

Mua'llaqah of A'mru ibn Kolthoum: A Representative of the Greatness of Arabic

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ABSTRACT

The impetus for studying this topic is self-obligation to reveal the Arabic language and Arab cultural heritage as well as the old sense of worth. A'mru ibn Kolthoum is one of the greatest poets who expounded graceful portraits of gifted Arabs in the pre-Islamic period by intellectuality of using the classical language. The researcher in this article undertakes to probe the depth of the poetry of A'mru ibn Kolthoum as an illustration of the immensity of the Arabic language as well as being a symbol of pride. A'mru ibn Kolthoum deserves literary analysis, paying attention mainly to his Mua'llagah as an inheritance of the standard Arabic language. The poetry of A'mru ibn Kolthoum, as one of the Mua'llaqat inventor, has been barely studied. His poetry of superiority is paid less investigation. This study aims to shed light on the way A'mru ibn Kolthoum thrived in writing an impressive piece of poetry called Al-Mua'llagah. The study is an attempt to reveal, to what extent; ibn Kolthoum has done to contribute to the enrichment of classical Arabic language via his Mua'llagah. The study, using the critical-analytical approach, opens with an introduction on Arabic as a medium poetic language, making clear the significance and prominence of the Arabic language and its influence and contribution to the heritage of Arabs. Then the paper moves to sort out the creator of this literary piece under-study, focusing on the personality of the poet-knight A'mru ibn Kolthoum, his poetry, and his tribe. Thenceforth, the researcher shifts to the central part which is an analytical examination of his Mua'llagah revolving about pride and dignity and tyranny. The paper concludes with an afterword viewing the findings and recommendations if any.

INTRODUCTION**Arabic: The Medium of Everlasting Poetic Language**

The language in which the ornate, intense, rich, productive and varied culture is enshrined is the Arabic language. "In Arabia, the Arabic language has retained its originality without very much dialectical alteration" (Arbutnot, 1890, p. 23). It is deep and profound. It is not only like a sea, but also it is like a deep ocean, the more you dive, you find it challenging to reach the bottom. Some critics describe the Arabic language as the sea. It is a living language all over the ages.

أن رمى فيه غلامٌ بحجر
ما يضيرُ البحرَ أمسى زاحراً

When the night comes, the sea is harmed not, but active it is when a careless young has thrown a stone in it.

Another makes the Arabic language speaks:

فهل سألوا الغواصَ عن صدقاتي؟
أنا البحرُ في أحشائه الدرُّ كامنٌ

I am the sea in which pearls are potential inside, if not sure ask the diver.

In the verse mentioned above line by Hafith Ibrahim, the language speaks and compares itself to the sea in which deep inside it jewelry and ornaments are kept. The classical language interrogates those doubtful of its greatness and impor-

tance confirming that if they are not sure of that, they might ask the diver who knows from experience. Hafith Ibrahim makes the Arabic language his mouthpiece and says that this language is the sea itself which has no end in its wideness, strength, and profundity. The one who realizes its precious value and knows its rank and position is the diver who masterfully swims and dives in its depth.

Its endless literature of minimum seventeen centuries touches effectively on every theme of human inspiration and undertaking; there is scarcely a subject within the whole range of human attention to which a part of such literature has made no influence. Considering the discipline of history, critics and historians witness that classical Arabic language is the most significant of all languages of the world for comprehensive history. Furthermore, several others list Arabic as the third among those which have had overwhelming importance as transporters of culture. Arabic language has had the most exceptional growth and broadened of all the languages of the earth and that merely within the last two centuries has the English language come to competing Arabic. In an article Archer (1939), declares that it is a more productive and more flexible language than Latin or Greek; no Western language can equal Arabic in the diversity of its forms and verbal nouns. "Islam and the Arabic language are the two

ostensible factors in the creation of that gigantic melting-pot in the center of whose orbit rise the scientific leaders of the Arabic-speaking world” (Faris, 1963, p. 221).

The Arabic expression *Qasayd*, a plural of *Qasiydah*, means odes sometimes translated as poems. Al Mua’llaqat, a plural of Mua’llaqah, means ‘the hanging poems of Arabs.’ It took that name for evidently being hung up on Holy Ka’aba in Mecca. Nearly critics and scholars refer to Al Mua’llaqat as the ‘seven renowned ones.’ The oldest poems or *Qasayd* date back to the age of pre-Islam or what is called Al-Jahilliyah, a critical expression meaning ‘ignorance’ invented by the early Muslims to designate the state of religious and moral corruption and venality of pre-Islamic people. The social role of the pre-Islamic Arabic versifier is to generate poetry, frequently regarding strict prosodic rules and integrating linguistic archaisms and grammatical embellishments, and speaks it out at the annual souk (an open-air marketplace in the Arabian city) of Souk Okath (عكاظ) (the proper Arabic articulation is Okath; however, there are some who articulate it as Okaz or Ukaz) near Mecca, a regular poetry carnival in which the craft of the memorable poets would be presented and was held dearest to Arabs in their tribal and ethnic lifestyles. The Arabs “and their pre-Islamic poetry depict a society that knew about the settled civilizations of their neighbours but did not aspire to join them: rugged manliness was celebrated by the Arabs; silk robes and signet rings were for wimps” (Silverstein, 2010, p. 7). The poet of Arabs was likewise used to praise and admire his tribe in a scholarly evening exchange and tutor their offspring. The odes that were collected in that epoch are typically short and “conform to strict prosodic rules of meter and rhyme” (Holes, 2004, p. 11).

Ash-Shir Diwan Al-Arab (الشعر ديوان العرب), as stated by Cantrino, (2004, p. 24), is a famous Arabic idiom very well-known for all and every Arab that means the forum of poetry for Arabs; it also means ‘the repository of Arabs.’ It is likely that there are people who do not recognize its deep meaning but definitely, all of them are familiar with this phrase. “The Arabs are disintegrated into tribes in which the young are taught and trained to be warriors and poets” (Dahami, 2018). The Arabic in which such oral poetry was initially collected is referred to by several linguists as *fus-ha* or Classical Arabic. It is maintained that *fus-ha* of pre-Islamic poetry exhibits a high degree of amplification in its inflectional system (a linguistic technique where the loudness, pitch or tone of the voice is adjusted), an abundance in its derivational morphology and a noticeably ‘synthetic’ appeal. It is said that the repeated patterns of the thematic edifice, traditional imagery and reiterated linguistic oddities and archaisms indicate an oral-formulaic derivation of the type proposed for the poetic tradition of the ancient language. The Arabic, with its astounding elasticity, turned out to be a vehicle for accurate and direct expression. It is the “language that ranks so high for purposes of eloquence and poetic flight now readily lends itself to the demands of exact and positive expression” (Faris, 1963, p. 222).

Placed in a rural and nomadic setting, the edifice of pre-Islamic odes differs significantly from that of modern

verse. One of the traditional constituents of the pre-Islamic *Qasiydah*, which are also conspicuous in Al Mua’llaqat, is that style the performative drive of the *Qasiydah* is being told. The second constituent is concerned with *Fakhr* (self-praise, pride or exaltation) in one’s tribe, genealogy, or immediate descents, conquest in raiding, and so forth. The third constituent involves *Wasf*, which means a description exclusive to three crucial things such as the poet’s steed or she-camel (*naggah*), and the desert fauna (for instance ostrich, wolf, and eagle); the third thing is nature, especially rain gales which would wipe off the traces of *Al-hayi*. The fourth constituent is allied with weeping at the deserted encampment or zone – typically known as *Al-hayi* an Arabic expression means a tribal concentration of about 10 – 20 families setting up a site during trans-humans), and *atahah* that means the caldron stones. They were one of the most apparent ruins or remnants suggestive of the encampment.

The fifth conventional element of *Qasiydah* (which follows after weeping the deserted area) is *Nasib*. It is known as the lyric introduction of the poem or the amorous verses pronouncing the beloved and belonging to *Al-hayi* in which his beloved lives. The last component is *Rahiyl*, the theme of survival by traveling within the desert. This section of *Qasiydah* depicts the prolonged wanderings and expeditions in the wilderness to show resilience, stamina, fortitude, sturdiness, courage, and patience.

On the other hand, Cachia (2002), comments on the ideas of the critic ibn-Qutayba about the conventional arrangement of the verse saying:

The poet began with some amatory verse to establish a rapport with his audience since the subject is one in which almost everyone has some interest, ‘lawful or unlawful.’ He then expatiated on the hardships he had endured on his way to his patron, and having thus implied a claim for recompense; he finally launched into his eulogy (p. 8).

Such magnificence of Arabic poetic classical language appears in the poetry of A’mru ibn Kolthoum.

A’mru Ibn Kolthoum At-Taghlibi: Voice of Dignity and Pride

A’mru ibn Kolthoum is a pioneer Arabic poet of the pre-Islamic period. Ibn Kolthoum would have lived approximately 450 and 600 A.D. according to Az-Zawzani, A’mru ibn Kolthoum (عمرو بن كلثوم) is related to the tribe of Taghlib. He would come down from the poet Al-Mohalhil by his mother, Layla. It appears from his poetry that A’mru ibn Kolthoum was a brave knight, a lord in his tribe and a distinguished poet. It is said about him “to have been one of the most celebrated warriors of his tribe, as well as a famous poet” (Al-Mufaddal, 1918, p.78). He was so proud of himself to the degree of being arrogant. He praised his tribe displaying great dignity and nobility. In addition to that, he was generous and bounteous. A’mru ibn Kolthoum spent many years of his life-fighting at wars, for instance during the war of Al-Bassos. He opposed the poet Al Harith ibn Hilizah during a different plea in front of the king of Al Hirah, A’mru ibn Hind. However, the king gives reason to his rival,

who states himself in a more gratifying way. Ibn Kolthoum is again dealing with the king, later: the monarch, very arrogant, tries to demean the mother of the poet; A'mru ibn Kolthoum then kills A'mru ibn Hind, and at that time begins a life of straying.

Ibn Kolthoum is a warrior a poet and the author of one of the great Mua'llaqat; he descends from the famous tribe of Taghlib. His grandfather is Malik ibn A'ttab ibn Sad ibn Zuhier ibn Jusham [ibn Bakr] ibn Habib ... ibn Ma'd ibn Adnan. His mother is Layla, the daughter of Al-Mohalhil, Kolayb's brother; and Layla's mother is Hind, the daughter of Ba'j ibn Otba ibn Sad ibn Zohair. See Kitab Al-Aghani, Vol. 11; for Al-Asfahani (p. 35). See also (At-Tbrizi, 1352 H., p. 215).

The minute Hind gave birth to Layla, her husband Salim Al-Mohalhil told her to bury the newborn child. Hind, instead of executing this forbidding command, put the daughter in the hands of a slave and said to him secretly to hide and protect the infant. During the night, Al-Mohalhil heard a voice says:

(Al-Andalusi, p. 636) كم من فتى مؤمل
وسيدٍ شمردل
في بطن بنت مهلهل
وعدي لا يجهل

How many princely men, how many great chiefs?

What eminent heroes are in the bosom of Al-Mohalhil's daughter.

Stirred by such expressions, which seem to him a prophecy, he exclaims: 'Hind, where is the daughter? She replied 'I killed her'; screaming 'No, by the God of Rabi, it is impossible. Tell me the truth'. His wife Layla confessed to him that the daughter is safe and alive. Al-Mohalhil happily says that is good; feed her and raise her carefully'.

Layla is married to Kolthoum, a prominent warrior. In a night of her pregnancies, she envisaged in a dream a heavenly being, who chanted to her:

(Al-Baghdadi, 2009, p. 139) يا لك ليلي من ولد
يقدم إقدام الأسد
من جشم فيه العدد
أقول قبلا لا نعد

Blissful Layla! You shall have a brave son; attacks like a lion.

He will be the strength and honor of Josham. Trust in this promise; it is not deception.

The family of Josham ibn Bakr was a branch of Taghlib to which A'mru ibn Kolthoum belongs. King A'mru ibn Hind had shocked by the pride of the language of A'mru ibn Kolthoum who maintained hatred against him. This King, excited by some words by his courtiers, forming the scheme of humiliating ibn Kolthoum. Under the pretense of doing him honor, King A'mru ibn Hind urged him to go near him. A'mru ibn Kolthoum traveled with his mother Layla, who was invited to visit Hind, King A'mru's mother. Arrived near Al Hirah, A'mru ibn Kolthoum and his companions were received by the king and his mother Hind under two adjoining tents; a long one for males and another for females. They were served with a meal. Hind, on the expression of her son, having wished humiliatingly to compel Layla to serve her, loudly the indignant Layla uttered a cry which was caught in the tent where King A'mru ibn Hind was with A'mru ibn Kolthoum. The chief of Taghlib, understanding in that instant that an offense was made against his mother, he

directly attacks the king with a blade was hanging on the wall and overthrows him dead. All at once his mates throw themselves on the folks around the king's suite, scattering them, looting the tents, and hasten to return home with their loot. From this came the familiar maxim that says (أفتك من عمرو بن كلثوم) "More quick to kill than A'mru ibn Kolthoum" (Ali, 2001, p. 256). See also (Al-Bustani, p. 137).

As indicated by Al-Asfahani (2008), the killing of A'mru ibn Hind by A'mru ibn Kolthoum is historically confirmed of the first century of the Hegira. Furthermore, it is mentioned by several poets remarkably by this line of Al-Farazdak that says:

(p. 37) قومٌ هُم قتلوا ابنَ هندٍ عَنوةً
عمرأ وهم قَسَطُوا على النُّعمان
It was they – the tribe of Taghlib – who killed ibn Hind, A'mru; it was they who made their strength felt on Norman.

As numerous passages from Al-Mua'llaqah of A'mru ibn Kolthoum contain references to the humiliation that the king of Al Hirah had wanted to submit to the poet and his tribe of Taghlib in the person of Layla, the mother of the leader, the opinion of Ibn Al-Kalbi and Abu A'mru Ash-Shaybani is incontestably more possible than that of Asmai on the time of the structure of this poem. A'mru recited it at the great carnival of Souk Okath, as well as in the holy town of Mecca, during the pilgrimage rituals. The poem gained general appreciation. Banou Taghlib (Banou means sons of) made it so great a case in which all the individuals of this tribe memorized it by heart even long after the death of the poet-knight. This excessive fondness for the achievement of one of their brothers appealed them with some rhyme like:

(Ali, 2001, p. 127) الهى بني تغلب عن قصيدة قالها عمرو بن كلثوم
كل مكرمة

The children of Taghlib are alarmed with the verses of A'mru ibn Kolthoum, and forget to do noble deeds.

In his Al-Mua'llaqah, which is an explicit homage of Taghlib tribe in general, and of the family of Josham expressly, A'mru says:

(Ash-Shaybani, 2001, p. 332) تجد الحبل أو تقص الفرينا
متى تعقد قرينتنا بحبل

When we tie the untamed camel that, when attached to a camel to train it, breaks the rope or breaks the collar of his companion.

This verse thought it was deadly to him. No less illuminating of the dominant ethics of the period is A'mru ibn Kolthoum's boasting of the power of his tribe.

Having become an opponent of the Lakhmite leaders, the Taghlib tribe battled with all the other tribes who were subjected to the Lakhmite. The peace concluded between Taghlib, and the tribe of Bakr was broken. A'mru ibn Kolthoum on an expedition of loot, had crossed the land of the Banu Tamim, advanced as far as Bahrain, and invaded a camp of Banu Gaiys ibn Thalaba (sons of Gaiys son of Thalaba), a branch of Bakr ibn Wail. A'mru returned with considerable booty and captives, among whom was Ahmad ibn Jandl of the clan of Sa'd ibn Malik ibn Dhobaya. The name of Ahmad or Ahmed was scarce among Arab people before Islam. From this name, Prophet Mohammed is derived.

“In the Mu’allaqa, ‘Amr ibn Kulthum lauds his tribe for displaying many of the virtues” such as “toughness, courage, generosity, independence” (Farrin, 2006, p.49). In an appreciation of this generosity, as stated in his Diwan (p. 42) and declared by A’tawi (1993), (p. 32), A’mru composed a piece of verse as an admiration that says:

جزى الله الأجلُّ (الأعز) يزيد خيرا
بماخذة ابن كلثوم بن عمرو
ولقاء المسرة والجمالا
يزيد الخير نازله نزالا

May Allah pay His blessings on the eminent Yazid. May Allah meet him with joy and prettiness.

Yazid the virtuous has taken ibn Kolthoum ibn A’mur prisoner, loyally fighting him.

Al-Monthir IV, ibn Al-Monthir III, ibn Mâ-essémâ, seems to have sought revenge for the killing of his brother King A’mru. It was when A’mru ibn Kolthoum and his sturdy tribe of Taghlib, being at war with Al-Monthir, departed to Syria to put themselves out of the reach of Al-Monthir. They stayed there for approximately ten years. Then the Prince of Al-Ghasasinah A’mru ibn An-Noman Abo Hujr having passed by the residence where they were encamped, had a kind of tough argument with their leader A’mru ibn Kolthoum. This may have been the cause for the return of people of Taghlib to Mesopotamia. Mesopotamia is a significant historical area in Western Asia. It is “situated within the Tigris–Euphrates river system, in modern days, roughly corresponding to most of Iraq, Kuwait, parts of Northern Saudi Arabia, the eastern parts of Syria, Southeastern Turkey, and regions along the Turkish–Syrian and Iraq borders” (Wikipedia).

It is probable that the tribe of Taghlib effectively defended another war against the successor Noman Abo Kabos, ibn Al-Monthir IV. At least that appears to indicate Al-Farazdak’s verse, quoted above. It is stated that a brother of A’mru ibn Kolthoum, called Murrah, killed a son of Noman Abo Kabos named Al-Monthir, who seemingly had been sent to fight against Taghlib. It is to this achievement of Mourra and to the similar achievement of A’mru ibn Kolthoum that the poet of Taghlib Al-Akhtal. An extended notice on Al-Akhtal, Farazdak, and Jarir, referred to in this verse that he addresses his rival Jarir:

قتلا الملوك وفككا الاغلال (Al-Maliki, 2008, 421)

ابنى كليب إن عمي اللدا

O sons of Kolayb, I am one of the nephews of these two men who have killed kings and crushed the captive chains.

The grief and anger of Noman are exhaled in threats against Taghlib because of the news of the death of his son. Consequently, A’mru ibn Kolthoum, wrote him an insulting letter to present himself a brave and composed a great number of satirical verses. This is one wherein he said to King Noman:

لحا الله والأمنأ خالا واعجزنا أبا
ادنانا الى اللوم زلفه

واجدرنا ان ينفخ الكير خاله
يصوغ القروط والشنوف بيثربا

May God cover with the confusion that of a name whose birth has a blemish, of which the mother is of the least noble origin, whose father was most void;

The one of us who deserves the best to have a maternal uncle who blows the stove and makes women’s jewelry in Yathrib

In other satirical lines, he attacks Selma, mother of Noman who is the daughter of the silversmith:

وقد تكون قديما في بني ناج (Al-Asfahani, 2008, p. 39)

حلت سليمي بخبت بعد فر تاج
اذ لا ترجي سليمي ان يكون لها
ولا يكون على أبوابها حرس
تمشي بعدلين من لوم ومنقصة
من بالخورنق من قيس ونساج
كما تلف قبطيا بديباج
مشى المقيد في الينبوت والحاج

Little Selma passed from a narrow shop to a vast house, which formerly vegetated among the children of Nadji.

Then she did not expect to have one of the locksmiths or upholsterers working in the palace at Khawarnak;

Then she had no guards at her doors; she did not dress with beautiful white linen and silk kinds of stuff.

Loaded with the double weight of her baseness and foolishness, Selma trudges along like a beast of burden walking on thorns with shackles on her feet.

Some Arab historians and writers claim that A’mru ibn Kolthoum, exceeded the age of one hundred, some say that he might reach a hundred and fifty years opposite to the great poet Tarafah ibn Al-A’bd who met his doom before reaching thirty years. What is confirmed is that his death is around the period of the Hegira of Prophet Mohammad. When he felt his end approaches, he summoned his children to be near him; he spoke to them saying: I lived longer than any of my ancestors; It is time to go to join them. You might receive advice from my long experience. Every time, rightly or wrongly, I have censured or scorned others, I have been the body of similar censures and blames, or ill-founded. The invader is invaded. Consequently, avoid offending anyone; it is the wisest option. Be gentle, benevolent, kind, generous, and charitable to your neighbors and friends! It is the means to gain esteem. Prevent a foreigner from being ill-treated there is such a fellow who is worth a thousand. It is safer to reject a request than to promise and not to preserve. When someone speaks to you, listen responsively; when you talk, be brief; long discourses are never free of foolishness. The bravest fighter is the one who never exhausts of returning to the charge, and the most dignified death is to perish at the time of fighting. There are null people, of whom there is nothing to anticipate or panic; do not bother to resolve and settle them. To end with, do not marry women of your clan; these kinds of matrimonies often give rise to discords between families. See (Ibn Kolthoum, 1992, p. 184). A’mru ibn Kolthoum died approximately in 600 AD.

A’mru ibn Kolthoum, left a large number of sons who continued his race. One of his sons is Abbad who killed Bishr ibn A’mru ibn Odas; among his descendants the poet Al-A’ttabi. He was a writer of numerous epistles. He flourished under the reign of the Caliph Haroun ArRashed and Malik ibn Tauk, who was the governor of Mesopotamia and died under the caliph Al Mo’tamed around 873 AD.

Al-Mua'llaqah: Pride and Dignity in the Use of Arabic Language

Analysis

The poem as it is general in Al Mua'llagat starts with what critics call Nasib. It is the introduction of the ode or the amorous verses relating to the beloved and belonging to *Al-hayi*, where his beloved dwells or passes from.

In this Mua'llaqah, A'mru ibn Kolthoum chants the glory and dignity of his tribe Banou Taghlib.

1. أَلَا هُبِّي بِصَحْنِكَ فَاصْبِحْنَا وَلَا تَبْقِي خُمُورَ الْأَنْدَرِينَا
Come, awaken, take your big cup, and pour us out at the emergence of the day, the delicious wines that Andar's territory gives.

The poet tells the maid to wake up hurriedly and to make them have their breakfast but only drinking using a big cup. She should bring them all the available drink and should not leave or save any drink in this village. It is an astonishing picture the poet illustrates his profound knowledge of the usage of language. A'mru uses the Arabic expression (هُبِّي) to indicate the hint of a brave knight who does not require but commands. The expression also expresses a process of attack in which this expression is most suitable for battle and attack. Another Arabic expression shows that the powerfulness of our knight-poet is (بصحنك). This expression is a hint to a cup however its real meaning is not a cup but a large plate indicating that the warrior estimates the cup not sufficient to the knight; he deserves a large dish full of a drink.

2. مُشْعَشَعَةً كَانَ الْخُصَّ فِيهَا إِذَا مَا الْمَاءُ خَالَطَهَا سَجِينَا
Pour us that liquor, which looks to be colored with saffron, when it is mixed with lukewarm water that adjusts the freshness.

In this verse, A'mru ibn Kolthoum describes his drink; he orders the maid to pour them a particular sort of drink that is mixed with water and with a red planet. This mixed drink seems to be sparky and shining. The poet says that after drinking, he and his tribe become more generous and beneficent. He uses two important expressions; (مُشْعَشَعَةً) and (الْخُصَّ) are two expressions that the poet uses to portrait his particular sort of drink expressing his ample experience and knowledge of life and how to enjoy it with dignity and pride.

3. تَجُورُ بِذِي اللَّيَانَةِ عَنْ هَوَاهُ إِذَا مَا ذَاقَهَا حَتَّى يَلِينَا
Tasted by the man haunted with painful plights, she distracts him from his plights and makes his attitude soft and calm.

This verse line and the previous one both are related to the first. The poet continues describing the sort of drink he refers.

4. تَرَى اللَّجْرَ الشَّحِيحَ إِذَا أَمْرَتْ عَلَيْهِ لِمَالِهِ فِيهَا مُهِينَا
See the ravenous miser of riches abruptly become prodigal of his belongings, when he has evacuated the cup to the round, and the brew acts upon his mind.

In this line, the poet says that even the depressed miser man spoils his money in drinking because after drinking, he loses his consciousness. He is in a situation that can humiliate money or properties.

5. وَكَانَ الْكَأْسُ مَجْرَاهَا الْبَيْمِينَا صَبَّيْنَا الْكَأْسَ عَنَّا أَمْ عَمْرُو
What are you doing, Umm- A'mru? You took the mug away from us, while it had better move to the right.

The poet addresses his mother, umm A'mru, in which she took the cup away from him. It was in her right hand, but she put it on the left one. The indication here is that do not worry about me because of drinking a lot. I can control things well. The poet in his speech here, as the same as in the whole piece, uses the first plural person we to point out being proud.

6. بِصَاحِبِكَ الَّذِي لَا تَصْبِحُنَا وَمَا شَرُّ الثَّلَاثَةِ أَمْ عَمْرُو
umm A'mru, know that in this trio of drinkers, your acquaintance, whom you are depriving of his turn, does not surrender in any way to his companions.

In this verse, the knight protests against umm A'mru, telling here I am not the best of these three whom you bring them a drink as breakfast. In his speech, he means that she should be fair with them all. There are two connotative pictures here, and readers might conceive that the mother does not want her loved son to swallow wine knowing that it is not appreciated for rationality. The second picture might show the speaker-poet telling that his mother should not be anxious about him; he is now a knight and warrior.

7. وَكَأْسٌ قَدْ شَرِبْتُ بِبَغْلَبِكَ وَأُخْرَى فِي دِمَشْقٍ وَقَاصِرِينَا
Several times we drank, in Baalbek, others in Damascus and Cacerin.

Confirming himself being a rational man and brave, the poet says that he is accustomed to the drink because he has drunk several times in different cities and places such as Baalbek and Damascus.

8. وَإِنَّا سَوْفَ نُدْرِكُنَا الْمَنَابَا مُقَدَّرَةٌ لَنَا وَمُقَدَّرِينَا
In a little, while the death will reach us; the hour when it must hit us is marked, and we are victims once and for all devoted to its blows.

In this line, the poet with great wisdom, says that we are controlled and taken in this life by heavenly power. Death is destined to us, and it is our destiny, we can never evade it. Consequently, we should not be afraid of anything in life. Connotatively ibn Kolthoum presents conventional Arabic customs or habits symbolized by courage daring bravery.

9. قَفِي قَبْلَ التَّفَرُّقِ يَا طَعِينَا نُخْبِرُكَ الْبَيِّنَ وَنُخْبِرِينَا
Halt a while your mount, beautiful lady-traveler before parting. Let us inform the truth and listen to you as well.

The poet in this line informs the traveler lady on the camel to stop and listen to his story of he faced and also to listen to her telling her own story.

10. قَفِي نَسْأَلُكَ هَلْ أَحْدَثْتَ صِرْمًا لَوْ شَكَ الْبَيْنُ أَمْ خُنْتَ الْأُمِينَا
Halt to ask you, quickly forgetting the too short instants we spent together; you have since shattered the bonds that unified us, and grassed my truthful love.

This line is a continuous process of the first. The poet asks the lady-traveler on the mount to stop and answer his question about her hastily departing.

11. بِيَوْمِ كَرِيهَةٍ صَرَبًا وَطَعْنَا أَقْرَبَ بِهِ مَوَالِيكَ الْعُيُونَا
In an undesirable day of combat, while he scuffles amid wounds and blows, may the potentate of the world refresh thy sight with nippiness, and gratify it with every wanted object.

The poet, in this verse, says that it is our turn to tell you and from you to others about a day of a battle full of hitting and stabbing by a blade and a spear. In that day the eyes of

your nephews to be satisfied. It is a day of achieving victory and defeating their enemies.

12. وَإِنَّ غَدًا وَإِنَّ الْيَوْمَ رَهْنٌ وَبَعْدَ غَدٍ بِمَا لَا تَعْلَمِينَا

Tomorrow, as it is today that must follow to the end of it, enclose an upcoming wrapped in an impenetrable shroud that you ignore.

The poet starts in this line to tell about his pride of himself and his clan saying that today, tomorrow and even after tomorrow you will know more which you do not know now.

13. تُرِيكَ إِذَا دَخَلْتَ عَلَى خَلَاءٍ وَقَدْ أَمِنَتْ عُيُونَ الْكَاشِحِينَا

O A'mru, when you visit your fair one in secret, and when the eyes of lurking foes are closed in rest,

My mistress, when you find her alone, and she does not have to fear the jealous ones, discover in the eyes two chubby and steady arms like the members of a young camel whose color is pure white, whose breast has never conceived. Here, the poet says that the woman shall come to you free of troubles when both are secured from the eyes of their enemies.

14. ذِرَاعِي عَيْطَلٍ أَمْءَاءَ بَكْرِ هِجَانَ النَّوْنِ لَمْ تَقْرَأْ جَنِينَا

My beloved shows two charming arms, fair and bursting as the limbs of a long-necked snow-white fledgling camel, that frolics in the vernal period over the sandbanks and green mounds.

In this verse, our poet describes her arms as those of the she-camel who has not given birth yet or it well grazed during the best season of spring. The arms are long and fully fledged. It gives a glimpse of a gorge with soft contours, which seems to be formed of two ivory boxes artistically rounded, and on which no one wears a reckless hand. As it is the nature of Arabs in the Arabian Peninsula, they used to be well connected with the camels as helpful animals. Arabian camels are of great significance for several reasons; they are used as mounts in wars as well as in commerce; they are the fleet of the desert. In addition to providing food especially milk meat. Lastly, Arabs are fond of camel race. The best camels who are distinguished by their strength and beauty as A'mru ibn Kolthoum describes it in this line. The poet compares the arms of the lady in an exaggerated way to those of a strong she-camel.

15. وَتَدْبِئًا مِثْلَ حَقِّ الْعَاجِ رِخْصًا حَصَانًا مِنْ أَكْفَتِ اللَّامِسِينَا

Besides two fragrant breasts; white as vessels of ivory diffidently defended from the touch of those who imagine to feel them.

In this verse line, the poet brings us a stunning portrait of the breasts that they are like ivory white and round vessels. They are protected from the hands that try to touch them.

16. وَمِثْنِي لَدْنَةَ سَمَقَتْ وَطَالَتْ رَوَادِفُهَا تَنُوءٌ بِمَا وَلِينَا

My beloved ascertains her slender figure, tall and well balanced, and her sides elegantly standing with all their attendant allures;

Moving ahead in describing the body of the lady in a flirting way and presenting her beauty.

17. وَمَا كَمَّةً يَصْبِيحُ الْبَابُ عَنْهَا وَكَشْحًا قَدْ جُبِنْتُ بِهِ جُنُونَا

Her hips are gracefully inflating that the entrance of the shelter is scarcely hefty enough to admit, the waist, the splendor of which drives us mad.

This line is still related to the previous lines. Her hips are flexible; her stature is high and noble; her hips, laden with the weight which surrounds them, have difficulty in raising

themselves. They have such a volume that the doors are too narrow for them. Her elegant size made me lose my mind.

18. وَسَارِيَّتِي بِلِنَطٍ أَوْ رُخَامٍ يَرْنُ خَشَائِشَ حَلِيهِمَا رَيْنَا

With two appealing columns of pure jasperrefined marble, on which dangled rings and trinkets creating a creaking sound.

The poet here moves to describe the legs of the lady presenting their elegance. Her legs, like two marble columns, are adorned with intertwined rings, which, when she walks, make a pleasant clatter sound.

19. فَمَا وَجَدْتُ كَوْجُدِي أَمْ سَقَبٍ أَضَلَّنُهُ فَرَجَعَتْ الْحِينَا

My boyish thirst is revived, and my ardent craving revives when I grasp her traveling camels of my fair one driven along in the twilight.

Our poet in this line shows a sign of sorrow or sadness because of his departing from his beloved. Separated from this beauty, I feel more regretful than the camel deprived of her tender infant, whom she calls from her plaintive cries. The poet, again and again, uses the camel in his description. He reminds the readers with the poem of Tarafah ibn Al-A'bd who fantastically praised his camel. Tarafah says:

خَلَا يَا سَفِينٍ بِالنَّوْاصِفِ مِنْ دَدٍ
كَأَنَّ حُدُوجَ الْمَالِكِيَّةِ غُدُوءٌ

On the dawn of departure, Al-Malikiah sailed like desert ships, in the valley of Dadid.

The poet uses a metaphorical vision, well known in Arabic communities old or current when he pronounces the camel as a desert ship. Tarafah compares the howdahs on the camel of the tribeswomen to the traveling fleet of ships in terms of their enormous litters and luggage transport. *Hudj* means the camel howdah which is used for the carriage of women. Its plural is *Haduj*. *Khalaya* signifies large ships, and *nawasif* is a sizeable broad place close to the sides of the valley. *Dadid* is the name of a valley known by the poet.

In line (19) above, A'mru ibn Kolthoum because of leaving his beloved compares his feelings to the she-camel who is frustrated by the stray of her young.

20. وَلَا سَمَطَاءَ لَمْ يَبْرُكْ شَقَاهَا لَهَا مِنْ تِسْعَةٍ إِلَّا جَنِينَا

Not that of a widow, with snowy curls, whose grief never stops for her nine boys, of whom nothing stays, only what the tomb has hidden.

The poet in this line adds that even the old woman whose hair becomes white and is grieving the loss of nine young is not too suffering than him owing to departing his beloved. The unfortunate mother, whose head begins to whiten, and to whom fate has left her nine children only their sad remains, shut up in the grave. The sorrow of such old woman is less than his.

21. تَذَكَّرْتُ الصَّبَا وَاشْتَقْتُ لَمَّا رَأَيْتُ حُمُولَهَا أُصْلًا حُدِينَا

All ferocity of my love has roused, my heart occupied with ardent wishes when at the end of the day I saw my paramour's camel's departure.

The poet expressing his feelings says that when he remembers the passion, sentiment, and vagary he is eager to his mistress when seeing camels are loaded at night to leave.

22. فَأَعْرَضَتْ الْيَمَامَةُ وَأَشْمَخَرْتُ كَأَسْيَافٍ بِأَيْدِي مُصَلِّبِينَا

When the towns of Yemamah appear in sight, high above the plains, and outstanding like lightsabers in the hands of those who have pulled them.

In this verse line, the poet says that the villages of Yamamah appeared rising in our eyes as if they are swords lifting in the hands of men. He compares the semi-appearance of such villages to the sword when they are taken off from their scabbard. The land of Yemma looked from afar with its high mountains, whose whitening summits resembled the swords which the warriors' hands shine out of the sheath.

أَبَا هِنْدٍ فَلَا تُعْجَلْ عَلَيْنَا وَأَنْظِرْنَا نَحْرَكَ الْيَقِينَا 23

O father of Hinda, be not hurried in giving judgment against us: hear us with patience, and we will give you convinced information;

Our poet, here, addresses ibn Hind with the surname 'Father' of Hind, do not hasten to provoke our anger; wait until we tell you what we are indeed. You shall realize our dignity and honor. In this line, the poet shifts dramatically from self-pride, from love and passion, from sorrow and grief to threateningness against the enemy.

بَأْتًا نُورِدُ الرَّاياتِ بِيضًا وَنُصْدِرُهُنَّ حُمْرًا قَدْ رَوِينَا 24

Learn that we sport white banners in battle and that we take them out red, soaked with blood.

This line is the second core verse line in the poet's praise of his tribe especially in the war with enemies. From here, A'mru ibn Kolthoum, in a proud way, presents a glorious picture of courage and daring. He says to his enemy King A'mru ibn Hind we will honestly inform you who we are. We, when launching a war, come with white flags but after the battle, these flags return as red-colored due to the significant blood of killing. This line is co-related to the previous one.

وَأَيَّامٌ لَنَا غَرَّ طَوَالٍ عَصَبْنَا الْمَلِكَ فِيهَا أَنْ نَدِينَا 25

Our days of opulence, in which we have negated to follow the directions of kings, have been long and vivid.

The poet continues his illustration on dignity and courage addressing his enemies that we are unbending, unyielding, rigid and obdurate especially in battle on our famous horses. If our enemy wants to humiliate us, let him come, and he will see in expression and deed which we are. The poet adds that they have experienced many long and famous struggles. They have sustained against kings like you, rather than humiliating ourselves before them.

وَسَيِّدٍ مَعْتَشِرٍ قَدْ تَوَجَّهَ بِبَتَاحِ الْمَلِكِ بِخَيْمِ الْمُحْجَرِينَا 26

Many a leading of his people, on whom the regal crown has been positioned, the refuge of those who beseeched his security,

Those who estimate themselves as lords in their tribes and kings on their nations are humiliated by our severe and unyielding power. Any illustrious chief, who valiantly defended his clientele and obtained the insignia of royalty, fell under our blows.

تَرَكْنَا الْحَيْلَ عَاكِفَةً عَلَيْهِ مُقَلَّدَةً أَعْيَتْهَا صُفُونَا 27

We have left the enemy prostrate on the ground, while our mounts waited by his side, the hoofs bent, and with halters opulently adorned.

The line here tells that when we attack our enemy, we kill him and making our horses busied and stoop on him. Immediately (dismounting to take away his weapons) we let the reins float on the neck of our steeds, who, pressing one of their hind feet on the clamp and landing on the other three,

remained fixed, in this attitude, near the body of our fallen enemy.

وَأَنْزَلْنَا الْبُيُوتَ بِذِي طُلُوحٍ إِلَى الشَّامَاتِ تَنْفِي الْمُوْعِدِينَا 28

We have fixed our houses in Dhu Thaluh, towards the regions of Syria, and have kept at a space the one who menaced us.

In this verse, the poet says that we have organized our houses in places known as ThiTuluh to Ash-Shamat, in reference areas within Syria. From these places, we expel our enemies. We pitched our tents from Dhou-Tolouh to Châmat and drove out all those whose hatred threatened us.

وَقَدْ هَرَّتْ كِلَابُ الْحَيِّ مِنَّا وَشَدُّ بِنَا قِتَادَةَ مَنْ يَلِينَا 29

We were so camouflaged in our armor that the hounds of the clan scrambled at us, yet we stripped the brushwood of all thorny trees that are contrasting us.

In this line, there is a metaphor in which the brushwood of trees refers to the armed warrior. The poet says that we are ready to fight after wearing the weapons to the degree that the dogs denied us by keeping silent. We break the thorn of any enemy who thinks of approaching to us. We went to surprise our rivals at home; the dogs of their camp barked at the approach of unknown warriors. Soon our dangerous neighbors have been put out of harm's way.

مَتَى نَنْقُلْ إِلَى قَوْمِ رَحَانَا يَكُونُوا فِي اللَّقَاءِ لَهَا طَحِينَا 30

When we move the millstone of combat over a little tribe, they are made flour in the first fight;

To come to the end of this part, the poet-knight confirms that in a battle we face our enemies and kill them to be like the ground pressed and rolled by the millstone. This expression shows to what degree A'mru ibn Kolthoum and his tribe are severe and merciless in a battle. When we turn our efforts against a tribe, we crush it as the stone crushes the wheat.

Discussion

It can be said that the language of this poet, Amru ibn Kolthoum in this Mua'llagah is characterized by the affluence of pronunciation and clarity of meanings began commenting on the description of the wine and did not start the Mua'llagah to talk about the ruins of the tradition of the pre-Islamic period. It is probably said that he composed his Mua'llagah at different times. Amru ibn Kolthoum is a poet who overly talks about alcohol in a poetic language inspired by his own experience.

Amru ibn Kolthoum was not renowned except by his Mua'llagah which critics stated that it is famous for its striking expressions and harmony of the phrases as well as clarity of the meaning. It bears an agility style and elevated expressions of pride and purpose. Critics narrated sections about him in which he did not come out of the purposes of his Mua'llagah, and perhaps his fame in oratory is not less than his fame poetry. Mua'llagah Amru ibn Kolthoum is characterized by smoothness, ease, and reiteration in some of its meanings, expressions, and clear excessive exaggeration in pride in a way no counterpart-poet had ever composed in the period of before Islam.

Pride is the central perception of this poem the majority of his Mua'llagah deals with pride in his people and their glory on the one hand, on the other hand, the poet threatens

his and his tribe's enemies notably King of Al-Hirah, Amru ibn Hind. Amru ibn Kolthoum warns him and beautifully threatens him with intense expressions.

The poetry of Amru ibn Kolthoum, for the most part, is nothing more than a tool to express his dignity and honor, in which blood-stained images proliferate, the remains of the dead pile up, and the dust of war rises to the degree that his poetry is estimated as an example of poetry of war in which the Arabic virtues of knighting is amazingly represented. The colors of optimism are pervasive in him, and he is overwhelmed by the sense of power and human dignity. Life seems to him to be an arena for his heroism. In his most flowing poetry, Amru ibn Kolthoum was a proud knight, imaginative until he realized the myth and the impossibility. His first artistic virtue, as critics have said, is the rebellious image that depicts objects as an ideal representation, at a dimension that transforms the idea into an image within the senses. The *Mua'llagah* is a pride about the tribe and community not of the individual at all; it includes a large number of rhetorical images concerning the musical and rhythmical meaning that it refers to.

CONCLUSION

Arabic tongue is indeed the language of profound connotation. It is rich, productive and of various culture. It has held its innovation even with very much dialectical variation. Irrespective of being ancient, it is a very lively language with dynamic expressions and verbalisms in which it can touch meritoriously on every theme of human motivation and activity. As critics have said, the classical Arabic language is as creative and productive as the sea that produces precious pearls. Such productivity is conspicuously seen and touched through the profound connotative expressions of A'mru ibn Kolthoum's *Mua'llagah*. Indeed, the contribution of the classical Arabic language to humanity is conspicuous.

As the evaluative analysis illustrates, the paper pursued a reasonable method aligned on the most important sources. This *Mua'llagah* as a piece of Arabic poetry depicts original Arab standards, ideals, and ethics against the tyranny of rulers and monarchs in pre-Islamic age not by swords only but with the word as well. The paper might show that it reached certain matters the most substantial of which is the influence of classical Arabic language among its people as well as universally.

For the most part, the ode of A'mru ibn Kolthoum might be a gallant example Arabic poetic tradition and folklore, for it embraces Arabic legacy. A'mru ibn Kolthoum by versifying *Mua'llagah* like this prospered to bring us a concordant Arabic essence in this piece of literature through using great dominant terminology. Besides, this *Mua'llagah* might be a significant illustration of the classical Arabic language.

This paper is brief since to deal with a small part of the poem; consequently, it is recommended and encouraged by the researcher for further examinations to continue dealing with different poetic involvements and artistic potentials, values and rhetorical meditations. A further study of the issue might add significant results to adequately fulfill

the intention of searching the complication of an issue like *Al-Mua'llaqah* of A'mru ibn Kolthoum.

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ENDNOTE

1. Az-Zawzani, Abo Abdullah Al Husien ibn Ahmad. (2011). *Al-Mua'llaqat As-Saba'*, (the Seven Hanging Poems of Arabs) Beirut: Dar El-Ma'refah. p. 116. [All Arabic verses about Mua'llaqat A'mru ibn Kolthoum in this study are from this edition of the book, pages 116-121].