawī, Poem A, line 40, P. 73.
2. Aḥmad, Muḥammad Shākir, al-Mufaddaliyyāt, line 1, P. 181.
Description of riding-beasts.

1. فَمِدِّيَتُ أَدَمَاءٌ مِّيْزَانةٌ
   عَنْامَةٌ لَا تَمْلِ الرَّسِيْمَا

2. كَناَزُ الْمَفْضِعِ جَمِالَةً
   إِذَا أَبَنَتَنَّ تَراَاهَا كَثُورَمَا

Description of wild ass.

3. كَأَنَّى أَوْفِحُ أَسْعَاعَا
   أَقَبُّ عِنْ الحَقِبِ جَابِلًا عَشَتيَا

4. يَحَلُّي مَثْلَ الْقُنَا ذِبْلَا
   نَلْناَ عَنِ الْوَرَدِ قَذَكَنَّ دَهْيَا

Hunting section.

5. وَبَيْلَاءٌ قَبْسٌ أَبُو عِمَار
   يُؤَلِّهَا سَاعَةٌ أَنْ تَصُومُهَا

1. Ahmad, Muhammad Shakir, al-Mufaddaliyyāt, line 6, P. 181.
2. Ibid, line 7, P. 181.
3. Ibid, line 8, P. 181.
4. Ibid, line 9, P. 181.
5. Ibid, line 16, P. 182.
1. وباكلف زواره عربية
هُنا القرب تميَّز عزتُها نعيمَه.

2. فاخذتُها فهمت كليها
شكَّلُاهُ من الزهراتِ الأدبيَّة

Fakhr.

3. وإن تأملتُ في فلاني أمري
أتين الليلم وأبحرتُ أعيَّما.

4. وأجزي الصِّرود وفِيُها
بِيضُهُ بِبيسي ونعي ذمُّيما

5. جملُ السينَفُوه وفِي الرِّمَاع
عِقلُنا والّحيَّد النظيمًا

6. تُوقَدُ في الحَربْ أن لا بِراج
إِذَا كُلُّتُ لا تَشْنَّ السِّلاَما

1. Ahmad, Muḥammad Shākir, al-Mufaddaliyāt, line 17, P. 182.
2. Ibid, line 19, P. 183.
3. Ibid, line 20, P. 183.
4. Ibid, line 23, P. 183.
5. Ibid, line 43, P. 185.
Poet: Labīd b. Rabi′ah.

Poem: Muˤallaqah = 88 lines.

Thematic composition.

1. Atlāl: 9 lines.
2. Nasīb: 10 lines.
3. Camel description as comparison with wild ass: 16 lines.
4. Camel description as comparison with wild cow: 17 lines.
5. Fakhr: 36 lines.

Atlāl.

1. مُفَحَّت الديار محجَّلَة فمِقَامِها
   بِمَنْيٍ ثَأَبَ غُرُبُهَا فِرْجِامَهَا

2. وَجَلَّ السِّيُورُ عَن النِّطَالِ كَأَنَّا
   نُبِرُ نجَدَ مَتَنَّتْهَا أَقَلَامَهَا

1. al-Zawza′i, Sharḥ al-muˤallaqāt al-sab′, line 1, P. 91.
2. Ibid, line 8, P. 94.
Nasib.

1. عريت وكان بها الجميع فأبكتها
منها وغدوت نورهما ونحاسها
بل ما تذكى من نور وقد نأت
وتنقطع أسبابها ورميها

2. فصوائق إن أصمت فظلمت
فيها وخفاف القمر أوطلخاسها

3. Camel description as comparison with wild ass.

4. واحب البجاح بالجزيل وصرمه
باق إذا ظلتمت وزاغ قومهما

5. بطلح أسفار تركي بقية
منها فحانق صليما وسنامهما

1. al-Zawzānī, Sharḥ al-mu'allaqāt al-sabī, line 11, P. 95.

2. Ibid, line 16, P. 97.

3. Ibid, line 19, P. 98.

4. Ibid, line 21, P. 98.

5. Ibid, line 22, P. 99.
Camel description as comparison with wild cow.

1. اور وسقت لاحق لاحه
فؤج النحول وضررها وکلامها

2. أفظل أم وحشية مسبحة
خذت وھادية المباراك قرامها

3. فعقمدت منها كسب فضرحت
بهم ونور في القدر سخاهما

Fakhr.

4. بل أنت لا تسريت كم من ليلة
طلق لذين امروها ونانهما

5. وهم المشير كأن يبطئ هامد
أو أن يميل مع العدو لمامها

2. Ibid, line 36, P. 103.
3. Ibid, line 52, P. 108.

Poem: Mu'allaqah = 75 lines.

Thematic composition:
1. Atlâl: 8 lines.
2. Nasîb: 13 lines.
3. Camel description: 6 lines.
5. Wine description: 23 lines.
6. War description: 19 lines.

Atlâl.

1 هل غادر الشعراء من مترجم
أم هل عرفت الدار بعد توهم

2 كيف المنزل وقد تريت أهلما
بمنيرتين وأهلنا بالغيلم

1. al-Zawzâni, Sharh al-mu'allaqât al-sab', line 1, P. 137.
2. Ibid, line 9, P. 138.
Camel description.

1. al-Zawza'î, Sharh al-mu'allaqat al-sahî, line 10, P. 139.
2. Ibid, line 22, P. 142.
3. Ibid, line 26, P. 143.
4. Ibid, line 27, P. 143.
Rahīl.

1. شرّبت بسوط الدخريين فأصبحت
رزولة تنفر من حياس الميدان

2. ينباع من ذكرى عضوب حضر
زينة مثل الفنيق الحديد

Wine description.

3. إن تعمدي دوني القناع فإني
طبب باخذ الفارس المستلم

4. ولقد سخرت من العلامة لبما
كمسر بالمشروى المعلم

1. al-Zawzānī, Sharh al-mu'allāqat al-sabā, line 28, P. 143.
2. Ibid, line 33, P. 144.
3. Ibid, line 34, P. 145.
4. Ibid, line 37, P. 145.
War description.

1. If I were to narrate the battle of the levels
   we would talk of the battle of the levels.

2. There is a battle between two groups and another
   battle between two groups.

3. His brother was at the battle of the levels.
   If he saw his brother, he would have
   died in his place.

4. I have been told that when I have
   heard of the battle of the levels.

5. I have heard that Aisha, may Allah bless her,
   was at the battle of the levels.

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1. al-Zawzalī, Sharḥ al-mu'allaqat al-sab', line 44, P. 147.
2. Ibid, line 45, P. 147.
3. Ibid, line 46, P. 147.
4. Ibid, line 73, P. 152.
5. Ibid, line 75, P. 153.
Poet: Thalabah b. Su'ayr.

Poem: 26 lines.

Thematic composition.

1. Nasib: 5 lines.
2. Rahil: 4 lines.
3. Camel description as comparison with ostrich: 7 lines.
4. Wine description: 1 line.
5. Fakhr: 9 lines.

Nasib.

1

هل عند عمرة من بذات مساقط
في حاجة مترفع أو باتي

Rahil.

2

لماذا خليفك لم يدلك وصلة
فاقتلم لبانته بحرف ضامر

وكان عيبتعما وفصل مشادي
فسنت من كنفي ظليم ناقص

1. Ahmad, Muhammad Shakir, al-Mufaddaliyāt, line 1, P. 126.
2. Ibid, line 6, P. 129.
3. Ibid, line 9, P. 129.
Camel description as comparison with ostrich.

1. يَبْرِي لِرَأْيَةِ يَسَافَرُ رَيْتُهَا
   مِنَ الْجَغَالِ سَقَاطً لِيْفُ الْأَبِ

2. فَمَتَكَرَتْ نَقَلاً رُنْيَا بَمَا
   أَلْقَتْ دَكَاءً يَمِينًا بِكَأْسٍ
   حَسَنِ النَّكَاةَةِ لَا تَنْتَ لَحْاجَمُهُم
   سَبِبَّةَ الأَنْفِ وَسَبِبَةَ مَسْأَمٍ

Wine description.

4. بَعْضُهُم بِسَبْأَةٍ جَوْنَ دَارِعْ
   قَبْلَ المَسْبَاحِ وَقَبْلَ لُغِّوالْطَائِشِ

1. Ahmad, Muhammad Shākir, al-Mufaddaliyat, line 10, P. 129.
2. Ibid, line 11, P. 130.
3. Ibid, line 16, P. 130.
4. Ibid, line 17, P. 130.
فُجِّرت يومهم برينة شافر وسمع مدجنة وحديث جازر

ومتفرقت سوق الجراد ونعتما
خلي الصباح بشيخان ضامن

بعلالة من حازم ذي مره
بدا المدوزةين للزارق

1. Ahmad, Muhammad Shākir, al-Mufaddaliyyat, line 18, P. 130.
2. Ibid, line 20, P. 131.
3. Ibid, line 26, P. 131.
Poet: Bishr b. Abi Khūzim.
Poem: 22 lines.

Thematic composition.

1. Atlāl: 2 lines.
2. Nasīb: 3 lines.
3. Raḥīl: 2 lines.
4. War description: 15 lines.

Atlāl.

1

رين الديار غشيتكا بالأنعم
تبدو معارفها كلون الأرقام

Nasīb.

2

دار ليضاء المواض شنطة
من ضومه الألكشيان ريا العلم

3

فظلت من فوت الحسابات والعيور
طريعاً فكادك مثل فعل الأيمام

1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, line 1 P. 345.
2. Ibid, line 3, P. 346.
3. Ibid, line 5, P. 345.
War description.

1. Ahmad, Muhammad Shākir, al-Mufaddaliyyāt, line 6, P. 345.
2. Ibid, line 7, P. 346.
3. Ibid, line 8, P. 346.
4. Ibid, line 9, P. 346.
5. Ibid, line 21, P. 348.
Poem B.

Poet: al-Akhtal.


Thematic composition.

1. Atlal: 6 lines.
2. Camel description as comparison with wild bull: 4 lines.
3. Camel description as comparison with wild ass: 5 lines.
5. Madih section: 33 lines.

Atlal.

1. حلت صبيعة أمراء العلاء، وقد
   كانت تحل، وأدينى دارها، خلد
2. يا ليت أتى بني دب يريع بها
   صرف المنعي، فسأتم العالي السعيد

1. Hawi, Poem B, line 1, P. 114.
2. Ibid, line 6, P. 115.
Camel description as comparison with wild bull.

2. Ibid, line 9, P. 116.
5. Ibid, line 14, P. 117.
Hunting section.

1. Hawi, Poem B, line 15, P. 117.

2. Ibid, line 20, P. 118.

3. Ibid, line 21, P. 118.

4. Ibid, line 54, P. 124.

Madīh section.


4. Ibid, line 54, P. 124.

1. Sāmī, Poem B, line 15, P. 117.

2. Ibid, line 20, P. 118.

3. Ibid, line 21, P. 118.

4. Ibid, line 54, P. 124.
Poet: al-Muthaqib al-Abd.
Poem: 28 lines.

Thematic composition.

1. Nasīb: 3 lines.
2. Desert description: 2 lines.
3. Camel description: 8 lines.
4. Madiḥ section: 15 lines.

Nasīb.

1

أَلَمْ إِن هُنَا أَمْسِ رُنْ جَدِيدًا
وَضَمَتْ وَمَا كَانَ الْبَتْحَاء يُؤَوِّدُهَا

Desert description.

2

أَجْلَكَ مَا يَذْرَعُكَ أَنْ رَبَّ بَلَدَةٍ
إِذَا الشُّمُسُ فِي الأَيَامِ طَالُ كَرَدُهَا

3

وَصَاحَتْ صوَادِيحَ السَّمَاءِ وَأَمْرِتْ
لَوْامِعَ يُلْعِبُ رُيَّةً وَيُرَوِدُهَا

1. Ahmad, Muhammad Shakir, al-Mufaddaliyya, line 1, P. 149.
2. Ibid, line 4, P. 150.
3. Ibid, line 5, P. 150.
Camel description.

1. قعلت بفعلاء اليدين زريمة
بغير البلد سحاما وبرينها

2. وأبقت، إن مااء الله، بابائه
سيبلغني أجلها وقصصها

Kadīh section.

3. فإن أبا قابوس عدنى بلادها
جزء بنعيم لا يحل كنودها

4. فأعجم أبت اللعن إلخ أصحبت
لديك كأن كيما وليلدها

5. وأطلهم تمكنت السوء خلا لهم
مفلكة وسط الرجال قيودها

1. Ahmad, Muhammad Shākir, al-Mufaddaliyyāt, line 6, P. 150.
2. Ibid, line 13, P. 151.
3. Ibid, line 14, P. 151.
4. Ibid, line 27, P. 153.
5. Ibid, line 28, P. 153.

Poem: 15 lines.

Thematic composition.
1. Fakhr: 8 lines.
2. Mādīn section: 7 lines.

Fakhr:

1. ومشملة كاملين نسممته وردها
   إذا ما الجنهان يدعى وهو عناد

2. وقد علم الأقوم أن أرقم
   يفاع إذا أعد الروم الوجود

3. وقيل ترك الطير تحمل عينه
   عليه نجوم من دم الجوف حاجس

1. Ahmad, Muhammad Shākir, al-Mufaddaliyyā, line 1, P. 325.
2. Ibid, line 7, P. 326.
3. Ibid, line 8, P. 326.
1. Ahmad, Muhammad Shâkir, al-Mufaddaliyat, line 9, P. 326.
2. Ibid, line 10, P. 326.
3. Ibid, line 13, P. 326.
4. Ibid, line 14, P. 326.
5. Ibid, line 15, P. 326.

Poem: 14 lines.

**Thematic composition.**

1. Atlāl: 6 lines.
2. Rahīl: 2 lines.
3. Madīh section: 6 lines.

**Atlāl.**

1. لِسَ الْدِّيْارِ عِفْوَنَ بِالحَبْسِ
   أَيَاتُهَا كَمِهَّارِقِ الْفَرْسِ

2. وَيَسْتَمِعُ مَا قَدْ شُفِّفَتْ بِهِ
   مِنْهَا، لَوْ يَسِيلُكَ كَالْيَأْسِ

---

1. Ahmad, Muhammad Shākir, *al-Mufaddaliyat*, line 1, P. 132.
2. Ibid, line 6, P. 133.
1. أحمد، محمد شكري، من ملل، رسمية، صفحة 133.
2. Ibid، خط 8، صفحة 133.
3. Ibid، خط 9، صفحة 133.
4. Ibid، خط 10، صفحة 133.
5. Ibid، خط 13، صفحة 134.
6. Ibid، خط 14، صفحة 134.

Poem: 20 lines.

Thematic composition.

1. Atlāl: 5 lines.
2. Desert description: 1 line.
3. Rahil: 3 lines.
4. Camel description: 2 lines.
5. Fire description: 7 lines.
6. The continuation of camel description: 2 lines.

Atlāl.

1. أمن ال سهاء الطلول الطلولین
   يخطط فيما العين النصر يبابس

2. البصر عينين إن لا ندش مكانيها
   وفي النفس إن خاى الطريق الوادين

3. وحنف ويلثاس ونقى وهزة
   إلى أن تكن العينين والمن حادس

1. Ahmad, Muhammad Shakir, al-Mufaddaliyyat, line 1, P. 224.
2. Ibid, line 4, P. 225.
3. Ibid, line 5, P. 225.
Desert description.

1. Воодила харал хад наал ууриб
   вимагл хэргэл орпхь ийгс

2. Угойб ахьгаа ийгс
   сумгэл ууриб ийгс

3. Харал ийгс
   сумгэл ууриб ийгс

4. Немириг рилиг хөөр бээд ийгс
   бөнд орц байхий булхан бөн

5. Немириг рилиг хөөр бээд ийгс
   бөнд орц байхий булхан бөн

Camel description.

4. Немириг рилиг хөөр бээд ийгс
   бөнд орц байхий булхан бөн

5. Немириг рилиг хөөр бээд ийгс
   бөнд орц байхий булхан бөн

1. Ahmad, Muhammad Shakir, al-Mufaddaliyyat, line 6, P. 225.
2. Ibid, line 7, P. 225.
3. Ibid, line 8, P. 225.
4. Ibid, line 10, P. 226.
5. Ibid, line 11, P. 226.
Fire description.

1. وعَدْرُ قُرْفَةٍ شَهِيدُ الرَّجَالِ عَمَالِهَا
   لِيُهْيَ قَبْيَ سُوءِ الخُلُقِ انس

2. مَنْحَوي، إِذَا ما السَّجِحَ لم يَجْتَوِهِ لَه
   الْلَّدُسُوِيَّ مَضَابُ بَعْلِ الزَّادِ عَابِس

3. وَلَا أَمْسِكَ الدَّارَ لَعِنُّ هُوَنَأ
   عَلَى عَلَيْهَا أَفْلَسُ اللَّوْنُ بَائِس

The continuation of camel description.

4. تَقَلُّلَتْهَا وَرِيسُ طَيِّبٍ بِدِرَها
   كَيْفُ النَّهَانِيِّ الدِّرَوِيِّ وَضَعْ يَمِّس

5. بَأَسَمَّرَ مَسْدُورٌ مِنْ جَلَازِرِ
   وَبِسَائِرِ مِنْ العَلَاقةِ نَائِس

---

2. Ibid, line 13, P. 226.
3. Ibid, line 14, P. 226.
5. Ibid, line 20, P. 227.
Poem C.

Poet: al-Akhtal.

Poem: 24 lines.

Thematic composition.

1. Hijā': 2 lines.
2. Madīh section: 5 lines.
3. Fakhr: 4 lines.
4. The continuation of Hijā': 7 lines.
5. The continuation of Fakhr: 6 lines.

Hijā'.

1. رُبْتُ قَرِيبًا، حَينَ صَبِبَتْهَا
   تَأَمْحَتُ أَضْفَانُ وَطَمَّ أَمْوَرُ

2. عَلَّمَتُ بِحُورُمٍ أَمْيَةً تَرْنَقُ
   ذِرَى هُفْصَةٍ، مَافَضَّتْها بَقَعَيْنِ

3. أَخَالِدَهُمْ، مَا بَرَكَكُمْ، بِمَلَعْنٍ
   وَلَا كَأَبْكَمْ لِلْمِتْحَقِّي بِعَقُورِ

1. Hawi, Poem C, line 1, P. 125.
2. Ibid, line 2, P. 126.
3. Ibid, line 3, P. 126.

2. Ibid, line 8, P. 127.

3. Ibid, line 11, P. 127.

4. Ibid, line 12, P. 127.

5. Ibid, line 18, P. 128.
The continuation of Fakhr.

1. Hawī, Poem C, line 19, P. 128.
2. Ibid, line 24, P. 129.
Poet: 'Amirah b. Ju' al.

Poem: 12 lines.

Thematic composition.

1. Description of deserted encampment: 9 lines.

2. Hijā': 3 lines.

Description of deserted encampment.

1. أَلَّا يَا دِياَرُ الْحَيٍّ إِبِلِّيَّةَ
   خُلِّقَ حَجَجٌ بِهِ عَلَى نَهْان

2. هِيَلِيَٰ إِذْ أَنْتُمُ لَرَهْطٍ أَمْعَد
   بِرِمانٍ لَّا أُجِبَّ السُّوْمَان

3. وَإِذْ أَنْتُمُ دَوْدَ عُجَافٍ وَصَبِيبٍ
   إِذْ أَنْتُمُ لَا يَسْتَنْتَكُمْ غَنِيَّان

4. وَجِدَناَا عَبْدًا عَقْبَ إِبِيَّمِ بِنَ عَامِر
   وَأُمَّا كَا مِنْ قَائِنَةٍ أَمْتَانُ

1. Ahmad, Muhammad Shākir, al-Mufaddaliyyāt, line 1 P. 258.
2. Ibid, line 10, P. 259.
3. Ibid, line 11, P. 260.
4. Ibid, line 12, P. 260.
Poet: Harthan b. al-Harth.

Poem: 18 lines.

Thematic composition.

1. Nasīb: 8 lines.
2. Hija': 1 line.
3. Fakhr: 9 lines.

Nasīb.

1

لي ابن عم على ما كان من خلق
مختلفان خاصية وفصلين

2

أرى بنى أثنا شاهد نماضتنا
فخالتي دونه وخلطه دوني

1. Ahmad, Muhammad Shākir, al-Mufaddaliyyāt, line 1, P. 160.
2. Ibid, line 2, P. 160.
1. عني إليك فما أمي براعية
2. كل أمرئ راجع يوما لشييتاه وإن تختلف أخلاقيا إلى حين
3. إن أبي أبي دوممحافظة وابن أبي أبي بن أبي بن
4. لا يخرج القدر متي حتى أبيه

1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, line 9, P. 160.
2. Ibid, line 10, P. 160.
3. Ibid, line 11, P. 160.
4. Ibid, line 18, P. 161.

Poem: 15 lines.

Thematic composition.

1. Description of sleepless night: 10 lines.
2. Hijâ': 5 lines.

Description of sleepless night.

1. أوقت فلما تدخن بعيني خيبة
   ووالله ما أدرك بما في عشقي ولا سقم

2. ولنا أبناء أشني عن أمر
   وما كان زارد بالحبس كله زحم

3. كنت زمننا جاربيت وصاحب
   ولكن قيساني مسأله عصم

1. Ahmad, Muhammad Shâkir, al-Mufaddâliyat, line 1, P. 308.
2. Ibid, line 2, P. 308.
3. Ibid, line 10, P. 309.
أحفظ بين مسمود بين قيس بن خالد
أوف بأدراع بين طيبة أم تنتم
بدم يفضي البرع خزبا ورهطه
لدي السرقة المشاء

1. بنيت بناج مجدلا من حجاره
   لاجعله عزا على رغم من رغم
2. أفتح طوالد يلمع الطين دونه
   له جندل مما أعد له إن
3. وإياك إليه المستجيب من الودى
   وإياك إليه المستجيب من الفم

1. Ahmad, Muhammad Shākir, al-Mufadāliyat, line 11, P. 309.
2. Ibid, line 12, P. 309.
3. Ibid, line 13, P. 309.
4. Ibid, line 14, P. 309.
5. Ibid, line 15, P. 309.
Poem D.

Poet: al-Akhtal.
Poem: 26 lines.

Thematic composition.
1. Hijā': 5 lines.
2. Rahil: 7 lines.

Hijā':
1

خلبلي قوما للرحيل فانغني
وحن بني السماء غارقين

2

وئيسفت إذ مسنت نفسي ابن وابسن
مهني ذهبت لم تسئفني بدنى

3

إذا نحن ردهنا بلاها هم بها
فبم ألحان بها وسوعوب

1. Hawl, Poem D, line 5, P. 130.
2. Ibid, line 2, P. 131.
3. Ibid, line 5, P. 131.
1. Hawi, Poem D, line 6, P. 131.
2. Ibid, line 12, P. 133.
3. Ibid, line 13, P. 133.
4. Ibid, line 14, P. 133.
5. Ibid, line 25, P. 135.
Poet: Muraqqish al-Akhar.
Poem: 35 lines.

Thematic composition.
1. Atlal: 4 lines.
2. Description of women travelling in litters: 2 lines.
3. Rithā': 3 lines.
4. Fakhr: 8 lines.
5. Madiḥ: 2 lines.
6. The continuation of Fakhr: 5 lines.
7. Hijā': 6 lines.
8. The continuation of Fakhr: 5 lines.

Atlal.
1. هل بالدياء أن تجيب صمام
   لركان رسم ناطفاً كلام

2. أضحت خلاء نبته نجل
   نوراً فيما زرعه فأعتم

1. Ahmad, Muhammad Shakir, al-Mufaddaliyāt, line 1, P. 237.
2. Ibid, line 4, P. 237.
Description of women travelling in litters.

1. Bel Hel [سبحها] the great [شيبة] as seen in their [ن парт] from the [ن الف]...

2. the [شوم] and his [شوم] do not enter the [شاور] between the [شوم]...

Rithâ'.

3. cannot be called [شاور] to enter [شاور] to be called [شاور]...

4. They [شاور] to enter [شاور] and they [شاور]...

Fakhr.

5. where would be saved [شاور] to be saved [شاور]...

1. Ahmad, Muhammad Shakir, al-Mufaddaliyat, line 5, P. 238.
2. Ibid, line 6, P. 238.
3. Ibid, line 7, P. 238.
4. Ibid, line 9, P. 238.
5. Ibid, line 10, P. 238.
1. Ahmad, Muhammad Shakir, al-Mufaddaliyat, line 17, P. 239.

2. Ibid, line 18, P. 239.

3. Ibid, line 19, P. 239.

4. Ibid, line 20, P. 239.

5. Ibid, line 24, P. 240.
The continuation of Fakhir.

1. Ahmad, Muhammad Shākir, al-Mufaddaliyat, line 25, P. 240.
2. Ibid, line 30, P. 240.
3. Ibid, line 31, P. 240.
4. Ibid, line 34, P. 241.
Poet: Muzarrid b. Dirūr.
Poem: 43 lines.

Thematic composition.
1. Nasīb: 6 lines.
2. Description of sold camel: 29 lines.
3. Hija‘: 1 line.
4. Wafā‘: 7 lines.

Nasīb.

1. إِنَّهُ لِنَفْسِي وَالسَّفاحَةَ كَسَمَهَا
   أَعاَدَتِي مِنْ حُبِّ سَلَحَ عُرْشِي

2. وَقَالَتْ أَلَمِ تُفَتْقَضَي لِبَنَي
   أَبًا حَسَنٍ فَنَا وَتَأْيِي صُوَّادَي

1. Ahmed, Muhammad Shūkir, al-Mufaddaliyyāt, line 1, P. 75.
2. Ibid, line 6, P. 76.
Description of sold camel.

1. أتاني وأهالي في جمينة دارهم
بمنح موضعهم من ويل العيد

2. ناثن شيخ قاعد وعجوني
حربين بالصلعة ذات الأساود

3. فقلت ولم أملك: زمام بن مازن
إلي إبنة فيما حياة الخرير.

Hijā'.

4. فيبعث أميرم كانت أتاني نسمه
هجاناً ولم يجمع أتاني المناجد

Wafā'.

5. وشالت زميجي خفيف مشجع بها
خاناً وقد دلمنه بالنواهد


1. Ahmad, Muhammad Shākir, al-Mufaddalīyat, line 7, P. 76.
2. Ibid, line 8, P. 76.
4. Ibid, line 36, P. 80.
5. Ibid, line 37, P. 80.
Poet: Zabban b. Sayyar.

Poem: 8 lines.

Thematic composition.

1. Hijā'ī: 8 lines.

Hijā'ī.

1

أَلِامَ يَبْنَةَ أَوْلى اللَّقيثةٍ علَيْهِم

مَرِيحًا إِذ يَهْجُونَهُ وَهُمْ نَافِئُونَ

2

فَأَقْسِمَ مِنْ رَأْيَةِ مَلِكَةَ بِنْ صَالِكَةٍ

إِذَا الْبَنٍّاءَ خَصِيبًا لَا يَسّالُ

3

فَأَقْسِمَ يَا ثَلَاثةَ الْقَرَاءَ طَائِماً

بَلَى أَسْوَفَ دَاوُدًا وَأَنْفُكَ رَبَّم

1. Ahmad, Muḥammad Shākir, al-Mufaddaliyyāt, line 1, P. 353.
2. Ibid, line 7, P. 354.
3. Ibid, line 8, P. 354.
Poem E.

Poet: al-Akhtal.

Poem: 41 lines.

Thematic composition.
1. Nasīḥ: 6 lines.
2. Description of women travelling in litters: 5 lines.
3. Desert description: 2 lines.
4. Rahīl: 4 lines.
5. Camel description as comparison with wild bull: 6 lines.
7. The continuation of rahīl section: 6 lines.
8. Madīḥ section: 6 lines.

Nasīḥ.
1

يا سي، هل يجازي بعض وكم
أم لا ينادي أسير عنككم علق

وقد أنزل لنا هل تعلم ظعنا

2

بهدو بين حمل مشفق شنقا

1. Hawī, Poem E, line 1, P. 136.
2. Ibid, line 6, P. 137.
Description of women travelling in litters.


2. Ibid, line 11, P. 138.

3. Ibid, line 12, P. 138.

Camel description as comparison with wild bull.

1. Hawi, Poem E, line 18, P. 140.
2. Ibid, line 23, P. 141.
3. Ibid, line 24, P. 141.
4. Ibid, line 29, P. 142.
5. Ibid, line 30, P. 143.
6. Ibid, line 31, P. 143.
1. ملأ العرفة، إذا خف السربب بما
كنا تحت ذيبان الفئه البيض

Madīh section.

2. إلى امرأة لم تخطفها الوفاق، ولد
جبه الخالق، إذا استبطى البليغ

3. موطن البيت، مهجو شماشنه
 عند الحمالة لا لازم ولد وملق

1. Hawi, Poem V, line 35, P. 144.
2. Ibid, line 36, P. 144.
3. Ibid, line 41, P. 145.
Poet: ʿAlaqmah b. ʿAbdah.

Poem: 43 lines.

Thematic composition.
1. Nasīb: 10 lines.
2. Camel description: 6 lines.
3. Camel description as comparison with wild cow: 1 line.
4. Hunting dog: 1 line.
5. Madih section: 25 lines.

Nasīb.

1. طَمَاْبِك قَلِبُ ِالحَسَان طَرَيْبُ
   بميد النَّبَاب عمرْكَان صَتْنِب.

2. يَرُدُن نَزَاء البَال هِيْثُ عَلِمْتَهُ
   وَيَشِيْخ النَّبَاب عندهم عَجْبُ.

Camel description.

3. عَمَّهَا وَيَسِلُ السَّم ْعَنِى بِجَمََرٍ
   كِمِّيئَالٍ فِيها بالرَّذاك خَيْب.

1. Ahmad, Muhammad Shākir, al-Mufaddaliyyāt, line 1, P. 391.
2. Ibid, line 10, P. 392.
3. Ibid, line 11, P. 392.
Description of wild cow.

1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, line 16, P. 393.
2. Ibid, line 17, P. 393.
3. Ibid, line 18, P. 393.
4. Ibid, line 19, P. 393.
5. Ibid, line 42, P. 396.
Poet: Muzarrid b. Dirār.
Poem: 74 lines.

Thematic composition.
1. Nasīb: 11 lines.
2. Fakhr: 53 lines.
3. Hunting dog: 1 line.
4. Hunting section: 9 lines.

Nasīb.
1
صبا القلب عن سلبي ومل الغوادل
وماكأد لأيّا حب سلبي يزال.

2
وتختم على برديتيما، غذاهما
لمياليه والعيون الغلافل.

Fakhr.
3
فمن يلق مُرجل اليديين، مكانه
إذا أكشر من نآمها الحريombokمل

4
ليُعتقد بسياحي طويل سماقه
له رميات وسماء داوم.

1. Ahmad, Muhammad Shakir, *al-Mufaddaliyat*, line 1, P. 93.
2. Ibid, line 11, P. 94.
3. Ibid, line 12, P. 95.
4. Ibid, line 64, P. 101.
Hunting dog.

1. Ibid, line 65, P. 101.


3. Ibid, line 73, P. 102.

4. Ibid, line 74, P. 102.

Hunting section.

2. سهام ومعقدة القذيب وب صلى
وجيلاء والسراجان والمنغل

3. خالص تناسف نفسه فطرفه
وأمسى طليحا مايمنه باطل

4. فتمشى بين الدومن، فعملت راعيها
فأدهب من الفان الرقية البلاط
Poet: Bishr b. Abī Khāzim.

Poem: 38 lines.

**Thematic composition.**
1. **Nasīb:** 8 lines.
2. **Desert description:** 3 lines.
3. **Camel description as comparison with wild bull:** 3 lines.
4. **Fakhr:** 24 lines.

**Nasīb.**
1. أَهْضَتُ مَا رَأَيْتُ مِمَّضَحَّالَم
أَمَّ الأَهْوَالِ إِذْ ضَحَّيْتُ بِنَيْمٍ

**Desert description.**
2. وَخُفِّيَّ تَعْزِفُ الجَنَّانَ فِيهِ
فَياَمًا تَحْنَى بِهَا السَّهْمَ
3. ذَهَنَ طَبَاءُهَا مِتَعَوَّنَتْ
إِذَا أَرَىَ لَوْأَمِّيَةً الْكَعَامَ
4. بِذَعْبِيَّ بِأَيْها النَّشْ حَتَّى
بَلْغَتُ نَضَارَتُها وَفَنْيَ السَّنَام

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1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, line 1, P. 333.
2. Ibid, line 9, P. 334.
3. Ibid, line 10, P. 334.
4. Ibid, line 11, P. 334.
Camel description as comparison with wild bull.

1. كأحاسس نامِّي بابته عليه
   بحيرة ليلة في بها جممام

2. فبأ يقول: أصبح ليل، حتى
   تجأي عن سريحته القمائم

3. فأصبح ناسلا منها ضحيا
   تصدن الدار أسامة النظام

Fakhr.

4. أبَدُ أبلغ بني سيد رسول
   صلى الله عليه وسلم فقد خُلدت صرام

5. فلن مقامنا ندعو عليكم
   بالطبع ذي المجالله أمان

1. Ahmad, Muhammad Shakir, al-Mufaddaliyat, line 12, P. 335.
2. Ibid, line 13 P. 335.
3. Ibid, line 14, P. 335.
4. Ibid, line 15, P. 335.
5. Ibid, line 38, P. 337.
CHAPTER FIVE.

APPENDICES.

APPENDICES.

APPENDICES.
APPENDIX A.

VARlANT READINGS.
Variant Readings.

The variant readings in these five poems consists of the large lexical availability of synonyms. Moreover they usually occur either to substitute the noun or participle or one adjective for another. It is only rarely that these variant readings extend to more than one word. Many variant readings occur in poems A, B and E, but there are very little in poems C and D.

In the following section, Ḥāwī refers to Ḥāwī edition and Qabāwah refers to Qabāwah edition.
VARIANTS READING SPORA.
Daumah is I think, the better reading than Dumah.

The difference between the two readings is syntactical. "أنت" is the second person pronoun and "أنت" is the second person pronoun.

1. Hawī, Line 1, Page. 66.
2. Qabāwah, Line 1, Page. 292.
5. Hawī, Line 4, Page. 66.
6. Qabāwah, Line 4, Page. 293.
is the masculine pronoun of the third person. But both of these two readings refer to al-ʿAwwar B. Bayan.

2. Qabāwah, Line 6, Page 293.
1. "أَرْقَفْتُ مِن بَلْمَا نَسْتَ نُصْبَة" وَغُطِيبٌ جَلِّى عَنْهُ الْقِيُونَ مَعَاهُ
2. "أَرْقَفْتُ مِن بَلْمَا نَسْتَ نُصْبَة" وَغُطِيبٌ جَلِّى عَنْهُ الْقِيُونَ بِفَائِقٍ

"غُطِيبَ مَعَاهُ" is a sharp yemeni sword. Meanwhile "غُطِيبَ بَطَائِنِي" is a red girth (Lane: Arabic English Lexicon N.E. Vol: 2 P. 2255 - Vol: 1 P. 221).

3. "تَصَاحبَ ضَيِّقٍ قَفَّرَةٍ يُمْرَفٌ أَنَّ غُرَابٍ وَذَئْبٌ دَامِمٌ المُسْلَمَانِ
4. "تَصَاحبَ ضَيِّقٍ قَفَّرَةٍ يُمْرَفٌ أَنَّ غُرَابٍ وَذَئْبٌ دَامِمٌ المُسْلَمَانِ

"تَصَاحب" is by the company of (two guests). Meanwhile "تَصَاحب" is the clamorous disputation of (two guests) or by the confused noises of (two guests), (Lane: N.E. Vol: 2. Page. 1657).

2. Qabswah, Line 10, Page. 294.
3. Hawi, Line 11, Page. 68.
The use of "ب" for "و" and "ب" for "و" seems to be a weaker reading.

is a stallion or blood-horse.

"فأقسمت " and "فأتيمت " (I swore) are synonymous.

1. Ḥawī, Line 18, Page 69.
2. Qabāwah, Line 18, Page 296.
3. Ḥawī, Line 21, Page 69.
5. Ḥawī, Line 29, Page 71.
2. Qabawah, Line 30, Page 298.
5. Hawi, Line 34, Page 72.
6. Qabawah, Line 34, Page 299.
Flama 'alun 'arz Shariq wa 'laman
'arz Shariq wa 'laman
Fila 'alun 'arz Shariq wa 'laman
Wila 'alun 'arz Shariq wa 'laman

"Fila" is, I think, a better reading than "Wila."

Mu'tiq and Mu'iniq both are the place names.

3
"Hawā'ib al-bayy'īf tāthirahā
'āmaṣiṣ 'ayb ṭarāf 'abīyan

4
"Hawā'ib al-bayy'īf tāthirahā
'āmaṣiṣ 'ayb ṭarāf 'abīyan

"Ha" is a feminine pronoun, refers to "Hawā'ib."

Meanwhile "Bi" is a masculine pronoun, refers to "al-bayy'īf."

"Aṣāṣ" and "'āmaṣ" are virtually the plural of "'āṣim."

"Tarāf" and "'ayb" are a violently blowing wind and "Harāj" is a cold, violently blowing wind.

1. Ḥāwī, Line 36, Page. 72.
2. Qabāwah, Line 36, Page. 300.
3. Ḥāwī, Line 39, Page. 73.
Variant Readings: Poem B.
Variant Readings: Poem B.

1. Hawi, Line 1, Page 114.
2. Qabawah, Line 1, Page 433.

Suba'irah is, I think, a better reading than Duba'irah.

The difference between the two readings is syntactical.

The verb "بُلْغ" agrees with "الجسر".

1. Hawi, Line 1, Page 114.
2. Qabawah, Line 1, Page 433.
1. If the demons were to visit her, they would not be able to see the observed rods.

2. If the demons were to visit her, they would not be able to see the observed rods.

" أطلال " is a shady place and " أطلال " is a shelter. Both are virtually synonymous.

"المقصودة " is the dock-tailed mules. Meanwhile "المقصودة " is the cut-tailed mules. (Lane: N.E. Vol: 2 Page. 2528). Both are virtually synonymous.

3. If the sun is on the left, it sets on the right.

4. If the sun is on the left, it sets on the right.

" النبل " is an arrow and " البح " is a tree for making arrows.

---

2. Qabâwah, Line 8, Page. 435.
The use of "و" for "ف" seems to be a weaker reading.

"هُم" (they) is the third person masculine plural of the personal pronoun (هم).

"كم" is a suffix of the second person of the personal and possessive pronoun masculine, plural of "لك".

1. Ḥāwī, Line 19, Page. 118.
3. Ḥāwī, Line 21, Page. 118.
The use of "(to show the teeth)" and "(to gnash the teeth)", both are virtually synonymous.

"<floatulo " is the plural of "<floatulo" (Forelocks-

antecedents).

2. Qahawah, Line 55, Page. 448.
Variant Readings: Poem C.
1. And the fist of Amsa, and
2. And the fist of Amsa,
3. And this fist is synonymous with
4. And this fist is synonymous with
5. And we ask the lö, so we
6. And we ask the lö, so we

Fain is, I think a better reading than wain.
Variant Readings: Poem D.
It does mean the rising place of the sun.

Meanwhile "يجب" is to reward (with tasks). Both are almost synonymous.

"سُعِي" is to be generous (with tasks).

"صلح"  "مطلقًا" and "صلح"  "مطلقًا" are synonymous.

1. Ḥāwī, Line 3, Page. 131.
3. Ḥāwī, Line 13, Page. 133.
4. Qabāwah, Line 13, Page. 263.
5. Ḥāwī, Line 14, Page. 133.
6. Qabāwah, Line 14, Page. 263.
I l  ' •  and "  G X f x j i  " are synonymous
( Bountiful giver).

Variant Readings: Poem E.
"حاتش" and "حاتش" are almost the same (The place name).

The difference between the two readings is syntactical. In the Hawi edition the verb agrees with "الردة".

3. Hawi, Line 12, Page. 139.
"علق" and "علق" are the same verbal noun, derived from the verb "علق".

The difference between the two readings is syntactical.

In the Hawi edition that it is the active voice and that in the Qabawah edition is that the passive voice.

1. Hawi, Line 13, Page. 139.
2. Qabawah, Line 13, Page. 605.
3. Hawi, Line 15, Page. 139.
The difference between the two readings is syntactical.

"iances" refers back to She-camel and "lan" refers back to a white oryx.

1. Ḥawī, Line 16, Page 140.
3. Ḥawī, Line 19, Page 140.
"يَحَترَقَ" is to pierce and "يَحْتَرِقَ" is to pierce. Both are synonymous.

1. يوم لقيناك، ترجينا السفوم، وقد كاد الملاء، من الكتان تحتترق.
2. يوم لقيناك، ترجينا السفوم، وقد كاد الملاء، من الكتان تحتترق.

The difference between the two readings is syntactical.

In the Hawi edition the verb "يَحَترَقَ" is feminine and the verb "يَحْتَرِقَ" in the Qabawah edition is masculine.

3. عَلَى مسائيَّ، يجيء ماء أعينيما إذا تلعمت السرخي القرق.
4. عَلَى مسائيَّ، يجيء ماء أعينيما إذا تلعمت السرخي القرق.

2. Qabawah, Line 30, Page. 608.
The difference between the two readings is syntactical.

In the Hawi edition the verb (بِحْيَ) agrees with its subject (سَاء).

3. Hawi, Line 37, Page. 144.
4. Qabawah, Line 37, Page. 610.

The difference between the two readings is syntactical.
The verb "سَقَع" agrees with "خَرَج" and meanwhile the verb "رفع" is a masculine.

3. صلب الحيازيهم، اهتنوا الكلام، إذا هن القدماء، ولا مستعمل رفع.
4. صلب الحيازيهم، اهتنوا الكلام، إذا هن القدماء، ولا مستعمل رفع.

"رَهَق" (rash) and "رَهَق" (to hasten), both are synonymous.
APPENDIX B.

THE ARABIC TEXTS.

APPENDIX B.

THE ARABIC TEXTS.
APPENDIX POEM A.
أدا يا أسامة على السقاوم والبلاء
بسمة خبت أيها الطنان

فلا كنتم صمروا بحومة مدينة
أغصي بريق من سعاد شفاف

وأَتِّبِعْ يَأْوِيكَ الطبيب من الجوى
وبرة عند الأمور إبن ميان

أجعل بطا من منى الريح، مقفراً
على جبين خج دائم التنفان

عينينهوني العراس عنما وليحت
قطعت إليها الليل بالسرفان
فَمَا زَجَّرَتْ اللَّيْلَةُ خَلَيْلاً
بِضَيْقَةَ بَيْنَ النُّجُومِ وَالْدُبُّانِ

أَبِي اقْتُبِأَ أن يَسْكَعَ عَلَيهِ مَا يَشْفَهُ
قُولُهُ مِنَ السَّمَاءِ وَأَبَانِ

إِذَا قَلَتْ أُسْمَى وَرَتْمَيْنَ، تَعْرَضَت
حِبَّاءٌ أُخْرَىٰ مِن بَنِيَ الْعَلْفَانِ

خَلَيْلاً لَّيْسَ الرَّأْيُ أَن تَذَرَّانِي
بَوْرُيَّةً يَعْوِي بَيْنَ الْمَدِينَانِ

وَأَرْفَعْتُ مِنْ بَعْدَما نَسْتُ نُومَةً
وَعَضِبَ جَلَتَ عَلْهُ الْقَبْوُ شَاعَٰئِيَّ
إذا حضرنا في عهد زاده لم آتى
졌يلنا، ولا صبا إذا تكافي

إذ ابتدا ماتخرج الكف، فإنه
به حسبتي كسس الظلال

بابنه منه الفاح، ونمرة
يربح بئان الخ لم العينان

إذا عشيأنا هبلت النفس منهما
فشعربة، وازدادت حزين جنان

15
ولِاتٌ رأيت الأرض فيما تضايق
ركبت على عجل لغير أوان

جمالية عسى الغباء، كأنما
بنيت عقراً أو نقيع هبان

إذا عاقبتا السرب بالسرد، روجت
على الأيمن والمسمى بالطوان

بني خميل سبسط المسبس، كأنه
عسى الماء بالأنساء عنين إبان

كان مصريماً إذا ما ضخرا
على واضع من ليثما وضبان
كأى وأجلادى على ظلمس مسمى
أممى مسلماء السراة حسان

ما هاجماً للورد، حق تكرمت
رياح السما في جميع رماتان

صاحب تسوا كالتسيء، ضلائر
يثنى تراب القلق بالمكثا

تمنع أحبانا، وعينا يصعبما
كما أصلك دوايلاً تفع الرجوان

25
تمسك السوادي، متكسه ورآسه
فالذم ليما عنقه خدمات
فلورد يزيد ابن الإمام أسدابي
قواعد صناعي على لسان
ولم يأتني في الصحف إلا أن ذكركم
ولو ضمت الرسالتين بأناني

فاقتسمت لدآتي نمسين طائماً
ولد السين، حتى يمضي المنان

ليالي لا جنبي الغطا لفرائه
بنين أبهم، ما ولا نحن

30
يقلّم عن زغب منغام كاذبما
إذا تَرَحيَت تحت الطلال، أقفاف

كأن بتايا المبَّغٍ من حيث تَرَحيَت
مفَرّك حمى في مبيت قبان

إلى كل منغز من ضئيل، كاذبما
تفلق في ألم وحومه صدفان

أتاني، وأهالي بالازغف، أنه
ما تُناَغ من الصرعُ جمال

جمىء، فُخّص الله السباق أهله
على حسنه، من مغفل وثران

35
هليأا علون الأرض شرقية مغتمث
ضرحن الحكم الجمي كلى مكان

وليأا دعين الأرض تسمية علية
عمارت الدسوء بالمجلان

كأنما ليتا استقما وأشـرـفا
سلبان من تويجيما صردن

كأن قيام البريري تطيرها
فاعسبر ريم زفف زفبان

فليا حاي الغرايات حدا كلا هما
فلا ورد إلا دون ما يردن
APPENDIX POEM B.

A
P
P
E
N
D
I
X
P
O
E
M
B.
جلّت صبيّة أمرها العداد وقيناً
كانت تجلّبُ وآفني دارها، كلاً

وأقمر الليل من حلّة الضمّة
فالشعيبان أنّ، فذلك الأمّر الفرح

والصرعة منصّ منـزل خلق
عاق تغيّر، إلاّ المّيل والرواد

دار لبسانة، شطّ الهزار بما
وجال من دونها الأعداء والرّصد

6 بكرية لم كان داري بما أمال
وأدخ صبيّة من تبنّمت صدّاء
باليت أخذت بئر دب يِّريع بما
صرف المروي، فينام المائي السد

أمست منها بأرض ما تبلغها
بمساحب السهم، إله الجسرة الأجد

إذا ليما فيOi أطلال لما ليجليت
لم تستطع شأواها المقصورة البر

كأنما واضع الدقل، أضعه
غرمل منايل في أعقاقها عزد

ذاذ البراء بروقيه وكرّها
ذاذ الك ремبة عند الراحم العبد
أقرب بالوى هانيت صرامة
وجمه موثق الفنجر والنهد

رعي عناية حتى صر حميدا
وذعن الهاء يوم صاخه يقد

في ذيل كفاح النبل ينتمها
حتى تسوسيت الأضعان واللد

يشلمن بشد ما يقوم له
منها متاسبع أفلا ولاء ود

كأنه بدم طوله الشهداء ليحقت
جسماً آمناً وانطوت أمعانيه مسند
حرف ناَبَب عيناً مأزَال بياً
فَن الأخاضي أُومن راسبٌ وهد

دسم العمالِاء، مسْر، لا لوع لهم
إذا أحسوا بخطف نامٍ، لبوا

على مضارعَمُ أَغْزَانٍ، مرتقعٌ
إِبِصاراً خائفٌ إِبِداراً كَتِبد

حتى إذا أَمكنتِ هن مقاتلاً
وَمَن بمثابة زوراء متعد

أَوَي لِما معبلاً مثل الشَّيام فان
بِمصِدَه، وَيَك يَبَقَِي حَنفَه المضد
أدنى منه عباس، وقع أُذن ما كَما تُسْاقِطُ تحت الغبية، وَالزَّنَادُ،

يا ابن التريفيين، لا أن سبيهم قد غمِّي، لم يبيه داعيا أحد

أنتم تداركونا، سدما لقفت
نعاه، وأخرج من أنثاَب الله الأسد

وحن مؤدية أخرى تداركفي
مثال الرفيق، إلا أنه ولد أود

نعم المشوية من كلب حضوره
نعم ما ولد الدقام إذ ولجأ

25
إذا عثرت أنتاني من فراضته
سبي تسنيف به الأغلال، واعتقد
لا يسمع الرجل يوري في نديمه
ولد أمينة في أخلاصها الفناد
تمت جبدهم، والله فضله
وجد قوم مسواهم خالق، نكد

30
هم الذين أجاب الله بمغفرتهم
ليه نلاقف نواصي الخيل فاجتهدوا

ليس نفساً من الناس بسطتهم
لديه نفخة عظم الناس ماعقدوا

فإنما إذا أنعموا كانت فإنهم
سماء من الله ومن ولا حسد

لقد نزلت نبالة صنامة
فيها عن الفقر منحة ومعقد

كأنه مزيج ريان، منتشر
بعلو الخير فحافاته الزبد
حتى تي كل مزور أضربه
كأنها المستحيل البالي به عبد
تظل فيه بنات إلهاء أغيبة
وفي جوانب اليمنى والعمد
سيعل السفلى، ترى الحائطات به
إذ المطلش رأوا أوضاعه وردوا
وأضيع الله بالقوم الذي ضمن
ثم الأمسارية، ومنهم جاودا الصندق
ويدوم مفرطة قسن إذ مثبت لم
حشت عنايل من إيقاعكم نلد

40
ظلوا وظل سمعاء الموت عطرهم
حتى دوى من ملام عارض بارد
والبشرية أضجا breve لاما في كل جمعية أوابسة خير

وبيوم صغيرين، والأبعاد خاسرة
أصددهم، إذ دعوان، من ريم مده

على الأول، مثلًا عثمان، مثلية
لم يسمعه نشده، وقد نشروا

فتم قرن عيون الذين يذرون به
وأدركها كل تقبل عنه قوى

45
فالدين فيلف خضلاء، هم فتحوا
تنفي ابن عمان، حتى أفغ الميدان

وانتهم أهل بيت، لا يوازيهم بيت، إذا أخذت الأحساء والمهد

أيكم فرق، أيدي الناس فاضلة
ولن يوازيكم شبيب ولا مديد

لا يبيس عداة الدنيا، حاحهم
ول أضناء بالفقيه، وإن تمروا

فإن إذا ضن أقوم نور سمة
وحاذوا حضرة المانين أو جصوا

50
باروا جاید بسیزافهم، مکلّه
عیما حلمیتان وی لفظهم والکه
المطعنون، إذا هست شناصیة
علیه هیبیر من شفافاً المكر
ولن سمّلت قربان عین دوالیماً
فهم آواشاما الأعلون والسند
ولجميع زید الناس كآهم
لم يغفا الناس الله دون ما ردوا
والمسلمون بما بقيت لهم
وليس بدنك خریحان تفتقد
APPENDIX POEM C.

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C.
رأيت قريشا حين مات بينا
تألعاب أصحان وطعن أمر

علمتنا بثور من أمية ترقص
ذرت هضبة، ما طعمها بقمين

اخالد، ما بواكم ملتق
ولا كلبكم يعنت بعثور

اخالد، ياكم برى الغيفر أهله
إذا هرت الغيفر كل ضيور

يرهون في سما، ودارا رجينة
ومنطنا في وجه غيل بسور
أغفل أغلب الناس يحتفلون، ومرضاً
أغننا بسبب من نذاع عزيب

إذا ما اعتزل البعسون، تقلبت
بهام بن باقر الغمام مطين

ولصحة غني أمينة، حاتمت
لمَّا باع حامي النمار نصر

إذا اشتعث على ضيافة معنن
سفنت لأتي حمي وزورية

وزائر على النبيين في العرب، لوبه
أُنشِرت، ليس العرب أئهيرين
ليس أخوه بالمستوى، بل الذي
إذا زينته كان على سمور

أمشى قيس لم يشبع أحرك
يجم الأعناف ولا سمور

تلال عليه المنبع ريح تضويت
بلا نفع كأفع ولا بعبان

وعتى بنى رجل، كان بطنونا
على جانبة الوادي بطنون جهيل

خان تسألنا بالبريق
كأنها مننا بنوك منهم وفجور

15
عذرة حامتنا الحريضين، كأنما
كادت يهدت أنيابا لما لم ير

وجاءت جميع ناصروا أم هينم
فما رجعوا إلا ذيدها ببيعين

إذا ذكرت أنيابا أم هينم
زيت جلادا، مخطومة، بمنقار

ألا أينما إذ البرودي وسط وائل
ألفست ترى زاري وعين نصاري

وغررة موت لمن كان لمتعضيا
وليس اختلاسي وسطهم بيسين
هم منحتوا بالمسمى كلمة
وهم سيترأوا عيان شمسهم

وناطوا من الأذاب كتاب صغيرة
وليس عليهم فتحه بلدين

وأحبوا بلادنا، لم يكون لتعالما
هوازن، إلاّ عينها بأملين

وذاد نسيمها والدين يلحنهم
بما كل دينال الإزار خور
APPENDIX POEM D.

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D.
خليطي قرما للرحيل
فإنني وجدت بيني السمعاء غير قريب

وأخسفت إذ مسنت نفسي ابن راعي،
هنا، ذهبت، لم تسافر نبتود

فإن تنزلوا، يا أبن الملقي، تنزل بدي عذرا، ينذاك ما بلغوك

لعن الله أرماؤا سجله، لا تقي،
أذاء أرمى عضب اللسان شغوب

إذا تخب ودعنا بلادنا دم بما
فبعد اللهوت بما وسوباً
نسيئ إليه بنٌدْعَتْ نُنَالَهُ
ولا مُسَلَّم أَمْرٌ مَّضِيه لِمَسْبوبٍ

بُني كَأَمْيَالِ القَسَىٰ، تَقَلَّدَتْ
أُجَنَّتْها سَنَّةً وَدُوْرٌ

إِذَا مَنْجَلَ فَأَدَنَّهُ مَنْذِنَلٍ
أَتَيْهِ لِجُوُابِ القَلَّةٌ كَمَسْبوبٍ

وَهَنَّ بِنَا عَرْقٍ، كَأَنْ عَذَّبْنِيَا
بَقَآَيْنِ قَلَّتْ قُلْصَتْ لِمَنْضوْبٍ

مَسْلَيْهِ، يَطْوِيْهَا مَعَ الْقِيَظَةَ وَالسَّرِّيَّةٍ
تَكَالِيفُ طَلَّاعَ الفَيْدَاء، رَكَاٰبٍ
قدمت ثرى الأمموا فيه، كأنها رجاء قيام عصمعل بمسامع

بعضنا وعوم السماء، إذا انتجمت تسعة وضاح السر، حبر

إليك يا حرب، تُذَفَّت بمدا وصلت الشهيد مطلباً منك، بقرب

إلى مسافتك بالقرب، يا كفل قربة منى من المطاء، وهب

 وما أعش عباد إدا ما هبطتهما بعنوان ولا أعطانيها بجدوب

15
ربيع لملآك العوان إذا ارتحت رياح لفري من صبا وجنوب

وطارت بألف سواف الببت، وحارت
عن الفلبين، والعوان كل حليب

إليه أمثال الناظرون، كان هناءً، بدأ من قلابها وغيوه

ولواد أبو حرب وقع نزاله
علينا، أتينا دهورا سبطنوب

حباني بطرف أعرجي وقينة
من البريدات الحبانة ل العرب

20
وجمال أطفاله، ونارج عمره
وهي فتاة لجود السطور خريب

كما شمل الصحفاء، دعائتم القرى
ولكنأطراف القنا بديعة:

كنت بكلمته السر، حين بمرت
عشتية، لا جاوى ولا بغضوب:

عرف ليحق السائلين، كأنه
لعق الحسنات طالب بذنوب:

جو مسع السحري، يزمن فروعا
عباسة صناع البيتين، حبيب

25
كان سباع الغيل والليل تعني في
ملاءحهم تعني في التل، طلوج

(352)
APPENDIX POEM R.

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E.
يا مي، هل تجاري بعض وركم 
أرم لا يغادي أسير عنكم علقت 
لا يكون هذا عمنا بك 
إن الذي، بعد مشحذ الدار، تتفق 
إذا ترتقي حنان في الدفر من كبر 
والبستفي لد ديباجة خليط 
فقد تمازلي المستقلات، وقد 
تتنااغني عند ذات الموتة، الأنق 
ودعدي فني قلبي، فأرجحه 
ربما، علنا عمو أمواءهم في
وقد أقول: لنُبْخِرِ مُنْتَرِيُّنا
بِهِدْرِ بُعْنَى حَدْرِيِّ مشْقَقِ السَّنَقِ

كَأَنَّا بِالرِّجَالِ سُمِّنَ مَلَعْمَة
أَوْ خَابِنُ، مِن جَوَاهُ، نَاعِمٌ سَعِي

يرفعُهَا الْيَلِٰدُ للنَّاسِي، فِي تِلْكَ مَكْمِير
طَرِيقُ حَدِيدٍ وَلَدَمْ، دونِهِمْ عَرْقُ

حَيْ لَعَقِنَا، وَمَعَ زَالِ النَّبِيَّ، وَمَعَ هَالَتِ الْمُمِّن، بِأَعْلَى خَيْنِفِ الْبَرَق

فَمُحِّمِنَا مِنْ كُلِّ مَرْتَقِب
بَاحِيِنٌ لِمَعَالِمَ كَمَا الْزَّرُق
بطن ذا الصليب، والسلام همته،
ويسقيناه لين الأنيف الربوق

وعتيبة على إنزال رفمت لي م
سبق الزداء، على علياء منهف

رفمت، وهو بفقر عما أتهيم
كأنه طالب في رجله علق

نفسي فداء أبي حب، غدًا غدا
مغالط البين أو مستوجش فوق

على مذقة ترمي الفرج بما
غيل الغباء، إذا استقطع العنق
وظل حريزها للسنين مصطحماً
كأنها لم تدأ عودة معتنت
والرجل لاحقة منباً بأحلماً
وتف يديماً، إذا استعشتها، دفعت
كأنها، بعد منيب السير، جبتها
 دائمًا، مرتين مرتين، فيها، ليت
بات إلى جانب منها يكسيه
ليل طويل، وقلب خائف أرق
باتت له ليلة هاجت بارجها
وكرم من سحاب العاتي ياتلق
فالنظر كأمل الورد يなんだ
إذا أحسه برأ سرائه لذق

ليلة ليلته منها بغرقية
والحب يهتف فوق الأحمر

حتى إناء كأд ضئ المبع يفضعه
وكاد عنه سرود الليل ينطلق

هاجبت به ذيله أسع جوعها
كأنيا هن من نعمة شفق

فظل يعوى إلى أمر يساق له
واهتفت كلب الذي تسبقه

25
فيفرج الموت عنه، قد تعذب
ربكنا يعلقه، أو يصدنا الحسن

لا تقع به أجهى مغوله
بل يأخذ صبيا من طعن العلق

فأرا دوبيه، همى حقثقته
إذا نما كلاها الروق عصري

فهين من بين متحرك به رمط
صري، واختر لم يتريك به رقيق

يوم لتيناك تزينة السموع وفقد
كاد الهلاء من الآذان تحتوق

30
على مسارينٍ جريي ماء أعينهما
إذا تلمّبّين السرية القرية
في تمور من سمّاب الآخل، ترفعهم
يطفنون فيها، قليلًا، ثم تنغرح
عن ذبل الحم، تبتديين معيلة
إذا تقصدهم، من أرواحهم، العرف
كأن أنساعها من طيحة ماضبرتها
وشع تقع فيها رُق الفلق
تعلو النلاقة، إذا حق السراب، بما
كما تحم ذياب القفرة الورق
35
إلى الأمر لا تخفظوا الرفاقت، ولا
جدب القلوب: إذا ما استبطنتم الزرق
صلب الصلب، لا يسمى الكلام: إذا
هذى القلوب، ولا يستعمل هذه
وأنت يا ابن زياد عندنا حسن
منك البلاء، وأنت الناصع السفقة
طلم من القوى، والوى، ولا فوق
وأنت خير ابن أخت، يستطيع به
إذا ترجع، فوق السهولة: الزرق

40
موطا ة البيت، محمود شمساءله
عند المقالة لا تشيخ ولا يмиق
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