



Classical Arabic Poetry

Selected Works of Al-
Shafi'i, Al-Akhtal and Jarir

Dr.K.M.A.Ahamed Zubair

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اللغة العربية تحمل كلمة الله، وروح محمد ﷺ، وسر الإسلام،

This work has been dedicated to the Indian Islamic Missionaries



Preface

This volume, *Classical Arabic Poetry: Selected Works of Al-Shafi'i, Al-Akhtal and Jarir*, is born from a dual commitment: to the rich literary heritage of the Arabic language, and to the students who seek to engage with it deeply and meaningfully. Compiled specifically for the Master of Arts in Arabic program at New College, Chennai, under the University of Madras, this book is intended as a bridge—between the classical and the contemporary, between the text and the reader, and between the poetic word and its scholarly interpretation.

The study of classical Arabic poetry is not merely an academic exercise; it is an immersion into the intellectual, spiritual, and aesthetic consciousness of a civilization. The three poets featured here represent a remarkable spectrum of this tradition. **Imam Al-Shafi'i (767–820 CE)**, the renowned jurist and theologian, offers verses that are profound meditations on faith, human frailty, and divine mercy. His poetry is a soul's intimate dialogue with the Creator, embodying the Islamic virtues of repentance (*tawbah*) and balanced hope and fear (*al-khawf wa al-raja'*). In contrast, **Al-Akhtal (c. 640–710 CE)**, the celebrated Christian poet of the Umayyad era, represents the pinnacle of pre-Islamic poetic conventions adapted to a new Islamic context, mastering the themes of praise (*madīh*), boast (*fakhr*), and vivid desert imagery. **Jarir ibn 'Atiyah (c. 653–729 CE)**, his famed rival,

exemplifies the sharp wit, powerful invective (*hijā'*), and complex tribal panegyric that defined much of early Islamic poetic rivalry and social commentary.

Together, their works provide a holistic view of the early Islamic literary landscape—spanning the deeply spiritual, the politically engaged, and the artistically sublime.

This compilation is structured with the student-scholar in mind. Each section presents:

- The original Arabic text,
- A faithful English translation, and
- A detailed explanatory analysis covering linguistic nuance, historical context, literary devices, and thematic significance.

It is my hope that this format will facilitate not only comprehension but also appreciation, allowing readers to experience the rhythmic beauty of the Arabic and grasp the layered meanings within.

I am indebted to the generations of scholars, orientalist, and literary critics whose works form the foundation of modern Arabic literary studies. This volume stands on their shoulders. My sincere gratitude also goes to my colleagues and the institution for fostering an environment where such a dedicated study of classical texts is valued and encouraged.

To the students: may this book be more than a syllabus requirement. May it be a companion that sparks curiosity, challenges understanding, and opens a window to the timeless world of classical Arabic verse—where every line carries the weight of history, the depth of emotion, and the enduring pursuit of truth and beauty.

اللهم علمنا ما ينفعنا وانفعنا بما علمتنا

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Introduction

Classical Arabic poetry stands as a monumental pillar of literary and spiritual heritage, reflecting the depth of human emotion, faith, and cultural identity across centuries. This compilation is designed for M.A. Arabic students at New College, Chennai, under the University of Madras, as a comprehensive resource for the study of three seminal poets: Imam Al-Shafi'i, Al-Akhtal, and Jarir ibn 'Atiyah. Each poet represents a distinct epoch and thematic focus—from the introspective spirituality of early Islamic thought to the vibrant tapestry of pre-Islamic and early Islamic poetic traditions.

Imam Al-Shafi'i's verses transcend mere literary expression, offering a profound meditation on divine mercy, repentance, and the duality of fear and hope (al-khawf wa al-raja'). His poetry serves as a spiritual guide, rooted in theological introspection and personal devotion. In contrast, the works of Al-Akhtal and Jarir embody the rich oral and literary traditions of Arab poetic excellence, characterized by vivid imagery, complex metaphors, and themes of love, valor, tribal pride, and existential reflection.

This document provides not only the original Arabic texts but also detailed explanations, thematic analyses, and historical contexts to aid students in engaging deeply with the linguistic, cultural, and philosophical dimensions of these works. It is hoped that this

compilation will serve as both an academic reference and an inspiration for further exploration into the enduring legacy of Arabic poetic artistry.

Place your hope in Allah's forgiveness

Please convey to the mercy of God

Hoping for the Allah's repentance

الرجاء سلم لعفو الله

The poem attributed to Imam Al-Shafi'i is not merely a literary composition; it is a profound spiritual testament—a raw and intimate dialogue between the soul and its Creator. Written in the shadow of mortality, as the poet faced his final illness, the verses pulsate with the central tension of human existence: the crushing awareness of sin set against the vast, embracing mercy of God. At its heart, the poem explores the dynamic interplay of fear and hope (*al-khawf wa al-raja'*), presenting them not as opposites but as twin wings that carry the believer's heart toward the divine.

The poem opens with a stark confrontation with human frailty. The speaker stands on the precipice of death, uncertain of his fate, stripped of all pretension. This vulnerability becomes the foundation for a deep and personal theology. He acknowledges the magnitude of his own transgressions, describing his heart as hardened and his sins as immense. Yet, in a pivotal turn, he declares that whenever he measured his sins against God's forgiveness, God's mercy was always "greater." This establishes the core theme: divine compassion infinitely outweighs human failing.

From this realization emerges the portrait of the ideal believer—the weeping, vigilant seeker. This figure is eloquent in prayer but humble

before the world; he mourns the wasted days of his youth and spends his nights in solitary supplication. His life is a continuous journey of repentance (*tawba*), fueled by a love for God that is both a sweet longing and a painful ache. The poem beautifully captures this dual state: "In wakefulness, longing; in slumber... footsteps of rapture and melody."

Importantly, the speaker's hope is not based on his own worthiness. He openly confesses himself to be a "rebel, wrongful, oppressive," utterly undeserving of grace. His plea is therefore one of pure, audacious hope in God's characteristic nature to pardon and bestow favor. The logic is one of divine attribute: since God is *al-Ghafur* (the All-Forgiving) and *al-Karim* (the Generous), the sinner's only viable course is to turn to Him in total dependence.

The conclusion offers a serene resolution to the initial anguish. The one who holds fast to God finds solace that shines "like stars in the grave's darkness." By nurturing a sincere heart, guarding one's love for the divine, and taking refuge in God alone, the soul attains a peace that transcends worldly judgment. The poem thus charts a complete spiritual trajectory: from fearful contemplation of sin and death, through the purifying fire of regret and love, to a final, hopeful anchorage in the certainty of God's unchanging mercy. It is ultimately a powerful affirmation that in the calculus of the soul, faith and repentance tip the balance, not through human effort, but through the boundless generosity of the Divine.

Please convey to the mercy of God

Al-Muzani—that is Abu Ibrahim Isma'il ibn Yahya—narrated: I visited Al-Shafi'i during the illness from which he died and said to him: “How are you this morning?”

He replied: “This morning I am departing from the world, leaving my brothers, drinking from the cup of death, and proceeding to God—glory be to Him.

By God, I do not know whether my soul will go to Paradise or to the Fire.”

Then he wept and recited:

I. The Opening Supplication

Preserve me, O God, for every grave affair,
And do not obey the stubborn soul, lest you perish.
Stand between these two—fear and hope—
And rejoice in God’s pardon if you are a Muslim.

II. Appeal to the Creator

To You, God of creation, I lift my plea,
Though I am, O Lord of Grace and Bounty, a sinner.
When my heart hardened and my ways narrowed,
I made my hope in Your pardon a ladder.

III. The Greatness of Sin and Greater Forgiveness

My sin seemed immense to me, but when I compared it
To Your forgiveness, my Lord, Your pardon was greater.
You have not ceased to forgive sins, continually
Bestowing favor, pardoning in grace and generosity.

IV. Human Frailty and Divine Support

Were it not for You, no worshipper could stand,
So how could one seduced—like Adam—withstand?
I wonder: Will I enter Paradise and find bliss,
Or enter the Blaze and bitterly regret this?

V. The Weeping Seeker

How excellent is the weeping, knowing devotee
Whose eyes overflow with blood from intense yearning.
When night extends its darkness, he precedes it
Mourning for his own soul from extreme fear.

VI. The Tongue of the Heart

Eloquent when remembering his Lord,
But before others than Him, struck dumb.
He regrets days gone by from his youth,
When in ignorance he committed wrong.
So sorrow's companion has become his daily friend,
A brother to vigil and whispered prayer when night descends.

VII. Divine Love and Reliance

He says: “My Beloved, You are my quest and desire,
You suffice as the aim and bounty for all who aspire.
You are the One who raised me and guided me true,
And have not ceased granting me favors anew.

VIII. Hope for Covering Sins

Perhaps the Lord of all goodness will forgive my slip,
And cover my faults, both the recent and the past.
My sin confronted me, so I came humbly;
Were it not for Your pleasure, Lord, I’d have nothing.

IX. Plea for Mercy

If You pardon me, You pardon a rebel,
Wrongful, oppressive, undeserving of good.
If You take vengeance, I would not despair,
Even if my sins deserved Hell’s despair.

X. The Scale of Sin and Grace

My crime is great, from old and recent deeds,
But Your grace comes to the servant greater, more vast.

XI. Solace in Remembrance

Around me, comfort from God alone
Shines like stars in the grave’s darkness.
I nurture my affection, lest desire defile it,
And guard love’s covenant lest it be torn.

XII. The State of the Lover

In wakefulness, longing; in slumber, from me
Follow footsteps of rapture and melody.

XIII. The Final Refuge

Whoever holds fast to God is safe from mankind;
Whoever hopes in Him will never regret.

الرجاء سلم لعفو الله

حدث المزني وهو أبو إبراهيم إسماعيل بن يحيى قال : دخلت على الشافعي في مرضه الذي مات فيه فقلت:

كيف أصبحت ؟ قال : أصبحت من الدنيا راحلاً ، وللإخوان مفارقاً ، ولكأس المنية شارباً ، وعلى الله جل ذكره وارداً ، ولا والله ما أدري روعي تصير إلى الجنة أم إلى النار ؟ ثم بكى وأنشأ يقول:

خف الله وارجه لكل عزيمة *** ولا تطع النفس اللجوج فتندما
وكن بين هاتين من الخوف والرجا *** وأبشر بعفو الله إن كنت مسلماً
إليك إله الخلق أرفع رغبتني *** وإن كنت يا ذا المن والجود مجرماً
ولما قسا قلبي وضاق مذاهبي *** جعلت الرجا مني لعفوك سلماً
تعاطمني ذنبي فلما قرنته *** بعفوك ربي كان عفوك أعظماً
فما زلت ذا عفوي عن الذنب لم تزل *** تجود وتعفو منة وتكرماً
فلولاك لم يصمد لإبليس عابد *** فيكف وقد أغوى صفيك آدماء
فياليت شعري هل أصير لجنة *** أهنا وإما للسعير فأندما
فلله در العارف الندب إنه *** تفيض لفرط الوجد أجفانه دماً
يقيم إذا ما الليل مد ظلامه *** على نفسه من شدة الخوف مأتماً
فصيحاً إذا ما كان في ذكر ربه *** وفي ما سواه في الورى كان أعجماً
ويذكر أياماً مضت من شبابه *** وما كان فيها بالجهالة أجرماً
فصار قرين الهم طول نهاره *** أخوا السهد والنجوى إذا الليل أظلماً

يقول حبيبي أنت سؤلي وبغيتي *** كفى بك للراجين سؤلاً ومغنا
ألست الذي غدينتي وهديتني *** ولا زلت مناناً علي ومنعما
عسى من له الإحسان يغفر زلتي *** ويستر أوزاري وما قد تقدم
تعاطمني ذنبي فأقبلت خاشعاً *** ولولا الرضا ما كنت يا رب منعما
فإن تعف عني تعف عن متمرّد *** ظلوم غشوم لا يزايل مائما
فإن تنتقم مني فلست بأيس *** ولو أدخلوا نفسي بجرم جهنما
فجرمي عظيم من قديم وحادث *** وعفوك يأتي العبد أعلى وأجسما
حوالي إيناس من الله وحده *** يطالعني في ظلمة القبر أنجما
أصون ودادي أن يدنسه الهوى *** وأحفظ عهد الحب أن ينتلما
ففي يقظتي شوق وفي عفوتي منى *** تلاحق خطوي نشوة وترنما
ومن يعتصم بالله يسلم من الورى *** ومن يرجه هيهات أن يتندما

نذير الفناء الشيب

Gray Hair is the Herald of Annihilation

The title encapsulates the core theme of the poem: **Gray hair is nature's warning that life is fleeting and death is certain.** It calls on the reader to reflect on mortality, abandon worldly illusions, and prepare spiritually for what lies beyond. It is a *memento mori* in poetic form—a reminder that aging is the first clear signal of our eventual departure from this world.

The poem unfolds as a sober, reflective lament on the passage of time, the decay of life, and the futility of worldly attachment. Its voice is that of an aged speaker who has witnessed the extinguishing of his own vitality and now sees the world through eyes stripped of illusion.

The opening lines establish a powerful metaphor of inner desolation: the fire of the soul has gone out in the caves of the self, and the night of existence has darkened even as its last meteors flare. The speaker feels marked by ill omens—an owl nesting on his head, a crow fleeing—symbolizing looming death and abandonment. He recognizes that his life is in ruins, and from this ruin, he draws a universal lesson: every dwelling, every era, has its inevitable decay.

The middle stanzas dwell on the physical signs of aging—gray hair, a sallow face—and the bitterness they introduce into once-sweet days. Yet this personal decline expands into moral and social instruction. The poet warns against vice, calls for the "zakat of prestige" (the giving of

one's honor and influence as a form of charity), and extols kindness to the noble-hearted as life's greatest transaction. Pride in earthly stature is futile, he reminds us, for the soil will soon embrace us all.

Having tasted the world's pleasures and pains, the speaker declares it all a mirage—a shimmering illusion on the surface of steel, a decaying carcass fought over by dogs. His vision is one of profound disillusionment: the world is treacherous, hollow, and ultimately corrupting.

In the final movement, the poem resolves into an ascetic ideal. True felicity belongs not to the seeker of worldly gains, but to the soul that retreats into the depths of its own "house"—with doors closed and veils drawn—in peaceful detachment from the illusions outside. It is a call to turn inward, to seek refuge from a dying world in spiritual seclusion, and to prepare not for more life, but for what lies beyond it.

In essence, the poem is a **memento mori** in classical Arabic form—a reminder of death, a rejection of worldly vanity, and an exhortation to live with humility, generosity, and spiritual integrity before the inevitable end.

نذير الفناء الشيب

Gray Hair is the Herald of Annihilation

My soul's fire is extinguished, its flame has died down in my cave,
And my night has darkened when its shooting star shone.

Oh, owl, you have nested upon my head,
Against my will, when its crow flew away.

I saw the ruin of my life from myself, and it repelled me,
And every abode has its ruin for you.

For a pleasant life after affliction has befallen me—
A gleam of gray hair that does not restore its youth.

And the glory of a person's life is before its decline,
And when the soul has perished, its youth has departed.

If a person's complexion turns sallow and his hair turns white,
The sweetness of his days becomes bitter.

So abandon the vices of matters, for they
Are forbidden for the pious soul to commit.

And pay the due of prestige, and know that it
Is like the due of wealth: it has a known measure.

Be good to the noble, and you will own their hearts,
For the best of trades is gaining their favor.

And do not boast proudly across the earth,
For soon its dust will encompass you.

Whoever tastes the world—I have tasted it,
And its pleasures and punishments were brought to me.

I found it nothing but deceit and falsehood,
Like a mirage appearing on steel's surface.

It is but a rotting, decaying carcass,
Over it are dogs competing to avoid it.

If you avoid it, you will be safe from its people,
And if you approach it, it will contend with you for it.

So blessed is the soul that has clung to the depths of its home,
With its doors closed and its veil lowered.

الشيب نذير الفناء

خبت نار نفسي باشتعال مفارقي *** وأظلم ليلي إذ أضاء شهابها
أبا بومة قد عششت فوق هامتي *** على الرغم مني حين طار غرابها
رأيت خراب العمر مني فزرتني *** ومأواك من كل الديار خرابها
أنعم عيشاً بعد ما حل عارضي *** طلائع شيب ليس يغني خصابها
وعزة عمر المرء قبل مشييه *** وقد فنيت نفس تولى شبابها
إذا اصفر لون المرء وابيض شعره *** تنغص من أيامه مستطابها
فدع عنك سوءات الأمور فإنها *** حرام على نفس التقي ارتكابها
وَأد زكاة الجاه واعلم بأنها *** كمثل زكاة المال تم نصابها
وأحسن إلى الأحرار تملك رقابهم *** فخير تجارات الكراء اكتسابها
ولا تمشين في منكب الأرض فاخراً *** فعماً قليل يحتويك ترابها
ومن يذق الدنيا فإني طعمتها *** وسيق إلينا عذبتها وعذابها
فلم أرها إلا غروراً وباطلاً *** كما لاح في ظهر الفلاة سرابها
وما هي إلا جيفة مستحيلة *** عليها كلاب همهن أجتذابها
فإن تجتنبها كنت مسلماً لأهلها *** وإن تجتذبها نازعتك كلابها
فطوبى لنفس أولعت قعر دارها *** مغلقة الأبواب مرخى حجابها

Al-Akhtal's Poem: Text & Translation

1. تغير الرسم من سلمى بالغارِ وأنفرت من سُلَيْمَى يَمْنَهُ النَّارِ
2. وَقَدْ تَكُونُ بِهَا سَلْمَى تُحَدِّثُنِي، نَسَاقُطُ الحَلِي، حَاجَاتِي وَأَسْرَارِي
3. ثُمَّ اسْتَبْنْتُ بِسَلْمَى نَبِيَّةً قَدْفَ وَسِيرُ مُنْقَضِيبِ الأَقْرَانِ مِغْوَارِ
4. كَأَنَّ قَلْبِي غَدَاةَ البَيْنِ مُقْتَسَمٌ طَارَتْ بِهِ عُصْبٌ شَتَّى لِأَمْصَارِ
5. وَلَوْ تَلَفُ النَّوَى مَنْ قَدْ تَعَلَّقَهُ إِذَا قَضَيْتُ لَبَانَاتِي وَأَوْطَارِي
6. ظَلَّتْ ظِبَاءُ بَنِي البَكَاءِ رَاتِعَةً حَتَّى اقْتَنَضْنَ عَلَى بَعْدِ وإِضْرَارِ
7. وَمَهْمَةٌ طَامِسٍ تُخْشَى غَوَائِلُهُ قَطَعْتُهُ بِكُلْوِ العَيْنِ مِسْهَارِ
8. بِحُرَّةٍ كَاتَانِ الضَّحْلِ أضمَرَهَا بَعْدَ الرِّبَالَةِ تحَالِي وتَسْيَارِي
9. أُخْتِ الفَلَاةِ إِذَا شُدَّتْ مَعَاقِدَهَا زَلَّتْ قُوَى النَّسْعِ عَن كِبْدَاءِ مِسْيَارِ
10. گَانَهَا بَزْجُ رُومِي يُشِيدُهُ لَزْبِحِصٍ وَأَجْرُ وَأَخْجَارِ
11. أَوْ مُقْفِرٌ خَاصِبُ الأَظْلَافِ جَادَلُهُ غَيْتُ تَظَاهَرَ فِي مَيْنَاءِ مِبْكَارِ
12. قَذَبَاتٍ فِي ظِلِّ أَرْطَاةٍ تُكَلِّفُهُ رِيحٌ شَامِيَّةٌ هَبَّتْ بِأَمْطَارِ
13. يَجُولُ لَيْلَتَهُ وَالْعَيْنُ تُضْرِبُهُ مِنْهَا بِغَيْثٍ أَجَشَّ الرَّعْدِ نِقَارِ
14. إِذَا أَرَادَ بِهَا الشَّعْمِيضَ أَرْقَهُ سَيْلٌ يَدِبُ بِهَابِي التَّرْبِ مَوَارِ
15. كَالِةٍ إِذْ أَضَاءَ البَرِّقُ بَهَجَتَهُ فِي اصْبَهَانِيَةِ أَوْ مُضْطَلَى قَارِ
16. أَمَا السُّرَاةُ فَمَنْ دِيَاجَةَ لَهَقِ وَفِي القَوَائِمِ مِثْلُ الوَسْمِ بِالنَّارِ
17. حَتَّى إِذَا انْجَابَ عَنْهُ اللَّيْلُ وَالكَشْفَتُ سَمَاؤُهُ عَن أَدِيمِ مُضْحَرِ عَارِ
18. أَحْسَ جِنِّ قَرْنِيصٍ أَوْ تَوَجَّسَهُ كَالجِنِّ يَهْفُونَ مِنْ جَوْمٍ وَانْمَارِ
19. فَانصَاعَ كَالكُوكَبِ الدَّرِّيِّ مَبْعَتُهُ غَضْبَانَ يَحْطِطُ مِنْ مَعِجٍ وَاحضَارِ
20. فَارْسَلُوهُنَّ يُذْرِيْنَ الرِّيَّاحُ كَمَا تُذْرِي سَبَائِخَ قَطَنِ نَذْفُ أوتَارِ
21. حَتَّى إِذَا قَلَّتْ نَالَتَهُ سَوَابِقَهَا وَأَرْهَقْتَهُ بِأَنْبَابِ وَأَظْفَارِ
22. أَنَحَى إِلَيْهِنَّ عَيْنًا غَيْرَ غَافِلَةٍ وَطَعْنَ مُحْتَقِرِ الأَقْرَانِ كَرَارِ
23. تَضَعَهُ الصَّارِيَاتُ اللَّاحِمَاتُ بِهِ ضَمَّ الغَرِيبِ قَدَاحًا بَيْنَ أَيْسَارِ

24. يَلْدَنَ مِنْهُ بِحُزَانِ الْقِنَانِ وَقَدْ فَرَّقَنَ مِنْهُ بذي وقع و آثار
25. حَتَّى سَنَا وَهُوَ مَحْبُورٌ بِعَالِطِهِ يِرْعَى بِكُوراً أَطَاعَتْ بَعْدَ أَحْرَارِ
26. فَرْدٌ تُغْنِيهِ ذِبَانُ الرِّيَاضِ كَمَا غَنَّى الْعَوَاةُ بِصُبْحِ عِنْدَ أُسْوَارِ
27. كَأَنَّهُ مِنْ نَدَى الْقُرَّاصِ مُعْتَسِلٌ بِالْوَرَسِ أَوْ خَارِجٌ مِنْ بَيْتِ عَطَارِ
28. وَشَارِبٍ مُرْبِحٍ بِالكَاسِ نَادِمَنِي لَا بِالْحَصُورِ وَلَا فِيهَا بِسَوَّارِ
29. نَازَعْتُهُ طَيْباً رَاحَ الشَّمُولِ وَقَدْ صَاحَ الدَّجَاجُ وَحَانَتْ وَقْفَةُ السَّارِي
30. مِنْ خَمْرِ عَائَةٍ يَنْصَاحُ الْفِرَاتُ لَهَا بِجَدُولِ صَحْبِ الْآذِي مَرَّارِ
31. كُفَّتْ ثَلَاثَةَ أَحْوَالِ بَطِينِيهَا حَتَّى إِذَا صَرَّحَتْ مِنْ بَعْدِ تَهْدَارِ
32. أَلَتْ إِلَى النَّصْفِ مِنْ كَلْفَاءِ أَتْرَعَهَا عَلِجٌ وَلَمَهَا بِالْجِصِّ وَالْقَارِ

Biography: Al-Akhtal, whose full name was Ghayath bin Ghawth al-Sulati bin Tariqah bin al-Sayhan bin Amr bin Fadawkas bin Amr bin Malik bin Jusham bin Bakr bin Hubayb bin Amr bin Taghlib bin Wail bin Qasit Hanb bin Du'aymi bin Jidailah bin Asad Rabi'ah bin Nizar Adnan, was an Arab poet who lived during the 8th century (95 AH / 713 CE). He belonged to the Taghlib tribe, a well-known tribe in pre-Islamic and early Islamic Arabia.

Verse 1: تَغْيِيرِ الرَّسْمِ مِنْ سَلْمَى بِالْغَارِ وَأَنْفَرَتْ مِنْ سُلَيْمَى يَمْنَهُ النَّارِ

Translation: The route has changed from Salma through the valleys,
And Sulaima has veered towards the southern lands.

Verse 2: وَقَدْ تَكُونُ بِهَا سَلْمَى تُحَدِّثُنِي، نَسَاقُطِ الْحَلِيِّ، حَاجَاتِي وَأَسْرَارِ

Translation: And sometimes, Salma may speak to me through her
stories, Dropping her adornments, my needs, and secrets.

Verse 3: ثُمَّ اسْتَبْنْتُ بِسَلْمَى نِيَّةً قُدْفَ وَسَيْرٍ مُنْقَضِيبِ الْأَقْرَانِ مِغْوَارِ

Translation: Then, I set forth towards Salma with a determination, And
the path of the winds veered towards the domains of war.

Verse 4: كَأَنَّ قَلْبِي غَدَاةَ الْبَيْنِ مُفْتَسِمٌ طَارَتْ بِهِ عُصْبٌ شَتَّى لِأَمْصَارِ

Translation: As if my heart, after the separation, became divided,
Numerous nerves carried it to various regions.

Verse 5: وَلَوْ تَلَفُ النَّوَى مَنْ قَدْ تَعَلَّقَهُ إِذَا قَضَيْتُ لُبَانَاتِي وَأَوْطَارِي

Translation: Even if the desires surrounded the one who was attached
to them, When I settle my needs and boundaries.

verse 6: ظَلَّتْ ظِبَاءُ بَنِي الْبَكَاءِ رَاتِعَةً حَتَّى اقْتَنَضْنَ عَلَى بُعْدِ وَإِضْرَارِ

Translation: The gazelles of the sons of Bakaa remained in abundance,
Until they gathered in the distant territories and barren lands.

Verse 7: وَمَهْمَةً طَامِسٍ تُخْشَى عَوَائِلُهُ قَطَعْتُهُ بِكُؤُومِ الْعَيْنِ مِسْهَارِ

Translation: A threat that was fading, and its horrors were feared, I
severed it with the sharp edge of insight.

Verse 8: بِحُرَّةٍ كَاتَانَ الضَّحْلِ أَضْمَرَهَا بَعْدَ الرِّبَالَةِ تَحَالِي وَتَسْيَارِي

Translation: With a mare, swift as the lightning flash, I concealed it,
After the abundant rain, it trotted and raced.

Verse 10: گَانَهَا بَزْجُ رُومِي يُشِيدُهُ لَزْبَحِصٍ وَأَجْرُ وَأَخْجَارِ

Translation: Like a Roman sword, I raised it high, For battles, skirmishes, and rocky terrain.

Verse 11: Or a wild bull with bright hooves I confronted, striving to manifest in the port of Mibkar.

Verse 11: أَوْ مُقْفِرٌ خَاصَبُ الْأَطْلَافِ جَادَلُهُ غَيْثٌ تَظَاهَرَ فِي مَيْنَاءِ مِبْكَارٍ

Verse 12: Young birds under the shade of tamarisk trees cover them, With a Syrian breeze that blew with rain.

Verse 12: قَذَبَاتٍ فِي ظِلِّ أَرْطَاةٍ تُكَافُهُ رِيحٌ شَامِيَّةٌ هَبَّتْ بِأَمْطَارٍ

Verse 13: It roams in its night, struck by the eye, From it with rain, thunder strikes with crackling.

Verse 13: يَجُولُ لَيْلَتَهُ وَالْعَيْنُ تَضْرِبُهُ مِنْهَا بِغَيْثٍ أَجَشَّ الرَّعْدِ نِقَارٍ

Verse 14: When he intended with it the white camel, A flood runs in the sands of the earth in places.

Verse 14: إِذَا أَرَادَ بِهَا الشَّعْمِيضَ أَرْقَهُ سَيْلٌ يَدْبُ بِهَابِي التَّرْبِ مَوَارٍ

Verse 15: كَالرِّسَالَةِ إِذَا أَضَاءَ الْبَرْقُ بِهَجَّتْهُ فِي اصْبَهَانِيَّةٍ أَوْ مُضْطَلَّى قَارٍ
Translation: Like a spear when lightning brightens its joy in Isbahanian land, or a pouncing leopard.

Verse 16: أَمَّا السَّرَاةُ فَمِنْ دِيَابِجَةٍ لَهَقٍ وَفِي الْقَوَائِمِ مِثْلُ الْوَسْمِ بِالنَّارِ
Translation: As for the high-backed camels, they are like white mares racing, with marks resembling branding by fire on their withers.

Verse 17: حَتَّىٰ إِذَا انْجَابَ عَنْهُ اللَّيْلُ وَالْكَشْفَتُ سَمَاؤُهُ عَنْ أَدِيمِ مُضْحِرِّ عَارٍ
Translation: Until night gives birth to it, and its heavens clear from the enemy, a radiant dawn.

Verse 18: أَحْسَ جَنَّاتٍ قَرْنِيصٍ أَوْ تَوَجَّسَهُ كَالْجِنِّ يَهْفُونَ مِنْ جَوْمٍ وَإِنْمَارٍ
Translation: He feels as if a furious ostrich jinni is hissing at him, like jinns fleeing from disaster and calamity.

Verse 19: فَانصَاعَ كَالْكَوْكَبِ الدَّرِّيِّ مَبْعَثُهُ غَضْبَانَ يَحْلِطُ مِنْ مَعِجٍ وَاحْضَارٍ
Translation: So he bent down like a shooting star, its shooting anger striking the enemy's troops and mounts.

Verse 20: فَارْسَلُوهُنَّ يُدْرِيْنَ الرِّياحُ كَمَا تُدْرِي سَبائِحُ قَطَنِ نَدْفُ أوتارِ Translation: They sent them forth, dispersing the winds like cotton tufts or the strings of a harp.

Verse 21: إذا قلتُ نألتُه سوابقها وأرَهَقْتُهُ بأنيابِ وأظفارِ Translation: Until I said, its forerunners have reached him, and they have overwhelmed him with fangs and claws.

Verse 22: أَنحَى إِلَيْهِنَّ عَيْنًا غَيْرَ غَافِلَةٍ وَطَعَنَ مُحْتَقِرِ الأَقْرانِ كَرَّارِ Translation: He turned towards them an unwavering eye and struck like a relentless lion.

Verse 23: تَضَعُهُ الصَّارِيَاتُ اللَّاحِمَاتُ بِهِ ضَمَّ الغَرِيبِ قَداحاً بَيْنَ أَيْسارِ Translation: The swift-winged vultures, with talons outstretched, place him, seizing the stranger between their claws.

Verse 24: يَلْدَنَ مِنْهُ بِحُزَانِ القِنانِ وَقَدْ فَرَّقَنَ مِنْهُ بذي وَقِعِ وَأثارِ Translation: He will enjoy the spectacle of his parts scattered, and they have torn him apart, leaving signs and traces.

Verse 25:

حَتَّى شَنَا وَهُوَ مَحْبُورٌ بِعَالِطِهِ يَرْعى بِكوراً أَطَاعَتْ بَعْدَ أَحْرارِ Translation: Until he grazes, while he is bound by his own excrement, pastures that have obeyed after freedom.

Verse 26: فَرُدْ تُغْنِيهِ ذِبَّانُ الرِّياضِ كَمَا غَنَى الغُواةُ بِصُبْحِ عِنْدَ أسوارِ Translation: Scatter so that the gazelles of the meadows may sing for him, just as the gazelles sang in the morning by the city walls.

Verse 27: كَأَنَّهُ مِنَ نَدَى الْقُرَاصِ مُعْتَسِلٌ بِالْوَرَسِ أَوْ خَارِجٌ مِنْ بَيْتِ عَطَارٍ Translation:
Like one who is adorned with the dew of the willow, either in a war dance or emerging from the house of a perfumer.

Verse 28: وَشَارِبٍ مُرْبِحٍ بِالْكَأْسِ نَادِمَنِي لَا بِالْحَصُورِ وَلَا فِيهَا بِسَوَّارٍ Translation:
And a profitable drinker, remorseful to me, not through covetousness nor in pursuit of wealth.

Verse 29: نَازَ عَنْهُ طَيِّبًا رَاحَ الشَّمُولِ وَقَدْ صَاحَ الدَّجَاجُ وَحَانَتْ وَقْفَةُ السَّارِي Translation:
I challenged him mildly; the burden of intoxication left him, and the roosters crowed as the time for departure arrived.

Verse 30: مِنْ حَمْرِ عَانَةٍ يَنْصَاحُ الْفِرَاتُ لَهَا بِجَدُولٍ صَحِبِ الْآذِي مَرَّارٍ Translation:
From the wine of 'Anaah, the Euphrates advises her with caution, like a companion who reproves persistently.

Verse 31: كُمَّتْ ثَلَاثَةٌ أَحْوَالٍ بَطِينِيهَا حَتَّى إِذَا صَرَخَتْ مِنْ بَعْدِ تَهْدَارٍ

Translation: "Three chambers she dug in her clay, until, after the prepared foundation, they became apparent."

Verse 32: أَلَتْ إِلَى النَّصْفِ مِنْ كَلْفَاءٍ أَثْرَعَهَا عَلِجٌ وَلَمَهَا بِالْجِصِّ وَالْقَارِ

Translation: "She came to the middle of a hollow, softened by the healing plant, and sealed it with gypsum and pitch."

Explanation of Al-Akhtal's Poem

Al-Akhtal (c. 640-710 AD) was a famous Arabic poet known for his contributions to early Arabic poetry. This is a Classical Arabic poem by Al-Akhtal. It consists of 32 verses. Here's an elaborated summary of its themes and content:

The poem seems to revolve around various themes, including love, nature, and emotions. Al-Akhtal uses vivid and expressive language to convey his thoughts and feelings throughout the verses.

Al-Akhtal's poem, consisting of 32 verses, intricately weaves together themes of love, change, and emotion in vivid and expressive language. The poem begins with a shift in scenery from "Salma" to "Sulaima," symbolizing a transformation in the poet's emotions and circumstances. Salma, once close to his heart, is now distant, and the poet reflects on how their connection allowed for discussions of his needs and secrets. However, he resolves to move on from Salma, metaphorically throwing away his feelings. Throughout the poem, the poet employs striking imagery to depict the turmoil within his heart, as emotions scatter in various directions. He conveys the idea that even if he were to seek solace in other relationships, they could never replace what he had with Salma. Al-Akhtal skillfully employs desert and nature-related imagery, such as Syrian winds, thunder, rain, and references to animals like gazelles and locusts, to create a vivid backdrop for the emotional narrative. The poem also introduces characters like "Sister of Falaah"

and "Hurrat," whose beauty and allure add depth to the poem's themes. The poem concludes with references to capturing adversaries, guarding with gazelles, and the possibility of redemption through a pleasant drink. Overall, Al-Akhtal's poem is a complex and rich exploration of love, transformation, and the intricate web of human emotions, rendered in eloquent and imaginative verses.

Exploring Al-Akhtal's Poetic Masterpiece: Themes and Imagery

Al-Akhtal, a prominent Arabic poet from the early Islamic era, has left behind a poetic masterpiece comprising 32 verses that delve into a rich tapestry of themes and imagery. In this article, we will embark on a journey to dissect and explore the substance of this profound poem, deciphering its intricate layers of meaning and vivid symbolism.

A Shifting Landscape of Emotions: The poem opens with a change in scenery, transitioning from "Salma" to "Sulaima." This shift serves as a metaphor for the poet's evolving emotions and circumstances. Salma, who once occupied a significant place in the poet's heart, now stands distanced, prompting reflection on their past intimacy and the conversations they once shared.

The Resolve to Move On: Al-Akhtal's verses convey a strong resolve to move forward from Salma. He uses the striking metaphor of discarding something, suggesting that he is letting go of the emotions

tied to this relationship. As the poem unfolds, the poet paints a picture of his heart in turmoil, with emotions scattered in various directions.

The Irreplaceable Connection: Throughout the poem, the poet laments the irreplaceable nature of the bond he once had with Salma. Even if he were to seek solace in other relationships, it becomes evident that the unique connection he shared with Salma cannot be replicated.

Nature's Imagery and Symbolism: Al-Akhtal employs a rich tapestry of nature-related imagery to convey the depth of his emotions. He references Syrian winds, thunder, rain, and alludes to animals such as gazelles and locusts. These vivid descriptions create a captivating backdrop that enhances the emotional narrative of the poem.

Enigmatic Characters: The poem introduces intriguing characters like "Sister of Falaah" and "Hurrat," both shrouded in mystery and symbolism. "Sister of Falaah" is depicted as an alluring figure, while "Hurrat" remains hidden, adding layers of complexity to the narrative.

Capturing Adversaries and Redemption: As the poem unfolds, there are references to capturing adversaries and guarding with gazelles. These elements symbolize a sense of overcoming challenges and finding redemption. The poem concludes with a suggestion that a pleasant drink could offer a path to redemption and healing.

Conclusion

Al-Akhtal's poem is a masterful work of Arabic poetry that delves into themes of love, transformation, and the intricacies of human emotions. It demonstrates the poet's command over imagery and metaphor, using nature and symbolism to convey profound emotions and experiences. This poem stands as a testament to the enduring power of classical Arabic poetry to captivate and engage readers, transcending time and culture with its universal themes and evocative language. Overall, the poem appears to be a complex and intricate work that explores themes of love, change, nature, and emotion, using rich and imaginative language to convey its message.

Poem of Jarir : Text & Translation

Classical Arabic poet Jarir ibn 'Atiyah al-Khatfi (جرير بن عتيبة الخطفي)- was a renowned pre-Islamic and early Islamic poet who lived during the 6th and 7th centuries CE. He was a prominent figure in the Arabic literary tradition, known for his eloquent and virtuosic poetry.

Jarir ibn Al-Khatfi (d. 110 AH / 728 CE) was the son of Malik ibn Salma. Some sources also mention him as Jarir ibn Bilal ibn Atiyya ibn Al-Khutfa ibn Badr ibn 'Awf ibn Kulayb ibn Yarbu' ibn Hanzala ibn Zaid ibn Manat ibn Tamim ibn Mura ibn Athab ibn Tabikha ibn Elias ibn Mudar ibn Nazar ibn Ma'ad ibn Adnan, and he belongs to the tribe of Adnan.

Early Life: Jarir ibn 'Atiyah was born in the Najd region of present-day Saudi Arabia, in a tribe known as the Banu Khatfah. His exact birthdate is not well-documented, but it is believed to have been around the year 650 CE.

Poetry and Career: Jarir gained fame as a poet for his exceptional linguistic skills and mastery of the Arabic language. He was a contemporary of other renowned pre-Islamic poets like Imru' al-Qais and Antara ibn Shaddad. His poetry is characterized by its intricate vocabulary, intricate rhyme schemes, and vivid descriptions of nature and battle scenes. His poetry covered various themes, including praise for his tribe, descriptions of battles, elegies for fallen warriors, and romantic verses. However, Jarir's panegyric (praise) poetry is

particularly celebrated, as he often composed poems in honor of tribal chiefs and kings, which earned him patronage and favor.

Islamic Period: When Islam emerged in the Arabian Peninsula, Jarir embraced the new faith and became a loyal supporter of the Islamic community. He continued to compose poetry, now shifting his focus to praising the Prophet Muhammad and the early Muslim leaders. One of his most famous poems is a panegyric ode praising Caliph Umar ibn al-Khattab. This poem is a testament to his loyalty and support for the Islamic state.

Legacy: Jarir ibn 'Atiyah's poetry has left a lasting impact on Arabic literature. His intricate style and use of language set a standard for classical Arabic poetry. His works have been studied and celebrated by scholars of Arabic literature throughout history.

In addition to his contributions to poetry, Jarir's support for Islam and the early Muslim community cemented his place in Islamic history as a prominent companion of the Prophet Muhammad and a respected figure among the early Muslims. While his exact date of death is not widely recorded, Jarir's poetry and legacy continue to be studied and appreciated in the Arabic-speaking world, and he is remembered as one of the great poets of the pre-Islamic and early Islamic eras.

His verses are noted for their eloquent style and adept use of poetic imagery and themes. Jarir had a profound impact on Arabic literature and continued to influence poets in later generations. His literary legacy remains vibrant, and his poems are still studied and appreciated as classical literary works to this day.

Text-Arabic Poem of Jarir

قَصِيدَةُ جَرِيرِ بْنِ الْخَطْفِيِّ

1. حَيِّ الْعَدَاةَ بِرَامَةِ الْأَطْلَالِ , رَسْمًا تَقَادَمَ عَهْدُهُ فَأَحَالَا
2. إِنَّ الْعَوَادِيَّ وَالسَّوَارِيَّ غَادَرْتُ , لِلرَّيْحِ مُخْتَرَفًا بِهِ وَمَجَالَا
3. أَصْبَحْتَ بَعْدَ جَمِيعِ أَهْلِكَ دِمْنَةً , قَفْرًا وَكُنْتَ مَحَلَّةً مِخْلَالَا
4. لَمْ يُلَفْ مِنْكَ بَعْدَ أَهْلِكَ مَنْزِلًا , فَسَقَيْتَ مَنْ نَوَى السَّمَاكِ سِجَالَا
5. وَلَقَدْ عَجِبْتُ مِنَ الدِّيَارِ وَأَهْلِهَا , وَالذَّهْرِ كَيْفَ يُبَدِّلُ الْأَبْدَالَا
6. وَرَأَيْتُ رَاحِلَةَ الصَّبَا قَدْ أَقْصِرْتُ , بَعْدَ الذَّمِيلِ وَمَلَّتِ التَّرْحَالَا
7. إِنَّ الطَّعَائِنَ يَوْمَ بُرْقَةِ عَاقِلٍ , قَدْ هَجَنَ ذَاخِبِلَ فَرْدَنَ خَبَالَا
8. هَامَ الْفَوَادُ بِذِكْرِ هِنٍّ وَ قَدَمَضَتْ , بِاللَّيْلِ أَجْنِحَةَ النُّجُومِ فَمَالَا
9. فَجَعَلَنَ بُرْقَةَ عَاقِلٍ أَيْمَانَهَا , وَجَعَلَنَ أَمْعَزَ رَامَتَيْنِ شِمَالَا
10. يَا لَيْتَ شِعْرِي يَوْمَ دَارَةَ صَلْصَلٍ , أَيْرِدُنَ صَرْمِي أَمْ يَرِدُنَ دِلَالَا
11. فَلَوْ أَنَّ عَصْمُضَ عَمَائَتَيْنِ فَيَذْبُلُ , سَمِعَا حَدِيثِي نَزَلَا الْأَوْعَالَا
12. لَا يَنْصِلُنَ إِذَا افْتَحَرْنَ بِتَغْلِبٍ , وَأَلْبَسْنَ زُحْرَفَ زِينَةَ وَجَمَالَا
13. طَرَقَ الْخِيَالَ وَأَيَّ سَاعَةٍ مُطْرَقٍ , وَلَحَبَّ بِالطَّيْفِ الْمُلِمِ خِيَالَا
14. فَيَبِيَّ فَلَسْتُ غَدَا لَهْنٍ بِصَاحِبٍ , بِحَزْرِيذٍ وَجُرَّةٍ إِذْ يَخْدُنَ عِجَالَا
15. أَجْهَضُنَّ مُعْجَلَةً لِسِنَّةِ أَشْهَرٍ , وَحُذِينَ بَعْدَ نِعَالِهِنَّ نِعَالَا
16. وَإِذَا النَّهَارُ تَقَاصَرَتْ أَظْلَالُهُ , وَوَنَى الْمَطِيَّ سَامَةً وَكَلَالَا
17. دَفَعَ الْمَطِيسُ بِكُلِّ أَبْيَضٍ شَاحِبٍ , خَلَقَ الْقَمِيصَ تَخَالُهُ مُخْتَالَا
18. إِنِّي جُعَلْتُ فَلَنْ أَعَافِيَ تَغْلِبَا , لِلظَّالِمِينَ عُقُوبَةً وَنَكَالَا
19. فَجَحَّ إِلَهُ وَجُوهَ تَغْلِبٍ كَلَّمَا , لَبَّى الْحَجِيجُ وَكَبَّرُوا إِهْلَالَا
20. الْمُعْرَسُونَ إِذَا انْتَشَرُوا بِنَبَاتِهِمْ , وَالذَّبْيُونَ إِجَارَةَ وَسُؤَالَا
21. وَالتَّغْلِيَّ إِذَا تَنَحَّحَ لِلْقَرَى , حَاكَ اسْتَهُ وَتَمَثَّلَ الْأَمْثَالَا
22. لَا تَطْلُبَنَّ حُؤُولَةَ مَنْ تَغْلِبُ , فَالزَّنْجُ أَكْرَمُ مِنْهُمْ أَحْوَالَا

23. خَلَّ الطَّرِيقَ لَقَدْ لَقِينَتْ قُرُومَنَا , تَنْفِي القُرُومَ تَحْمُطًا وَصِيالًا
24. أَنَسِيَتْ يَوْمَكَ بِالْجَزِيرَةِ بَعْدَمَا , كَانَتْ عُقُوبَتُهُ عَلَيْكَ نِكَالًا
25. أَلَا سَأَلْتَ غُنَاءَ دِجْلَةَ عَنْكُمْ , وَالخَامِعَابَ تُجَرَّرُ الأَوْصَالَ
26. حَمَلَتْ عَلَيْكَ حُمَاةُ قَيْسٍ خَيْلَهُمْ , شُعْنًا عَوَائِسَ تَحْمِلُ الأَبْطَالَ
27. مَا زِلْتِ تَحْسِبُ كُلَّ شَيْءٍ بَعْدَهَا , خَيْلًا تَشُدُّ عَلَيْكُمْ وَرِجَالًا
28. زُفِرُ الرَّئِيسُ أَبُو الهُدَيْلِ أَبَادِكُمْ , فَسَبَى النِّسَاءَ وَأَحْرَزَ الأَمْوَالَ
29. قَالَ الأَخِيظِلُّ إِذْ رَأَى رِيَاتِهِمْ , يَا مَارَ سَرَجَسَ لَا أُرِيدُ قِتَالَ
30. تَرَكَ الأَخِيظِلُّ أُمَّهَ وَكَانَتْهَا , مَنحَاةً سَاقِيَةً تُدِيرُ عَجَالَ
31. وَرَجَا الأَخِيظِلُّ مِنْ سَفَاهَةِ رَأْيِهِ , مَا لَمْ يَكُنْ وَأَبَّ لَهُ لِينَالًا
32. تَمَّتْ تَمِيمٌ يَا أَخِيظِلُّ فَاحْتَجِرْ , خِزْيَ الأَخِيظِلِّ حِينَ قُلْتَ وَقَالَ
33. وَرَمَيْتِ هَضْبَتَنَا بِأَفْوَقِ نَاصِلِ , تَبْغِي النِّضَالَ فَقَدْ لَقِينَتْ نِضَالَ
34. وَلَقِينَتْ دُونِي مِنْ خُزَيْمَةَ بَادِخًا وَشَفَاشِقًا بَدَخَتْ عَلَيْكَ طَوَالًا
35. وَلَوْ أَنَّ خِنْدِفَ زَا حَمَتِ أَرْكَانَهَا , جَبَلًا أَشَمَّ مِنَ الجِبَالِشِ لَزَالَ
36. إِنَّ القَوَافِي قَدْ أَمَرَ مَرِيرُهَا , لِبَنِي فَدُوكَسَ إِذْ جَدَعَنَ عِقَالَ
37. قَيْسٌ وَخِنْدِفٌ إِنْ عَدَدْتَ فَعَالَهُمْ , خَيْرٌ وَأَكْرَمٌ مِنْ أَيْبِكَ فَعَالَ
38. رَاحَتْ خُزَيْمَةُ بِالجِيَادِ كَانَتْهَا , عِقْبَانُ عَادِيَةٍ يَصِدْنَ صَلَالًا
39. هَلْ تَمْلِكُونَ مِنَ المَشَاعِرِ مَشْعَرًا , أَوْ تَنْزِلُونَ مِنَ الأَرَاكِ ظِلَالًا
40. فَلَنَحْنُ أَكْرَمُ فِي المَنَازِلِ مِنْكُمْ , خَيْلًا وَأَطْوَلُ فِي الحِبَالِ جِبَالًا
41. مَا كَانَ يُوجَدُ فِي اللِقَاءِ فَوَارِسِي , مَيْلًا إِذَا فَرَعُوا وَلَا أَكْفَالًا
42. فُذْنَا خُزَيْمَةَ قَدْ عَلِمْتُمْ عَنُوهَ , وَشَتَا الهُدَيْلُ يُمَارِسُ الأَغْلَالَ
43. وَرَأَتْ حُسَيْنَةَ فِي العَدَاةِ فَوَارِسِي , تَحْمِي النِّسَاءَ وَتَقْسِمُ الأَنْفَالَ
44. فَصَبَحَنَ نِسْوَةَ تَغْلِبِ فَسَبَبْنَهُمْ , وَرَأَى الهُدَيْلُ لُورِدِيَهِنَّ رِعَالَ
45. إِنَّا كَذَلِكَ لِمِثْلِ نُعْدُهَا , تُسْقَى الحَلِيبَ تُلْبَسُ الأَجْلَالَ
46. لَوْلَا الجِزْيُ قُسِمَ السَّوَادُ وَتَغْلِبُ , لِلْمُسْلِمِينَ فَأَصْبَحُوا أَنْفَالَ
47. لَوْ أَنَّ تَغْلِبَ جَمَعَتْ أَحْسَابَهَا , يَوْمَ التَّفَاضُلِ لَمْ تَزِنْ مِثْقَالَ

48. أَوَجَدْتَ فِينَا عَيْرَ عَدْرِ مُجَاشِعٍ , وَمَجْرَجِ عَثْنٍ وَالزُّبَيْرِ مَقَالَا

Verse 1: Arabic: حَيِّ الْعِدَاةَ بِرَامَةَ الْأَطْلَالَا , رَسْمًا تَقَادَمَ عَهْدُهُ فَأَحَالَا

English Translation: "Hail the morning at Ramat Al-Atalala, with a drawing that has faded with time."

Verse 2: Arabic: إِنَّ الْعَوَادِيَّ وَالسَّوَارِي غَادَرَتْ , لِلرَّيْحِ مُخْتَرَفًا بِهِ وَمَجَالَا

English Translation: "Indeed, the valleys and canyons have been abandoned, penetrated by the wind with ample space."

Verse 3: Arabic: أَصْبَحْتَ بَعْدَ جَمِيعِ أَهْلِكَ دِمْنَةً , قَفْرًا وَكُنْتَ مَحَلَّةً مِحْلَالَا

English Translation: "You became, after all your people, like a blood-feud settlement, desolate, and you were once a place where things were lawful."

Verse 4: Arabic: لَمْ يُلْفَ مِنْكَ بَعْدَ أَهْلِكَ مَنْزِلًا , فَسُقِيَتْ مِنْ نَوْءِ السَّمَاءِ سِجَالَا

English Translation: "Your path was not frequented after your people, so you were watered from the paths of the sky like rainfall."

Verse 5: Arabic: وَلَقَدْ عَجِبْتُ مِنَ الدِّيَارِ وَأَهْلِهَا , وَالذَّهْرِ كَيْفَ يُبَدِّلُ الْأَبْدَالَا

English Translation: "I marveled at the houses and their inhabitants, and how time changes the replacements."

Verse 6: Arabic: وَرَأَيْتُ رَاحِلَةَ الصَّبَا قَدْ أَقْصِرْتُ , بَعْدَ الذَّمِيلِ وَمَلَّتِ التَّرْحَالَا

English Translation: "I saw the departure of youth, after the slender ones, and the journey became tiresome."

Verse 7: Arabic: إِنَّ الظَّعَائِنَ يَوْمَ بُرْقَةِ عَاقِلٍ , قَدْ هَجَنَ ذَاخِبَلٍ فَرِدْنَ خَبَالًا

English Translation: "Indeed, those who complain on the Day of Judgment, they have turned pale and increased in distress."

Verse 8: Arabic: هَامَ الْفُؤَادُ بِذِكْرِ هِنٍّ وَ قَدَمَضَتْ , بِاللَّيْلِ أُجْنِحَةُ النُّجُومِ فَمَالَا

English Translation: "The heart longs for their memory, and the wings of stars spread at night."

Verse 9: Arabic: فَجَعَلْنَا بُرْقَةَ عَاقِلٍ أَيْمَانَهَا , وَجَعَلْنَا أَمْعَزَ رَامَتَيْنِ شِمَالًا

English Translation: "So we placed Burqat on the right, and we made Ama'z on the left."

Verse 10: Arabic: يَا لَيْتَ شِعْرِي يَوْمَ دَارَةَ سُلْصُلٍ , أَيْرِدَنَّ صَرْمِي أَمْ يَرِدَنَّ دَلَالًا

English Translation: "I wish my hair on the day of Darat Sulsul, would it prefer to be tied or left flowing?"

Verse 11: Arabic: فَلَوْ أَنَّ عُصْمَضَ عَمَائِيَتَيْنِ فَيَدْبُلُ , سَمِعَا حَدِيثِي نَزَّ لَا الْأَوْعَالَ

English Translation: "If only the camel were to wilt after two days of travel, hearing my discourse about their journey."

Verse 12: Arabic: لَا يَنْصِلُنَّ إِذَا افْتَخَرْنَ بِتَغْلِبٍ , وَوَلَيْسَنَّ زُحْرَفُ زِينَةٍ وَ جَمَالًا

English Translation: "They do not fasten their garments when they take pride in their victory, and they have adorned themselves with beauty and elegance." These verses showcase Jarir's poetic style and his observations about various aspects of life, including the passage of

time, the fleeting nature of youth, and the expressions of love and longing.

Verse 13: Arabic: طَرَقَ الْخَيَالُ وَأَيَّ سَاعَةٍ مُطْرَقٍ , وَلَحَبَّ بِالطَّيْفِ الْمَلَمِّ خَيَالًا

English Translation: "Imagination visits at any moment, and love is captivated by the image of the beloved."

Verse 14: Arabic: فَيَبِي فَلَاسْتُ غَدًا لَهَنَّ بِصَاحِبِ , بِحَزْرِي وَجُرَّةٍ إِذْ يَخْدَنَّ عَجَالًا

English Translation: "The beloved comes, but I am not available to accompany them, with Haziz and Jarat, when they set off hurriedly."

Verse 15: Arabic: أَجْهَضْنَ مُعْجَلَةً لِسِتَّةِ أَشْهُرٍ , وَ حُذِينَ بَعْدَ نِعَالِهِنَّ نِعَالًا

English Translation: "They gave birth prematurely at six months, and they wore sandals after their shoes."

Verse 16: Arabic: وَإِذَا النَّهَارُ تَقَاصَّرَتْ أَظْلَالُهُ , وَوَيْ الْمَطِي سَامَةً وَ كَلَالًا

English Translation: "When the day's shadows become shorter, and the traveler's mount droops in fatigue and weariness."

Verse 17: Arabic: دَفَعَ الْمَطْسِيُّ بِكُلِّ أَبْيَضٍ شَاحِبٍ , خَلَقِ الْقَمِيصِ تَخَالُهُ مُخْتَالًا

English Translation: "The one who muddies himself with every white (garment) looks pale, while the well-dressed shirt adorns him with elegance."

Verse 18: Arabic: إِنِّي جُعِلْتُ فَلَنْ أُعَافِيَ تَغْلِبَا , لِلظَّالِمِينَ عُقُوبَةٌ وَنَكَالًا

English Translation: "I have been made, and I will not pardon the oppressors, for the wrongdoers, there is punishment and retribution."

Verse 19: Arabic: قَبَحَ الْإِلَهُ وَ جُوهَ تَغْلِبِ كَلَّمَا , لَبَّى الْحَجِيجُ وَ كَبَّرُوا إِهْلَالًا

English Translation: "God detests the faces of the oppressors whenever the pilgrims respond, and they glorify the crescent moon."

Verse 20: Arabic: الْمُعْرِسُونَ إِذَا انْتَشَوْا بِبَنَاتِهِمْ , وَالدَّبَّيُونَ إِجَارَةً وَسُؤَالًا

English Translation: "The newlyweds when they celebrate with their daughters, and the wolves seek refuge and ask."

Verse 21 (Continued): Arabic: وَالتَّغْلِبِيُّ إِذَا تَتَخَنَحَ لِلْقَرَى , حَكَ اسْتَهُ وَتَمَثَّلَ الْأَمْثَالَ

English Translation: "And the traveler, when they approach the villages, he seeks shelter and embodies the proverbs."

Verse 22: لا تَطْلُبَنَّ حُؤْلَةً مِنْ تَغْلِبِ , فَالزَّنْجُ أَكْرَمُ مِنْهُمْ أَحْوَالًا Translation: "Do not seek companionship with those you've conquered, for the Zanj are nobler than them as brethren."

Verse 23: خَلَّ الطَّرِيقَ لَقَدْ لَقِيتَ قُرُومَنَا , تَنْفِي الْقُرُومِ تَخْمُطًا وَصِيَالًا Translation: "Clear the path, for you've encountered our tribes, a people who fiercely resist aggression."

Verse 24: أَنْسِيتَ يَوْمَكَ بِالْجَزِيرَةِ بَعْدَمَا , كَانَتْ عُقُوبَتُهُ عَلَيْكَ نِكَالًا Translation: "You forgot your day in the island, after it was a retribution upon you."

Verse 25: أَلَا سَأَلْتَ غُثَاءَ دِجْلَةَ عَنْكُمْ , وَالخَامِعَابُ تُجَرُّرُ الْأَوْصَالَ Translation: "Beware! You inquired of the muddied Euphrates about us, while the rebellious camels drag along burdens."

Verse 26: حَمَلَتْ عَلَيْكَ حُمَاةٌ قَيْسِ خَيْلِهِمْ , شُعْنًا عَوَائِسَ تَحْمِلُ الْأَبْطَالَ Translation: "The guardians of the tribe of Qais have risen against you, fierce women who bear warriors on their backs."

Verse 27: **مَازَلْتُمْ تَحْسِبُ كُلَّ شَيْءٍ بَعْدَهَا , خَيْلًا تَشُدُّ عَلَيْكُمْ وَرِجَالًا** Translation: "You still believe that everything comes after it, armies that draw near, both horses and men."

Verse 28: **زُفْرُ الرَّئِيسِ أَبُو الْهُذَيْلِ أَبَادَكُمْ , فَسَبَى النِّسَاءَ وَأَحْرَزَ الْأَمْوَالَ** Translation: "Abu al-Hudhayl, the chief, led against you, taking women as captives and seizing wealth."

Verse 29: **قَالَ الْأُخَيْطِلُ إِذْ رَأَى رِيَاثَهُمْ , يَا مَارَ سَرْجَسَ لَا أُرِيدُ قِتَالَ** Translation: "Al-Ukaytil said when he saw their standards, 'O Mar Sargis, I do not seek battle.'"

Verse 30: **تَرَكَ الْأُخَيْطِلُ أُمَّهَ وَكَأَنَّهَا , مَنْحَاةٌ سَاقِيَةٌ تُدِيرُ عِجَالَ** Translation: "Al-Ukaytil left his mother as though she were a pouring spring that sustains travelers."

Verse 31: **وَرَجَا الْأُخَيْطِلُ مِنْ سَفَاهَةِ رَأْيِهِ , مَا لَمْ يَكُنْ وَأَبَّ لَهُ لِيَنَالَ** Translation: "Al-Ukaytil sought refuge in the folly of his counsel, as he had not taken the advice to achieve his goal."

Verse 32: **تَمَّتْ تَمِيمٌ يَا أُخَيْطِلُ فَاحْتَجِرُ , خِزْيَ الْأُخَيْطِلِ حِينَ قُلْتَ وَقَالَ** Translation: "Tameem has declared victory, O Al-Ukaytil, causing shame to Al-Ukaytil when you spoke and he responded."

Verse 33: **وَرَمَيْتَ هَضْبَتَنَا بِأَفْوَقِ نَاصِلِ , تَبَغِي النِّضَالَ فَقَدْ لَقَيْتَ نِضَالَ** Translation: "You hurled arrows onto our lofty hills, seeking a battle, indeed, you found a fierce struggle."

Verse 34: **وَلَقَيْتَ دُونِي مِنْ خُزَيْمَةَ بَانِخًا وَشَفَاشِقًا بَدَخَتْ عَلَيْكَ طَوَالًا** Translation: "You encountered, beneath our banners, from Khuzaymah, resolute and staunch, striking upon you relentlessly."

Verse 35: وَوَلَوْ أَنَّ خِنْدَفَ زَاخَمَتْ أَرْكَانَهَا , جَبَلًا أَشَمَّ مِنَ الْجِبَالِ لَزَالَا Translation:
"Even if Khindaf's camels had trampled their pillars, they would have crumbled like a mountain, its rocks dislodged."

Verse 36: إِنَّ الْقَوَافِي قَدْ أَمِرَّ مَرِيرُهَا , لِبَنِي فَذَوَكْسَ إِذْجَدَعْنَ عِقَالَا Translation:
"Indeed, the warriors' lances have been sharpened for the Banu Fadawkas, when they lowered their heads in humility."

Verse 37: قَيْسٌ وَ خِنْدَفٌ إِنْ عَدَدْتَ فَعَالَهُمْ , خَيْرٌ وَأَكْرَمٌ مِنْ أَبِيكَ فَعَالَا Translation:
"Qais and Khindaf, if you count their deeds, are better and nobler than your forebears in their deeds."

Verse 38: رَاحَتْ خُزَيْمَةُ بِالْجِيَادِ كَأَنَّهَا , عِقْبَانٌ عَادِيَةٌ يَصِدْنَ صِلَالَا Translation:
"Khuzaymah's cavalry advanced as if their mares were like a flock of swift gazelles."

Verse 39: هَلْ تَمْلِكُونَ مِنَ الْمَشَاعِرِ مَشْعَرًا , أَوْ تَنْزِلُونَ مِنَ الْأَرَاكِ ظِلَالَا Translation:
"Do you have control over the sacred places of Muzdalifah, or do you descend from the hills seeking shade?"

Verse 40: فَلَنَحْنُ أَكْرَمٌ فِي الْمَنَازِلِ مِنْكُمْ , خَيْلًا وَأَطْوَلُ فِي الْحَبَالِ جِبَالَا Translation:
"We are indeed more generous in our homes than you, with nobler horses and longer ropes."

Verse 41: مَا كَانَ يُوجَدُ فِي الْوَأَرَسِيِّ , مَيْلًا إِذَافَرَعُوا وَلَا أَكْفَالَا Translation:
"What was present in the encounter were my skilled knights, ready to charge, without restraints or halt."

Verse 42: قَدْ نَا خُزَيْمَةَ قَدْ عَلِمْتُمْ عُنُوءَهُ , وَ شَنَا الْهُدَيْلُ يُمَارِسُ الْأَغْلَالَا Translation: "We led Khuzaymah, as you know, boldly, while Al-Hudhayl engaged in oppressive practices."

Verse 43: وَرَأَتْ حُسَيْنَهُ فِي الْعَدَاةِ فَوَارِسِي , تَحْمِي النِّسَاءِ وَتَقْسِمُ الْأَنْفَالَا Translation:
"Then Husaynah saw my mounted warriors in the morning, guarding the women and dividing the spoils."

Verse 44: فَصَبَّحْنَ نِسْوَةً تَغْلِبُ فَسَبَبْنَهُمْ , وَرَأَى الْهُذَيْلُ لِرِوْدِهِنَّ رِعَالَا Translation: "So we became like victorious women who insulted them, and Al-Hudhayl saw their captives in chains."

Verse 45: إِنَّاكَذَالِكَ لِمِثْلِ نَعْدُهَا , تُسْقَى الْحَلِيبَ تُلْبَسُ الْأَجْلَالَا Translation: "Indeed, like this, we prepare for the like of them; they are given milk to drink and adorned with jewels."

Verse 46: لَوْلَا الْجَزَى فُسِمَ السَّوَادُ وَ تَغْلِبُ , لِلْمُسْلِمِينَ فَأَصْبَحُوا أَنْفَالَا Translation:
"Had it not been for recompense, the night would have been divided, and they would have become spoils for the Muslims."

Verse 47: لَوْ أَنَّ تَغْلِبَ جَمَعْتَ أَحْسَابَهَا , يَوْمَ التَّفَاضُلِ لَمْ تَرْنَ مِنْقَالَا Translation: "Had you gathered all her resources, on the day of reckoning, you would not have weighed even a grain."

Verse 48: أَوْجَدْتَ فِينَاغَيْرَ عَدْرِ مُجَاشِعَ , وَمَجَرَّجِعْتَنَ وَالزُّبَيْرَ مَقَالَا Translation:
"Have you found any deceit in others, or any duplicity in Mujaashaa or Zubair?"

Gist of the Poem

This poem is a historical and descriptive narrative that vividly portrays the events and circumstances surrounding a battle or conflict. It appears to be written in a classical Arabic poetic style. The poem begins by setting the scene at dawn, where the poet describes the anticipation and preparation for an impending event. The poet's verses are filled with imagery and emotions, reflecting the atmosphere of what's about to unfold.

In the initial verses (1-2), the poet highlights the significance of the morning and how it marks a turning point in the story. The mention of reference to a location or tribe, and the idea of an oath or covenant being fulfilled, suggest a historical context for the poem.

Verses 3-4 introduce a sense of desolation and displacement. The protagonist, who once belonged to a community, now finds themselves isolated and in a state of wilderness. Their journey has taken them far from their people and their former way of life. There is also a reference to providing water to those who have faced hardships.

In verses 5-6, the poet expresses wonder and amazement at the changing fortunes of towns and their inhabitants. The passage of time and fate's unpredictable nature are central themes. The departure of youth and the arrival of a caravan mark the passage of time.

Verses 7-8 shift the focus to the trials faced by those who have been wronged. The poet speaks of the oppressed seeking vengeance and describes the anguish of those who have been mistreated.

Verses 9-10 introduce a wish for poetic inspiration, suggesting that the poet hopes their words will inspire action. The reference to "shu'la" and "darrah" may be metaphorical, symbolizing different aspects of poetry. Verses 11-12 emphasize the importance of maintaining pride and dignity even in the face of adversity. The poet suggests that some individuals should not be approached for reconciliation or peace, as they remain proud and unyielding.

Verses 13-14 highlight the impact of longing and love, which can lead to restlessness and anticipation. The presence of the beloved figure is compared to a fleeting vision.

Verses 15-16 mention the passing of time and the challenges faced by travelers. The image of a moving caravan and the weariness of the journey are evoked.

Verses 17-18 introduce a sense of conflict and rivalry between different groups or tribes. The poet speaks of the power dynamics and the readiness for battle.

Verses 19-20 allude to religious and cultural rituals, such as the Hajj pilgrimage and the importance of daughters in society.

Verses 21-22 advise against seeking alliances with certain groups or individuals, implying that it may lead to negative consequences.

Verses 23-24 reference a historical event involving a particular tribe, indicating that they have suffered a defeat.

Verses 25-26 depict a confrontation and describe the actions of a group led by the poet.

Verses 27-28 describe a situation where actions speak louder than words, and pride remains intact despite challenges.

Verses 29-30 introduce a character named "Ukhaytil" and his actions during a crucial moment. The emphasis is on decisions made under pressure.

Verses 31-32 mention the fate of another character named "Tamim" and the consequences of their actions.

Verses 33-34 introduce further confrontations and rivalries, suggesting ongoing conflicts.

Verses 35-36 describe the pride and resilience of different groups or tribes, highlighting their determination to stand their ground.

Verses 37-38 discuss the virtues of two tribes, "Qais" and "Khindaf," praising their honor and nobility.

Verses 39-40 emphasize the superiority of the poet's own group, highlighting their qualities and capabilities.

Verses 41-42 describe preparations and readiness for an encounter, with a particular focus on warriors and their mounts.

Verses 43-44 introduce female characters, including "Husayna," who play a role in guarding and dividing the spoils of war.

Verses 45-46 continue the narrative of rewards and distribution of resources, suggesting that the outcome would have been different without a sense of recompense.

Verses 47-48 conclude the poem by reflecting on the consequences of actions and decisions made, raising questions about fairness and justice.

This poem begins with a vivid depiction of dawn, where an ancient covenant or oath is being fulfilled in the backdrop of historical events. The poet expresses awe at the morning, suggesting its symbolic importance. As the verses progress, we sense a prevailing theme of displacement and isolation, where the protagonist finds themselves far removed from their people and former life. This separation marks a significant transformation. The poet then reflects on the unpredictable nature of fate, observing how towns and people change over time. Youth departs, caravans arrive, and the passage of time is portrayed as a dynamic force. Amid these reflections, there's a poignant exploration of oppression and the desire for vengeance. The verses also express a longing for poetic inspiration to inspire change and action. The poem underscores the importance of maintaining one's dignity in adversity and, conversely, cautions against seeking reconciliation with certain individuals or groups. Throughout, there's an undercurrent of rivalry, conflict, and tribal pride, suggesting that the poem may recount historical battles or confrontations. The poem ends by raising questions about justice and fairness, leaving the reader with a sense of moral contemplation. Overall, this poem provides a detailed and emotionally charged narrative, rich in historical and cultural context, while also touching on universal themes of change, pride, and justice.

Conclusion

Overall, the poem provides a rich and vivid portrayal of a historical or legendary event, filled with themes of honor, pride, conflict, and the passage of time. It serves as a window into the culture and values of the

society it depicts, offering both a narrative and a reflection on the events it describes.

Conclusion

The study of classical Arabic poetry is an invitation to explore the soul of a civilization—its fears, hopes, values, and artistic aspirations. Through the works of Imam Al-Shafi'i, Al-Akhtal, and Jarir, we encounter a diverse yet interconnected literary landscape that spans the spiritual, the emotional, and the historical.

Imam Al-Shafi'i's poetry reminds us of the timeless human quest for divine connection and forgiveness. Al-Akhtal's verses capture the beauty and turbulence of love and nature, while Jarir's odes preserve the echoes of tribal honor, conflict, and societal values of his time. Together, they offer a holistic view of Arabic poetic expression, blending introspection with external observation, and personal faith with collective memory.

As students and scholars of Arabic literature, engaging with these texts not only enhances our linguistic and analytical skills but also deepens our appreciation for a literary tradition that has shaped intellectual and cultural discourses across the Muslim world and beyond. May this compilation serve as a meaningful companion in your academic journey, inspiring further inquiry and a lasting connection to the profound artistry of classical Arabic verse.

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This volume, *Classical Arabic Poetry: Selected Works of Al-Shafi'i, Al-Akhtal and Jarir*, is born from a dual commitment: to the rich literary heritage of the Arabic language, and to the students who seek to engage with it deeply and meaningfully. Compiled specifically for the Master of Arts in Arabic program at New College, Chennai, under the University of Madras, this book is intended as a bridge—between the classical and the contemporary, between the text and the reader, and between the poetic word and its scholarly interpretation. It is my hope that this format will facilitate not only comprehension but also appreciation, allowing readers to experience the rhythmic beauty of the Arabic and grasp the layered meanings within.

I am indebted to the generations of scholars, orientalists, and literary critics whose works form the foundation of modern Arabic literary studies. This volume stands on their shoulders. My sincere gratitude also goes to my colleagues and the institution for fostering an environment where such a dedicated study of classical texts is valued and encouraged.



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