

A Nuniyyah of al-Akhtal in Praise of Yazid B. Mu^cawiyah

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ABSTRACT

Al-Akhtal was an Arab Christian poet during the Umayyad period. He was as famous as the Arab poets Jarir and Farazdaq. Ka^cb b. Ju^cayl introduced al-Akhtal to Yazid b. Mu^cawiyah. Al-Akhtal then became an Umayyad propagator. His poem "Nuniyyah" was one of his many poems praising Yazid. It has forty lines. This article translates the poem and analyzes it.

ABSTRAK

Al-Akhtal (640-713M) adalah seorang penyair Kristian, termasuk dalam kategori seorang penyair "Naqid" yang terkenal pada zaman Umayyah, serantau dengan Jarir dan al-Farazdaq. Beliau boleh dikatakan mewarisi teknik kepenyairan jahili, diperkenalkan oleh Kaab b. Juayl kepada Yazid bin Muawiyah. Kemudian al-Akhtal muncul sebagai propagandis Umayyah, berpuisi untuk mempertahankan sistem pemerintahannya. Puisi "Nuniyyah" adalah salah satu puisi beliau yang terkenal dalam konteks pujian Yazid. Ia mengandungi 40 baris. Artikel ini membicarakan tentang terjemahan puisi dan beberapa penganalisaannya mengikut kacamata penulis sendiri.

Al-Akhtal (640-713) is the most famous Christian Arab poet. He was, moreover one of the three major poets of the flying genre (Naqidah). Although he was the most traditional of the poets of the Umayyad period, this traditionalism did nothing to suppress his individuality. He leaned on the pre-Islamic poets not only in diction and imagery, but often also in the structure of his poems.

He was introduced to the court of Umayyad by Ka^cb B. Ju^cayl (Beeston, 397), an older Muslim poet from Taghlib, al-Akhtal, tribe (Isfahani 1957, 279-281). Yazid had asked him to satire and defend his kingdom and praise his rule kingly qualities. He acts as an ardent propagandist of the Umayyad. A Nuniyyah is, one of his panegyric poems in praise of Yazid b. Mu^cawiyah.

- (١) ألا يا اسلما على التقادم والبللى
بدومة حنت آيها الطللان
- (٢) فلو كنت محصوبا بدومة، مدعفا
أسقى برىق من سعاد شفاى
- (٣) وكيف يداويسى الطيب من الحوى
وسرة عند الأعور من بياى
- (٤) أتجعل بطما متس الريح، مقفرا
على بطن حود دائم الحفقاى
- (٥) يسهسى الحراس عنها، وليتسى
قطعت اليها الليل بالرسعاى
- (٦) مهلا رحرت الطير، ليلة حئتة
صيقة بين اللحم والدران
- (٧) أبى القلب أن ييسى، على ما يشعه
قواتله من سالم وأساى
- (٨) ادا قلت أسى ودهن، تعرضت
حائل أخرى من سى الحلعاى
- (٩) حلىلى ليس الرأى أن تدراسى
بدوية، يعوى بها الصديان
- (١٠) وأرقى من بعد ما نمت نومة
وعصت حلت عنه القيون يماسى
- (١١) تصاحب صيعى قفرة يعرفها
عراى وذئب دائم العسلاى
- (١٢) ادا حصراسى عند رادى، لم أكس
بحيلا، ولا صا ادا تركاسى
- (١٣) ادا استدرا ما تطرح الكهفاته
به حشى كيس اللحظان
- (١٤) يباعده منه الحناح، وتارة
يراوح بين الحظو والحللاى

- (١٥) ادا غشياسى هيلت النفس مبهما
مشعيرة، واردة خوف حسان
- (١٦) ولما رأيت الأرض فيها تصايق
ركبت على هول لغير أو ان
- (١٧) حمالية عول النحاء، كأسها
سيرة عقر • أو قريع هسان
- (١٨) ادا عاقبتها الكف بالسوط، راوحت
على الأيسر والتنجيل بالحطران
- (١٩) بدى حصل سبط العسيه، كأنه
على الحاد والأساء غصن اهان
- (٢٠) كأن مقديها، ادا ما تحدرنا
على واصح من ليتهها، وشلان
- (٢١) كاسى وأحلادى على ظهر مسحل
أصر بملساء السراة، حصان
- (٢٢) رعاها بصحراوين، حتى تقيظت
وأقل شهرنا وقدة وعكان
- (٢٣) وما هاجها للبورده، حتى بتركرت
رياح السعا فى صحصح وتمان
- (٢٤) فصاحب تسعا، كالقسى، صراثرا
يثرن تراب القف بالدومان
- (٢٥) تصدع أحياننا، وحيينا يصكها
كما صك دلو الماتح الرجوان
- (٢٦) تمك الهوادى مكبيه ورأسه
فبالدم ليتنا عنقه حضلان
- (٢٧) فلولا يزيد اس الامام، أصاسى
قوارع يحييها على لساسى
- (٢٨) ولم يأتى فى الصحف الا بدير كم
ولو شتتم أرسلتم بامانى

- (٢٩) فأقسمت لا آتى بصيبين طائعا
ولا السحر، حتى يمضي الحرمان
- (٣٠) ليالى لا يحدى القطا لعراجه
بدي أسهر، ماء ولا حفاص
- (٣١) يقلص عن رعب صغار، كأنها
أدا درجت تحت الظلال، أفاش
- (٣٢) كأن نقايا الملح، من حيث درجت
معرك حص في ميت قيان
- (٣٣) الى كل قيص من صئيل، كأنما
تعلق في أفحوصه صدفان
- (٣٤) أتانى، واهلى بالأراعب، أنه
تتاع من آل الصريح ثمان
- (٣٥) حمعن فحص الله بالسق أهله
على حيه، من محقل ورهان
- (٣٦) فلهما علون الأرض شرقى معتق
صرحن الحصى الحمصى كل مكان
- (٣٧) ولما درعن الأرض تسعين غلوة
تمطرت الدهماء لالطلتان
- (٣٨) كأنهما لما استحما، وأشرفا
سليبان من ثوبيهما صردان
- (٣٩) كأن شياى البربرى تطيرها
أعاصير ريح روفى رويان
- (٤٠) ولما بأى العايات حدا كلاهما
فلا ورد، الا دون ما يردان

THE ENGLISH TRANSLATION OF AL-AKHTAL'S POEMS IN
PRAISE OF YAZID (AL-HAWI 1968, 66 – 73)

1. O! Remnants near Daumah Khabt be protected from oldness and decay.
2. If I had been seized with measles there, and at the point of death, I had been given a drink of Su^cad's saliva, it would be cured me.
3. How can the doctor treat me for a dysentery when Barran is with Ibn Bayan, the one-eyed.
4. Will you place your stinking and hungry belly upon the quivering belly of a stiff girl.
5. The keepers restrain me from her but I would walk through the night in shackle to reach her.
6. Why did you not augur from the birds on the night when you came to him, when the moon was in Dayqah (was hemmed) between the constellation and al-Dabaran?
7. The heart refused to forget despite its withering pain, its murderers from Salim and Aban.
8. When I said, I shall forget their love and the snares of other women from Banial-Halāfan trapped me
9. My two companions, it is not a good idea to leave me alone in a desert where the two owls screech.
10. And I was kept awake after having slept with beside me, a sharp Yemeni sword which the blacksmith had polished.
11. By the company of two guests of a waste-land, a crow and wolf always run.
12. When they came to me at my rations, I was not miserly and was not lovesick when they left me.
13. When they ran to catch what the hand had thrown, a sharp sighted Abyssinian beat him (the wolf) to it.
14. Its wing distances it from him, it alternates between walking and hopping.
15. When they surprised me, my soul shuddered in terror and the fear in my heart increased.
16. When I saw that the land (for us) was too narrow, I mounted despite my terror though the time was not right.
17. A she-camel like a male, demonically swift, built like a fortress or a choice stud among white camels.
18. When the hand strikes her with the whip, she alternates, despite fatigue, between the regular gait of a mule and swishing.
19. (A tail) with its hair in bunches, a long boned like a branch, clustered with dates as it hangs on the back of her thighs and their tendons.

20. When he poll glands release sweat down her white neck, they resemble two runnels of water trickling down a rock.
21. As if my body was mounted on the back of a braying (wild ass) which has inflicted injuries upon a smooth backed-chaste (female).
22. He grazed her in two deserts until the summer was acted and the two sultry months of blistering heat approached at its height.
23. He did not urge her to come to water until the dusty winds had caused the beards of the brown grass to stick fast in the even and the hard ground.
24. He was the companion of nine fellow-wives like bows kicking up the dust on the rocky heights with their swift run.
25. Sometimes they split and sometimes he (ass) struck them as the two sides of the well strike the bucket of the water drawer.
26. The leaders strike his shoulders and head, then the sides of his neck are wet with blood.
27. If it were not for Yazīd, the son of the Imam, I should have been struck by disaster which my tongue had brought upon me.
28. The pages reached me containing only a warning. If you had wished, you would have sent my safe conduct.
29. So I swore that I would not willingly go to Nasibin or to prison until the sacred months should come.
30. On the nights when the sand-grouse could not bring water to its chick at Dhu Abhar or at Hifan.
31. It hastens for small downy birds, which when they walk in the shadows, they are like the afanīplant.
32. When they crawled, the remains of the egg were like saffron left behind the bed of the singing girl.
33. Beside every egg left behind by a riny chick. it was as if two oyster shells had cracked in the nest.
34. The news came to me that eight horses of the family of al-sarih had raced but my family was near al-Azaghīh.
35. The horses have been gathered (for a race), God has singled out his family for racing – at gatherings and at meetings – for his spell.
36. When they ascended the ground to the east of Mu^ctaq/Mu^cniq, they kicked up the pebbles of Hums/al-Hamid everywhere.
37. When they passed over the ground as far as ninety arrow shots, al-Dahma' (Black) had gone faster than al-Silatan (Active).
38. When they sweated profusely at full pace as if they were two men who had lost their clothes and were cold.
39. It was as if the violently blowing whirlwind had tossed the foreign rider's clothes.
40. When the posts were far off, both of them run hard but no run can ever be as swift as their run.

COMMENTARY

The difficulty in dealing with classical Arabic poetry especially departs when one attempts to identify the precise reference of the allusions, particularly those of the proper names, both those of persons and of places, and to define the relationship of lines to one another, whether they are corroborative, consecutive or adversative. The Arabic commentaries and notes to the editions are frequently of little help in this respect and in the end one is left to rely on one's own intuition. These problems, of course, show up only too clearly when one attempts to make a translation; it invariably appears disjointed and obscure, unless one is prepared to pepper it with explanatory parentheses, which, apart from being intolerably intrusive, might well take up at least as much space as the translation itself. However, here I brave myself to examine this poem as far as I learn to provide a critical analysis and to display its beauty.

The poem can be compartmentalized into several sections. It contains forty which the first two lines 1 – 2 are the deserted encampment, established as a tradition of pre-Islamic poetry

The poet opens the lines by portraying the encampment situated at Daumah Khabt. Yaqut al-Hamawī has no elaboration about it. He just inked to confirm that it is a name of a place by quotation al-Akhtal's verse (Al-Hamawī 1956, 2: 489).

In the second line the poet repeats the word "Daumah" again, but here I have translated and convinced myself that it is a type of disease – a measles. It is not the name of a place in Syria. (Al-Hamawī 1956, 2: 486). As far as I am concerned the word "Daumah" in line 2 is not short for Daumah Khabt in line 1. Al-Akhtal beautifully decorates the lines with Jinas – (*Daumah* Khabt in the first line and *Daumah* in the second line).

Line 2 is the interconnectedness between the first hemistich "The measles" and the second hemistich "could be cured by Su'ad's saliva,"

Lines 3-6 are the Hija' section. The poet compares the beauty of his beloved Su'ad with Barraḥ. But unfortunately even Barraḥ has such beauty, she has to treat Ibn Bayan, the one eyed. Al-Akhtal has a hidden message here to show up his erotic prowess. It is very clear in line 4, where the poet satirically discredits Ibn Bayan "will you place your stinking and hungry belly upon the quivering belly of a soft girl?"

In line 5, the poet develops his erotic prowess by penetrating the keepers through the night to reach his beautiful beloved. Line 6, the poet questions Barraḥ. Why did she fall in love with Ibn Bayan?

The al-Najm and al-Dabaran are symbolically rhymed by the poet to demonstrate his prowess compared with Ibn Bayan. It is a part of pre-Islamic culture. I have translated the word constellation "al-Najm" after

examining and referring to Ibn Manzur, (Ibn Manzur 1303 A.H., 12: 569), Lane (Lane 1984, 2:3028) and Andrian Room (Room 1988, 34).

Meanwhile, al-Dabaran has been nicknamed "eyes of the bull". Its name means the follower Arabic, since it "follows" the pleiades, which are also in the Constellation of Taurus (Room 1988, 51).

So here we could perceive the al-Najm and al-Dabaran are the pleiades which have been used by the Arabs to augur their luck.

The "Dayqah" either it is the name of a place to see the moon or the moon was hemmed in. It is a vagueness. So that in translating line 6, I pepper it with the explanatory parenthesis. According to Yaqut al-Hamawi, Dayqah is the road between Thaif and Hunain, (Al-Hamawi 1956, 3:465) but, he did not give a detailed explanation.

Lines 7-8 are the "Fakhr section". The poet illustrates his pride of loving many beloveds from Salim and Aban tribes then moves to Banu al-Halafan. Those lines formed a section of *Fakhr* of himself.

Al-Akhtal has the beloveds from Su'ad and Salim and Aban in comparison to Ibn Bayan, who just has Barraah.

The woman who has such beauty has been enslaved by the one eyed. Both tribes – Salim and Aban - came from Adnanīyah (Kahallah 1949, 2: 497; 1:1).

BANU AL-HALAFAN

If we etymologically diagnose the word *حلفات*, it comes from *ح ل ف*. According to the Lane (Lane 1984, 1. 267) Ahlaf: al-Halifan are Banu Asad and Tayyī and Asad and Ghatafan and Fezarah and Asad also are termed *حليفات*

Ahlahf may represent their Meccan ancestry: Asad – Ghatafan and Quraish, where the Umayyad caliph, Mu'awiyah established a dynasty (Hitti 1986, 189).

It is the pretext of al-Akhtal to show up his relationship with the Umayyad before going to praise Yazīd in line 27. The poet has cultivated the emotional attractive by mentioning the beloved, came from Bani al-Halafan.

After examining lines 1-8, I have different views from Iliya Salim Hawi who has categorized those lines into "The Deserted Encampment." I prefer to divide lines 1-2 into "The deserted encampment," lines 3-6 into "hija' section" and lines 7-8 into Fakhr section (self vaunted).

Al-Akhtal successfully raised the beauty especially in line 2 by presenting the syntactical patterns in the different measures. (*وزن*) *محسوبا* Ism al-Maf'ul on the wazn Maf'ul (I have been seized), *مدنفا* on the measure *مفعل* (at the point of death) and

أسقى (I had been given a drink) in an intransitive verb – from imperfect tense.

Line 3 is the satire section. The poet has exaggerated the verse by inventing indirect comparison between Barraah (a beautiful woman) and Al-A'awar Ibn¹⁴ Bayan - The one eyed. It is a very beautiful line to commence the Hija' section.

In line 5, al-Akhtal carefully demonstrated his demonic character by crossing the night keepers. The *ينهنهني* in the imperfect tense is to prove the continuity of eying, but the poet brevely crossed them by inventing the line in perfect tense – *وليتني قطعت* (I would cross), predicting the positive thing.

The word *فهلأ زجرت* (why did you not augur) is the cynical word, formed in perfect tense, used by the poet to satire the one eyed, by connecting it with al-Najm and al-Dabaran. He has successfully raised the beauty in the hemistiches.

In line 7, the poet begins to show up his pride by using a very attractive apttern. *ابي القلب أن ينسي*

He is using the transitive perfect tense (*أبي*) and creating the imperfect tense as an object. *أن ينسي* in line 8, the poet repeats the same perfect tense pattern *إذا قلت* , (when I said). The words *أن ينسي* in line 7 and *أنسي* in line 8 acted as a repetition.

The relationship between the words *القلب* (the heart) in line 7 and *ود* (the love) in line 8 is very clear and interesting, where poet raises the sentimental feeling to the readers.

Meanwhile the word “The Snares” (*حبائل*) is metaphorically used as the snares of love.

Lines 9-15 are the triangle dialogues, occurring among the poet, the crow and the wolf.

Al-Akhtal begins the line by mentioning the unknown desert where both animals live together.

The word here I have translated as the owls: I do not think that it might refer to the owl and the crow. It is probably one male and one female. Furthermore, the Arabic grammarian always uses the “masculine form” to describe the male and female.

An owl is the symbol of pre-Islamic poetry representing the life, death and afterlife – thus becoming an important religious symbol to the ancient Arabs, a further instance of the inexorable interrelationship between the poetry and religious beliefs and practices in pre-Islamic period (Homerin 1985, 165).

Recent work in culcral anthropology and comparative religion and literature will also help to elucidate the role of the owl in Arab religion and poetry. Studies of existing nonliterate culture provide significant insights into culture and religion and demonstrate, together with various

comparative studies, the occurrence and recurrence comparative studies, the occurrence and recurrence of similar beliefs and practices among people of different time and places (Homerin 1985, 1966).

In line 11, the poet metaphorically used the word “the two guests” to the crow and the wolf by connecting it with the wasteland (qafrah).

According to al-Jahīz the crow is the animal having the same habit as the owl, (Al-Jahīz 1983, 315) which already manifested in line 9

Al-‘Asalam is derived from *عسل*, repeatedly used by other poets to describe the running of the wolf and the raven. For example, Ka’b Ibn Zuhair (Al-Shukrī 1950, 46) has used it in his Lamīyyah in imperfect tense:

قطعت يماشيني بها متضائل من الطلس أحيانا يخب ويعسل

The imperfect tense of *عسل* - *يعسل* can be defined - to run quickly (Lane 1984, 2: 2045).

In line 12, Al-Akhtal manifests the word “my ration” (*زادى*) as the important and basic equipment to journey in the desert (line 9), beside his sharp Temenī sword in line 10. The ration here is probably the water and the prey. The poet also decorates the verse with the Tibaq (antithesis) - decorates the verse with the Tibaq (antithesis) - *إذا حضراني* (when they came to me - and *إذا تركاني* (when they left me).

This line also can be categorized into a chiasmus (i.e. a contrast by parallelism in reverse). The verb began the line and answered by the verb at the end of the line. The adjective in the middle of the line is answered by the adjective. It very rarely happens in Arabic poetry.

Verb	إذا حضراني
Adjective	يخيلا
Adjective	صبا
Verb	تركاني

Here again the line has the similarity with the Lamīyyah Ka’b Ibn Zuhair (Al-Shukrī 1950, 51).

إذا حضراني قلت لو تعلمانه ألم تعلماني من الزاد مرمل

The words: “If both of you know” and “Do you never know/learn” can also be included as a Tibaq.

In line 13, the poet demonstrates and judges the quick running of “two guests” in line 11 by throwing the ration. He also reflects his

generosity to the animals even during his difficult journey. It is a proving ground to test the good manner of Al-Akhtal as good as Yazid before going to praise him in line 27.

The result of competition is the crow beat the wolf in running. Manfred Ulmann mentioned this line by writing the meaning of Lahzanun (لِحْظَان) – a looking – looking at – look, glance (Ulmann 1983, 2:305). All of the vocabularies given are referring to the sight. So that here I have translated كَيْسَ الْحِظَانِ : sharp sighted.

Line 14 describes how the crow protecting the wolf by its wing beside his swift run. Line 15 crystalizes *the swift run* of the crow after his rations are taken away by using the words: “The soul shuddered in terror” and “The fear of my heart increased”.

The dialogue ends in line 15. Then the poet moves to the description of riding beast.

I myself fail to determine whether the poet describes the crow and the wolf either during his journey in the desert or during the encampment. It has no signs of encampment which usually brought us to the hunting, cooking and the enjoyment after that. But I try to conclude that those lines 9 – 15 are the dialogue among the poet, the crow and the wolf functioning to describe the dangerous journey, which only accompanied by the wild animals. So that the poet needs the swift and strong horse to gallop.

Line 16 is the riding beast section which has interrelated with line 9 (Dawiyah . desert). The poet exemplifies the reader the type of desert he should cross (narrow land) by riding the strong riding beast.

Lines 17-26, al-Akhtal portrays the strength and endurance of his riding beasts needed to make a journey by inventing multiple images.

It is a classic way to illuminate the swift run of riding beast which belonged to the poet.

LINES 17 – 18 ARE THE STRENGTH AND ENDURANCE

The poet successfully invents three images here:

1. A she camel like a male demonically swift built.
2. Like a fortress
3. A choice stud among white camels.

SWIFT RUN

Lines 18-24-25 and 26.

Line 18 – striking her with the whip she alternates despite fatigue.

Line 24 – kicking up the dust on the rocky heights with swift run.

Line 25 – They split like the two sides of the well strike the bucket of the water drawer.

Line 26 – The leaders strike his shoulders and head.

THE BEAUTY

Line 19 – a) A tail with its hair in bunches.

b) Long-boned like a branch clustered with dates.

Al-Akhtal has presented a very meaningful image between lines 16-26 to describe the strength, the swift run and the beauty of his riding beasts. Sometimes he ignores the syntactical rule because of metrical necessity. For example in line 24, the “Daraira” we could not read with Nunnation, according to Arabic grammarians because the ضرائرا has been categorized into the “mamnu’ min al-Sarf” on the Mafa’il pattern.

In lines 25-26, we could taste the beauty of repetition: يصبكها is (strike) an imperfect in the first hemistich for masculine, repeatedly used in the second hemistich in perfect tense صبك (struck, for masculine and again mentioned by the poet in line 26 in imperfect tense تصك but for feminine.

Line 27 – 39 formed the simplest section of the poem, the praise of Yazid. The Takhallus (bridging) happened very suddenly. There is nothing to connect line 27 with the previous lines or the poet rhymes the riding beast before getting into praise the “Mamduh” to symbolise the hardship of his journey towards Yazid. According to S. Sperl (Sperl 1977, 25) most panegyric poems are divisible into two parts: an introduction containing certain number of themes and a section of praise, the Madih. In introductory themes generally the poet rhymed the relationship between atlat, nasib and madih (Sperl 1989, 19).

Lines 27 – 28 are the panegyric. Yazid possesses and reserves the power of destruction to destroy his foes. It has strictly confirmed by line 28. It is the important ingredient for the ruler to rule many complicated tribes by having the prowess, generosity and wisdom.

The use of conditional pattern in line 27 “فلولا” and “ولو” in line 28 is to give the hidden message about the power of destruction. It could be used either in positive manner or negative way.

Line 29, the poet strongly laments Yazid by commencing the first hemistich with the oath. There is also to echo the gap between the prowess Mamduh and the hope of praise or the powerless poet.

Meanwhile “Nasibin” in line 29 is the name of the place, and it was the old Taghlibi stronghold in Iraq.

Yaqt al-Hamawi explained in “Mu’jam al-Buldan” that many places bore the names “Nasibin”. One of them is located along the beach of Euphrates (Al-Hamawi 1956, 5: 289).

THE DESCRIPTION OF SAND GROUSE

There is nothing to connect line 30 with what has gone before except the words “the bed of singing girl.” (*مبيت قيان*) in line 32. It expressed the passion for a lady. It is one of the youthful prowess either belonging to Yazid or the poet or to both of them.

Or line 30 is the maiden verse of Takhallus (bridging) perhaps. This is a mature reflection. Al-Akhtal is making a complete break. In another interpretation, probably the “sand grouse” has been metaphorically used by the poet to symbolize his powerless life compared to the powerful Mamduh.

Lines 30-31 describe the hardship of life of the sand grouse affecting its chicks – waterless – crawling to hunt the prey at Zu Abhar and Hifan. I have translated as the name of a place, a small town owing its importance to the fact that it lies half way between Kazwin (86 km) and Zandjan (88 km) and that from it a road branched off southwards to Dinawar (E.I. 1971, 1: 103).

Hifan is the name of a place. Yaqut al-Hamawī quotes al-Akhtal’s verses to prove that it is a place but never explains where it is. (Al-Hamawī 1956, 8: 274). However it could be polemized because it is also translated as a synonym (the young one of the ostrich *حفان* (Lane 1984, 1:598) for the word chick (*فراخ*) in the first hemistich.

Perhaps the word “zi” at the second hemistich is the additional beauty. The poet rhymes it just to ornament the repetition of the Arabic letters – *ي* (*يجذى – ليالى*) in the first hemistich, and *ذى* in the second hemistich. It should be Jinas.

Afānī is a type of plant. Ibn Mazur does not elaborate. It is said to be a growth plant (Lane 1984, 2: 2452):

Lines 32-33, the poet has invented a very attractive image, the egg and the saffron in yellowishness. It is a colour of gold to symbolize the life-giving function of the king and public demonstration of generosity. Line 34 has the interconnection with line 29, by presenting the word (I: *ت*) : *فاقسمت* I swore and the word *أتانى* “the news came to me”.

Lines 34-40 are the essential part of Yazid’s official function by providing the race, to fulfil the obligation of government, to exist value of society, to demonstrate his generosity with civilized entertainment and to magnify praise, aiming at getting the endless political authority from the public.

Lines 34-35 are the maiden of the chronological events of racing, by gathering the eight horses and the type of horses.

Line 36 reflects the swift run of horses and the place where the race was organised. Line 37 is the process of judging the race. The measure was used, for example, ninety arrow shot.

Lines 38 - 39 are the result of the race. They sweated profusely at full pace, tossed the foreign rider's clothes. Line 40 is the end of the line and the end of the racing ceremony. When the posts were far off, no run can ever be swift as their run.

Al-Azaghīb is the name of a place but Yaqut al-Hamawī never explains. He just quotes the previous al-Akhtal's verses. (Al-Hamawī 1956, 1: 167).

Al-Sarih is an epithet to a horse, in relation to a certain horse named Sarih. (Lane 1984, 2: 1676).

The repetition of Arabic letter *ى* in line 34 *اهلي , اتاني* in the first hemistich and *ثمانى* in the second hemistich is very interesting to make the line very rhythmical.

Mu'tiq is located between Tamiyah and Syria – and from Mecca to Al-Uzaib. *الحصى* and *الحصى* are the Jinās – *الحمصى* is the pebbles and *تمطرت* is the place situated between Damascus and Halab (Al-Hamawī 1956, 5: 154).

Al-Dahma' is the black horse (Lane 1984, 1: 925 (and al-Silatan is the active or swift running horse. (Lane 1984, 2: 1715). The perfect tense is rhetorically used to describe the swift run of horse like the pouring of rain.

The sentence *تطيرها أعصير* is the metaphorical feature. It is the winged creature – moved in the air by means of the wings. The poet borrowed to describe the violently blowing whirl wind.

The foreign rider's clothes here represent the audience in the race. It functioned to relate the race - horse - audience and the Mamduh as the organiser of entertainment.

Finally, after examining this poem, I learn that the poet successfully displayed his craftsmanship by putting the lines in some obscurities, ambiguities in metaphorical order and the use of radical pattern. He left us the “archive of knowledge to dig and to polemize.”

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