Mua’llaqah of A’mru ibn Kolthoum: A Representaive of the Greatness of Arabic

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ARTICLE INFO

Article history
Received: October 13, 2018
Accepted: December 03, 2018
Published: February 28, 2019
Volume: 10 Issue: 1
Advance access: January 2019

Conflicts of interest: None
Funding: None

Key words:
Arabic Language, Arabia, Diwan Al-Arab, Influence, Pre-Islam Mua’llagah, Poetry

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 intellectualness 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’llagah 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” (Arbuthnot, 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.

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:

(Al-Jahheth, 1423 H., p. 165)

ما يضر البحر أمسى زاخراً
ان رمى فيه غلامٌ بحجر
ما يصير البحر أمسي زاخراً

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

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 doubtfulness of its greatness and importance 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
The Arabic expression Qasayd, a plural of Qasiydah, means odes sometimes translated as poems. Al Mua’ilaqat, a plural of Mua’ilaqah, 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’ilaqat as the ‘seven renowned ones.’ The oldest poems or Qasayd date back to the age of pre-Islam or what is called Al-Jahiliyah, 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 (عُکَاث) (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’ilaqat, 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 Nasib, 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 atahaf 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 Rahyl, the theme of survival by traveling within the desert. This section of Qasiydah depicts the prolong 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-Quṭayba 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 كثوم) 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 Sab 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 Otha ibn Sab 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-Andalus, p. 636)

وسيد شملة
في بطن بنت مهلهل
وعدد لا يجل

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 ليلتي من ولد
يقدم إقدام الأسد
في بطن بنت مهلهل
وعدد لا يجل

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 (أسفل من

"More quick to kill than A’mru ibn Kolthoum"

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-Farazadk that says:

(Al-Andalus, p. 636)

قُمْ هُمُ قَتَلُوا ابن هند عُلُوة
وهم ينقُطُلو على اللَّمَعُ(37)

It was they – the tribe of Taghlib – who killed ibn Hind, A’mru; it was they who made their strength felt on No-

As numerous passages from Al-Mua’llaqat 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:

(Al, 2001, p. 127)

كل مكرمة
الهى بني تغلب عن قصيدته قالها عمرو بن كلثوم

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

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

(Ash-Shaiybani, 2001, p. 332)

لقد قالوا نسف القرينا
منى تعقيفت قريتنا يحلل

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.
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.

May God bless 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-essêmâ, seems to have sought revenge for the killing of his brother King A’mur. It was when A’mur 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-Ghasasinnâ A’mûr ibn An-Noman Abo Hujr having passed by the residence where they were encamped, had a kind of tough argument with their leader A’muru 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’mr ibn Kolthoum, called Murrah, killed a son of Noman Abo Kabos named Al-Monthir, who seemed to have been sent to fight against Taghlib. It is to this achievement of Mourra and to the similar achievement of A’muru 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:

(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:

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;
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-hayat, where his beloved dwells or passes from.

In this Mua’lIqah, A’mru ibn Kolthoum chants the glory and dignity if his tribe Banou Taglibh.

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 (المكشوف) 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 (التمشكيت). 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 insufficient to the knight; he deserves a large dish full of a drink.

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; (الحص) and (المشمشة) are two expressions that the poet uses to portrait his profound knowledge of the customs or habits symbolized by courage daring bravery.

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 inban Kolthoum presents conventional Arabic customs or habits symbolized by courage daring bravery.

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 how he faced and also listen to her telling her own story.

In an undesirable day of combat, while he scuffles amid wounds and blows, may the potentate of the world rescue us, and grassed my truthful love.

In this line, the poet asks the lady-traveler on the mount to stop and answer his question about her hastily departing.

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. 

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 much more which you do not know now.

This line is still related to the previous lines. Her hips are gracefully inflating that the entrance of the shelter is scarcely hefty enough to admit, the waist, the 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.

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.

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:

(Ibn Al-Ward, 2003, p. 26)

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 Hadduj. Khalaya signifies large ships, and nawsif 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.

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.

All fervor 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.

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 Yemamah looked from afar with its high mountains, whose whitening summits resembled the swords which the warriors’ hands shine out of the sheath.

O father of Hind, 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.

We have left the enemy prostrate on the ground, while they have sustained against kings like you, rather than humiliated our neighbors. They have experienced many long and famous struggles. If our enemy wants to humiliate us, let him come, and he will 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, Am’ru ibn Kolthoum, in a proud way, presents a glorious picture of courage and daring. He says to his enemy King Am’ru 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.

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.

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.

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.

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 Chamat and drove out all those whose hatred threatened us.

We were so camouflage 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.

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 Am’ru 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

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his and his tribe’s enemies notably King of Al-Hirah, Amr ibn Hind. Amr ibn Koltoum warns him and beautifully threatens him with intense expressions.

The poetry of Amr ibn Koltoum, 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, Amr ibn Koltoum 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’lllagah 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 Koltoum’ Mua’lllagah. 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’lllagah as a piece of Arabic poetry depicts original Arabic 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 Koltoum might be a gallant example Arabic poetic tradition and folklore, for it embraces Arabic legacy. A’mru ibn Koltoum by versifying Mua’lllagah like this prospered to bring us a concordant Arabic essence in this piece of literature through using great dominant terminology. Besides, this Mua’lllagah 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-Muwallaqah of A’mru ibn Koltoum.

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English


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ENDNOTE