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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

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« إني رأيتُ أنه لا يكتبُ إنسانُ كتاباً في يومه إلا قال »  
 « في غَدِهِ : لو غَيَّرَ هذا لكانَ أحسنَ ، ولو زيدَ كذا لكانَ »  
 « يُستحسنَ ، ولو قُدِّمَ هذا لكانَ أفضلَ ، ولو تُركَ هذا لكانَ »  
 « أجملَ . وهذا من أعظمِ العِبرِ . وهو دليلٌ على استيلاء »  
 « النقصِ على جملةِ البشرِ » .

العماد الاصفهاني

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.
6. Bibliography.

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 *Dīwān al-Akhtal al-Taghlibī* have been examined in this study. They have been selected as poems in praise of *ʿAl 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 *Madhīh* 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 ʿĪliyā Ḥawī ( *Sharḥ Diwān al-Akḥṭal al-Taghlibī*, Beirut, 1968 ) and Qabāwah ( *Shiʿr al-Akḥṭal*, Ḥalab, 1970 ) have been consulted throughout; the text depends largely on that of the former, which, in turn, owes much to the text of Anṭūn Ṣāliḥānī ( *Shiʿr al-Akḥṭal*, al-Matbaʿah al-Kathūlīkiyyah, Beirut, 1891 ).

CHAPTER

ONE

TEXT

AND

TRANSLATION

.

TRANSLATION

POEM

A.

Poem A.

Poem A has 40 lines. The editions of the poem that I have used, are Sharḥ Dīwān al-Akḥṭal al-Taghlibī, ed. ʿIlīyā Salīm Ḥawī, Beirut, 1968, page 66-73, and Shiʿr al-Akḥṭal, ed. Qabāwah, Halab, 1970, Vol: 1, Page 292-301.

1

أَلَا يَا اسْلَمًا عَلَى التَّقَادُومِ وَالْيَبْسِ بِدَوْمَةٍ خَبِثَتْ ، أَيْهَا الطَّلَلَانِ

O ! remnants near Dāumah Khabt - may you be protected from age and decay.

2

فَلَوْ كُنْتُ مَخْصُوبًا بِدَوْمَةٍ ، مُدْنَفًا أَسَقَى بِرَيْقٍ مِنْ سُعَادٍ شَفَانِي

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

3

وَكَيْفَ يُدَاوِينِي الطَّبِيبُ مِنْ الْجَوَى وَبَرَّةٌ غِنْدَرُ الْأَعْوَرِ بْنِ بَيَّانٍ

How can the doctor treat me for my ardent passion when Barrah is with Ibn Bayān, the one-eyed?.

---



4

أَتَجْعَلُ بَطْنًا مُسْتَنِ الرَّيْحِ : مُقْفَرًا عَلَى بَطْنِ خَوْدٍ دَائِمِ الْحَقَقَانِ

Will you place your stinking and hungry belly upon  
the belly of a soft girl.

5

يُنْهِنِي الْحُرَّاسُ عَنْهَا، وَلَيْتَنِي قَطَعْتُ إِلَيْهَا اللَّيْلَ بِالرَّسْفَانِ

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

6

فَهَلَا زَجَرْتُ الطَّيْرَ : لَيْلَةَ جَيْثِهِ بِضَيْقَةِ بَيْنِ النُّجْمِ وَالِدَابَرَانِ

Why did you not augur from the birds on the night  
when you came to him, when the moon was in Dāyqah ( hemmed )  
between the Pleiades and al-Dabarān.

7

أَبْنَى الْقَلْبُ أَنْ يَنْسَى ، عَلَيَّ مَا يَشْفُهُ قَوَاتِلُهُ مِنْ سَالِمٍ وَأَبَانٍ

The heart refused to forget, despite its withering pain, its murderers from Sālim and Abān.

8

إِذَا قُلْتُ أَنْسَى وَدَّهْنٌ ، تَعَرَّضْتُ حِبَائِلُ أُخْرَى مِنْ بَنِي الْحَلَفَانِ

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

9

تَحَلِيلِي لَيْسَ الرَّأْيُ أَنْ تَذَرَانِي بِدَوْبَةٍ ، يَغْوِي بِهَا الصَّدَّانِ

My two companions, it is not a good idea to leave me alone in a desert where the two owls screech.

10

وَأَرْقَى مِنِّي بَعْدَ مَا نِمْتُ نَوْمَةً وَعَضْبٌ جَلَّتْ عَنْهُ الْقُيُوءُ يَمَانِي

And I was kept awake after having slept, with, beside  
me, a sharp Yemeni sword which the blacksmiths had polished.

11

تَصَاحِبُ ضَيْفِي قَمَرَةٌ يَعْرِفَانِيهَا: غُرَابٌ وَذَيْبٌ دَائِمِ الْعَسَلَانِ

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

12

إِذَا حَضَرَانِي عِنْدَ زَادِي . لَمْ أَكُنْ بِخَيْلًا ، وَلَا صَبًّا إِذَا تَرَكَانِي

When they came to me at my rations, I was not miserly,  
and I was not lovesick when they left me.

13

إِذَا ابْتَدَرَا مَا تَطَرَّحُ الْكَفُّ ، فَاتَهُ بِهِ حَبَشِيٌّ كَيْسٌ الْأَحْطَانِ

When they ran to catch what the hand had thrown, a sharp sighted abssyinian beat him ( the wolf) to it.

14

يُبَاعِدُهُ مِنْهُ الْجَنَاحُ . وَتَارَةً يُرَاوِحُ بَيْنَ الْخَطْوِ وَالْحَجَلَانِ

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

15

إِذَا غَشِيَانِي هِلَسَتِ النَّفْسُ مِنْهَا قُشْعَرِيرَةً ، وَازْدَدْتُ خَوْفَ جَنَانِ

When they came up to me, the soul shuddered in terror and the fear in my heart increased.

16

ولمّا رَأَيْتُ الْأَرْضَ فِيهَا تَضَائِقُ رَكِبْتُ عَلَى هَوْلِ لَغَيْرِ أَوَانِ

When I found that region uncomfortable, I mounted -  
despite my terror and although the time was not right.

17

جُمَالِيَّةٌ غُولَ النَّجَاءِ . كَأَنَّهَا بَنِيَّةٌ عَقْرِ . أَوْ قَرِيعٌ هِجَانِ

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

18

إِذَا جَاقَبَتْهَا الْكَفُّ بِالسَّوْطِ، رَاوَحَتْ عَلَى الْأَيْنِ وَالتَّبْعِيلِ بِالْحَطَرَانِ

When the hand strikes her with the whip, she alternates,  
despite fatigue, between the regular gait of a mule and swishing  
her tail.

19

بَنَى خُصْلَ سَبَطِ الْعَسِيبِ ، كَأَنَّهُ عَلَى الْحَاذِرِ وَالْأَنْسَاءِ نُحُصْنُ إِهَانِ .

(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.

20

كَأَنَّ مَقْدَنِيهَا ، إِذَا مَا تَحَدَّرَا عَلَى وَاضِحٍ مِنْ لَيْتِيهَا ، وَشَلَانِ .

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

21

كَأَنِّي وَأَجْلَادِي عَلَى ظَهْرِ مِسْحَلٍ أَضَرَّ بِمُتَلَسِّمَةِ السَّرَاقَةِ ، حَصَانِ .

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

رَعَاهَا بِصَحْرَاوَيْنِ حَتَّى تَمَيَّظَتْ وَأُقْبِلَ شَهْرًا وَقُدَّةٍ وَعِكَانِ

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

وَمَا هَاجَهَا لِلْوَرْدِ ؛ حَتَّى تَرَكَزَتْ رِيَّاحُ السَّفَا فِي صَحْصَحٍ وَمِثَانِ

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

24

فَصَاحِبَ نِسْعًا، كَالْقِسِيِّ، ضَرَائِرًا يُثْرِنُ تُرَابَ الثُّفِّ بِالنَّدْفَانِ

He was the companion of nine fellow-wives like bows kicking up the dust on the rocky heights with their swift-run.

25

تَضَدَّعُ أَحْيَانًا ، وَحِينًا يَصُكُّهَا كَمَا صَكَ دَلْوُ الْمَاتِيحِ الرَّجْوَانِ

Sometimes they split and sometimes he (ass) strikes them as the two sides of the well strike the bucket of the water drawer.

26

تَصُكُّ الْهَوَادِي مِنْكَبَّيْهِ وَرَأْسَهُ فَبَالِدَمَ لَيْتَا عُنُقَيْهِ خَضِلَانِ

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

27

فَلَوْلَا يَزِيدُ ابْنُ الْإِمَامِ : أَصَابَتِي قَوَارِخُ يَسْجُنِيهَا عَلَيَّ لِسَانِي

If it were not for Yazīd the son of the Imām, I should have been struck by disaster which my tongue had brought upon me.



28

وَلَمْ يَأْتِنِي فِي الصُّحُفِ، إِلَّا نَذِيرُكُمْ وَلَوْ شِئْتُمْ أَرْسَلْتُكُمْ بِأَمَاتِي

The pages reached me containing only your warning, if you had wished, you would have sent my safe-conduct.

29

فَأَقْسَمْتُ لَا أَتِي نَصِيبِينَ طَائِعاً وَلَا السَّجْنَ . حَتَّى يَمُضِيَ الْحَرَمَانِ

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

30

لَيْلَى لَا يُجْدِي الْقَطَا الْفِرَاحَةَ بِيَدِي أَبْهَرَ ، مَاءٌ وَلَا بِحِقَانِ

Even on nights, when the sand-grouse could not bring enough water to its chicks at Dhū Abhar or Hifān.

31

يُتَمَلَّصُ عَنْ رُغْبٍ صِغَارٍ . كَأَنَّهَا إِذَا دَرَجَتْ تَحْتَ الظَّلَالِ ، أَفَانِي

It hastens from small downy birds , which when they walk in the shadows, are like the *afānī* plant.

32

كَأَنَّ بَقَايَا الْمُخِّ . مِنْ حَيْثُ دَرَجَتْ مُفَرَّكُ حُصٍّ فِي مَبِيتِ قِيَانِ

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

33

إِلَى كُلِّ قَيْضٍ مِنْ ضَيْلٍ ، كَأَنَّمَا تَمَلَّقَ فِي أَفْحُوصِهِ صَدَفَانِ

Beside every egg-shell left behind by a tiny chick, as if two oyster-shells had cracked open in the nest.

34

أَتَانِي ، وَأَهْلِي بِالْأَزَاغِبِ ، أَنَّهُ تَتَابَعَ مِنْ آلِ الصَّرِيحِ ثَمَانِي

The news came to me, while my people were at al-Azāghib that eight horses of the stock of al-Ṣarīh had raced.

35

جُمِعْنَ فَخَصَّ اللَّهُ بِالسَّبْقِ أَهْلَهُ عَلَى حِينِهِ ، مِنْ مَحْفِلٍ وَرِهَانٍ

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

36

فَلَمَّا عَادُوا الْأَرْضَ شَرْقِيَّ مُعْنِيٍّ ضَرَحْنَ الْحَصِيَّ الْحُمْصِيَّ كُلَّ مَكَانٍ

When they ascended the ground to the east of Mu'taq/Mu'niq they kicked up the pebbles of al-Humṣ in all directions.

37

ولما ذَرَعْنَهُمُ الْأَرْضَ نِيسَعِينَ غَلْوَةً تَمَطَّرَتِ الدَّهْمَاءُ بِالصَّلَاتَانِ

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

38

كَأَنَّهُمَا لَمَسَا اسْتَحْمَا. وَأَشْرَفَا سَكْيَانٍ مِنْ ثَوْبَيْهِمَا صَرْدَانِ

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.

39

كَأَنَّ ثِيَابَ الْبَرَبَرِيِّ تُطِيرُهَا أَعَاصِيرُ رِيحٍ زَفَرَفٍ زَفْيَانِ

It was as if a violently blowing whirlwind had tossed the foreign rider's clothes.

ولما نأى الغاياتُ جدًّا كلاهما فلا وِردَ ، إلاَّ دُونَ ما يَردانِ

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.

Poem B has 55 lines. The editions of the poem that I have used, are Sharḥ Diwān al-Akḥṭal al-Taghlibī, ed. ʿIlīyā Sa-līm Ḥawī, Beirut, 1968, Page 114-124, and Shiʿr al-Akḥṭal, ed. Qa-bāwah, Ḥalab, 1970, Vol: 2, Page 433-448.

1

حَلَّتْ صُبَيْرَةُ أَمْوَاهَ الْعِدَادِ ، وَقَدْ  
كَانَتْ تَحُلُّ ، وَأَدْنَى دَارِهَا تُكْدُ

Subayrah camped at Amwāh al-Idād: she used to camp  
there but her nearest abode is now at Thukud.

2

وَأَقْفَرَ الْيَوْمَ مِمَّنْ حَلَّهَ الثَّمَدُ ، فَالشَّعْبَتَانِ : فَذَلِكَ الْأَبْرَقُ الْفَرْدُ

Today al-Thamad has become empty of those who had camped  
there, as have also al-Shu<sup>ḥ</sup>batān and that lonely al-Abraq.

3

وَبِالصَّرِيمَةِ مِنْهَا مَتَرٌ خَلَقَ عَافٍ تَغْيِيرَ ، إِلَّا النَّوْىَ وَالْوَتْدُ

And at al-Ṣarīmah there is a derelict camp-site of her,  
altered and effaced except for the trench and the tent-peg.



4

دارٌ لِبَهْنَانَةٍ ، شَطَّ الْمَزَارُ بِهَا      وَحَالَ مَيْنٌ دُونِهَا الْأَعْدَاءُ وَالرَّصَدُ

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.

5

بَكْرِيَّةٌ : لَمْ تَكُنْ دَارِي بِهَا أَمَّا      وَلَا ضُبَيْرَةُ مِمَّنْ تَيَمَّتْ صَدَدُ

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

6

يَا لَيْتَ أُخْتِ بَنِي دُبِّ يَرْيَعُ بِهَا      صَرَفُ النَّوَى ، فَيَنَامَ الْعَائِرُ السَّهْدُ

The sister of Banī Dubb - would that the reversal of distance might bring her back, so that the sore-eyed and sleepless one might sleep.

7

أَمْسَتْ مَنَاهَا بِأَرْضٍ مَا تَبْلَغُهَا بِصَاحِبِ الْهَمِّ ، إِلَّا الْجَسِيرَةُ الْأَجْدُ

Her abode is now in a land to which only a courageous  
and strong she-camel can bring the man beset by anxieties.

8

إِذَا الْيَعْفِيرُ فِي أَطْلَالِهَا لَجَأَتْ لَمْ تَسْتَطِيعْ شَأْوَهَا الْمَقْصُومَةُ الْخُرْدُ

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

9

كَأَنَّهَا وَاضِحُ الْأَقْرَابِ ، أَفْزَعَهُ غُضْفُ نَوَاحِلٍ فِي أَعْنَاقِهَا الْقِدَادُ

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

10

ذَادَ الضَّرَاءَ بِرَوْقِيهِ . وَكَثَرَ كَمَا ذَادَ الْكُتَيْبَةُ عَنْهُ الرَّامِيحُ السَّجْدُ

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

11

أَوْ قَارِبٌ بِالْعُرَى هَاجَتِ مَرَائِيَهُ وَخَانَهُ مُوثِقُ الْغُدْرَانِ وَالشَّعْدُ

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

رَعَى عَيْنَازَةَ حَتَّى صَرَ جُنْدُ بُهَا وَذَعَذَعَ الْمَاءَ يَوْمَ صَاخِدٍ يَقِيدُ

He pastured at 'Unāzah until her locusts whistled and an intensely hot day dried up the water.

13

فِي ذُبُلٍ كَفِدَاحِ النَّبَلِ يَتَعَذَّرُ مِنْهَا حَتَّى تُنَوِّسَ الْأَضْغَانُ وَاللَّدَدُ

Among lean ( companions ) like arrows of the Nab<sup>c</sup> tree,  
whom he bites until enmities and quarrels are forgotten.

14

يَسْلُكُهُنَّ بِشَدٍّ مَا يَقُومُ لَهُ مِنْهَا مَتَابِعُ أَفْلَاءٍ وَلَا جُدُدُ

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

15

كَأَنَّهُ . بَعْدَ طَوْلِ الشَّدِّ . إِذْ لَحِقَتْ  
جَحْشَانُهَا ، وَانْطَوَتْ أُمْعَاؤُهُ . مُسَدُّ

When his foals catch him up after his long run and  
his guts are twisted, he looks like a tightly-wound rope.

16

حَتَّى تَأْتِبَ عَيْنًا مَا يَزَالُ بِهَا مِنْ الْأَخَاضِرِ ، أَوْ مِنْ رَاسِبٍ رَصْدُ

Until he arrived at a water-spring, at which there  
was always watchers from al-Akhādir or Rāsib.

17

دُسْمُ الْعَمَائِمِ ، مُسْتَحْ ، لَا لِحُومَ لَهُمْ إِذَا أَحْسَسُوا بِشَخْصٍ نَابِيٍّ ، لَبَدُوا

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

18

عَلَى شَرَائِعِهَا غَرَّانُ . مُرْتَقِبٌ إِبْصَارَهَا ، خَائِفٌ إِدْبَارَهَا ، كَمِيدُ

On their way to water is a hungry man, waiting to  
sight them, afraid that they will turn back and gloomy.

19

حَتَّى إِذَا أَمْكَنَهُ مِنْ مَقَاتِلِهَا وَهُوَ بِنَبْعَةٍ زُرَّاءُ مُتَشِدُّ

Until when they give him a chance at the vital parts  
of their bodies, while he slowly draws a curved bow of nab<sup>c</sup>  
wood,

20

أَهْوَى لَهَا مِعْبَلًا مِثْلَ الشَّهَابِ فَلَمْ يُفْصِدْ: وَقَدْ كَادَ يَلْقَى حَتْفَ الْعَصِيدِ

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.

21

أَدْبَرْنَ مِنْهُ عِجَالًا، وَقَعُ أَكْرَعِيهَا كَمَا تَسَاقُطُ، تَحْتَ الْغَيْمَةِ، الْبَرْدُ

They turned their backs on him abruptly, their hooves  
clattering like hail falling from the storm-clouds.

22

يَا بْنَ الْقَرِيْعَيْنِ ، لَوْلَا أَنَّ سَيِّئَهُمْ قَدْ عَمِّي ، لَمْ يُجِئْتِي دَاعِيًا أَحَدُ

O ! Ibn al-Qarī<sup>c</sup>ayn — had it not been for your/their gift which included me, no one would have answered my call.

23

أَنْتُمْ تَدَارِكْتُمُونِي ، بَعْدَ مَا زَلَمْتُ نَعْلِي ، وَأَخْرَجَ عَنِّي أَنْبَاءُ الْأَسَدِ

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

24

وَمِنْ مُؤَدَّةٍ أُخْرَى تَدَارَكْتِي مِثْلُ الرُّدْيَةِ . لَا وَاهٍ ، وَلَا أَوْدُ

And he rescued me from another perilous place, like a Rudaynī spear that is neither weak nor bending.

25

فِغْمِ الْخُؤُولَةِ مِنْ كُتْلِبِ خُؤُولَتِهِ وَنِعْمَ مَا وَلَدَ الْأَقْوَامُ ، إِذْ وَلَدُوا

How excellent is his relationship on his mother's side/  
with Kalb and what excellent progeny the tribes have produced.

26

بَازٍ ، تَظَلُّ عِثَاقُ الطَّيْرِ خَاشِعَةً مِنْهُ : وَتَسْتَصِيحُ الْكِرْوَانُ وَاللَّبَدُ

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

27

تَرَى الْوُفُودَ إِلَى جَزَلٍ مُوَهِبُهُ إِذَا ابْتَغَوْهُ لِأَمْرٍ صَالِحٍ ، وَجَدُوا

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.



28

إِذَا عَثَرْتُ أَتَانِي مِنْ فَوَاضِلِهِ سَيْبٌ تُسَنِّي بِهِ الْأَغْلَالُ وَالْعُقَدُ

When I stumbled, there came to me from his favours  
a gift by means of which shackles were opened and knots untied.

29

لَا يَسْمَعُ الْجَهْلُ يَجْرِي فِي نَدِيَّتِهِمْ وَلَا أُمِّيَّةٌ فِي أَخْلَاقِهَا الْفَسَدُ

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

30

تَمَّتْ جُلُودُهُمْ . وَاللَّهُ فَضَّلَهُمْ وَجَدُّ قَوْمٍ سِوَاهُمْ خَامِلٌ . نَكِيدُ

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

31

هُمْ الَّذِينَ أَجَابَ اللَّهُ دَعْوَتَهُمْ لَمَّا تَلَقَّتْ نَوَاصِي الْحَيْلِ : فَاجْتَلَدُوا

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

32

لَيْسَتْ تَالُ أَكُفِّ النَّاسِ بِسَطَّتِهِمْ وَلَيْسَ يَنْقُضُ مَكْرَ النَّاسِ مَا عَقَدُوا

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

33

قَوْمٌ ، إِذَا أَنْعَمُوا كَانَتْ فَوَاضِلُهُمْ سَيِّبًا مِنَ اللَّهِ ، لَا مَنُّ وَلَا حَسَدٌ

A tribe whose favours, when they grant them, are a gift from god, without condition and grudgingness.

34

لَقَدْ نَزَلْتُ بِعَبْدِ اللَّهِ مَتَرْلَةً فِيهَا عَنِ الْفَقْرِ مَنَاجَاةٌ وَمُنْتَفَقَةٌ

I have come to occupy, in <sup>c</sup>Abdullah's heart - a position in which I find escape, a refuge from poverty.

35

كَأَنَّهُ مُزِيدٌ رِيَانٌ ، مُنْتَجِعٌ يَتَعَوُّ الْجَزَائِرَ . فِي حَافَاتِهِ الزَّبَدُ

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

36

حَتَّى تَرَوْنَهُ كُلُّهُ مُزَوَّرٌ أَضَرَّ بِهِ كَأَنَّمَا الشَّجَرُ الْبَالِي بِهِ بِجُدٍ

So that you see that, in every bend ravaged by the flood, the rotten trees are like striped cloth.

37

تُظَلِّلُ فِيهِ بَنَاتُ الْمَاءِ أَنْجِيَّةٌ : وَفِي جَوَانِبِهِ الْيَنْبُوتُ وَالْحَصَدُ

The water-birds search in it continuously for dry ground, though beside it grow the Yanbūt and the Hasad.

38

سَهْلُ الشَّرَائِعِ ، تَرَوِي الْحَائِمَاتُ بِهِ إِذَا الْعِطَاشُ رَأَوْا أَوْضَاحَهُ وَرَدُّوا

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

39

وَأَمْتَنَعَ اللَّهُ بِالْقَدَمِ الَّذِينَ هُمْ فَكَّوْا الْأَسَارَى ، وَمِنْهُمْ جَاءَنَا الصَّفْدُ

May God preserve the people who have set free the prisoners, and from whom we have received gifts.

40

وَيَوْمَ شُرْطَةِ قَيْسٍ إِذْ مُنِيَتْ لَهُمْ حَتَّى مَثَاكِيلٍ مِنْ إِيْقَاعِكُمْ نَكْدُ

In the battle of the squadron of Qays, when you were favoured with meeting them, childless women grieved because of your attack.

41

ظَلَّوْا، وَظَلَّ سَحَابُ الْمَوْتِ يُمْطِرُهُمْ حَتَّى تَوَجَّهَ مِنْهُمْ عَارِضٌ بَرْدُ

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

42

وَالْمَشْرِقِيَّةُ أَشْبَاهُ الْبُرُوقِ ، هَا فِي كُلِّ جُمَّجُمَةٍ أَوْ بَيْضَةٍ خُدْدُ

And the Yemeni swords like lightning, left furrows in every skull or helmet.

43

وَيَوْمَ صِفِّينَ ، وَالْأَبْصَارُ خَاشِعَةٌ أَمَدَّهُمْ ، إِذْ دَعَا ، مِنْ رَبِّهِمْ مَدَدُ

And at the battle of Ṣiffīn, when men's eyes were cast down, help from their Lord reinforced them when they prayed.

44

عَلَى الْأَوَّلَى قَتَلُوا عُثْمَانَ : مَظْلِمَةً لَمْ يَنْتَهِهِمْ نَشْدُ عَنْهُ ، وَقَدْ نَشَدُوا

Against those who killed <sup>c</sup>Uthmān wrongfully; no plea kept them from him, even though they were pleaded with.

45

فَنَمَّ قَرَّتْ عُيُونُ الثَّائِرِينَ بِهِ وَأَدْرَكُوا كُلَّ تَبَلٍ عِنْدَهُ قَوْدُ

There, his avengers were comforted, and they attained full revenge.

46

فَلَمْ تَزَلْ فَيَلَقُ خَضِرَاءَ مُحْطِمِهِمْ تَسْمَعِي ابْنَ عَفَّانَ ، حَتَّى أَفْرَخَ الصَّيْدُ

The dark army continued to break them, announcing the death of the son of <sup>c</sup>Affān until pride was extinguished.

47

وَأَنْتُمْ أَهْلُ بَيْتٍ ، لَا يُوَازِنُهُمْ بَيْتٌ ، إِذَا عُدَّتِ الْأَحْسَابُ وَالْعَدَدُ

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

48

أَيْدِيكُمْ ، فَوْقَ أَبْدِي النَّاسِ ، فَاضِلَةٌ فَكُنْ يُوَازِنُكُمْ شَيْبٌ وَلَا مُرْدٌ

Your hands excel those of any others, neither young nor old men will ever weigh equal with you.

49

لا يَزُمُهُمْ، غَدَاةَ الدَّجْنِ، حَاجِبُهُمْ      وَلَا أَضْيَاءَ الْمَقَرَّى، وَإِنْ تَمِيدُوا

Their chamberlain does not frown on a cloudy morning  
and they are not mean with the food-bowl even if they have little.

50

قَوْمٌ، إِذَا ضَنَّ أَقْوَامٌ ذُوو سَعَةٍ      وَحَازَرُوا حَضْرَةَ الْعَافِينَ أَوْ جَعِيدُوا

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

51

بَارَوْا جُمَادَى بِشِيْزَاهُمْ . مُكَلَّلَةً      فِيهَا خَلِيطَانِ وَارِي الشَّحْمِ وَالْكَبِدُ

Contend with the cold season, with their wooden-bowls,  
topped right up, in which is a mixture of two things, abundant fat  
and liver.



52

المُطْعِمُونَ ، إِذَا هَبَّتْ شَامِيَّةٌ غَيْرَاءُ يُجْجِرُ ، مِنْ شَقَائِهَا ، الصَّرْدُ

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.

53

وَأِنْ سَأَلْتَ قُرَيْشًا عَنْ ذَوَائِبِهَا فَهُمْ أَوَائِلُهَا الْأَعْلَوْنَ وَالسَّنْدُ

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.

54

وَلَوْ يُجْمَعُ رِفْدُ النَّاسِ كُلِّهِمْ لَمْ يَرْفِدِ النَّاسُ إِلَّا دُونَ مَا رَفَدُوا

If the help of all people were to be put together,  
they would give less than they have.

وَالْمُسْلِمُونَ بِخَيْرٍ مَا بَقِيَتْ لَهُمْ وَلَيْسَ بَعْدَكَ خَيْرٌ حِينَ تُفْتَقَدُ

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.

Poem C has 24 lines. The editions of the poem that I have used, are Sharḥ Dīwān al-Akḥṭal al-Taghlibī, ed. ʿIlliyā Salīm Ḥawī, Beirut, 1968, Page 125-129, and Shiʿr al-Akḥṭal, ed. Qabāwah, Ḥalab, 1970, Vol: 1, Page 64-69.

1

رَأَيْتُ قُرَيْشًا ، حِينَ مَيَّرَ بَيْنَهَا تَبَاحُثُ أَضْغَانٍ وَطَعْنُ أُمُورٍ

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

2

عَلَتْهَا بِحُورٌ مِّنْ أُمَيْةٍ تَرْتَقِي ذُرَى مَضْبَةٍ ، مَا فَرَعُهَا بِفَصِيرٍ

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

3

أَخَالِدُ ، مَا بَوَّابُكُمْ بِمَلْعَنٍ وَلَا كَلْبُكُمْ لِلْمُعْتَفِي بِعَقُورٍ

O ! Khālīd -your door-keeper is not cursed and your  
dog does not bite the one who asks for favours.

4

أخالدُ ، إِيَّاكُمْ يَرَى الضَّيْفُ أَهْلَهُ إِذَا هَرَّتِ الضَّيْفَانِ كُلُّ ضَجُورٍ

O! Khālīd, the guest sees you as his own family, when  
guests dislike all others who are weary of them.

5

يَرَوْنَ قِرَى سَهْلًا ، وَدَارًا رَحِيبَةً وَمُنْطَلَقًا فِي وَجْهِ غَيْرِ بَسُورٍ

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

6

أخالدُ أَعْلَى النَّاسِ بَيْتًا ، وَمَوْضِعًا أَغْنَيْنَا بِسَيْبٍ مِّنْ نَّدَاكَ غَزِيرٍ

O! Khālīd - highest of people in house and position -  
help us with a copious gift from your generosity.

7

إذا ما اعتراهُ المُعْتَقُونَ ، تَحَلَّيْتُ بِدَاهُ بَرِّيَّانِ الْغَمَامِ مَطِيرِ

When those who ask come to him, his hands flow with  
the abundant rain of the clouds.

8

وَلَوْ سُئِلْتُ عَنِّي أُمِّيَّةٌ ، خَبَّرْتُ لَهَا بِأَخِي حَامِي الدِّمَارِ تَصُورِ

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

9

إِذَا انْقَشَعَتْ عَنِّي ضُحْبَابَةُ مَعْشَرٍ ، شَدَدْتُ لِأَخْرَى مَحْمَلِي وَزُورِي

When the fog - produced by one tribe has cleared -  
I put on my sword-belt and my sword for another.

10

وَزَارٍ عَلَى النَّابِينَ فِي الْحَرْبِ، لَوْ بِهِ أَضَرَّتْ : هَرَّ الْحَرْبَ أَيَّ هَرِيرٍ

Many a person who blames those who shrink from war,  
would howl continuously, if war injured him.

11

وَلَيْسَ أَخُوها بِالسَّوْمِ ، وَلَا الَّذِي إِذَا زَبَنَتْهُ كَانَ غَيْرَ صَبُورٍ

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

12

أَمْعَشَرَ قَيْسٍ لَمْ يَمْتَعْ أَخَوَكُمُ عُمَيْرٌ بِأَكْفَانٍ وَلَا بِطَهْوٍ

A tribe of Qays, your brother, 'Umāyr has not enjoyed  
the use of shroud or being washed (for burial).



13

تَدُلُّ عَلَيْهِ الضَّبْعُ رِيحٌ تَضَوَّعَتْ    بَلَا نَفْحِ كَافُورٍ وَلَا بَعِيرٍ

A wind, that has no scent of camphor or ambergris  
directs the hyena to him.

14

وَقَتْلَى بَنِي رِغْلٍ ، كَأَنَّ بُطُونَهَا    عَلَى جَنْهَةِ الْوَادِي بُطُونُ حَمِيرٍ

It is as though the bellies of the slain of Banū  
Ri<sup>C</sup>1, at the side of the valley were the bellies of asses.

15

فَإِنْ تَسْأَلُونَا بِالْحَرِيشِ ، فَإِنَّا    مِنْكُمْ بِرُوكٍ مِنْهُمْ وَفُجُورٍ

If you ask us about al-Harish, we have been tried  
by foolishness and wickedness from them.

16

غَدَاةَ نَحَامَتِنَا الْحَرِيشُ : كَأَنَّهُمَا كِلَابٌ بَدَتْ أُنْيَابُهُمَا لَهْرِيرِ

On the morning when al-Harish kept away from us, they were like dogs whose fangs appeared as they howled.

17

وَجَاءُوا يَجْمَعُونَ نَاصِرِي أُمِّ هَيْثَمٍ فَمَا رَجَعُوا مِنْ ذَوْدِهَا بِسَعِيرِ

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

18

إِذَا ذَكَرَتْ أُنْيَابَهَا أُمُّ هَيْثَمٍ رَغَتْ جَبِينَالِ مَخْطُومَةً بِضَقِيرِ

When 'Umm Haytham remembers their fangs - a hyena grumbles, halter with a plaited strap.

19

أَلَا أُنْهَذَا الْمُوعِدِي وَسْطَ وَائِلٍ أَلَسْتُ تَرَى زَارِي وَعِزَّ نَصِيرِي

O! you - who threatens me in the midst of Wā'il -

do you not see my roaring and the strength of my assistant.

20

وَعَمْرَةَ مَوْتٍ لَمْ تَكُنْ لَتَخْضُضْهَا وَلَيْسَ اخْتِلَاسِي وَسْطَهُمْ بَيْسِيرٍ

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.

21

هُمْ فَتَكُوا بِالْمُضْغَبَيْنِ كُلَيْهِمَا وَهُمْ سَيَرُوا عَيْلَانَ شَرَّ مَسِيرٍ

It is they who killed the Mus'abs, both of them and

it is they who caused 'Ailan to travel an evil journey.

22

وَنَاطُوا مِنْ الْكَذَّابِ كَفًّا صَغِيرَةً وَلَيْسَ عَلَيْهِمْ قَتْلُهُ بِكَبِيرٍ

They hang up a small hand of the impostor and they thought that killing him was no great deed.

23

وَأَحْمَوْا بِلَادًا : لَمْ تَكُنْ لَتَحِلَّهَا هَوَازِنُ ، إِلَّا عَوْدًا بِأَمِيرٍ

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

24

وَذَادَ تَمِيمًا وَالَّذِينَ يَتْلُونَهُمْ : كُلُّ ذِيَالٍ إِزَارٍ فَخُورٍ

Every proud trailing Izared man protected Tamīm and their neighbours there.

All those who protected Tamīm and their neighbours, they were proud men who trailed their Izars.

TRANSLATTON

POEM

D.

Poem D.

Poem D has 26 lines. The editions of the poem that I have used, are Sharḥ Diwān al-Akḥṭal al-Taghlibī, ed. ʿIlliyā Salīm Ḥawī, Beirut, 1968, Page 130-135, and Shiʿr al-Akḥṭal, ed. Qabāwah, Halab, 1970, Page 260-266.

1

خَلِيلِيَّ قُومًا لِّلرَّحِيلِ . فَإِنِّي وَجَدْتُ بَنِي الصَّمْعَاءِ غَيْرَ قَرِيبِ

My two companions! Get up for departure. I have found that Banī al-Ṣamʿā' are not near.

2

وَأَسْفِهْتُ إِذْ مَنَيْتُ نَفْسِي ابْنَ وَاسِعٍ . مَنِيٌّ - ذَهَبَتْ ، لَمْ تَسْقِنِي بِذَنْوَبِ

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

3

إِن تَنْزِلَا ، يَا ابْنَ الْمُحَلَقِ ، تَنْزِلَا بِذِي عِذْرَةٍ ، يَتَذَكَّرُكُمَا بِالْعُوبِ

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.

4

لحي الله أرماءكأ بدجلة ، لا تقي أذاة امرئ عَضِبَ اللسانِ شَغُوبِ

May God shame weak men at Dijlah, who do not prevent the damage done by a sharp tongued-man who stirs up enmity.

5

إذا نَحْنُ ودَعْنَا بلاداً هُمُ بها فَبُعْدُا لِحَرَاتِ بها وَسُهُوبِ

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

6

تَسِيرُ إِلَى مَنْ لَا يُغِيبُ نَوَالَهُ وَلَا مُسْلِمٍ أَعْرَاضَهُ لَسَبُوبِ

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 slunderer.



7 بِحُوصٍ كَأَعْطَالِ الْقَيْسِيِّ . تَقَلَّقَتْ أَجِنَّةُهَا مِنْ شُقَّةٍ وَدُؤُوبٍ

With camels having sunken eyes like bows without strings  
whose foetuses became shaken in persuing a long journey.

8

إِذَا مُعْجَلٌ غَادَرَتْهُ عِنْدَ مَنْزِلٍ أُتِيحَ لِحَوَابِ الْفَلَاةِ ، كَنْسُوبٍ

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.

9

وَهُنَّ بِنَا عُرُجٌ ، كَأَنَّ عَيْنُونَهَا بَقَايَا فِلَاتٍ فَلَصَتْ لِنُضُوبٍ

They turned off with us and their eyes were like the  
remains of pools rose in them only for dry up.

10

مَسَانِيْفُ . يَطْوِيهَا مَعَ الْقَيْظِ وَالشَّرَى      تَكَالِيفُ طَلَاْعِ النَّجَادِ . رَكُوبِ

Camels pressing ahead, emaciated by the heat and the travelling and also by the efforts that any riding-beast makes in climbing to high ground.

11

قَدِيمٍ تَرَى الْأَصْنََاءَ فِيهِ : كَأَنَّهُمْ رِجَالٌ قِيَامٌ عَصَبُوا بِسُوبِ

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

12

يَعْمَنُ بِنَا عَوْمَ الْمُسْتَقِينَ إِذَا انْجَلَتْ      سَحَابَةٌ وَضَاحِ السَّرَابِ ، خَبُوبِ

They swim with us as a floating-ship does when a cloud of clear but deceptive mirage vanishes.

13

إِلَيْكَ أبا حَرْبٍ ، تَدَافَعُنْ بَعْدَمَا وَصَلْتَنَ لَشَمْسٍ مَطْلَعًا بِغُرُوبِ

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.

14

إِلَى مُسْتَقِيلٍ بِالنَّوَابِ ، وَاصِلٍ قَرَابَةٍ فَيَاضِ الْعِطَاءِ ، وَهَوْبِ

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

15

وَمَا أَرْضُ عِبَادٍ ، إِذَا مَا هَبَطْتَهَا : بِحَزْنٍ وَلَا أَعْطَانَهَا بِجُدُوبِ

The land of 'Abbad, when you descend to it, is not  
rough and its stopping places are not barren.

16

وَتَبِعَ لِمُلَاكِ الْحِجَازِ . إِذَا ارْتَمَمَتْ رِيَّاحُ الثُّرَيَّا مِنْ صَبَا وَجَنُوبِ

Spring grazing for the desperate man of the Hijāz, when the winds of the pleiades gust from the east and the south.

17

وَطَارَتْ بِأَكْنَافِ الْبُيُوتِ . وَحَارَدَتْ عَنْ الضَّيْفِ وَالْجِيرَانِ ، كُلُّ جَلُوبِ

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

18

إِلَيْهِ أَشَارَ النَّاضِرُونَ : كَأَنَّهُ هَيْلَالٌ بَدَا مِنْ قُتْمَةٍ وَغُيُوبِ

Those who look at him point him out, as though he were a crescent moon that had appeared from obscurity and concealment.

19

وَلَوْلَا أَبُو حَرْبٍ وَفَضْلُ نَوَالِهِ عَلَيْنَا ، أَتَانَا دَهْرُنَا بِخُطُوبٍ

But for Abū Harb and his generous gifts to us, our fate  
would have brought damaging hardships upon us.

20

جَانِي بِطَرَفٍ أَعْوَجِيٍّ وَقَيْنَةٍ مِّنَ الْبَرَبَرِيَّاتِ الْخَنَاصَانِ ، تَعُوبِ

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

21

وَحَمَالُ أَثْمَالٍ ، وَفَرَاخُ غَمْرَةٍ وَغَيْثٌ لِّمَجْلُومِ السَّوَامِ حَرِيبِ

A bearer of burdens, a comforter in distress and an  
abundant rain for one despoiled of his pasturing camels.

22

كريمٌ مُنَاحِ الضَّيْفِ . لا عَازِمُ القِيرِ ولا عِندَ أَطْرَافِ القَنَا بهيُوبِ

Generous in providing a halting place for a guest, not slow in offering hospitality, nor fearful when faced with lance points.

23

كثيرٌ بِكَفَيَّةِ النَّوَى، جِينٌ يُعْتَرَى عَشِيَّةً . لا جَافٍ ولا يَغْضُوبِ

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

24

بِعَرُوفٍ لِحَقِّ السَّائِلِينَ ، كَأَنَّهُ لَعَقَرُ المَتَالِي طَالِبٌ بِذُنُوبِ

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.

25

تُؤَى مُشْرَعَ الشَّيْزَى ، يَزِينُ قُرُوعَهَا      عِبَائِطُ مِثْلَافِ الْيَدَيْنِ ، خَصِيبِ

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.

26

كَأَنَّ سِبَاعَ الْغَيْلِ وَالطَّيْمَرَ تَعْتَنِي      مَلَاحِمَ نَقَاصِ الثَّرَاتِ ، طَلُوبِ

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.

Poem E has 41 lines. The editions of the poem that I have used, are Sharh Diwān al-Akḥṭal al-Taghlibī, ed. ʿIlliyā Salīm Ḥāwī, Beirut, 1968, Page 136-145, and Shiʿr al-Akḥṭal, ed. Qabāwah, Ḥalab, 1970, Vol: 2, Page 602-611.

1

يَا مَيِّ : هَلَا يُجَازَى بَعْضُ 'وَدِّكُمْ' أَمْ لَا يَفَادَى أُسِيرٌ : عِنْدَكُمْ غَلِقُ

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

أَلَا يَكُونَنَّ هَذَا عَهْدَيْنَا بِكُمْ إِنْ النَّوَى، بَعْدَ شَحْطِ الدَّارِ، تَتَفَقَّ

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

3

إِنَّمَا تَرَى حَتَانِي الدَّهْرُ مِنْ كِبَرٍ وَالْبَسْتُ لِي دِيَابَجَةً خَلَقُ

If you see me affected by time with old age and clothed in a ragged brocade of its.

4

فقد تُهَازِلُنِي الْمُسْتَقْتِيلَاتُ ، وَقَدْ تَعْتَقُنِي عِنْدَ ذَاتِ الْمَوْتَةِ ، الْأَنْقُ

Yet reckless girls sometimes sport with me, and beauty,  
in a languorous woman, sometimes detains me.

5

وَقَدْ يُكَلِّفُنِي قَلْبِي ، فَازْجُرُهُ رَبِّعًا ، غَدَاةَ غَدَوَا أَمْوَازِهِمْ فِرْقُ

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

6

وَقَدْ أَقُولُ لَشَوْرٍ : هَلْ تَرَى ظُعُنًا يَحْدُو بِهِنَّ حِذَايَ مُشْفِقٌ شَنِيقُ

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.

7

كَأَنَّهُا ، بِالرَّحَا ، سَفْنٌ مُلَجَّجَةٌ    أَوْ حَايِشٌ ، مِنْ جُوثَا ، نَاعِمٌ سُحْقُ

As if they were ships putting out to sea near al-Raḥḥa  
or a grove of tall mature palm trees of Ju'ātha.

8

يَرْفَعُهَا الْآلُ لِلتَّالِي ، فَيُدْرِكُهُمْ    طَرَفٌ حَدِيدٌ ، وَطَرَفٌ دُونُهُمْ غَرِيقُ

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

9

حَتَّى لَحِقْنَا ، وَقَدْ زَالَ النَّهَارُ ، وَقَدْ    مَالَتْ لَهُنَّ ، بِأَعْلَى خَيْصَفٍ ، الْبُرُقُ

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.

10

فَهُنَّ يَرْمِيْنَنَا مِنْ كُلِّ مَرْتَقَبٍ بِأَعْيُنٍ لَمْ يَخَالِطْ كُحْلُهَا الزَّرَقُ

They cast glances at us from every vantage-point  
with eyes the blackness of which was not mixed with any blue.

11

يُبْطِرُونَ ذَا الشَّيْبِ، وَالْإِسْلَامُ هَمَّتُهُ وَبَسْتَقِيدُ هُنَّ الْأَخْيَفُ الرَّوقُ

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

12

وَفَتْيَةٍ غَيْرِ أَنْدَالٍ رَفَعَتْ لَهُمْ سَحَقَ الرِّدَاءِ ، عَلَى عَالِيَاءَ ، يَخْتَفِقُ

I put my threadbare ridā' fluttering on some high  
ground (as shade) for some noble fellows.

13

رَفَعْتُهُ ، وَهُوَ يَهْفُو فِي عَمَائِمِهِمْ      كَأَنَّهُ طَائِرٌ ، فِي رِجْلِهِ عَلَقُ

I set it up and it flapped among their turbans, as if  
it were a bird fastened by the leg.

14

نَفْسِي فِدَاءُ أَبِي حَرْبٍ ، غَدَاةَ غَدَا      مَخَالِطُ الْجِنِّ أَوْ مُسْتَوْحِشٍ فَرِيقُ

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.

15

عَلَى مُذَكَّرَةٍ : تَرْمِي الْفُرُوجَ بِهَا      غَوْلُ النَّجَاءِ ، إِذَا مَا اسْتَعَجَلَ الْعَتَقُ

On a strong she-camel that runs quickly, with which  
you hurtle through the passes, when her pace is increased.

16

وظلَّ حِرْبًاؤَهَا لِلشَّمْسِ مُصْطَحِدًا كَأَنَّهُ وَاوَرِمُ الْأَوْدَاجِ مُحْتَنِقٌ

While the chameleon remained basking in the sun  
as though strangling with swollen jugular veins.

17

وَالرَّجْلُ لَاحِقَةٌ مِنْهَا بِأَوَّلِهَا وَفِي يَدَيْهَا إِذَا اسْتَعْرَضَتْهَا ، دَفَقُ

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

18

كَأَنَّهَا ، بَعْدَ ضَمِّ السَّيْرِ جَبَلَتْهَا ، بَيْنَ وَحْشِ غَزَّةٍ مَوْشِي الشَّوَى لَهَقُ

After the journey has emaciated her body, she looks  
like a white oryx of Ghazzah with speckled legs.

19

بَاتَ إِلَى جَانِبِ مِنْهَا ، يُكَفِّتُهُ  
 لَيْلٌ طَوِيلٌ ، وَقَلْبٌ خَائِفٌ أَرِقُ

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

20

بَاتَتْ لَهُ لَيْلَةً هَاجَتْ بِوَارِحِهَا وَمُرُزِمٌ مِنْ سَحَابِ الْعَيْنِ يَأْتَلِقُ

It spent a night in which the winds raged, and  
 flashes came from the thunder-clouds of al-‘Ayn.

21

فَالْقَطَرُ كَاللَّوْلُوِ الْمُنْثَوْرِ يَنْفَضُّهُ إِذَا أَفْشَعَرَ بِهِ سِرْبَالُهُ لَشِقُ

The rain was like scattered pearls, shaken off by it,  
 when its wet pelt made him shudder.



22

يَلُودُ ، لَيْلَتَهُ ، مِنْهَا بَغْرٌ قَدَّ  
وَالْغُصْنُ يَنْطُفُ فَوْقَ الْمَتْنِ ، وَالْوَرَقُ

It takes refuge all nights from the rain under a  
box-thorn with the branches and leaves dripping upon its back.

23

حَتَّى إِذَا كَادَ ضَوْءُ الصُّبْحِ يَفْضَحُهُ  
وَكَادَ عَنْهُ سُودُ اللَّيْلِ يَنْطَلِقُ

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

24

هَاجَتْ بِهِ ذُبُلٌ ، مُسَجَّ جَوَاعِرُهَا  
كَأَنَّمَا هُنَّ مِنْ نَبْعِيَّةٍ شَفَقَ

Lean, narrow-haunched (dogs) like splinters of a bow  
roused it.

25

فَظَلَّ يَهْوِي إِلَى أَمْرِ يُسَاقُ لَهُ وَأَتْبَعَتْهُ كِلَابُ الْحَيِّ تَسْتَبِقُ

It proceeded to advance swiftly towards something to which it was driven, while the dogs of the tribe competed to overtake it.

26

يُفَرِّجُ الْمَوْتَ عَنْهُ ، قَدْ تَحَضَّرَهُ وَكَدُنَ يَلْحَقُهُ ، أَوْ قَدْ دَنَا اللَّحَقُ

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

27

لَمَّا لَحِقْنَ بِهِ أَنْحَى بِمِغْوَلِهِ يَمْلَأُ فَرَائِصَهَا مِنْ طَعْنِهِ الْعَلَقَ

When they overtook it, it lunged sideways with its horns, and a blood covered their shoulders from its thrust.

28

فَكَرَّ ذُو حَرْبَةٍ ، يَحْمِي حَقِيقَتَهُ إِذَا نَحَا لِكُلِّهَا الرُّوقُ يَمْتَنِرُ

It charged as a spearman ( i.e. The Oryx ), defending its vitals, piercing their kidneys when it directed its horns at them.

29

فَهُنَّ مِنْ بَيْنِ مَتْرُوكٍ بِهِ رَمَقٌ صَرَخَى . وَأَخْرَجَ لَمْ يُتْرَكْ بِهِ رَمَقٌ

Some of them were left prostrate, still just breathing; others were left no longer breathing.

30

يَوْمَ لَقِينَاكَ تَرْمِينَا السَّمُومُ : وَقَدْ كَادَ الْمَلَأُ مِنْ الْكَتَّانِ تَحْبِرُقُ

On the day I met you, the simoom struck me, and my linen robe almost caught fire.

31

عَلَى مَسَانِيفَ يَجْرِي مَاءٌ أَعْيُنُهَا إِذَا تَلَفَّغَبَهُنَّ السَّرْبَتُخُ الْقَرَقُ

(travelling) on saddle-slipping camels, the eyes of which ran with water, when they found the flat desert too much for them.

32

فِي غَمْرَةٍ مِّنْ سَحَابِ الْآلِ ، تَرْفَعُهُمْ يَطْفُونَ فِيهَا ، قَلِيلًا ، ثُمَّ تَنْخَرِقُ

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

33

عَنْ ذُبُلِ اللَّحْمِ تَهْدِينَ مُعْجَلَةً إِذَا تَقَصَّدَ مِنْ أَقْرَابِهَا : الْعَرَقُ

leaving visible lean-fleshed camels led by one that gave birth prematurely, when the sweat flowed from her flanks.

34

كَأَنَّ أَنْسَاعَهَا مِنْ طَوْلٍ مَا ضَمَرَتْ      وَشَحْجٌ تَقَعَّتَعَتْ فِيهَا رَقَرَفٌ قَلِقُ

Their girth-thongs were, because of the length of time they had been emaciated, like women's belts, the ornaments of which clinked restlessly.

35

تَعَلُّوْا الْفَلَاةَ ، إِذَا خَفَّ السَّرَابُ بِهَا      كَمَا تَحُبُّ ذِيَابُ الْقَفْرَةِ الْوَرَقُ

They floated above the desert, when raised up by the mirage, just as the ash-grey wolves of the barren land slink along.

36

إِلَى أَمْرٍ لَا تَحْتَطَاهُ الرِّفَاقُ ، وَلَا      جَدَبُ الْحَيَوَانِ ، إِذَا مَا اسْتَبْطِئَ الْمَرْقُ

To a man, past whom no companies of travellers go - and not to meagre hospitality, when the meat sauce is slow to arrive.

37

صُلْبِ الْحَيَازِمِ ، لَا هَذَرِ الْكَلَامِ ، إِذَا هَمَزَ الْقَتَاةَ ، وَلَا مُسْتَعَجِلُ زَهْمِيقُ

Firm-hearted, not speaking wildly, when he brandishes  
his lance, or hasty and rash.

38

وَأَنْتَ يَا بَنَ زِيَادٍ عِنْدَنَا حَسَنٌ مِثْلُكَ الْبَلَاءُ ، وَأَنْتَ النَّاصِحُ الشَّفِيقُ

and you O ! Ibn Zīyyād, 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.

39

وَالْمُسْتَقِيلُ بِأَمْرِ ، مَا يَقُومُ لَهُ غُسٌّ مِنَ الْقَوْمِ ، رِعْدِيدٌ . وَلَا ذَرِيقُ

Independent in a matter in which no weak and cowardly  
or fearful man of the tribe fails.

40

وَأَنْتَ خَيْرُ ابْنِ أُخْتٍ ، يُسْتَطَافُ بِهِ إِذَا تَرَعَبَزَعَ فَوْقَ الْقَيْلَتِ الْخِرَقُ

You are the best son of a sister to be surrounded  
(by troops), when the standards flap above the army.

41

مَوْطَأُ الْبَيْتِ : مَعْمُودٌ شَائِلُهُ عِنْدَ اخْمَالَةٍ ، لَا كَزٌّ وَلَا وَعِيقُ

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 = Nasīb.

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 = Madīh section.

Lines 30-33 = Description of sand-grouse.

Lines 34 - 40 = Description of horse race.

Line 1 is the aṭlāl section. The apostrophe of the aṭlāl 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 " **أُسْقِي** " all depending upon " **كُنْتُ** ". At first sight it appears that the principles are more directly connected with " **كُنْتُ** ", but it may be that they should be regarded as " **حَال** " dependent upon " **أُسْقِي** ".

" **بَرِيقٍ مِنْ سَعَادٍ** " seems to imply that the very smallest portion of Su'ād's saliva would have been sufficient. The force of the line, then, is concentrated more upon Su'ād than upon the place itself. The presence of Su'ād 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'ād.

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<sup>c</sup>ād who was available. Now that his present beloved, whether or not she is to be identified with Su<sup>c</sup>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.

" أنسي " in line 8, echoes " ينسي " in line 7, " حباثل " occupies the same position in the line as " قولته ". " حباثل " is not as fatal as " قواطل ", 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 9, unusually the poet's address to his two companions comes after the Nasīb. The " الصديان " 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, " *تصاحب* " 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 " *صيفي* ".

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 *Tibāq* of "حضر" and "ترك" chiastically arranged with respect to their main clauses- present an almost exactly divided line, apart from the present of "عندزادي".

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 *raḥīl* 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 qaṣīda, whereby we have first the Nasīb- then an address to the two companions leading to an animal description which in turn introduces this raḥīl.

Line 17 contains the semi-tajnīs and also chiasmus between " عَقَسَ " and " قَرِيعَ ", 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 تَقَيَّظْتُ " and " حَقَّ تَرَكَّزْتُ " 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 " ضَرَّائِلَا " here and " أَضَى " in line 21.



Line 25, the chiasmus between " **أحيانا** " and " **حيناً** " and the unequal division of the line again provides some variety and the repetition of the " **صك** " 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 Yazīd, by his insistence on the first person singular suffixed pronoun, producing a repetition of the sound " **ني** ", even when the " **ن** " is part of the word to which the pronoun is suffixed. A further " **ني** " sound is provided by " **يجنينا** " and the variation by " **على** " in line 28, the " **ني** " enfolds a series of " **كم** " and " **تم** ", 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 *madiḥ*. However, in spite of appearances, it may not in fact, be a complaint at all. The sense of " *لو شئتم* ", 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 *mamḍūḥ* 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 " كان " 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 " لَئِلا " and " كان " 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 suprising 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 " ورد " and " یردان " appears to reflect " مجی ماء " in line 30. In this case, however, it is probable, that the horse race inspired the image of the grouse rather than vice versa.

A

CLOSE

STRUCTURAL

AND

THEMATIC

ANALYSIS

POEM

B

.

Poem B = 55 lines.

Lines 1 - 6 = 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 Madih section.

Lines 29 - 33 = Madih section on Umayyads.

Lines 34 - 38 = Madih section upon <sup>4</sup>Abdullah.

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

Lines 48 - 54 = Description of generosity of Umayyads.

Line 55 = Madih of <sup>c</sup>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 " حلت " root seems intended to emphasize the poet's nostalgia. The sense of nostalgia is further strengthened by the use of " أقف " in almost the same position as " حلت " in the previous line.

This contrast is emphasized by " اليوم " and by the repetition of the " حل " root in a subordinate clause. " الفرح " 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 " دار " from line 1 in " دارها ", line 4 " دار " and line 5 " داري " - a progression from her dwelling to my dwelling.

The sense of patience in Şubairah is strengthened by " لا من تيمت ". 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 " يرجع ". In line 5 we find " أهما " and " صدد ", both signifying proximity.

There is a reverse-tajnīs between " يرجع " and " العاش ", there is a further link in the sense also in that the one would be the remedy for the other.



Line 7 "أُمسّت مناها بارض تبليغها", repeats the second half of line 1b "وأدنى دارها نكد" and second half of 4a "نشد المنار بها" 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 "زاد" 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 *ṭibāq* between "خان" and "موثق". 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 "يشلمن بشد", indicating the speed of the ass.

Line 15, "ش" is also echoed in "جشان". The imagery of "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", "م" and "ح" in the first hemistich, there is a faint echo in the second hemistich, with "ح", "س" and "ل". There is a double-ṭibāq between "مرتقب إبصارها" and "خائف إدبارها".

In line 21, there is a semi-tajnīs between "أدبرن" and "البرد" and the repetition of "ع" and "ق" in the middle of the line helps to suggest the clatter of the hoof's beats.

This is the beginning of the maḍīh section . There are two ṭibāqs " **عَمَّ** " and " **داعيا** " and " **جبنى** " and " **أحد** ". There is a repetition of " **تدارك** " in line 23 from line 22. He changes from the second person to the third person.

There is also repetition of " **خثولة** ", " **نعم** " and " **ولد** ". There is a ṭibāq between " **ابتغوا** " and " **مواهب** " and between " **ابتغوا** " and " **وجدوا** ". The three most important words have a root beginning with " **و** " " **وجد** " and " **وهب** ", " **وقد** ".

The " **عشرت** " refers back to line 21. " **سبب** " refers back to " **زلقت نملى** " in line 22. " **فضل** ", refers back to " **فواضل** " in line 27. " **جد** " " **جود** " is repeated for emphasis.

" **أجاب الله دعوتهم** " enlarges the reference to Allah in the previous line. There is also a kind of ṭibāq between " **أجاب** " and " **دعوة** ".

There is Ṭibāq between " عقداً " and " نقصن ".  
 There is also a kind of Ṭibāq between " تنال " and " بسطتكم ".  
 There is a ṭibāq between " بسطتكم " and " عقدوا ". Line  
 32, we have " فواضل " and " سيب " 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 Tajnīs between " نزلت " and " منزلة " line 33. Line 34, there is also a Tajnīs between " مزبد " and " الزبد ".

In lines 34-35, the image changes from that of refuge to that of a river in spite the generosity of which is such that it makes attractive even what at first it seems to harm by its impulsiveness.

The sound of " ج " increases in frequency over these three lines. In line 36, the " ج " sound is absent but it returns in line 37. The " ج " 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 'Ayns. The brief lull suggested by the repetition of " ب " and " ن ".

" بنات الماء " are overwhelmed by the flood of generosity but they can take refuge in the trees that grow by the river. Here everybody is benefited 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 Bārid is the specific portion of "سحاب الموت", that is responsible for the slaughter of Qays in the battle. The repetition of "ظلّ" "ظلّ", 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 "مدّ" 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 "مظلمة", which he then explains.

The repetition of the " **نشد** " 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 " **بيت** " and " **عدد** ".

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 " **أيدي** " and the *ṭibāq* between " **ستيب** " and " **مرد** ". " **فوق** " and " **فاضلة** " both contribute to the concept of superiority. He has changed from the second person to the third person for his last piece of *Madiḥ*. " **قوم** " and " **أقوام** " is a *Jinās*. " **ضن** " refers back to " **أضناء** " in line 49.

The three " ز " 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 " رَفَد " root is repeated and " الناس " is repeated. There is emphasis here as in line 48 on the superiority of the Umayyabs over everybody else.

Line 55, he reverts to the second person (singular) in his last line to concentrate his *madiḥ* on 'Abdullah. There is a repetition of " خَي " and a *ṭibāq* between " بَقِيَت " and " تَفْتَقِد ".

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



A

CLOSE

STRUCTURAL

AND

THEMATIC

ANALYSIS

POEM

C

.

Poem C = 24 lines.

Lines 1 - 2 = Hijā' section.

Lines 3 - 7 = Madīh section.

Lines 8 - 11 = Fakhr section.

Lines 12 - 18 = The continuation of Hijā'.

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

" **علما بحور** " is to emphasize the idea of **حرفي ذري هضبة**.

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

Lines 3, 4, and 6, the poet picks up Khālīd to address. The guest like you - the first half is positive of praise of Khālīd. The second half introduces a contrast between Khālīd and others (Quraysh).

Line 4 " **الضيفان** " and " **الضيف** " 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 " **سجلا رحيا** " in line 5. The word traditionally associated with welcome - symbolizes the hospitality offered.

Line 6, " **أعلى** " links up line 2 " **علت** ".  
 " **ندي** " links up " **بحور** ", in line 2 (generosity).  
 The request comes quite early (for present) in the poem in line  
 6. The shaṭr is the direct address to Khālīd.

Line 7, " **المعتفي** " links up to line 3 " **المعتفي** "  
 (singular). 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. " **مطين** " the last to be mentioned in fact repre-  
 sents the source of the other two units " **بحور - ندي** ".

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 Khālīd, ( that he is the defender  
 of Umayyah) that he is Umayyah's champion in poetry elsewhere as  
 in battle.

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 (Khālid) 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 " عني " in same position in the line.

" زور " for sword is an unusual word. That is perhaps a kind of Tajnīs between " زاري " and " زروي " in line 9.

The repetition of " الحرب " and " هريس " , 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 " ليس - لا " and " غير ". " أخ " in line 11, echoes " أخ " in line 8. So that the poet represents himself as the brother both of Umayyah and a war. " زينت ", a metaphor taken from the kicking of refractory animal contrasts with " أضرت " 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 " أخوكم ", 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 'Umayr, makes it appear that the poet is stressing the diminutive 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.

" ریح تضرعت " 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 " الضبع " and " ضوع ".

The second hemistich contains precisely the two fragrances that are conventionally associated with " تضرع " 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 Khālīd 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 *ṭibāq* of " **رجعوا** " and " **جاؤا** " underlines the contrast in the mood of al-Harish before and after their defeat when assisting 'Umm Haytham.

The sense in which " **ذود** " is to be taken is ambiguous and it is likely that a pun is intended. The proximity of " **ناصر** " suggests the sense of defending while that of " **بعين** " suggests the sense of a number of camels.

This ambiguity is continued in this line, in that " **أنيابها** " 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. "نميري" and "الموعدي" forms a Tibāq.

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 "ش" to the tajnis "سیروامسير".

Line 22, the ṭibāq " كَبِيرٌ " " صَغِيرَةٌ " 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 ṭibāq, between " عَوْدٌ " and " تَحَلَّى " , " أَهْمُوا " .

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, " ذَاؤُ " recalls " ذُو " in line 17 and contrasts successful protection with an unsuccessful one. The repetition of the letter " ذ " in " الذِينَ " and " ذِيَالٌ " perhaps emphasizes " ذَاؤُ " , which any case is a strong position in the line. " فَخُورٌ " , at the end of the line neatly sums up the Fakhr Section.

A

CLOSE

STRUCTURAL

AND

THEMATIC

ANALYSIS

POEM

D

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 atlāl and no Nasīb. Instead the poet plunges directly into Hijā' of the enemy of the Mamdūh. They can safely embark on a journey to the Mamdūh, since the Banū al-Sam'ā' 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 'Abbād. There is a kind of Ṭibāq between "

" لم تسقني " and " أسفيت ".

Line 3, the repetition of " تنزلا " emphasizes the unusual " قوما للرحيل " in line 1. The poet introduces another despicable section on Banū al-Sam'ā'.

In line 4, the poet blames himself for his pusillanimity in confronting this enemy of 'Abbād. 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-Ṣam'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 " **بسا** " implies that the tribe somehow affects its own physical surroundings.

In line 6, the contrast, between the Mamdūh and the Banū al-Ṣam'ā' is pointed by further repetition of " **ل** " 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 *madiḥ*. 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; "تدافعن" implies their renewed energy and "بعدهما" — "بغروب" indicates the length of the journey that they have just undertaken.

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

Line 14, in apposition, transforms the address to the *Mamduḥ* into the beginning of the *Madiḥ* 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 Mamdūh 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 maḍīḥ. 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 " عَشِيَّة "; 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 " كَانَهُ ", which introduces the composite phrase of the second hemistich. There is a significant repetition of " ل " sound as in this line.

Lines 25-26 conclude the poem with an impressionistic picture of 'Abbād'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 'Abbād's guests, and in line 26 that enjoyed by the birds and the beasts.

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

A

CLOSE

STRUCTURAL

AND

THEMATIC

ANALYSIS

POEM

E

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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 = Madīh section.

Line 1 contains a variation of two verbs of the same pattern " **يفادى** " and " **يجازى** ".

In line 2, there is a Tibāq between " **تتفق** " and " **تشعل** ".

Line 3 has a complex clause with three subjects " **ديباجة** " and " **الذعر** " , " **حريق** ".

Line 4 consists of an elliptical (apodosis).

Line 5: " **قد** " carries on from line 4. There is a Jinās between " **غداة** " and " **غدوا** ". 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 *ṭibāq* between " **حريد** " 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 " **ر** " 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 Tibāq.

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

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 mandūh - 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 " ز ", " ر " and " ع ".

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 استعرضتها " 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 " نش " 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 " **بَات** " 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 " **ل** " pervades the whole bayt ; this perhaps provides an echo of " **ليلة** " and " **ليل** " from lines 19 and 20.

In line 22, the predominance of the sound " **ل** " continues, with the sound " **ن** " 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-Tibāq, with the repetition of " كذا " 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 " يساق " and " يستبق " 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 " لحق " root. The use of " كاد " further emphasizes the narrowness of the oryx's escape and reminds us also of the suddenness of line 23. The repetition of the pronoun " هـ " also conveys a sense of urgency.

In line 27 the further repetition of " لحق " 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 " ق " and " ح " 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 " صرعى " 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 Mamdūh, 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 " ف " is dominant in this line. The rhyme-word presents an unexpected image; the listener anticipates " تحرق " as the natural effect of a strong wind, but " تحرق " 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 " قليلا " provide a slightly unexpected touch, as does also the use of " تنخرق " for the rhyme-word, following so closely upon " تحترق " in line 30. It is not yet clear, either, what the significance of " تنخرق " is; it appears to end the sentence, but line 33 reveals it does not.

Line 33 completes the sense of " تنخرق " 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 *mamdūh*, so that the "riḥlah" of lines 30 to 35 and the *madiḥ* section, which now comprises the rest of the *qaṣīdah* are linked together almost independently of the first part of the poem (lines 1-29).

The hospitality extended by the *mamdūh* is hinted at very much in turn of *Jāhilī* 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 chiasmic arrangement, that is to say that 2 and 3 are accompanied by " **لَا** " , while 1 and 4 are not; in fact, the " **لَا** " 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 Mamdūh, although this was briefly in line 30. The fact that this is now to be the concluding madīh is emphasized by the repetition of " **وَأَنْتَ** " , 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 " **وَأَنْتَ** " 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-ṭibāq of " **حسن** " and " **البلاء** " gives a much more interesting flavour to the line; Ibn Zīyyād 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 jinās of " **يَقُوم** " and " **القوم** " and the occurrence of four qafs ( **ق** ) in the line, there is nothing remarkable about it.

Line 40: The description of Ibn Zīyyād 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 Madīh 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.

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A

STYLISTIC

ANALYSIS

POEM

A

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In line 1 the apostrophe is unusually delayed, and a redundant " **س** " is inserted after " **لا** ". 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 " **ب** ".

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 "post-amble".

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 " **بطنا** " and " **بطن** " and their adjectival associated *Idāfah* ( **إضافة** ), with the interposition of " **خود** " 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 cf 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 Idāfah (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 "يأتى", 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 hemistichs, 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 "إِذَا" concludes with a temporal sentence beginning with "وَلَمَّا" 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 "التضمين".

Line 17 provides a one word object for the verb in line 16, followed by a descriptive phrase and then by "كَأَنَّمَا" in a typical position, allowing 17b to be occupied by two parallel descriptive phrases separated by "أَوْ".

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 *Tadwīn* (التدوين) the object of the second verbal noun of line 18, followed by an adjectival phrase with "كانه" 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 "كان" clause divided by a temporal clause that spans the two hemistichs; the one word predicate of the "كان" 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 "كان" 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; " **حسان** " 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. " **وعكان** " is a gratuitous adjectival adjunct.

Line 23 which continues the relative clause follows almost exactly the same pattern as 22, with the " **حقى** " 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 " **حقى** " 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 " **ساح** ".

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 ( حال ), 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 Mamdūh.

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 " **ما** " through emphasis on the word, corresponding to its importance in the clause. " **ولا 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 " **عن** ", or another preposition, followed by one or more indefinite adjectives is a common one, as is the construction whereby " **كان** " at the end of one hemistich is separated from its predicate at the end of the second hemistich.

Line 32 consists of a " **كان** " 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 " **كان** " 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 " *Leit* " 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 "كانهما" precedes "ولتا", the verbs in the protasis are dual, and the apodosis is nominal.

Line 39 consists of a comparative sentence beginning with "كان". 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 "كان".

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 " **جدا** " in 40a and " **سردان** " 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.

A

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B

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Line 1 consists of three separate statements, the second of which spans 1a and 1b. 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 " **مَنْ** " 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 + " **إِلَّا** " 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 " كَاتِبَا " 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 accomodate its qualifying adjective; of this " يَقْد " 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. " والله " 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 " كانت " at the beginning and the predicate at the end. This sentence frames three temporal clauses, one introduced by " بعد " and the other two by " إذ ". 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 "حتى" 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 " وهو ".

Line 20 consists of three main clauses of the apodosis--the afore-mentioned-temporal clause introduced by " إذا ". 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 " حتى " 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 " **نعم** " 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. " **حرباز** "). The subject is inferred from the previous line " **خوولته** " and " **ماوله** ". 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 29 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 hāl ( 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 " *بستقیم* ", and in 32b a relative clause.

Line 33 begins with the " *خب* " of a nominal sentence, the mubtadā' ( *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 من ولا حسد* " 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 " **هـ** ", 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 " *لهما* " at the end of 42a. The construction is somewhat complicated by insertion in 42a of a virtual " *حين* " to this logical subject, as though the latter were the muḩtadā' ( *مبتدأ* ) of a nominal sentence.

Line 43: the first half consists of an adverbial phrase and the nominal sentence acting as a hāl ( حال ). 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 hāl 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 " لم تنزل " , also governed by " تحطمت " . 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 " خير ". 55a consists of a nominal sentence followed by a temporal clause. 55b consists of a verbal sentence followed again by a temporal clause.

A

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C

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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 " ر " 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 " تحلبت ".  
 تحلبت

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 ( ورت ) 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 hāl ( حال ) 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 "كأن" 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 "كأن" 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 adverbial 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 hāl ( حال ) 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

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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 " **فلان** " 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 adjective, 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 preposition 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 exclamatory 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-Idāfah ( 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 " كان " + 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 "إليك" 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 "إليك" 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 *Idāfah* (إضافة).

Line 18, "إليه" 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. "كانه" occupies a typical position. The descriptive element consists of a noun and a relative clause. "وغيب" 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. " **لحوب** " 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. " **حبيب** " 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 ( + و ) 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 Idāfah ( إضافة ). 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 " كذا " 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. " *خمس* " 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. " *طلوب* " is another gratuitous adjectival adjunct. The presence of two subjects particularly with the shorter second, is a notable feature.

A

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E

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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 view point , 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 " هذا " , 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 *ṭibāq* between " النوى " and " شط " on the one hand and " تتفوق " 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 " کبر " 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 " **فانرجو** ", 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 one again interrupted by an adverbial phrase. " **شوق** " 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. " حَتَّى " is only vaguely connected in sense with the preceding line. The sound " ل " predominates in this verse with subsidiary " ن ".

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 same as in line 9. " ن " 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. "الروق", 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 "ر", "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 "ر", "ف" 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 "التضمين" that is associated with the beginning of the rihlah 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. "محقق" 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 "منها", 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. " **لحق** " 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 " **بات** " 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 " ل " 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 " و ". " الورق " is a gratuitous nominal adjunct. The four lines 19-22 are linked both by structure and by predominant sound, since the " ل " 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 " عند ".

The abrupt transition from description to action is perhaps mitigated by the three "و" 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 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 "يَهْوِي إِلَى أَرْضِ" of line 25 and

is dependent on " *فظل* ". 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* ( *تجنيس* ) between " *يلحقه* " and " *اللعق* ".

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 " *علا* " 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 *metri 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 " **كِرَ** " begins the apodosis, in which case " **يَمْتَزِقُ** " would be a circumstantial.

Line 29 consists of a common initial expression followed by two parallel clauses governed by " **هِيَ بَيْنَ** ". The extended Tajnīs, 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 " **صِرَی** " at the beginning of the second hemistich, and a kind of chiasmus is produced by the intervention of " **أَخَى** " 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 Mīm sound in this line.

Line 31 begins with the usual Tadīm. ( التضمين ) associated with the rahīl followed by a relative clause, which itself is followed by a temporal clause.

Line 32 begins with a tadīm, 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 " غمر " 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 " ر ", " غ ", " ف " and " ق ".

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 *taḍmīn* ( التضمين ) 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 " إمرى " and equally governed by " إلى ". 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 " إمرى ". 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 Tajnīs between " يقوم " and " القوم ".

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.

CHAPTER

FOUR

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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.

- 1 فلو كنت محصويا بدومة مدنفا  
أسقي بريق من سعاد شفاني
- 2 أجمعل بطنا منتن الريح ، مقفل  
على بطن خو دائم الخفقان
- 3 في ذيل كقلاح النبل يعضهما  
حق تنوسيت الأضغان واللد
- 4 تمت جدودهم ، والله فضاهم  
وجد قوم سواهم خامل ، نكد

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1. Ḥawī, Poem A, Line 2, Page 66.
  2. Ibid, Line 4, Page 66.
  3. Ḥawī, Poem B, Line 13, Page 116.
  4. Ibid, Line 30, Page 119.

- 1 أخالد أعلى الناس بيتاً، وموضياً  
أعشنا بسبب من نذاك غزير
- 2 ولو سئلت عني أهية، خبرت  
لها بأخ حامي النمار نصير
- 3 إذا معجل غادرته عند منزل  
أنتح لجواب الفلاة، كسبب
- 4 حباني بطرف أعوجي وقينة  
من البريات الحمان لهوب
- 5 وقد أقول لثور: هل تري ظلعنا  
محمو بمن حذاري مشفق شفق
- 6 وظل حناؤها للشمس مصطخدا  
كأنه وارم الأوداج محتنق

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1. Ḥawī, Poem C, Line 6, Page 126.

2. Ibid, Line 8, Page 127.

3. Ḥawī, Poem D, Line 8, Page 132.

4. Ibid, Line 20, Page 134.

5. Ḥawī, Poem E, Line 6, Page 137.

6. Ibid, Line 16, Page 140.



b) Interrupting lines with adverbial phrases ( mostly based on a preposition).

1

إذا حضرني عند زادي لم أكن  
تخيلاً ولا صبا إذا تركاني

2

ولما رأيت الأرض فيهما تضايق  
ركبت على هول لفيان أوان

3

ومن مؤدبة أخى تداركني  
مثل الرديني، لاواه ولا أود

4

تمت جدودهم ، والله فضلهم  
وجد قوم سواهم خامل، نكد

---

1. Hāwī, Poem A, Line 12, Page 68.

2. Ibid, Line 16, Page 68.

3. Hāwī, Poem B, Line 24, Page 118.

4. Ibid, Line 30, Page 119.

- 1 وغمرق موت لم تكن لتخوضهما  
وليس اختلاسي وسيطهم بيسير
- 2 لى الله أروماكا يدجلة ، لا تقي  
أداة امرئ غضب اللسان شفوب
- 3 وقد يكلفني قلبي ، فأنجزه  
ريما ، غداة غدا أهواهم فوق
- 4 نفسي فداء أبي حرب ، غداة غدا  
مخالط الجن أو مستوحش فوق

- 
1. Hāwī, Poem C, Line 20, Page 129.  
2. Hāwī, Poem D, Line 4, Page 131.  
3. Hāwī, Poem E, Line 5, Page 137.  
4. Ibid, Line 14, Page 139.

c) Variation in the composition of lines by placing of conjunctions.

- 1 جمالية غول النجاء، كأنهما  
بنية عقى أو قريع هجان
- 2 كأن مقديهما، إذا ما تحديرا  
على واضح من ليتها، وفضلان
- 3 حتى تأوب عينا ما يزال بها  
من الأخاض، أو من راسب رصد
- 4 حتى إذا أمكنته من مقاتلها  
وهو بنجية زوراء متشد
- 5 إذا انقشمت عني ضيابة معش  
شدت لأخري محلي وزوري
- 6 وليس أخوها بالسئوم، ولا الذي  
إذا زبنته كان غير صبور

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1. Hāwī, Poem A, Line 17, Page 68.

2. Ibid, Line 20, Page 69.

3. Hāwī, Poem B, Line 16, Page 117.

4. Ibid, Line 19, Page 118.

5. Hāwī, Poem C, Line 9, Page 127.

6. Ibid, Line 11, Page 127.

- 1 خليلي قوما للرحيل فإنني  
وجدت بني الصمحاء غير قريب
- 2 فإن تنزلا، يا ابن المخلق، تنزلا  
بذي عنبرة، ينداكما بلغوب
- 3 إذا نحن ودعنا بلادهم بما  
فبعدا لحرات بما وسهوب
- 4 وما أرض عباد، إذا ما هبطتها  
بحزن ولا أعطانما بحبوب
- 5 إليك أبا حرب، تدافع بهم  
وصلن لشمس مطلقا بفروب
- 6 إلى امرئ لا تخطأه الرفاق، ولا  
جذب الخطن، إذا ما استبطى المرق

- 
1. Ḥawī, Poem D, Line 1, Page 130.  
2. Ibid, Line 3, Page 131.  
3. Ibid, Line 5, Page 131.  
4. Ibid, Line 15, Page 133.  
5. Ibid, Line 13, Page 133.  
6. Ḥawī, Poem E, Line 36, Page 144.

1 صلب الحياريم، لاهذر الكلام، إذا  
هز القناة، ولا مستعجل زهق

2 وأنت خير ابن أخت، يستطاف به  
إذا تنزع فوق الفيلق الخرق

d) Varying the structure of consecutive lines.

3 إذا حضرائي عندادي، لم آتي  
نجيلا ولا صبا إذا تكلمني

4 إذا ابتعدنا ما تطرح الكف، فاته  
به حبشي كيت الحظان

5 يباعه منه الجناح، وتارة  
يلوح بين الخطو والحجلان

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1. Hāwī, Poem E, Line 37, Page 144.

2. Ibid, Line 40, Page 144.

3. Hāwī, Poem A, Line 12, Page 68.

4. Ibid, Line 13, Page 68.

5. Ibid, Line 14, Page 68.

- 1 أصبت مناهجاً بأرض ما تملغها  
بمناحب العمق، إلا الجسرة الأجد
- 2 إذا اليمافين في أطلالها لجأت  
لم تستطع شأوها المقيمة الحرد
- 3 كأنها واضح الأقارب، أفزعها  
غضف نواحل في أغماقها القدد
- 4 باتت إلى جانب منها يكفئها  
ليل طويل وقلب خائف أرق
- 5 باتت له ليلة حاجت بوارحها  
ومزم من سحب العين ي أطلق
- 6 فالتطر كالؤلؤ البشتور ينفذه  
إذا اقشعر به سرياله لتوق

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1. Hāwī, Poem B, Line 7, Page 115.

2. Ibid, Line 8, Page 115.

3. Ibid, Line 9, Page 116.

4. Hāwī, Poem E, Line 19, Page 140.

5. Ibid, Line 20, Page 141.

6. Ibid, Line 21, Page 141.

c) Ending lines with a word that is not in its natural order, for the sake of the rhyme.

- 1 كأن مقذبيما، إذا ما تحدا  
على واضح من لبيتهما، ويشلان
- 2 يقلص من زعب صفار، كأثما  
إذا درجت تحت الظلال، أفاني
- 3 زاد الضراء بروقيه، وكن كما  
زاد الكتيبة عنه الراجح النجد
- 4 حق تأوب عينا مايزال بها  
من الأفاضل، أو من راسب رصد
- 5 أدبرن منه عجلا، وقع أكبر عما  
كما تساقط، تحت الفبية، البحر

- 
1. Ḥawī, Poem A, Line 20, Page 69.
  2. Ibid, Line 31, Page 71.
  3. Ḥawī, Poem B, Line 10, Page 116.
  4. Ibid, Line 15. Page 117.
  5. Ibid, Line 20, Page 118.

1 أخالد أعلى الناس بيتاً وموضعا  
أغشنا بسبب من نذاك غزير

2 وقتلى بني رعل، كأن يطونهما  
على جلمة الواري يطون حمير

3 وطارت بالكناف البيوت، وحارت  
عن المضيف والجيران، كل حلوب

4 ألا يكون هذا عهدنا بكم  
إن النوى، بمدشط الدار تنفق

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1. Hāwī, Poem C, Line 6, Page 126.

2. Ibid, Line 14, Page 128.

3. Hāwī, Poem D, Line 17, Page 134.

4. Hāwī, Poem E, Line 2, Page 137.



1 حتى لحقنا، وقد زال النمار، وقد  
مالت لمن، بأعلى خينف، النوق

2 فمن يرمينا من كل مرتقب  
بأعين لم يخالط كحلها النوق

3 عن ذبل اللحم، تهديهم من مجلة  
إذا تفمّد من أقربها، الموق

f) Variation of construction within the same line to provide a similar sense in both units.

4 يامي، هلا مجازي بعض وكم  
أم لا ينادي أسير عندكم خلق

5 إما ترفي حناني الدهر من كب  
والبستي له ديباجة خلق

1. Ḥawī, Poem E, Line 9, Page 138.

2. Ibid, Line 10, Page 138.

3. Ibid, Line 33, Page 143.

4. Ḥawī, Poem E, Line 1, Page 136.

5. Ibid, Line 3, Page 137.

- 1 يباعده منه الجناح ، وثاقه  
يروح بين الخطوط والحجلان
- 2 ولما رأيت الأرض فيها تضائق  
ركبت على دول لفين أو ان
- 3 ذاد المنع بوقيه ، وكنا كما  
ذاد الكتيبة عنه الراح النجد
- 4 نعم الخؤولة من كلب خؤولته  
ونعم ما ولد الأقوام الخؤولوا
- 5 إذا ذكرت أنيابها أم ميسم  
رغبت جبال مخطومة بضيفين

- 
1. Hāwī, Poem A, Line 14, Page 68.  
2. Ibid, Line 16, Page 68.  
3. Hāwī, Poem B, Line 10, Page 116.  
4. Ibid, Line 34, Page 119.  
5. Hāwī, Poem C, Line 18, Page 128.

1 هم فتكوا بالمصعبين كليها  
وهم سيروا عيلان شرمسين

2 عروف لحق السائلين، كأنه  
آمقر الهتالي طالب بذنوب

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1. Hāwī, Poem C, Line 21, Page 129.

2. Hāwī, Poem D, Line 24, Page 135.

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

Atlāl.

Al-Akḥṭal begins the atlāl with "ألا". The apostrophe is unusually delayed, and a redundant "ي" is inserted after "ألا", compared the following examples of pre-Islamic poetry.

1 ألا أسلمنا على التقادم والباي  
ببومة خبت، أجمع الطالان

2 قفانبك من ذكرى حبيب ومنزل  
بسقط اللوى بين الدخول فحومل

(Mu<sup>c</sup>allaqat Imri' al-Qays).

3 لخولة أطلال بريقة شمد  
تلوح كباقي الوشم في ظاهري

(Mu<sup>c</sup>allaqat Tarafah).

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1. Ḥawī, Poem A, Line 1, Page 66.

2. Muḥammad Abū Fadl Ibrāhīm, Dīwān Imri' al-Qays, Cairo, 1958, P.8.

3. Ahmad Amin al-Shanqīṭī, al-Mu<sup>c</sup>allaqāt al-ʿashr, Page 75.

1

عَفْتُ الدِّيَارِ مَحَلِّهَا فَمَقَاهِمَا  
بِهِنِي تَأْيِدُ غَوْلِهَا فَرَجَاهِمَا

(Mu<sup>c</sup>allaqat Labīd).

2

كُلُّ غَادِرِ الشَّقَاءِ مِنْ مَسْرُومٍ  
أُمُّ هَلْ عَرَفْتَ الدَّارَ بَعْدَ تَوَهُمٍ

(Mu<sup>c</sup>allaqat <sup>c</sup>Antarah).

3

أَمِنْ أُمٍّ أَوْفَى دَمْنَةً لَمْ تَكَلِّمْ  
بِحُومَانَةِ الدَّارِخِ خَالِئَتِهَا

(Mu<sup>c</sup>allaqat Zuhayr).

4

لِهِنَّ الدِّيَارُ عَفْوٌ بِالْحَبْسِ  
آيَاتُهَا كَمَا رَقَّ الْفَرَسُ

(Shi<sup>r</sup> al-Hārith b. Hillizah).

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1. Aḥmad Amin al-Shanqīṭī, al-Mu<sup>c</sup>allaqāt al-<sup>c</sup>ashr, Page 96.

2. Ibid, Page 132.

3. Al-Zawzanī, Sharḥ al-Mu<sup>c</sup>allaqāt al-Sab<sup>c</sup>, Page 73.

4. Aḥmad Muḥammad Shākir, al-Mufaḍḍaliyāt, Dār al-Ma‘ārif, Miṣr, 1964, Page 132.

Riding-beasts.

1

إذا غشيتني هيلت النفس منها  
قشعريرة، وازددت خوف جنان

2

ولما رأيت الأرض فيما تضايقت  
ركبت على هول لغير أن

3

جمالية غول النجاء، كأنها  
بنية عقر أو قرع هجان

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

4

كلانا إذا ما نال شيئا أفاته  
ومن يحترق حرتي وحرتك يعزل

5

وقد اغتدي والطير في وكناتهما  
سمنج قيد الأوابد هيكل

---

1. Ḥawī, Poem A, Line 15, Page 68.

2. Ibid, Line 16, Page 68.

3. Ibid, Line 17, Page 68.

4. Al-Zawzanī, Sharḥ al-Muʿallaqāt al-Sabʿ, Page 29.

5. Ibid, Line 53, Page 29.

1

مَكَانٍ مِّنْهُ مَقْبَلٌ مَّدِينٍ مَّعَا  
كَبْلُ مَوْجٍ صَخْرٍ حَطَّ السَّيْلُ مِنْ عَلٍ

( Mu<sup>c</sup>allaqat Imri' al-Qays : Lines 52-54).

2

وَوَجَّهَ كَأَنَّ الشَّمْسَ أَلْقَتْ رِثَاءَهَا  
عَلَيْهِ نَقِيَّ اللَّوْنِ لَمْ يَتَّخِذْ

3

وَلِأَنِّي لِأَمْضِي الرَّحْمَ عِنْدَ حَتْمَارِهِ  
بِعُوجَاءٍ مَرَّ قَالِ تَرُوحَ وَتَفْتَنِي

4

أُمُومٍ كَأَلْوَابِ الْإِرَانِ نَضَاتُهَا  
عَلَى لَاحِبٍ كَأَنَّهُ ظِلٌّ بِرُحْدٍ

( Mu<sup>c</sup>allaqat Tarafah: Lines 10-12).

---

1. Al-Zawzanī, Sharh al-Mu<sup>c</sup>allaqāt al-Sab<sup>c</sup>, Line 54, Page 30.

2. Ibid, Page 48.

3. Ibid, Page 48.

4. Ibid, Page 48.

1

وغلدة ريج قد وزعت وقرّة  
قد أصبحت بيد الشمال زمامها

2

ولقد حميت الحي تحمل شكّي  
فوط وشاحي إذ غنوت لجامها

3

ففلوت مرتقبا على ذي هبوة  
حج إلى أعلامهن قنّامها

( Mu<sup>c</sup>allaqat Labīd b. Rabī<sup>c</sup>ah: Lines 62-64).

---

1. Al-Zawzanī, Sharḥ al-Mu<sup>c</sup>allaqāt al-Sab<sup>c</sup>, Page 110.

2. Ibid, Page 110.

3. Ibid, Page 111.



The description of a long night.

1

باتت إلى جانب منها يكفئه  
ليل طويل وقلب خائف أرق

2

باتت له ليلة هاجت بوارحها  
ومزيم من سحب العين يأتلق

3

فالقطر كاللؤلؤ المنشور ينفضه  
إذا اقشعر به سرياله لتق

4

يلوذ ليلته منها بفرقة  
والفصن ينطق فوق المتن والورق

5

حتى إذا كاد ضئو الصبح يفضحه  
وكاد عنه سواد الليل ينطلق

---

1. Hāwī, Poem E, Line 19, Page 140.

2. Ibid, Line 20, Page 141.

3. Ibid, Line 21, Page 141.

4. Ibid, Line 22, Page 141.

5. Ibid, Line 23, Page 141.

Al-Akḥṭal 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.

1

وليل كموج البحر أرخى سدوله  
عليه بأنواع الغصون ليلتالي

2

فقلت له لما تمطى بصلبه  
وأرشف أعجازاً وناء بكل كل

3

ألا أيما الليل الطويل ألا نجالي  
بصبح وما الأصباح منك بأمتل

(Mu<sup>c</sup>allaqat Imri' al-Qays : Lines 44-46).

---

1. Al-Zawza'ni, Sharḥ al-Mu<sup>c</sup>allaqāt al-Sab<sup>c</sup>, Line 44, Page 26.

2. Ibid, Line 45, Page 26.

3. Ibid, Line 46, Page 27.

1

فَأَيْتُكَ اللَّيْلُ مَا أَرْقَاهُ  
وَبِمِيتِي إِذَا نُجْمٌ مَلَعُ

2

وَلَمَّا مَا قُلْتُ لَيْلٌ قَدْ مَضَى  
عَطْفُ الْأَوَّلِ مِنْهُ فَرَجُ

3

يَسْحَبُ اللَّيْلُ تَجُومًا ظَلَمًا  
فَتَوَالِيهَا بَطِيئَاتُ التَّبَعِ

4

وَيَنْجِيهَا عَلَى إِبْطَائِهَا  
مُغْرِبُ اللَّوْنِ إِذَا اللَّوْنُ انْقَشَعَ

( Shi'r Suwayd b. 'Alī Kāhil al-Yashkurī: Lines 12-15 ).

1. Aḥmad Muḥammad Shākir, al-Mufaḍḍaliyyāt, Line 12, Page 192.

2. Ibid, Line 13, Page 192.

3. Ibid, Line 14, Page 192.

4. Ibid, Line 15, Page 192.

1

وليلة بتما مسخرة  
فد كرتها على عيتي الهموم

2

لم أعتَمِضْ طوَلما حَتَّ انْقَضَتْ  
أكلوها بعدما نام السليم

( Shi'ar al-Muraqqish - - Rabī'ah b. Sufyān, uncle of Tarafah  
b. al-'Abd: Lines 13-14 ).

---

1. Ahmad, Muhammad Shākir, al-Mufaḍḍaliyyāt, Line 13, Page 248.

2. Ibid, Line 14, Page 249.

A Nasīb.

1

يا صبيّ، هلا يجازي بعض وكم  
أم لا يفادي أسير عندكم غلق

2

ألا يكون هذا عمدا بكم  
إن النوي بعد شحط الدار تنفق

3

إما تريني حناني الدهر من كبر  
والبستني له ديباجة خلق

4

فقد تهازلني المستقلات، وقد  
تصنّاقني عند ذات الموتة، الألق

5

وقد يكلفني قلبي، فأزجر  
ريما، غداة غدوا أهواشهم فرق

6

وقد أقول لنور: هل تري ظمنا  
يحدو بهن حناري مشفق شفق

---

1. Hāwī, Poem E, Line 1, Page 137.

2. Ibid, Line 2, Page 138.

3. Ibid, Line 3, Page 138.

4. Ibid, Line 4, Page 138.

5. Ibid, Line 5, Page 138.

6. Ibid, Line 6, Page 138.

In this *nasīb* al-Akhtal gives no direct physical description such as is given by pre-Islamic poets.

1

هَمِزٌ بِنُورٍ رَأْسُهَا فَتَاهَا يَلُتْ  
كَلِي هَمِيمٍ الْكُتَحِ رِيَا الْمَخَاطِلِ

2

مَهْمُومَةٌ بِيَمْنَاءٍ غَيْرِ مَفَاضَةٍ  
تَرَاهُهَا مَسْتَوِلَةٌ كَالسَّجْنَجِلِ

(Mu<sup>c</sup>allaqat Imri' al-Qays: Lines 30-31).

3

سَقَتْهُ إِيَاةُ الشَّمْسِ إِلَّا لَنَاتَهُ  
أَسْبَقَ وَلَمْ تَكُفْ عَلَيْهِ بِإِشْمَدِ

4

وَوَجْهَهُ كَأَنَّ الشَّمْسَ أَقْبَتَ رَوَاهَا  
عَلَيْهِ نَقِيَّ اللَّوْنِ لَمْ يَتَّخِذْ

(Mu<sup>c</sup>allaqat Tarafah: Lines 9-10).

---

1. Al-Zawzanī, *Sharh al-Mu<sup>c</sup>allaqāt al-Sab<sup>ʿ</sup>*, Page 20.

2. *Ibid*, Page 20.

3. *Ibid*, Page 48.

4. *Ibid*, Page 48.

1

كأن مشيتها من بيت جاريتها  
من السحابة لا ريث ولا عجل

2

إذا تقوم يضيئ المسك أمورة  
والزئبق الورد من أروانها شمل

( Mu<sup>c</sup>allaqat al-A<sup>c</sup>sha: Lines 3 and 11).

---

1. Ahmad Amin al-Shanqīṭī, al-Mu<sup>c</sup>allaqāt al-'ashr, Page 145.

2. Ibid, Page 147.

Hunting description.

- 1 حتى تأوب عينا ما ينال بها  
من الأفاضل أو من راسب رصد
- 2 دسم العماثم، مسح، لا لحوم لهم  
إذا أحسوا بشخص نابئ، لبيوا
- 3 على شرايعها غرثان، مرتقب  
إبصارها، خائف إدارها، كمد
- 4 حتى إذا أمكنته من مقاتلها  
وهو بنهية زوراء متعد
- 5 أهوي لها مهبلا مثل الشهاب فلم  
يقصد، وقد كاد يلقي حتفه المضد
- 6 أبرن منه عجالا، وقع أثرهما  
كما تساقط، تحت الضبية، البرد

---

1. Hāwī, Poem B, Line 15, Page 117.

2. Ibid, Line 16, Page 117.

3. Ibid, Line 17, Page, 117.

4. Ibid, Line 18, Page 118.

5. Ibid, Line 19, Page 118.

6. Ibid, Line 20, Page 118.



In this hunting section, al-Akhtal gives no cooking enjoyment description such as is given by pre-Islamic poets.

1

فألحقنا بالهاديات ودونه  
جوارحها في صرة لم تنيل

2

فمادي عدا بين ثور ونجعة  
مراكا ولم ينضج بهاء فيغسل

3

فظل طمأة اللحم من بين منفجج  
صفيف شواء أوقدين معجل

(Mu<sup>c</sup>allaqat Imri' al-Qays: Lines 66-68).

---

1. Al-Zawzanī, Sharḥ al-Mu<sup>c</sup>allaqāt al-Sab<sup>c</sup>, Page 36.

2. Ibid, Page 36.

3. Ibid, Page 36.

1 أدعو بمن لماقى أو مطلق  
بذلت لجيران الجميع لحامها

2 فالفريق والجار الجنيب كأنها  
هبطت نباله مخصبا أعضامها

3 تأوى إلى الأطباء كل رزية  
مثل البلية قال من أهدأها

( Mu<sup>c</sup>allaqat Labīd b. Rabī<sup>c</sup>ah: Lines 74-76 ).

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1. Al-Zawzanī, Sharḥ al-Mu'allaqat al-Sab<sup>c</sup>, Page 113.

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. Aṭlāl: 1 line.
2. Naṣīb: 7 lines.
3. Description of raven and wolf: 7 lines.
4. Raḥīl section: 5 lines.
5. Camel description as comparison with wild ass: 6 lines.
6. Madīḥ section: 3 lines.
7. Description of sand-grouse: 4 lines.
8. Description of horse race: 7 lines.

Aṭlāl.

1

ألا يا أسلياً على التقادم والبلوى  
ببومة خبت، أيها الطللان

---

1. Hāwī, Poem A, line 1, P. 66.

Nasīb.

- 1 إذا قلت أنسي وذهبت، تعرضت  
حباثل أخرى من بني الحلفان

Description of raven and wolf.

- 2 خليلي ليس الرأي أن تذراني  
بدوية يموي بها الصديان
- 3 تصاحب ضيفي قفرة يعرفانها  
غراب وذئب دائم المسلان
- 4 إذا غشيانني هيلك النفس منهما  
قشعريرة، وازددت خوف جنان

---

1. Ḥawī, Poem A, Line 8, P. 67.

2. Ibid, Line 9, P. 67.

3. Ibid, Line 11, P. 68.

4. Ibid, Line 15, P. 68.

Rahīl.

- 1 ولما رأيت الأرض فيها تضايقي  
ركبت على هول لغير أوان
- 2 جمالية غول النجاء، كأنها  
بنية عقر أو قريع هجان
- 3 كأن مقديهما، إذا ما تحدا  
على واضح من ليتها، وشلان

Camel description as comparison with wild ass.

- 4 كأي وأجلادي على ظهر مسحل  
أضن بملساء السراق، حصان
- 5 تملأ الهوادي منكبيه ورأسه  
فبالدم ليتا عنقه خضلان

---

1. Ḥawī, Poem A, Line 16, P. 68.

2. Ibid, Line 17, P. 68.

3. Ibid, Line 20, P. 69.

4. Ibid, Line 21, P. 69.

5. Ibid, Line 26, P. 70.

Madīḥ section.

- 1 غلولا يزيد ابن الامام، أصابني  
قوارع يجنيها علي لساني
- 2 فأقسمت لا أتي نصيبين طائفا  
ولا السج، حق يمضي الحومان

Description of sand-grouse.

- 3 ليالي لا يجدي القطا لفراخه  
بذي أبهر، ماء ولا بحفان
- 4 الى كل قيفض هن ضئيل، كأنها  
تفلق في أفحوصه صدقان

Description of horse race.

- 5 أثنائي وأهلي بالازاغب، أنه  
تتابع من الالصريح ثمانى

---

1. Ḥawī, Poem A, Line 27, P. 71.

2. Ibid, Line 29, P. 71.

3. Ibid, Line 30, P. 71.

4. Ibid, Line 33, P. 72.

5. Ibid, Line 34, P. 72.

1

ولما نأى الفايات جدا كلاهما  
فلا ورد، إلا دون ما يردان

Poet: Rabī'ah b. Maqrūn.

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.

2

أهن ال هند عرفت الرسوما  
بهمان قفل أبت أن تحيما

---

1. Ḥawī, Poem A, line 40, P. 73.

2. Aḥmad, Muḥammad Shākir, al-Mufaḍḍaliyāt, line 1, P. 181.



Description of riding-beasts.

1

فمديت أدماء عيرانة  
عذافرة لا تهل الرسيما

2

كناز البضيع جمالية  
إذا ما بعمن تراها كتوما

Description of wild ass.

3

كأنني أوشح أساعما  
أقرب من الحقب جأبا شتيما

4

يحتي مثل القنا ذبلا  
فلاشا عن الورد قدكن هيما

Hunting section.

5

وبالماء قيس أبو عامر  
يؤملما ساعة أن تصوما

---

1. Aḥmad, Muḥammad Shākir, al-Mufaddaliyāt, 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 وبالكف زوراء حومية  
من القضب تعقب عزفانثيما

2 فأخطأها فمضت كلها  
تكاد من الذعر تفري الأديما

Fakhr.

3 وإن تسأليني فإني امرئ  
أهين اللثيم وأحبو الكريما

4 وأجزى القروض وفاء بها  
ببشوى بثيسي ونهي نفيما

5 جعلن السيوف به والرماح  
مما قلنا والحديد النظيما

6 تمود في الحرب أن لا يراج  
إذا كلمت لا تشكئ الكلوما

1. Aḥmad, 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.

6. Ibid, line 45, P. 185.

Poet: Labīd b. Rabīʿah.

Poem: Muʿallaqah = 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

عفت الديار محلها فمقامها  
بمني تأبد غولها فرجامها

2

وجلا السيول عن الطلول كأنها  
زبرج تجد متونها أقلامها

---

1. al-Zawzanī, Sharḥ al-muʿallaqāt al-sabʿ, line 1, P. 91.

2. Ibid, line 8, P. 94.

Nasīb.

- 1 عريت وكان بهما الجميع فأبكرها  
منها وغودر نؤيرها وفهامها
- 2 بل ما تذكري من نوار وقد نأت  
وتقطعت أسبابها وروامها
- 3 فصوائق إن أيعنت فمظنة  
فيها وخاف القهر أو طلخا منها

Camel description as comparison with wild ass.

- 4 واحب البجامل بالجزيل وصومه  
باق إذا ظلمت وزاغ قوامها
- 5 بطلح أسفار تكن بقية  
منها فأحنق صلبها وسنامها

---

1. al-Zawzānī, Sharḥ al-muʿallaqāt al-sabʿ, 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.

- 1 أو ملمع وسقت لأحقب لاجه  
طرح النحول وضربها وكلامها

Camel description as comparison with wild cow.

- 2 أفلاك أم وحشية مسبوعة  
خذلت وهادية المصوار قوامها
- 3 فتقصدت منها كساب فضرجت  
بهم وغودر في المكن سخامها

Fakhr.

- 4 بل أنت لا تسرين كم من ليلة  
طلق لذيذ لحوها وندامها
- 5 وهم المشيرة أن يبطئ حاسد  
أو أن يميل مع المدولكاهما

---

1. al-Zawzani, Sharh al-mu'allagāt al-sab, line 25, P. 99.

2. Ibid, line 36, P. 103.

3. Ibid, line 52, P. 108.

4. Ibid, line 57, P. 109.

5. Ibid, line 88, P. 116.

Poet: 'Antarah b. Shaddad.

Poem: Mu'allaqah = 75 lines.

Thematic composition.

1. Atlāl: 8 lines.
2. Nasīb: 13 lines.
3. Camel description: 6 lines.
4. Rahīl: 6 lines.
5. Wine description: 23 lines.
6. War description: 19 lines.

Atlāl.

1

هل غادر الشراع من متروم  
أم هل عرفت الدار بعد توهم

2

كيف المزار وقد تربع أهلها  
بمنينتين وأهلنا بالغيلم

---

1. al-Zawza'ni, Sharḥ al-mu'allaqāt al-sab', line 1, P. 137.

2. Ibid, line 9, P. 138.

1

إن كنت أزممت الفراق فإنها  
زمت ركاكم بليل مظلم

Camel description.

2

هل تبلغني دارها شديدة  
لعت بمحروم الشرب مصمم

3

يتبعن قلة رأسه وكأنه  
حج على نفس لمن مخيم

4

صل يهود بني المشيرة بيضه  
كالصبي ذي الفرو الطويل الأصلم

1. al-Zawza'ni, Sharh al-mu'allaqāt al-sabʿ, line 10, P. 139.

2. Ibid, line 22, P. 142.

3. Ibid, line 26, P. 143.

4. Ibid, line 27, P. 143.

Rahīl.

1 شربت بهاء الدخضيين فأصبحت  
زوراء تنفر عن حياض الديلم

2 ينباع من ذفري غضوب جسر  
زيافة مثل الفديق المكم

Wine description.

3 إن تصدني دوني القناع فإنني  
طوب بأخذ الفارس المستلثم

4 ولقد شربت من المدامة بعدما  
ركد المواجه بالمشوف المعلم

---

1. al-Zawzanī, Sharh al-mu<sup>c</sup>allaqāt al-sab<sup>c</sup>, 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 إذ لا أزال على حالة سابج  
نهد تفاورو الكماة مكلّم
- 2 طورا يجرّد للطعان وشارة  
يأوي إلى حميد القسي عزم
- 3 يخبرك من شهد الواقعة أنني  
أغشي الوقي وأعف عند المغنم
- 4 ولقد خشيت بأن أموت ولم تدر  
للحرب دأرة على ابني ضمضم
- 5 إن يفعل فلقد تركت أباهما  
جز السباع وكل نسرقشهم

---

1. al-Zawzānī, Sharḥ al-muʿallaqāt al-sabʿ, 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: Tha'labah b. Su'āyr.

Poem: 26 lines.

Thematic composition.

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

Nasīb.

1

هل عند عمرة من بتات مسافر  
دي حاجة متروخ أو باتي

Raḥīl

2

وإذا خليك لم يدم لك وصله  
فاقطع لبانتة بحرف ضامر

3

وكان عيبتهما وفضل فتاتهما  
فمنان من كنفي ظليم ناخر

1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, line 1, P. 128.

2. Ibid, line 6, P. 129.

3. Ibid, line 9, P. 129.

Camel description as comparison with ostrich.

- 1 يبري لرائحة يساقط ريشها  
من النجاء سقاط ليف الابس
- 2 فتذكرت ثقلا رثيلا بعدما  
ألفت ذكاء يمينها في كافر
- 3 حسنى الفكاهة لا تنم لها منهم  
سبطي الألف وفي الحروب مساعى

Wine description.

- 4 باتنهم بسباء جون ذارع  
قبل الصباح وقبل لغو الطاش

- 
1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, line 10, P. 129.  
2. Ibid, line 11, P. 130.  
3. Ibid, line 16, P. 130.  
4. Ibid, line 17, P. 130.

Fakhr.

1

فقصرت يومهم برنة شارف  
وسماع مدجنة وجدوى جازر

2

ومغيرة سوم الجراد وزعتما  
قبل المصباح بشيخان ضامر

3

بمقالة من حازم ذي مرة  
بدأ الصدوزييع للنرائس

---

1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, line 18, P. 130.

2. Ibid, line 20, P. 131.

3. Ibid, line 26, P. 131.

Poet: Bishr b. Abi Khāzim.

Poem: 22 lines.

Thematic composition.

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

Atlāl.

1

لهن الديار غشيتها بالأنعم  
تبدو معارفها كلون الأرقم

Nasīb.

2

دار لبضياء الموارض طفلة  
مهمضومة الكشحيين ريا المصمم

3

فضلت من فطر المصباية والسموي  
طرفا فؤادك مثل فعل الأيهم

- 
1. Aḥmad, Muḥammad Shākir, al-Mufaḍḍaliyāt, line 1 P. 345.
  2. Ibid, line 3, P. 346.
  3. Ibid, line 5, P. 346.

Rahil.

1 لولا تسلي الحمم عنك بجسرة  
غيرانة مثل الفئيق المكدم

2 زياضة بالرحل صادقة السرى  
خطارة تمص الحصى بهتلم

War description.

3 سائل تيمها في الحروب وعامل  
وهل المجرب مثل من لم يعلم

4 غضبت تميم أن تقتل عامر  
يوم النصار فأعقبوا بالصيلم

5 وصلقن كمبا قبل ذلك صلقة  
بقنا تعاورة الألف مقوم

6 حتى سقيناهم بكأش مرق  
مكرهة حسراتها كالملقم

1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, 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.

6. Ibid, line 22, P. 348.

Poem B.

Poet: al-Akhtal.

Poem: 54 lines in Hāwī edition and 55 lines in Qabāwah edition.

Thematic composition.

1. Atlāl: 6 lines.
2. Camel description as comparison with wild bull: 4 lines.
3. Camel description as comparison with wild ass: 5 lines.
4. Hunting section: 6 lines.
5. Madīh section: 33 lines.

Atlāl.

1 حلت ضبيقة أمواه العداد، وقد  
كانت تحل، وأدنى دارها، فكد

2 ياليت أخت بني دب يربع يوما  
صرف النوي، حينام العاش السعد

---

1. Hāwī, Poem B, line 1, P. 114.

2. Ibid, line 6, P. 115.

Camel description as comparison with wild bull.

- 1 أصست منها ما بأرض ما تبلفها  
بصاحب العم، إلا الجسرة الأجد
- 2 كائنهما واضح الأقلب، أفزعه  
غضف نواحل في أعناقهما القدر
- 3 زاد الضراء بروقيه، وكى كما  
زاد الكتيبة عنه الرامح النجد

Camel description as comparison with wild ass.

- 4 أو قارب بالمرى هاجت مراتقه  
وخانه موثق الغدران والشهد
- 5 يشالمن بشد ما يقوم له  
منها متابع أفلاء ولا جد

---

1. Ilāwī, Poem B, line 7, P. 115.

2. Ibid, line 9, P. 116.

3. Ibid, line 10, P. 116.

4. Ibid, line 11, P. 116.

5. Ibid, line 14, P. 117.



Hunting section.

- 1 حَقِّ تَأْوِبَ عَيْنَا مَا يَزَالُ بَهَا  
 مِنَ الْأَخَاضِ أَوْ مِنْ رَأْسِ رَصَدِ
- 2 أَدْبَرْنَ مِنْهُ عَجَالًا، وَقَعَ أَكْبَعُهَا  
 كَمَا تَسَاقَطُ، تَحْتَ الْغَبِيَّةِ، الْبَرْدِ

Madīh section.

- 3 يَا ابْنَ الْقَرِيبِينَ، لَوْلَا أَنْ سَيِّبَهُمْ  
 قَدْ عَمَنِي، لَمْ يَجِبْنِي دَاعِيَا أَحَدِ
- 4 وَالْمَسْلُومُونَ بِخَيْرٍ مَا بَقِيَتْ لَهُمْ  
 وَلَيْسَ بِمَلِكٍ خَيْرٌ حِينَ تَفْتَقِدُ

---

1. Hawī, 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-Muthaqqib al-ʿAbd.

Poem: 28 lines.

Thematic composition.

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

Nasīb.

1

ألا إن هذا أمس رث جديدها  
وضنت وما كان المتاع يؤودها

Desert description.

2

أجلك ما يدريك أن رب بلدة  
إذا الشمس في الأيام طال ركودها

3

وصاحت صواديح النهار وأعرضت  
لوامع يطوي ريطها وبرودها

---

1. Aḥmad, Muḥammad Shākir, al-Mufaḍḍaliyāt, line 1, P. 149.

2. Ibid, line 4, P. 150.

3. Ibid, line 5, P. 150.

Camel description.

- 1 قطعمت بفتلاء اليدى ذريمة  
يقول البلاد سومها وبريدها
- 2 وأيقنت، إن شاء الإله، بأنه  
سيبلغني أجلادها وقصيدها

Madīh section.

- 3 فإن أبا قابوس عندي بلاءها  
جزاء بنعمي لا يحل كنودها
- 4 فأنعم أبيت اللعن إنك أصبحت  
لديك لكن كملها ووليدها
- 5 وأطلقهم تمشي النساء خلاهم  
مفككة وسط الرجال قيودها

- 
1. Aḥmad, Muḥammad Shākir, al-Mufaddaliyāt, 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.

Poet: Damrah b. Damrah al-Nahshaliyyī.

Poem: 15 lines.

Thematic composition.

1. Fakhr: 8 lines.
2. Madīh section: 7 lines.

Fakhr.

1

ومشعلة كالطير نمنعت وردها  
إذا ما الجنان يدعي وهو عائد

2

وقد علم الأقوام أن أرومتي  
يفاع إذا عد الروابي المواجد

3

وقرن تركت الطير تحجل حوله  
عليه نجيع من دم الجوف جاسر

---

1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, line 1, P. 325.

2. Ibid, line 7, P. 326.

3. Ibid, line 8, P. 326.

Madīh section.

- 1 حشاه السنان ثم خزلأنفه  
كما قطر الكعب المؤثر ناهد
- 2 وطارق ليل كنت حم صيته  
إذا قل في الحيّ الجميع الروافد
- 3 وإن يك مجد في تميم فإنه  
نهائي اليفاع نهشل وعطار
- 4 وما جعها من آل سعد ومالك  
وبعض زناد القوم غلت وكاسد
- 5 ومن يتبلغ بالحديث فإنه  
على كل قول قيل راع وشاهد

---

1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, 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.

Poet: al-Hārith b. Ḥillizah.

Poem: 14 lines.

Thematic composition.

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

Atlāl.

1

لمن الديار عفون بالحبس  
أياتها كهمارق الغرس

2

ويشتت منها قد شغفت به  
منها، ولا يسليك كاليأس

---

1. Aḥmad, Muḥammad Shākir, al-Mufaḍḍaliyāt, line 1, P. 132.

2. Ibid, line 6, P. 133.

Rahīl.

1

أنهي إلى حرف مذكرة  
تهمس الحمصي بمواقع خنس

2

خدم نقائلها يطرن  
كأقطاع الفراء بصحصح شائن

Madīh section.

3

أفلا تصديها إلى ملك  
منهم المتقادة ماجد النفس

4

وإلى ابن مارية الجواد وهل  
شروي أبي حسان في الإنس

5

لا يرتجي المال يملكه  
سعد النجوم إليه كالنحس

6

فله هنالك لا عليه إذا  
دنبت أنوف القوم للنحس

---

1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, line 7, P. 133.

2. Ibid, line 8, P. 133.

3. Ibid, line 9, P. 133.

4. Ibid, line 10, P. 133.

5. Ibid, line 13, P. 134.

6. Ibid, line 14, P. 134.

Poet: al-Muraqqish al-Akbar.

Poem: 20 lines.

Thematic composition.

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

Atlāl.

- 1  
أمن ال أسياء الطلول الدوارس  
يخطط فيها الطير قفس سابس
- 2  
لتبصر عيني، إن لأثني، مكانها  
وفي النفس إن خالي الطريق الكوادر
- 3  
وحيف وإسأس ونقر وهنة  
إلى أن تكل العيس والماء حادس

1. Ahmad, Muḥammad Shākir, al-Mufaddaliyāt, line 1, P. 224.
2. Ibid, line 4, P. 225.
3. Ibid, line 5, P. 225.



Desert description.

1

ودوية غبراء قد طال عومدها  
تمالك خيما العود والمر ناعس

Rahil.

2

قطعت إلى معروفها منكراهما  
بفيمامة تنسل والليل دامس

3

تركت بها ليلا طويلا ومنزلا  
وموقد نار لم ترمه القبابس

Camel description.

4

فيمصبح ملقي رحلها حيث عرسيت  
من الأرض قد دببت عليه الرامس

5

وتصبح كالوداة ناط زمامها  
إلى شعب فيها الجوري العوانس

---

1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, 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 وقد تری شمس الرجال عیالهما  
لما قیم سهل الخلیقة انس
- 2 مضحک إذا ما المصحب لم یجتوا له  
ولا هو مضطرب على الزاد عابس
- 3 ولما أضأنا النار عند شوائنا  
عزنا علیها أطلس اللون بائس

The continuation of camel description.

- 4 تها للثما وليس طیبي بدنها  
وكیف التماس الدر والضرع یابس
- 5 بأسم عار صدره من جلاره  
وسائر من العلاقة ناش

- 
1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, line 12, P. 226.
2. Ibid, line 13, P. 226.
3. Ibid, line 14, P. 226.
4. Ibid, line 19, P. 227.
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  
رَأَيْتُ قَرِيبًا، حِينَ مِيزَ بَيْنَهُمَا  
تَبَاحُثُ أَضْغَانٍ وَمِنْ أُمُورِ
- 2  
عَلَّمَتَا بِحُورٍ مِنْ أُمِّيَّةٍ تَرْتَقِي  
ذُرَى هَضْبَةٍ، مَا فَرَعَهَا بِقَصِيرِ
- 3  
أُخَالِدُ مَا بَوَّابَكُمْ، بِمَلْعَنِ  
وَلَا كَلْبَكُمْ لِلْمَعْتَفِي بِمَقُورِ

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

- 1 إذا ما اعتراه المعتفون، تحلبت  
يده بریان الغمام، مطين

Fakhr.

- 2 ولو سئلت عني أمية، خربت  
لها بأخ حامي النمارنصور

- 3 وليس أخوها بالسثوم، ولا الذي  
إذا زنته كان نمين صبور

The continuation of Hijā'.

- 4 أمعش قيس لم يمتع أخوكم  
عمير بالكفان ولا بطمور

- 5 إذا ذكرت أنيابها أم هيشم  
رغت جبال مخطومة بضفين

1. Hawī, Poem C, line 7, 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

ألا أيها ذا الموعدي وسط وائل  
أأست تري زاري وعن نصيري

2

وذا د تهما والذين يلونهم  
بماكل ذيال الإزار فخور

---

1. Hawī, Poem C, line 19, P. 128.

2. Ibid, line 24, P. 129.

Poet: 'Amīrah b. Ju'āl.

Poem: 12 lines.

Thematic composition.

1. Description of deserted encampment: 9 lines.

2. Hija': 3 lines.

Description of deserted encampment.

1

ألا يا ديار الحي بالبردان  
خلت حجج بعدي لمن نمان

Hija'.

2

ليالي إذ أنتم لرهطي أعبد  
برمان لما أجذب العرمان

3

وإذ لهم ذود، عجاف وصبية  
إذ أنتم ليست لكم غنمان

4

وجدا كما عبدا عمير بن عامر  
وأما كما من قينة أمتان

---

1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, line 1 P. 258.

2. Ibid, line 10, P. 259.

3. Ibid, line 11, P. 260.

4. Ibid, line 12, P. 260.

Poet: Harthān 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 فأقلبه ويقليفي

2

أزري بنا أننا شالت ناصتنا  
فخالني دونه وخلته دوني

---

1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, line 1, P. 160.

2. Ibid, line 2, P. 160.

Hijā'

1

عني إليك فما أُمي براعية  
ترعي المخاض، وما رأيي بمُعَبُون

Fakhr.

2

كل امرئ راجع يوماً لشيئته  
وإن تخالف أخلاقاً إلى حين

3

إني أبي أبي ذو محافضة  
وابن أبي أبي بن أبيين

4

لا يخرج الكره مثي غير مأبية  
ولا أَلين لا يبتغي ليني

---

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.



Poet: Rashīd b. Shihāb al-Yashkarī.

Poem: 15 lines.

Thematic composition.

1. Description of sleepless night: 10 lines.

2. Hija': 5 lines.

Description of sleepless night.

- 1 أرقت ظلم تخدع بمينني خنعة  
ووالله ما دهرني بعشق ولا سقم
- 2 ولكن أنباء أتنني عن امرئ  
وما كان زادي بالخبث كما زعم
- 3 وكنت زمانا جار بيت وصاحب  
ولكن قيسا في مسامعة صم

- 
1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, line 1, P. 308.
  2. Ibid, line 2, P. 308.
  3. Ibid, line 10, P. 309.

Hijā'.

- 1 أقيس بن مسمود بن قيس بن خالد  
أموف بأدراع ابن طيبة أم تدم
- 2 بدم يفشي المرء خنيا ورهطه  
لدى السرحة العشاء
- 3 بنيك بشاج مجدلا من حجارة  
لأجعلها عزاء على رنم من رنم
- 4 أستم طوالا يدحض الطين دونه  
له جندله مما أعدت له إرم
- 5 ويأوي إليه المستجيب من الردى  
ويأوي إليه المستعيف من المم

---

1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, 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. Rahīl: 7 lines.
3. Madīh section: 14 lines.

Hijā'.

1

خليلي قوما للرحيل، فإنني  
وجدت بني الصمصاء غير قريب

2

وأسفحت إذ منيت نفسي ابن واسع  
منى، ذهبت، لم تسقني بدروب

3

إذا نحن ودعنا بلادا لهم بها  
فبعدا لحلت بها وسعوب

---

1. Hawī, Poem D, line 5, P. 130.

2. Ibid, line 2, P. 131.

3. Ibid, line 5, P. 131.

Rahīl.

1.

نسير إلى من لا يغيب نواله  
ولا مسلم أعرضه لسبوب

2

يهمن بنا عوم السفين، إذا انجلت  
سحابة وضاح السراب، خبوب

Madīh.

3

إليك أبا حرب، تدافعن بهما  
وصلن لشمس مطلقا بصوب

4

إلى مستقل بالنوائب، واصل  
قراية فياض المطاء وهوب

5

تري متعج الشيزي، يزيك فروعهما  
عباطل متلاف اليدين، خصيب

6

كأن سباع الفيل والطير تصتفي  
ملاحم نقاض الترات، طلوب

---

1. Hāwī, 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.

6. Ibid, line 26, P. 135.

Poet: Muraqqish al-Akbar.

Poem: 35 lines.

Thematic composition.

1. Atlāl: 4 lines.
2. Description of women travelling in litters: 2 lines.
3. Rithā': 3 lines.
4. Fakhr: 8 lines.
5. Madīh: 2 lines.
6. The continuation of Fakhr: 5 lines.
7. Hijā': 6 lines.
8. The continuation of Fakhr: 5 lines.

Atlāl.

1

هل بالديار أن تجيب صميم  
لو كان رسم ناطقا كلم

2

أضحت خلاء نبتها تشد  
نور فيما زهو فاعتم

---

1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, line 1, P. 237.

2. Ibid, line 4, P. 237.

Description of women travelling in litters.

1

بل هل شجبتك الظعن بالقة  
كأنهن النخل من ملهم

2

النش مسك والوجه دنا  
نير وأطراف البنان عنم

Rithā'.

3

لم يشج قلبي ملحوادث إلا  
صاحبي المتروك في تعلم

4

فاذهب ضحك لك ابن عمك لا  
يخلد إلا شابة وأدم

Fakhr.

5

لو كان حيّ ناجيا لنجا  
من يومه المزلم الأعصم

---

1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, 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                                      الولدات يستغنين بغيري  
ثم على المقادير من يُقَمَّم

Madīh section.

2                                      ما ذنبنا في أن غنّى ملاك  
من ال جفنة حازم يبرغم

3                                      مقابل بين العواتك  
والفلف لا تكس ولا تؤم

The continuation of Fakhr.

4                                      حارب واستعوي قراضبة  
ليس لهم مما يحاز نغم

5                                      فنحن أخوالك عمرك  
والخال له مما ظم وحم

---

1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, 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.

Hi.jā'.

1

لسنا كأقوام مطاعينهم  
كسب الخنا ونمكة المحرم

2

ذاقون ندامة فلو أكلوا  
الخطبان لم يوجد له علقم

The continuation of Fakhr.

3

لكننا قوم أهاب بنا  
في قومنا عفاة وكرم

4

والمدور بين المجلسين إذا  
ولّى المشي وقد تنادي الصم

5

يأتني الشباب الأقورين ولا  
تغبط أخاك أن يقال حكم

1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, line 25, P. 240.

2. Ibid, line 30, P. 240.

3. Ibid, line 31, P. 240.

4. Ibid, line 34, P. 241.

5. Ibid, line 35, P. 241.



Poet: Muzarrid b. Dirār.

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

ألا يا لقوم والسفاهة كاسمها  
أعاضدتي من حب سلمي عوايدي

2

وقالت ألا تنوي فتقضي ليلته  
أبا حسن فينا وتأتي مواعدي

---

1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, line 1, P. 75.

2. Ibid, line 6, P. 76.

Description of sold camel.

1

أُتاني وأهلي نعي جهمينة دارهم  
بنصح فضوى من وراء الملبد

2

تأوه شيخ قاعد وعجوزه  
حريبين بالمسلماء ذات الأساود

3

فقلت ولم أملك: رزام بن مازن  
إلى إربة فيها حياة الخراشد

Hijā'.

4

فباست امرئ كانت أمانى نفسه  
هجائي ولم يجمع أداة المناجد

Wafā'.

5

وشالت زمجي خيفق مشجت به  
خذاقا وقد دلونه بالنواهد

6

وعمدي بكم تستنقصون مشاغل  
من المحض بالأضياف فوق المناهد

---

1. Ahmad, Muhammad Shākir, al-Mufaḍḍaliyyāt, line 7, P. 76.

2. Ibid, line 8, P. 76.

3. Ibid, line 35, P. 80.

4. Ibid, line 36, P. 80.

5. Ibid, line 37, P. 80.

6. Ibid, line 43, P. 81.

Poet: Zabbān b. Sayyār.

Poem: 8 lines.

Thematic composition.

1. Hijā': 8 lines.

Hijā'.

1

ألم يَنْهَ أولاد اللقيطة عليهم  
بن تان إذ يهجونه وهونائهم

2

فأقسم مرتاحا شريك بن مالك  
إذا ما التقينا خصمه لا يسالم

3

وأقسم يأتي خلة الضيم طائفا  
بلى سوف تأتيا وأنتك رنم

1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, 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. Nasīb: 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.
6. Description of hunting dogs: 6 lines.
7. The continuation of rahīl section: 6 lines.
8. Madīh section: 6 lines.

Nasīb.

1

يا مي، هلا يجازي بعض وكم  
أُم لا يفادي أسير عندكم غلق

2

وقد أقول لشوز هل تري ظعننا  
يحبو بهن حذري مشفق شفق

---

1. Hāwī, Poem E, line 1, P. 136.

2. Ibid, line 6, P. 137.

Description of women travelling in litters.

1

كأئها بالرها، سفن ملججة  
أوحايش، من جواتنا، ناعم سحق

2

يبطن ذا السقيب، والاسلام همته  
ويستقيد لمن الأهيف الروق

Desert description.

3

وفتية غير أنزال، رفعت لهم  
سحق الرءاء، على علياء، يختفق

Rahīl section.

4

نفسى فداء أجب حرب، عداة غدا  
مخالط الجن أو مستوحش فرق

---

1. Hawī, Poem E, line 7, P. 138.

2. Ibid, line 11, P. 138.

3. Ibid, line 12, P. 138.

4. Ibid, line 14, P. 138.

Camel description as comparison with wild bull.

1

كأنها، بعد ضم السنين جبلتها  
من وحش غزاة موشى الشوى لىحق

2

حق إذا كاد ضيق الصبح يفضحه  
وكاد عنه سواد الليل ينطلق

Hunting dog.

3

ماجت به ذبل، مسح جواعها  
كأنها هن من نبعية شقق

4

فمن من بين متروك به رمق  
صرعى، وأخر لم يترك به رمق

The continuation of rahīl section.

5

يوم لقيناك ترمينا السموم، وقد  
كاد الهلاء من الكتان تحترق

6

على مسانيف يجري ماء أعينها  
إذا تلفبهن السرخ القرق

1. Hawī, 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                      تعلموا الفلاة ، إذا خف السراب بها  
كما تخب ذياب القفق الورق

Madīh section.

- 2                      إلى امرئ لا تخطاه الرفاق ، ولا  
جذب الخوان ، إذا ما استبطئ المرق

- 3                      موطن البيت ، محمود شمالكه  
عند الجمالة ، لا كنز ولا وعق

---

1. Hāwī, Poem E, line 35, P. 144.

2. Ibid, line 36, P. 144.

3. Ibid, line 41, P. 145.

Poet: ʿAlaḡmah 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. Madīh section: 25 lines.

Nasīb.

- 1  
 طَلَحَ بَكَ قَلْبٌ فِي الْحَسَانِ طَرُوبٍ  
 بِمَيْدِ الشَّبَابِ عَمْرُ حَانَ صَنُوبِ
- 2  
 يَرْدُنْ ثَرَاءَ الْمَالِ حَيْثُ عَلِمْنَاهُ  
 وَشَرِخَ الشَّبَابِ عِنْدَ مَنْ عَجِبَ

Camel description.

- 3  
 فَدَعَّمَا وَسَلِ الْهَمِّ عَنْكَ بِحُسْرِ  
 كَهْمَتِكَ، فَيَهَا بِالْزِدَاغِ خَبِيبِ

---

1. Ahmad, Muḥammad Shākir, al-Mufaḍḍaliyāt, line 1, P. 391.

2. Ibid, line 10, P. 392.

3. Ibid, line 11, P. 392.



- 1 غاورذتُها ماء كأن جِمامه  
من الأجن حثاء معاً وصبيب

Description of wild cow.

- 2 وتصيح عن غب السرى وكأنها  
مولمة تخشي القنيص شبيب

Hunting dog.

- 3 تفتق بالأرطى لما وأرادها  
رجال فبئت نبالهم وكليب

Madīh section.

- 4 لتبلغني دار امرئ كان نائياً  
فقد قتيئتني من نذاك قروب
- 5 وفي كل حي قد خبطت بنعمة  
فحق لسأش من نذاك ذنوب
- 6 وما مثله في الناس إلا أسير  
مذني، ولا داني لذاك قريب

1. Aḥmad, Muḥammad Shākir, al-Mufaḍḍaliyāt, 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.

6. Ibid, line 43, 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  
صحا القلب عن سلمى وملى العواذل  
وما كاد لأتيا حب سلمى يزائل
- 2  
وتخطو على برد يتتير غذاها  
نمين المياه والصيون الخلافل

Fakhr.

- 3  
فمن يك معزال اليمين مكانه  
إذا كثر عن نابها الحرب حامل
- 4  
لنعت صباحي طويل شقاؤه  
له رقيبات ومنفل ذابل

- 
1. Ahmad, Muhammad Shākir, al-Mufaḍḍaliyāt, 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

بقين له مهايبي، وأكلب  
تقلقل في أعناقهم السلاسل

Hunting section.

2

سحام ومقلد القديس وسلمه  
وجلداء والسرجان والمتناول

3

فلما تناهت نفسه من طعامه  
وأصسى طليحا مايمانيه باطل

4

تفشي، يريد النوم، فضل رايه  
فأعنيا على العين الترقاء البلابل

---

1. Ahmad, Muhammad Shākir, al-Mufaddaliyāt, line 65, P. 101.

2. Ibid, line 66, P. 101.

3. Ibid, line 73, P. 102.

4. Ibid, line 74, P. 102.

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

أَحَقُّ مَا رَأَيْتُ أُمَّ اخْتِلَامٍ  
أُمُّ الْأَهْوَالِ إِذْ صَحَّيْ نِيَامٍ

Desert description.

2

وخرقٍ تغرف الجنان فيه  
فيا فيه تحنُّ بها السَّهَامُ

3

ذمرتُ ظباءها متغورات  
إذا ادريت لوامعها الإكلام

4

بذعبلية براها النقش حتى  
بلغت نضارها وفني السنام

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

كأخنسٍ ناشطٍ بات عليه  
بحرية ليلة فيما جمام

2

فبات يقول: أصبح ليل، حتى  
تجالي عن صريرته الظلام

3

فأصبح ناصدا منها ضحيا  
نصول الدراسمه النظام

Fakhr.

4

أد أبلغ بني سعد رسولا  
ومولا هم فقد خلعت صرام

5

خان مقامنا ندعو عليكم  
بأبطح ذي المجاز له أثنام

---

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.

A

P

P

E

N

D

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C

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APPENDIX A.

V

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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.



V

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.

- 1 ألا يا أسلما على التقادم والبلى  
بدومة خبت، أيما الطلان
- 2 ألا يا أسلما على التقادم والبلى  
بدومة خبت، أيما الطلان

Daumah is I think, the better reading than Dumah.

- 3 فلو كنت محصوبا بدومة، مدنفا  
أسقي بریق من سعاد شفاني
- 4 فلو كنت محصوبا بدومة، مدنفا  
أسقي بریق من سعاد شفاني
- 5 أجمال بطننا منتن الريح، مقفرا  
على بطن خود دائم الخفقان
- 6 أجمال بطننا منتن الريح، مقفرا  
على بطن خود دائم الخفقان

The difference between the two readings is syntactical. " تجمال " ( لعمرو ) is the second person pronoun and " جمال " ( أنت )

- 
1. Hāwī, Line 1, Page. 66.
2. Qabāwah, Line 1, Page. 292.
3. Hāwī, Line 2, Page. 66.
4. Qabāwah, Line 2, Page. 292.
5. Hāwī, 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- A'awar B. Bayān.

- 1                      فَمَلَا زَجَرَتِ الطَّيْرَ لَيْلَةً جُنَّتِ  
بَضِيقَةً بَيْنَ النِّجْمِ وَالْدَّبَرَانِ
- 2                      فَمَلَا زَجَرَتِ الطَّيْرَ لَيْلَةً جُنَّتِ  
بَضِيقَةً بَيْنَ النِّجْمِ وَالْدَّبَرَانِ
- " زَجَرَتِ " and " جُنَّتِ ", both of them are attached

with feminine second person pronoun, refer to Barraah.

Meanwhile " زَجَرَكِ " and " جُنَّتِ ", are attached with masculine second person pronoun.

- 3                      إِذَا قُلْتَ أَنْسِي وَدَعْنِي ، تَمْضُتْ  
حَبَائِلُ أُخْرَى مِنْ بَنِي الْجَلْفَانِ
- 4                      إِذَا قُلْتَ أَنْسِي ذَكْرُكَ تَمْضُتْ  
حَبَائِلُ أُخْرَى مِنْ بَنِي الْجَلْفَانِ
- " وَد " ( love ) and " ذَكَرَ " ( remembrance-

memory ) are here virtually synonymous.

- 
1. Ḥawī, Line 6, Page 67.  
2. Qabāwah, Line 6, Page. 293.  
3. Ḥawī, Line 8, Page 67.  
4. Qabāwah, Line 8, Page, 294.

- 1 وأرقني من بعدما نمت نومة  
وعضب جلت عنه القيون بماني
- 2 وأرقني من بعدما نمت نومة  
وعضب جلت عنه القيون بماني  
" غضب-ماني " is a sharp yemeni sword. Meanwhile  
" غضب بطني " is a red girth ( Lane: Arabic English Lexicon  
N.E.Vol: 2 P. 2265- Vol: 1 P,221).

- 3 تصاحب ضيفي قفرة يعرفانها  
غراب وذئب دائم المسلان
- 4 تصاحب ضيفي قفرة يعرفانها  
غراب وذئب دائم المسلان  
" تصاحب " is by the company of (two guests).  
Meanwhile " تصاحب " is the clamorous disputation of ( two  
guests) or by the confused noises of ( two guests), (Lane: N.E.  
Vol: 2. Page. 1657).

---

1.Hawī, Line 10, Page. 67.  
2.Qabāwah, Line 10, Page. 294.  
3.Hawī,Line 11, Page. 68.  
4.Qabāwah, Line 11, Page. 294.

1 إذا عاقبتما الكف بالسوط، راوحت  
على الأذين والتبغيل بالخطران

2 إذا عاقبتما الكف بالسوط، راوحت  
على الأذين بالتبغيل والخطران

The use of " ب " for " و " and " و " for " ب " seems to be a weaker reading.

3 كأنني وأجلادي على ظهري مسجل  
أضرب مجلساء السراة حصان  
4 كأنني وأجلادي على ظهري مسجل  
أضرب مجلساء السراة حصان

" حصان " is a chaste ( female) and " حصان " is a stallion or blood-horse.

5 فأقسمت لا أتي نصيبين طائفا  
ولا السج، حتى يمضي الحرمان  
6 فأليت، ولا أتي نصيبين طائفا  
ولا السج، حتى يمضي الحرمان

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

1. Hawi, Line 18, Page 69.

2. Qabawah, Line 18, Page 296.

3. Hawi, Line 21, Page. 69.

4. Qabawah, Line 21, Page. 296.

5. Hawi, Line 29, Page. 71.

6. Qabawah, Line 29, Page 298.

1 ليالي لا يجدي القطا لفراخه  
بذي أبهر، ماء ولا بحفان

2 ليالي لا يجدي القطا لفراخه  
بذي أبهر، ماء ولا بحفان

" يجدي " is to bring enough water and " بذي " is to suffice. Both are virtually synonymous.

3 إلى كل قيضى من ضئيل، كأنها  
تفلق في أفحوصه صدغان

4 إلى كل قيضي من ضئيل، كأنها  
تفلق في أفحوصه صدغان

" قيضى " ( egg-shell) and " قيضي " are the same.

5 أثنائي، وأهلي بالأزغب، أنه  
تتابع من أهل المريح ثنائي

6 أثنائي، وأهلي بالأزغب، أنه  
تتابع من أهل المريح ثنائي  
" أهل " ( family) are synonymous.

1. Hāwī, Line 30, Page. 71.

2. Qabāwah, Line 30, Page. 298.

3. Hāwī, Line 33, Page. 72.

4. Qabāwah, Line 33, Page. 299.

5. Hāwī, Line 34, Page 72.

6. Qabāwah, Line 34, Page. 299.

- 1 فلما علون الأرض شرقي معتق  
 ضرجن الحمصي الحمصي كل مكان
- 2 ولما علون الأرض شرقي معتق  
 ضرجن الحمصي الحمصي كل مكان

"ولما" is, I think, a better reading than "فلما".

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

- 3 كأن ثياب البري تطيرها  
أعاصير ربح زفرف زفيان

- 4 كأن ثياب البري تطيره  
أعاصير ربح حرف زفيان

"ثياب" is a feminine pronoun, refers to "ها".

Meanwhile "ه" is a masculine pronoun, refers to "البري".

"أعاصير" and "أعاصير" are virtually the plural of

"إعصار".

"زفرف" is a violently blowing wind and

"حرف" is a cold violently blowing wind.

1. Ḥawī, Line 36, Page. 72.

2. Qabāwah, Line 36, Page. 300.

3. Ḥawī, Line 39, Page. 73.

4. Qabāwah, Line 39, Page. 301.

Variant Readings: Poem B.

V

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.



Variant Readings; Poem B.

- 1 حلت ضبيقة أمواه المداد، وقد  
كانت تحل وأدنى دارها، فك  
2 حلت ضبيقة أمواه المداد، وقد  
كانت تحل وأدنى دارها، فك

Subairah is, I think, a better reading than Dubairah.

- 3 بكريه، لم تكن داري بها أمها  
ولا ضبيقة من تيمت صدد  
4 بكريه، لم تكن داري بها أمها  
ولا ضبيقة من تيمت صدد  
5 أمست مناها بأرض ما تبلغها  
بصاحب الهمم إلا الجسوق الأجد  
6 أمست مناها بأرض ما تبلغها  
بصاحب الهمم إلا الجسوق الأجد

The difference between the two readings is syntactical.

The verb " الجسوق " agrees with " تبلغ " .

- 
1. Ḥawī, Line 1, Page. 114.
  2. Qabāwah, Line 1, Page 433.
  3. Ḥawī, Line 5, Page 115.
  4. Qabāwah, Line 5, Page. 434.
  5. Ḥawī, Line 7, Page. 115.
  6. Qabāwah, Line 7, Page. 435.

1 إذا اليعافين في أظلالها لجأت  
لم تستطع شأؤها المقصومة الحرد

2 إذا اليعافين في أظلالها لجأت  
لم تستطع شأؤها المقصومة الحرد  
" أظلال " is a shady place and " أطلال " is

a shelter. Both are virtually synonymous.

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

3 في ذبل كقذاح النبل يعضهما  
حتى تنوسيت الأضغان واللد

4 في ذبل كقذاح النبع يعضهما  
حتى تنوسيت الأضغان واللد

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

1. Hāwī, Line 8, Page. 115.

2. Qabāwah, Line 8, Page. 435.

3. Hāwī, Line 13, Page. 116.

4. Qabāwah, Line 13, Page. 437.

1 أهوي لما معبلا مثل الشهاب فلم  
يقصد، وقد كاد يلقى حتفه المضد

2 أهوي لما معبلا مثل الشهاب ولم  
يقصد، وقد كاد يلقى حتفه المضد

The use of "و" for "ف" seems to be a weaker reading.

3 يا ابن القريمين، لولا أن سيبهم  
قد كمني، لم يجيني داعيا أحد

4 يا ابن القريمين، لولا أن سيبكم  
قد كمني، لم يجيني داعيا أحد

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

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

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1. Ḥawī, Line 19, Page. 118.

2. Qabāwah, Line 20, Page. 439.

3. Ḥawī, Line 21, Page. 118.

4. Qabāwah, Line 22, Page. 440.

- 1 أنتم تداركتموني، بعدما زلقت  
نفلي، وأخرج عن أنيابه الأسد
- 2 أنتم تداركتموني، بعدما زلقت  
نفلي، وأخرج عن أنيابه الأسد
- " أخرج " ( to show the teeth) and " أخرج "

( to gnash the teeth), both are virtually synonymous.

- 3 أيديكم فوق أيدي الناس فاضلة  
فإن يوازنكم شيب ولا مرد

- 4 أيديكم فوق أيدي الناس فاضلة  
ولن يوازنكم شيب ولا مرد

The use of " و " for " ف " seems to be a weaker

reading.

- 5 ولن سألت قريشا عن ذوائبها  
فهم أوائلها الأعلون والسند
- 6 ولن سألت قريشا عن أوائلها  
فهم ذوائبها، الأعلون والسند

- 
1. Ḥawī, Line 22, Page. 118.  
2. Qabāwah, Line 23, Page. 440.  
3. Ḥawī, Line 47, Page. 123.  
4. Qabāwah, Line 48, Page. 446.  
5. Ḥawī, Line 52, Page. 124.  
6. Qabāwah, Line 53, Page. 447.

" ذَوَائِب " is the plural of " ذَوَابَّة " ( Forelocks-  
antecedents).

1 والمسلمون بخين، ما يقيت لهم  
وليس بملك خير حين تفتقد

2 فالمسلمون بخين، ما يقيت لهم  
وليس بملك حين تفتقد

" والمسلمون " is I think a better reading.

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1. Hāwī, Line 54, Page. 124.

2. Qabāwah, Line 55, Page. 448.

Variant Readings: Poem C.

V  
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.

1 ولو سئلت عني أمية ، خبرت  
لما بأخ ، حامي الزمار منصور

2 ولو سئلت عني أمية ، أخبرت  
لما بأخ ، حامي الزمار منصور  
" أخبرت " and " خبرت " are actually the same.

3 إذا انقشعت عني ضيابة معشر  
شدت لأخرى محملي وزروري  
4 إذا انقشعت عني ضيابة معشر  
شدت لأخرى محملي وزروري  
" محملي " and " محملي " are synonymous.

( Lane: N.E. Vol: 1. Page. 650 ).

5 فإن تسألونا بالحريش ، فإننا  
مننا بنوك منهم وفجور

6 وإن تسألونا بالحريش ، فإننا  
مننا بنوك منهم وفجور

1. Ḥawī, Line 8, Page. 127.

2. Qabāwah, Line 8, Page. 65.

3. Ḥawī, Line 9, Page. 127.

4. Qabāwah, Line 9, Page. 65.

5. Ḥawī, Line 15, Page. 128.

6. Qabāwah, Line 15, Page. 67.

Fain is, I think a better reading than wain.



Variant Readings: Poem D.

V

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R

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.

1 فإن تنزلا، يا ابن المخلق، تنزلا  
بني عذرة يندأكما بلغوب

2 فإن تنزلا، يا ابن المخلق، تنزلا  
بني عذرة يبدأكما بلغوب

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

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

3 إليك أبا حرب، تدافعن بعدما  
وصلن لشمس مطلعا بغروب

4 إليك أبا حرب، تدافعن بعدما  
وصلن لشمس مطلعا بغروب

" مطلعا " and " مطلعا " are synonymous.

It does mean the rising place of the sun.

5 الى مستقل بالنوائب، واصل  
قراية خياض المطاء، وهوب

6 الى مستقل بالنوائب، واصل  
القراية، خياض الديدن، وهوب

1. Hāwī, Line 3, Page. 131.

2. Qabāwah, Line 3, Page. 260.

3. Hāwī, Line 13, Page. 133.

4. Qabāwah, Line 13, Page. 263.

5. Hāwī, Line 14, Page. 133.

6. Qabāwah, Line 14, Page. 263.

"فياض اليدين" and "فياض المطاء" are synonymous  
( Bountiful giver).

- 1 عروف لحق السائلين، كأنه  
لعمق المتالي طالب بذنوب
- 2 عروف لحق السائلين، كأنه  
لعمق المتالي طالب بذنوب

" لعمق " is, I think a better reading than  
" بعمق ".

---

1. Ḥawī, Line 24, Page. 135.

2. Qabāwah, Line 24, Page, 265.

Variant Readings: Poem E.

V

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.

1 ألا يكون هذا عهدنا بكم  
إن النوى، بعد شحط الدار، تتفق

2 فلا يكون هذا عهدنا بكم  
إن النوى بعد شحط الدار تتفق

"ألا" is, I think a better reading than "فلا".

3 فقد تهازلني المستقتلات، وقد  
تعتاقني عند ذات الموتة، الأنف

4 يعتادني عند ذات الموتة الأنف  
"يعتاد" is to detain and "تعتاق" is

to betide ( Lane:N.E. Vol.2. Page. 2189). Both are synonymous.

5 كأنها بالرجاء، سفن ملجئة  
أوحايشي، من جواش، ناعم سحق

6 كأنها بالرجاء، سفن ملجئة  
أوحايشي، من جواش ناعم سحق

1. Ḥawī, Line 2, Page. 137.

2. Qabāwah, Line 2, Page. 602.

3. Ḥawī, Line 4, Page. 137.

4. Qabāwah, Line 4, Page. 602.

5. Ḥawī, Line 7, Page. 138.

6. Qabāwah, Line 7, Page. 603.

"حائش" and "حائش" are almost the same  
(The place name).

1 يبطن ذا الشيب، والإسلام همته  
ويستفيد لمن الأهيف الروق

2 يبطن ذا الشيب، والإسلام همته  
ويستفيد لمن الأهيف الروق

"الروق" and "الروق" (youth) are derived  
from the same root of "روق".

3 وفتية غين أنزال، رفعت لهم  
سحق الرداء على علياء، يختفق

4 وفتية غين أنزال، رفعت لهم  
سحق الرداء على علياء، تختفق

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

- 
1. Hāwī, Line 11, Page. 138.
  2. Qabāwah, Line 11, Page. 604.
  3. Hāwī, Line 12, Page. 139.
  4. Qabāwah, Line 12, Page. 605.

1 رفصته، وهو يصفو في عما ثمرهم  
كانه طائر في رجليه عَلَقُ

2 رفصته، وهو يصفو في عما ثمرهم  
كانه طائر في رجليه عَلَقُ

" عَلَقُ " and " عَلَقُ " are the same verbal noun,  
derived from the verb " عَلَقُ ".

3 على مذكرة، تربي الفروج بما  
غول النجاء، إذا ما اسْتَعْجَلَ الْفَنَقُ

4 على مذكرة، تربي الفروج بما  
غول النجاء، إذا ما اسْتَعْجَلَ الْفَنَقُ

The difference between the two readings is syntactical.

In the Ḥawī edition that it is the active voice and that in the  
Qabāwah edition is that the passive voice.

- 
1. Ḥawī, Line 13, Page. 139.
  2. Qabāwah, Line 13, Page. 605.
  3. Ḥawī, Line 15, Page. 139.
  4. Qabāwah, Line 15, Page. 605.

1 وظل حراؤها للشمس مصطغدا  
كأنه وارم الأوداج مُحْتَنِقٌ

2 فظل حراؤها للشمس مصطغدا  
كأنه وارم الأوداج مُحْتَنِقٌ

"ظل" is, I think a better reading than "فظل".

"محتنق" and "محتنق" (strangle) are synonymous.

3 باتت إلى جانب منها يكفئه  
ليل طويل، وقلب خائف أرق

4 باتت إلى جانب منها يكفئه  
ليل طويل، وقلب خائف أرق

The difference between the two readings is syntactical.

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

- 
1. Hāwī, Line 16, Page. 140.
  2. Qabāwah, Line 16, Page. 606.
  3. Hāwī, Line 19, Page. 140.
  4. Qabāwah, Line 19, Page. 606.



1 باتت له ليلة هاجت بوارحها  
ومزم من سحب العين يألق

2 باتت له ليلة هاجت بوارقها  
ومزم من سحب العين يألق

" بوارح " is plural of " بارح " -strong wind.

Meanwhile " بوارق " is plural of " بارقة " - cloud sending  
forth lightning.

3 فالقطن كاللؤلؤ المنثور ينفضه  
إذا اقشعر به سرياله لنق

4 فالقطن كاللؤلؤ المنثور ينفضه  
إذا اقشعر به سرياله اللتق

" اللتق " is a definite and " لنق " is an indefinite

definite.

5 فكر ذو حربة، يحيى حقيقته  
إذا نجا لكلاها الروق يمترق

6 فكر ذو حربة، يحيى حقيقته  
إذا نجا لكلاها الروق يمترق

1. Hāwī, Line 20, Page. 141.

2. Qabāwah, Line 20, Page. 606.

3. Hāwī, Line 21, Page, 141.

4. Qabāwah, Line 21, Page. 607.

5. Hāwī, Line 28, Page. 142.

6. Qabāwah, Line 28, Page. 608.

" يَمْتَرِقُ " is to pierce and " يَمْتَرِقُ " is to pierce. Both are synonymous.

1 يوم لقيناك، ترمينا السهم، وقد  
كاد الملاء، من الكتان تَحْتَرِقُ

2 يوم لقيناك، ترمينا السهم، وقد  
كاد الملاء، من الكتان يَحْتَرِقُ

The difference between the two readings is syntactical.  
In the Ḥawī edition the verb " تَحْتَرِقُ " is feminine and the  
verb " يَحْتَرِقُ " in the Qabāwah edition is masculine.

3 على مسانيف، يجري ماء أعينها  
إذا تلعبهن السربخ القرق

4 على مسانيف، تجري ماء أعينها  
إذا تلعبهن السربخ القرق

1. Ḥawī, Line 30, Page. 143.

2. Qabāwah, Line 30, Page. 608.

3. Ḥawī, Line 31, Page. 143.

4. Qabāwah, Line 31, Page. 608.

The difference between the two readings is syntactical.

In the Hāwī edition the verb (يجري) agrees with its subject (ماء).

1 في غمرة من سحب الال، ~~ترفصهم~~ يطفون فيما، قليلا، ثم تنخرق

2 في غمرة من سحب الال، ~~يرفصهم~~ يطفون فيما، قليلا، ثم تنخرق

The difference between the two readings is syntactical.

The verb "ترفع" agrees with "غمرة" and meanwhile the verb "يرفع" is a masculine.

3 صلب الحيازيم، لا هذر الكلام، إذا  
هز القنائة، ولا مستعجل زهق

4 صلب الحيازيم، لا هذر الكلام، إذا  
هز القنائة، ولا مستعجل رهق

"زهق" (rash) and "رهق" (to hasten), both are synonymous.

1. Hāwī, Line 32, Page. 143.

2. Qabāwah, Line 32, Page. 609.

3. Hāwī, Line 37, Page. 144.

4. Qabāwah, Line 37, Page. 610.

APPENDIX B.

THE ARABIC TEXTS.

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APPENDIX POEM A.

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A.

ألا يا أسلمها على التقادم والباقي  
بدومة خبت أيها الطللان

فلو كنت محصويا بدومة ، مدنفا  
أستقى بريق من سعاد شفائي

وكيف يداويثي الطبيب من الجوى  
وبرة عند الأعور ابن ميان

أجعل بطننا مفتن ، مقفرا  
على بطن خرد دائم الخفقان

ينهمنهمنى العرّاس عنهما وليتني  
قطعت إليهما الليل بالرسفان

فملا زجرت الطين، ليلة جننته  
بضيقه بين النجم والديان

أبى القلب أن ينسى على ما يشفه  
قواتله من سالم وأبان

إذا قلت أنسى ودقن، تعرضت  
حبائل أخرى من بني الحلفان

خليجي ليس الرأي أن تذراني  
بنوية، يعوي بها المديان

وأرقتني من بعدما نمت نومة  
وعضب جلت عنه القيون.ماني

تصاحب ضيفي قفرة يعرفانها :  
غراب وذئب دائم المسلان

إذا حضرنني عند زادي، لم أكن  
بخيلا، ولا صبا إذا تركاني

إذا ابتدرا ما تطرح الكف، فاته  
به حبشي كيست العظان

يباعده منه الجناح، وتارة  
يراح بين الخطو والجهلان

إذا غشيانني حيلت النفس منهما  
قشعريرة، وازددت خرق جنان



ولما رأيت الأرض فيها تضايق  
ركبت على حول ليفي أو ان

جمالية غول النجاء، كأنها  
بنية عقر أو قريع هيجان

إذا عاقبتما الكف بالسوط راوحت  
على الأيمن والتبغيل بالخطران

بنى خصل بسط المسيب، كأنه  
على الحاذ والأنساء غصن إهان

كأن مقديسها إذا ما تحذرا  
على واضح من ليتهما وشلان

كأنني وأجلادي على ظلم من مسجل  
أضرب بمسألة السرقة حصان

رواها بصحرانين ، حتى تفتظبت  
وأقبل شجر وقفة وعكان

وما هاجما للورد ، حتى تركنت  
رياح السفن في صميم ومكان

فصاحب تسما ، كالتسبي ، ضلثا  
يشن تراب القف بالندفان

تصنع أحيانا ، وحينما يصيكتها  
تكمأ صلك دلو الماتح الرجوان

تصك الموادي، منكبيه ورأسه  
فألتم ليتا عنقه خملان

فلولا يزيد ابن الإمام أصابني  
قوارع مجنينا علي لساني

ولم يأتي في الصحف، إلا نذيركم  
ولو شئتم أرسلتم بأمني

فأقسمت لا آتي نصيبين طائفا  
ولا السجين، حتى يمضي الحرمان

ليالي لا مجدي القطا لفراخه  
بذئ أبحر ماء ولا بحمان

يَقْلَمُ عَنْ زَعْبٍ صِغَارٍ كَأَنَّمَا  
إِذَا دَرَجَتْ تَحْتَ الظَّلَالِ، أَفَانِي

كَأَنَّ بَقَايَا الْمَعِ، مِنْ حَيْثُ دَرَجَتْ  
مَفْرُكٌ حَقٌّ فِي مَبِيتِ قِيَانِ

إِلَى كُلِّ قَبِيضٍ مِنْ ضَيْئِيلٍ، كَأَنَّمَا  
تَفْلُقُ فِي الْمَحْصُودِ صِدْفَانِ

أَتَانِي، وَأَهْلِي بِالْأَزْغَبِ، أَنَّهُ  
تَتَابَعُ مِنَ الْإِلَهِ الصَّوْبِ ثَمَانِي

جَمْعٌ، فَخَفِضَ اللَّهُ السَّبْقَ أَهْلَهُ  
عَلَى حِينِهِ، مِنْ مَحْفَلِ وَرْدِيَانِ

فلما علون الأرض شرقي معثوق  
ضرحن الحمص الحمص كل مكان

ولما ذرعن الأرض تسعين غلوة  
تمطرت السماء بالميلتان

كأنهما لهما استحها وأشرفا  
سليمان من ثوبيهما صردان

كأن ثياب البربري تطيرها  
أعاصير ربيع زفر زفيان

ولما نائي الغايات جدا كلاهما  
فلا ورد إلا دون ما يردان

APPENDIX POEM B.

A

P

P

E

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D

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X

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M

B.

حلّت صبيرة أمّاه العداد وقد  
كانت تحلّ وأدني دارها، فكّد

وأقفر اليوم من حلّه الشهد  
فالشعبتان، فذاك الأبرق الفرح

وبالصريعة منها منزل خلق  
عاف تغيب، إلّا المشرى والوتد

دار لبهنا، شطّ المزار بها  
وحوال من دونها الأعداء والرّصد

بكرية لم تكن داري بها أمّا  
ولا صبيرة من تيمت صدد

بأليت أخت بني دب يريع بما  
صنرف النوي، فينام المائس السمد

أعست مناها بأرض ما تبلغها  
بمحابب الصم، إلا الجسرة الأجد

إذا اليعافين في أطلا لها لجأت  
لم تستطع شأوها المقصورة البرد

كأنها واضح الأقرب، أفزعه  
غضف نواحل في أعناقها القدد

زاد الضراء بروقيه وتركها  
زاد الكتيبة عند الرامع النجد



أو قارب بالعمى حاجت من تبعه  
وخانه موثق الضدان والتمد

رعى عنازة حتى صر جندبها  
وذ عنع الماء يوم صاخذ يقدر

في ذبل كقداح النبل يمينها  
حتى تنوسيت الاضغمان واللد

يشلمن بشد ما يقوم له  
منها متابع اخلاء ولا جد

كانه بعد طول الشد إذ لحقت  
جمعنا منها وانطوت أمعائه مسد

حتى تأوب عينا ما يزال بها  
من الأخاض، أو من راسب در صد

دسم العمائم، مسع، لا لهم لهم  
إذا أحسوا بشخص نابئ، لبوا

على سخرائهما غرثان، مرتقب  
إبصارها خائف إدا بارها، كمد

حتى إذا أمكنته من مقالتها  
وهو بنبعية زوراء متشد

أهوى لها معبلا مثل الشهباب فلم  
يقصد، وقد كاد يلقى حتفه المضد

أدبرن منه عبالا، وقع أكرعها  
كما تساقط، تحت الغبية، البرد

يا ابن القريمين، لولا أن سيبهم  
قد عمي، لم يجابن داعيا أحد

أنتم تداركتموني بعدما زلفت  
نعالى، وأخرج عن أنيابه الأسد

ومن مؤدنة أخرى تداركني  
مثل الرديني، لاداه، ولد أود

نعم الخوولة من كلب خثولته  
ونعم ما ولد الاقوام، إذ وليوا

باز، تظّل عتاف الطيخ خاشعة  
منه، وتمتصع الكروان واللبد

تري الوفود إلى جنل مواهبه  
إذا ابتغوه لأمر صالح، وجبوا

إذا عثرت أتانني من فراضله  
سيب تسقى به الأغلال، والعقد

لا يسمع الجمل بجري في نديهم  
ولا أمية في أخلاقها الفند

تمت جدودهم، والله فضلتهم  
وجد قوم سواهم خامل، نكد

هم الذين أجاب الله دعوتهم  
لما تلاقت نواصي الغيول فاجتلبوا

ليست تنال آكف الناس بسطبتهم  
وليس ينقض مكي الناس ما عقدوا

قوم، إذا أنعموا كانت فواضلهم  
سببا من الله لا من ولا حسد

لقد نزلت بعبد الله منزلة  
فيها عن الفقر منجاة ومفتد

كأنه مزبد ريان، منتجع  
يملو الجراش في حافات الزبد

حتى ترى كل مزور أضرب به  
كأنها الشجر البالي به مجد

تظل فيه بنات الماء أنجية  
وفي جوانبه المنبوت والحمد

سعمل الشرائع، تروى العاثمات به  
إذ العطايش رأوا أوضاحه وردوا

وأصنع الله بالقوم الذين هم  
فكرا الأسارى، ومنهم جاءنا الصنف

ويوم منطرة قيس إذ منيت لهم  
حنت مشاكل من إيقاعكم نكد

ظَلُّوا وَظَلَّ سَحَابُ الْمَوْتِ يَحْطِرُهُمْ  
حَتَّى تَوَجَّهَ مِنْهُمْ عَارِضٌ بَارِدٌ

وَالْمَشْرِفِيَّةُ أَشْبَاهُ الْبُرُوقِ  
لَهَا فِي كُلِّ جَهَنَّمَةٍ أَوْبِيضَةٌ خَدِيدٌ

وَيَوْمَ صَفْيَانِ ، وَالْأَبْهَامِ خَاشِعَةٌ  
أَمَدُّهُمْ ، إِذْ دَعَا ، مَنْ رَبِّهِمْ مَدَدُ

عَلَى الْأُولَى قَتَلُوا عَثْمَانَ ، مَظْلَمَةٌ  
لَمْ يَنْصُرْهُمْ نَشْدُ عَنْهُ وَقَدْ نَشَرُوا

فَتَمَّ قُتِلَ عَيُونُ الثَّائِنِينَ بِهِ  
وَأَذْرَكُوا كُلَّ قَبْلِ عَنْهُ قُودُ

فلم تنزل فيلق خضراء تحطمهم  
تنفي ابن عفان، حتى أفرغ الصيّد

وأنتم أهل بيت، لا يوازنهم  
بيت، إذا عدت الأ حساب والعدد

أيديكم فرق أيدي الناس فاضلة  
ولن يوازنكم شيب ولا مرد

لا ينرم من غداة الدجن، حاجبهم  
ولا أضواء بالمقري، وإن تمهوا

قوم إذا ضن أقوام ذوو سمة  
وحاذروا حضرة المافين أو جدوا



باروا جهادى بشيزاهم، مكللة  
فيما حليطان واري الشكهم والكبد

المطعمون، إذا هبت شامية  
تجراة محجور من شقانما المبرد

وان سالت قريشا عن ذواثبها  
فهم أوأثما الأعلون والسند

ولو تجمع رعد الناس كلهم  
لم يرفد الناس إلا دون ما رعدوا

والمسلمون بخير ما بقيت لهم  
وليس بعدك خير حين تفتقد

APPENDIX POEM C.

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رأيت قريشا حين مآئن بينهما  
تباحث أضغان وطعن أمور

علتها بحور من أمية ترقى  
فدى شعبة ، ما فرعها بقصاير

أخالد ، ما بؤا بكم بملقن  
ولا كلبكم للمعتف بعقور

أخالد ، إياكم يرى الضيف أهله  
إذا شرت الضيفان كل ضجور

يرون قري سملا ، ودارا رحيبة  
ومنطلقا في وجه غين بسور

أخاله أعلى الناس بيتاً وموضعاً  
أنفقتنا بسبب من نذك غزير

إذا ما اعتراه المعتفون ، تحللت  
يداه برّيان الغمام مطير

ولوسئلت عني أمية ، خاليت  
لما بأخ حامي الثمار نصور

إذا انقشعت عني ضبابه معش  
منسدت لأخري هملي وزوري

وزار على النابين في الحرب ، لوبه  
أضرت ، لعمر الحرب أي هوي

وليس أخوها بالمشهور ، ولا الذي  
إذا زينت له كان غاي مشهور

أعشر قيس لم يمتنع أخوكم  
عمير بألفان ولا بطمور

تدل عليه السبع ربح تفتوت  
بلا نفع كافور ولا بعير

وختاي بني رعل ، كائن بطونما  
على جامعة الوادي بطون حمير

فإن تسألونا بالحريش ،  
كأنما مننا بنوك منهم وفجود

غداة تحامتنا الحريش ، كأنها  
كاد بدت أنيابها لصري

وجاءوا بجمع ناصري أم هيثم  
فما رجعوا من ذودها ببعين

إذا ذكرت أنيابها أم هيثم  
رغبت جبال مخطومة بضيف

ألا أيها ذا الموعد وسط وائل  
ألسنت تري زاري وعن نصيري

وغمرة موت لم تكن لتخوضها  
وليس اختلاهي وسطهم ببسين

هم غتکوا بالمصعبين كليهما  
وهم سيروا عيلان نشر مسير

وناطوا من الكذاب كفا صغيرة  
وليس عليهم قتله بكتير

وأحموا بلادا، لم تكن لتعلمها  
هوازن، إلا عودا بأمين

وذاد شميسها والذين يلو نهم  
بهما كل ذيال الإزار فخور

APPENDIX POEM D.

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خليجي قوما للرحيل  
فإنني وجدت بني الصمحاء على قريب

وأسفهت إذ منيت نفسي ابن واسع  
مئي، ذنبت، لم تسقني بذنوب

فإن تنزلا، يا ابن المخلق، تنزلا  
بذي عذرة، ينداكما بلغوب

لحق الله أرمكا بدجله، لا تقى  
أذاة امرئ غضب اللسان شغوب

إذا نحن ودعنا بلادا هم بها  
فبعدا لحرثات بها وسعوب

نسيب إلى من لا يفت نواله  
ولا مسلم أعراضه لسبب

بخصوص كأعطال القسي، تقلقلت  
أجنثما من شقة ودروب

إذا معجل غادرته عند منزل  
أنتيع لجواب الفلاة، كسوب

وهن بنا عوج، كأن عيوننا  
بقايا قلات قلصت لنضوب

مسانيف، يطويها مع القيظ والسرى  
تكاليف ملاع الفباد، ركوب

قديم ترى الأصبواء فيه، كأنها  
رجال قيام عصبوا بسبب

يعمن بنا عوم السفين، إذا انجلت  
سحابة وضاح السراب، حبوب

إليك أبا حرب، تدافن بعدما  
وصلن لشمس مطلعها بغروب

إلى مستقل بالنوائب، وأصل  
قرباة فتأضن العطاء، وهوب

وما أرضى عباده، إذا ما هبطتهما  
بحزن ولا أعطائهما بحبوب

ربيع لملك العجاز، إذا ارتفعت  
رياح الشرا من صبا وجنوب

وطارت بأكناف البيوت، وحارت  
عن الضيف والجبان كل حلوب

إليه أشار الناظرون، كأنه  
هلاله بدا من قمته وغيوب

ولولا أبو حرب وفضل نواله  
علينا، أغانا دهرنا مخطوب

حباني بطرف أعرجي وقيننة  
من البرقيات الحصان لعوب

وحمل أُنْقَالَ، وفَرَج غَمْرَة  
وغيث لِمَجْلُوم السَّوَام حَرْب

كسهم منّاخ الضيف، لا عاتم القرى  
ولا عند أطراف القنا بسير

كثير بكفيه الندى، حين يعتري  
عشية، لا جاف ولا بغضوب

عروف لحق السائلين، كأنه  
لعق المتالي طالب بذنوب

تري متع الشيزي، يزن فروعها  
عباطل متلاف الديدن، خبيب

كأن سباع الغيل والطير تعتفي  
ملاحم نقاض الثبات، ملوب

APPENDIX POEM E.

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يا مّتي، هلاّ بجازي بعض ودّكم  
أم لا يفادي أسير عنكم غلق

ألا يكون هذا عهدنا بكم  
إن النوي، بعد شحط الدار، تتفق

إما ترفّي حناي الدهر من كبر  
والبستني له ديباجة خلق

فقد تمازلي المستقلات، وقد  
تعتاقني عند ذات الموتة، الأثق

وتعد يكلفني قلبي، فأزجره  
ربما، غداة غموا أمواتهم فرق



وقد أقول لثور هل تري ظمنا  
محدو بعض حذاري مشفق شفق

كأنها بالرحا، سفن ملجئة  
أو حائش، من جواتنا، ناعم سحق

يرفصا آله للتالي، فيدركهم  
طرق حديد ولطف دونهم غرق

حتى لحقنا، وقد زال النهار، وقد  
مالت لعمن، بأعلى خيف، البرق

فهن يرميننا من كل من تقب  
بأعين لم يخالط كحلمها الزرق

يبطرن ذا الشيب، والاسلام همته  
ويستقيده لمن الأهيف الربوق

وفتية غين إنزال، رفمت لهم  
سحق الرداء، على علياء يختفق

رفمته، وهو يحفو في عما شهم  
كأنه طاش في رجليه علق

نفسى فداء أجب حرب، غداة غدا  
مخالط الجن أو مستوحش فرق

على مذكرة، ترمي الفروج بها  
غول النجاء، إذا ما استعجل العنق

وظل حياؤها للشمس مصطخدا  
كأنه وارم الأوداج محتنق

والرجل لاحقة منها بأولها  
وفي يديهما، إذا استعرضتهما، دفق

كأنهما، بعد صنع السير جبلتهما  
فمن وحش مخز، موتي الشوي، لمق

باتت إلى جانب منها يكفئه  
ليل طويل، وقلب خائف أرق

باتت له ليلة هاجت بوارحها  
ومزم من سحاب العيت يأتلق

خالقطن كالؤلؤ المنثور ينفضه  
إذا أقشعر به سراله لشق

يلوذ ليلته منها بخرقة  
والغصن ينطق فوق البقي والورق

حتى إذا كاد ضوؤ الصبح يفضحه  
وكاد عنه سواد الليل ينطلق

فاجت به ذبل مسج جاعرها  
كانما هن من تبعية شق

فظل يهوى إلى أمر يساق له  
وأبعته كلاب الحي تستبق

يفرّج الموت عنه، قد تحضّره  
وكنن يلحقنه، أو قد دنا اللحق

لما لحقن به أنحي بمفوله  
يملا خرائصها من طعنه العلق

فكس ذوحية، يحمي حقيقته  
إذا نحا لكلاها الروق محترق

فمن من بين متروك به رمق  
صرعي، وآخر لم يترك به رمق

يوم لقيناك ترمينا السهم وقد  
كاد الهلاء من الكتان تحترق

على مسانيف بحري ماء أُمِينها  
إذا تلغَّبُون السَّربَخَ القَرَقَ

في غمرة من سحاب الآل، ترفعهم  
يطفون فيها قليلا، ثم تنفخ

عن ذبل اللحم، تيديتن معجلة  
إذا تقصدت، من أقرابها، القرق

كان أنساعها من طول ما ضمرت  
وشح تقصع فيها فوق قلق

تعلو الفلاة، إذا خف السراب بها  
كما تحب ذياب القفرة الورق

إلى امرئ لا تخطاه الرفاق ، ولا  
جذب الخوان ، إذا ما استبطئ المرق

صلب الحياريم ، لا فذر الكلام ، إذا  
هز القناة ، ولا مستعجل زهق

وأنت يا ابن زياد عندنا حسن  
منك البلاء ، وأنت الناصع الشفق

والمتقل بأمر ما يقوم له  
نمش من القوم ، وعديد ، ولا فرق

وأنت خير ابن أخت ، يستطاف به  
إذا تنعنع ، فوق الفيلق ، الخرق

موطأ البيت، محمود شمائله  
عند العمالة لآكن ولاد وعق



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