



Critical and Literary Issues in the Collection of King Al-Amjad Bohram Shah Ayyubid

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Abstract

There are many poetic verses that we may read in collections of Arabic poetry containing some issues of criticism and poetry over ages up-to-date. Perhaps this is due to the fact that poets are more knowledgeable than others about them for they organize poetry, follow its paths, and teach its arts. Thus, Al-Jahiz preferred poets - in this critical aspect - over narrators and grammarians, as he says: “I realized this essence of speech in the narrators of the book more generally, and on the tongues the dexterity of poets is more evident.”¹

Many critical and literary issues were mentioned in the Collection of King Al-Amjad Bohram Shah Ayyubid. Therefore, this study aimed to reveal the most important of these issues, such as the definition of poetry, the function and importance of poetry, the defects and authenticity of poetry, the process of poetry, its straying and its transmission between narrators. In addition, it investigated the issue of precedence to meaning (old and modern), pronunciation and meaning, and obviousness and affectation, nature and workmanship, with a statement of his opinion and position on these issues.

Keywords: Critical, Literary Issues, King Al-Amjad, Shah Ayyubid

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Introducing the Poet:

He is King Al-Amjad, Majd al-Din Abu al-Muzaffar Bohram Shah ibn Farrukh Shah ibn Shahanshah ibn Ayyub ibn Shazi.¹ he took over the rule of Baalbek after the death of his father Farrukh Shah, by Sultan Salah al-Din al-Ayyubi, in the year five hundred and seventy-eight. Hence, he resided there for fifty years, until the king confined him Al-Ashraf, Musa bin Al-Adil, and expelled him from it. Then, his cousin Asad Al-Din Shirkuh, the owner of Homs, helped him with it, so Al Amjad king moved to the Levant, and inhabited it until some of his Mamluks killed him as a prey². King Al-Amjad had a great role in fighting the Crusaders. That is he participated with the leader Salah al-Din al-Ayyubi in these wars, specifically in the battle of (Tower of the Flies) which is located at the port of Acre³.

As for the death of Al-Amjad, according to most historians, it is in the year 628 AH⁴, but Al-Maqrizi mentioned the date of his death in the year 627 AH⁵. In sum, there is a lack of information that dealt with the poet Bohram Shah Al-Ayyubi.

Research Objectives:

The research aims at

- 1- Monitoring critical and literary issues in King Al-Amjad's Collection.
- 2- Knowing King Al-Amjad's opinion on these issues.

The most important Critical and literary issues in the Collection:

First: Thematic Issues:

1- The Limits of Poetry:

¹ *Deaths of Notables and News of the Sons of Time*: Abu al-Abbas Shams al-Din Ahmad bin Muhammad bin Bakr Ibn Khalkan (608-681 AH). Edited by: Ihsan Abbas. Dar Sader. Beirut. d.t. D.T., m2. 2/ 253,252. And *the shining stars in the kings of Egypt and Cairo*: Jamal al-Din Abu al-Mahasin Yusuf ibn Taghri Bardi al-Atabaki (813-874). Submitted and commented on by: Muhammad Hussain Shams al-Din. Scientific books house. Beirut. I 1. 1992 AD, 6/245. See also: *Comprehensive Incidents and Beneficial Experiences in the Seventh Hundred*: Kamal al-Din Abu al-Fadl Abd al-Razzaq bin Ahmad al-Shaibani al-Baghdadi (d. 723 AH). T: Suhdi Al-Najm. Scientific Books House. Beirut. Lebanon. 1st edition 2003 AD, pp. 37, 38. *The Mirror of Heaven and the Lesson of Vigilance in Knowing What is Considered of the Accidents of Time*: Abu Muhammad Abdullah bin Ali al-Yafi'i al-Yamani al-Makki (d. 768 AH). Footnotes: Khalil Mansour. Scientific books house. Beirut. Lebanon. 1 edition 1997 AD, 4/53. And *behavior to know the states of kings*: Taqi al-Din Abu al-Abbas al-Baghdadi al-Maqrizi (d. 845 AH). Edited by: Muhammad Abdel Qader Atta. Scientific Books House. Beirut. 1st edition 1997 AD, 1/361. *Gold nuggets in the news of Dead people* by Ibn al-Imad: Shihab al-Din Abd al-Hay bin Ahmed bin Muhammad al-Ekri al-Hanbali al-Dimashqi (1032-1089 AH). Edited by: Abdel-Qader Al-Arnaout and Mahmoud Al-Arnaout. Ibn Katheer House. I 1 1991 AD, 7/ 222, 223.

² See: *The Brilliant Stars in the Kings of Egypt and Cairo*: pg. 245

³ See: *Al-Fath Al-Qassi in Al-Fath Al-Qudsi*: Abu Abdullah Muhammad bin Muhammad Imad Al-Din Al-Kateb Al-Isfahani (T. 597). Al-Manar House. 1st edition 2004 AD, pp. 225, 229.

⁴ See: *The Bright Stars in the Kings of Egypt and Cairo*: pg. 245. See also: *The Deaths of Notables and the News of the Sons of Time*: Part 2, 2/253,252. Mufarrij Al-Karub in Akhbar Bani Ayyub: Jamal al-Din Muhammad bin Salem bin Wasel (d. 697 AH). part Four. Edited by: Hassanein Muhammad Rabie. Reviewed by: Said Abdel Fattah Ashour. National Books and Documents House - Amiri Press. Cairo. 1395 AH - 1975 CE, 4/284. *Comprehensive Incidents and Beneficial Experiences in the Seventh Hundred*: pp. 37, 38.

⁵ See: *The Behaviour to know the states of kings*: p. 361.

Al-Malik Al-Amjad did not offer a specific definition of poetry, but it can be concluded through two things: namely, talking about the best poetry from his point of view, and stating its artistic status and position among poets.

A- Best Poetry:

The best poetry of King Al-Amjad necessitate accurate and majestic beauty, he says:⁶ (Bahr Al-Taweel)

Poetry is nothing but what is beautiful, imprisoned on the subtlety and majesty of speech.

Were it not for passion or the rank of understanding, I would not be satisfied with the flashes of thought

He describes the poetry of others despite its abundance and lack of sincerity. These poets degraded poetry, while he, with his poetry, contained the sea of virtues. As for him, his poetry was like magic in terms of effect and action, so he says:⁷ (Bahr Majzu' al-Kamil).

*Like the poets' discords when they comprehended verse and prose
So they brought the claw of speech, so the ignorant thought it was a fool
And I brought lawful magic, and the best of it was magic*

Due to the beauty of his poetry, due to its beauty, people memorize and adorns it, for it is like pearls. It is a poetry that is frequently sung in gatherings. If his poetry was sung, it has nice appeal no matter its quantity.

*And my words covered every aspect of it, and it became pearls on its foundations
Poetry that has pure jets of magic, without the poetry of people with little magic.*

*If they sing to him in their assemblies, he has a custom that is ashamed in their club
I am not afraid that he will get bored if the narrators explain it to him, whether it is a little or a lot.*

The best poetry for him is what spread among the people. He shows the strength of his poetry. Its straying and movement is only a strong sign of its impact on the listeners and its empowerment of their souls.

b/ His position among the poets:

Al-Malik Al-Amjad is very proud of his poetry, with which he excelled all his peers. Therefore, he makes a comparison between himself and the early poets, such as Al-Afwah Al-Awdi Al-Jahili, Jarul, Jarir, and the Umayyad Al-Tarmah. Eventually, he views that he embittered these poets with his systems and caused them shame, because they cannot keep up with him and reach the level of his systems.

frequently, he mentions various reasons for this superiority and brilliance in poetry, and announces one of the reasons for his superiority over those poets who envy him. That is he is smart and thoughtful, saying: (Bahr Al-Basit)

*If poets hears my words, it unwillingly approves of it out of gratitude.
Covenants who envied him, I see for them neither opinion nor righteousness*

For nothing but that I surpass them in mind the more I kindle it.

⁶ *The Collection of King Al-Amjad*: ed. Dr.. Gharib Muhammad Ali Ahmed, edition of the Egyptian General Book Authority, 1991 AD, pg. 197.

⁷ *Ibid*, p.98

It also shows his superiority over other poets and his knowledge of rhyme more than them - and this is another reason for his superiority. He refers to the recognition and approval of these poets, even if they were unwilling, so he says: (Bahr al-Taweel)

*When a gang attacked me with stubble, which unwillingly admitted that I knew it.
I knit in coldness, its rhythm seemed to me with covens, but its rhythm fell out*

Moreover, he emphasizes this superiority over others with that metaphor, likening his poetry to the Yemeni purdah, which is characterized by quality and good workmanship. He omitted the tenor (his poems) and declared the vehicle (purdah) as a declarative metaphor.

And he says: (Bahr al-Kamil)

Poetry, if the thought overcomes its difficulty, it makes control for me, so I say I optionally.

What harm did it have when something else came before in the early eras and came later?

I put the pearl necklaces from it for my mind, so I began to compose this jewel from it

Here, he prefers himself and his poetry over all his peers, and confirms this preference and decides it by coming to the proverb (Kol al-Sayd fi Jouf al-Farra), which is given to those who are preferred over his peers.

He says: (Bahr al-Taweel)

And I obtained from the poetry of the chandelier in an exaggerated manner, so I wish they had obtained the wealth near him

I left a drop of water for the people of poetry, and I collected from it the scent of roses as a lot.

And he says: (Bahr Al-Mutadarek)

And I versified, so I came with what I raised well, as I am fond of pearls

Words like a garden, or a word, without awareness and without limitation

2- The function and importance of poetry:

Al-Tabrizi referred to the interest of the Arabs in their poetry, as they “made it their book in which they preserve honors and occasions, record days and virtues, perpetuate landmarks of praise, preserve seasons of satire, include mention of their facts in their enemies, and entrust it with the preservation of their deeds to their allies.”⁸

Opinions of critics about the importance of poetry and the its function varied. Via scrutinizing the role of poetry in the past, we find poetry that defends the tribe and records its victories. This is a repetition of the meaning of Omar Ibn Al-Khattab - may God be pleased with him - when he said: “Poetry was the knowledge of a people

⁸ *Explanation of Diwan Al-Hamassa* by Abu Tammam: Al-Khatib Al-Tabrizi. His footnotes were written by: Ghareed Al-Sheikh. Putting its general indexes: Ahmed Shams El-Din. Scientific Books House. Beirut . Lebanon . I 1 1421 AH / 2000 AD, 1/10.

who did not have a more correct knowledge than it" ⁹. Indeed, we also find a saying by Omar Ibn Al-Khattab - may God be pleased with him - to urge the learning of poetry because of the noble morals and genealogy it contains, in a message he had to Abu Musa Al-Ash'ari. ¹⁰

Keep in mind the role of poetry with the early beginnings of the Islamic call, and the Messenger - may God bless him and grant him peace - urged Hassan bin Thabit to attack the polytheists and encourage him to do so by saying, "Criticize them and the Holy Spirit is with you." This refers to the role of poetry in interpreting many Quranic verses, and the wisdom, sermons and etiquette it contains.¹¹

Al-Muzaffar Al-Alawi referred to the virtue of poetry and poets, urged them to do beautiful deeds, and that they paved the paths of honor and praise for its students.¹² In addition, poetry it has a great role in terms of enjoyment, as the poets used to gather around the great poet, listening to him and learning, as well as the public gathering around the poet in the markets to listen and enjoy. Perhaps the Okaz market is the best witness for this task.

In the Collection of Al Amjad King, we discover references to the benefits and importance of poetry. He advises who wants to be a poet

O student of poetry, you become aware of its doctrines, but it turns away from it in narrowness and forms

Take it, how many arts in his jokes about it, and wisdom that spreads, and proverbs

Also, he repeats the same meaning, referring to what his poetry contains of wisdom and proverbs, and that is in the context of advising him to leave poetry to those who say it, so he says:

And leave versification to those who say it, except for the one who comes to you like a pearl from my yarn

From every rhyme you can see in its folds whatever you like of wisdom and proverbs.

He may contain many useful sciences along with wisdom, so he says: (Bahr Al-Basit)
He encompassed the sciences, so he became a scholar in his eloquence and his eloquence between the poetry of people.

Poetry is not limited to sciences, wisdom, and proverbs, but his poetry combines many virtues, and he says: (Bahr al-Sari').

*The essence of the word has been referred to by the prohibition in the finger
Which word in it is not desired and which credit is not collected?*

Our poet refers to the values and virtues contained in his poetry. Thanks to the poet the Arab, people recognize the preferred moral values, and to investigate the

⁹ *Layers of stallions of poets*: Muhammad bin Salam al-Jumhi. It was read and explained by Mahmoud Muhammad Shaker, Dar Al-Madani. Jeddah, 1/24. And see: Ikhtiyar al-Mumti` in the science of poetry and his work: Abd al-Karim al-Nahshli. Investigation: Dr. Mahmoud Shaker Al-Qattan. Egyptian General Book Authority . I 2. 2006 AD, 1/ 76, 77.

¹⁰ Ibid

¹¹ *Al-Mazhar in Language Sciences and its Types*: Abd al-Rahman Jalal al-Din al-Suyuti. He explained it, corrected it, and commented on its footnotes: Muhammad Ahmad Jad al-Mawla, Ali Muhammad al-Bajawi and others. Modern library publications. Saida Beirut. 1406 A.H. / 1986 A.D. 2/309.

¹² *Nadrat Al-Igrid in Nusrat Al-Quraid*: Al-Muzaffar bin Al-Fadl Al-Alawi. Investigation: Dr. Noha Aref Al-Hassan. Publications of the Arabic Language Academy in Damascus. 1396 AH / 1976 CE, p. 358.

desirable virtues from a person in his private life or his social life. In Arabic poetry, there is a mention of every characteristic of chivalry and virility, contempt for every defect that disgraces its owner among his people, and an adequate statement of the morals that actually govern life, or that should govern it.¹³

Al-Malik Al-Amjad shows what his poems contain of virtues: () (Bahr Al-Taweel)
In him every dispersed virtue is composed, and whoever possesses the sundries of virtues is familiar with

Poems in which I have become an arbitrator according to what I choose to review

Perhaps King Al-Amjad refers to the utilitarian importance of poetry, including sciences, wisdom, proverbs, and virtues that discipline and educate generations and young people.

Better than my poetry, and where like it are jewels of speech that sweeten the ears

Moreover, he shows the effect of his poetry on the souls of the listeners, as it intoxicates the minds as madame does, and he says: (Bahr al-Taweel)

He baffles the masters of versification if it seems eloquent versifying.

And it mesmerizes the mind of able poets that he could not keep.

Therefore, the hearts are relieved by him after their distress, and he says:

(Bahr Al-Waafir)

When I recite it, hearts are relieved by the severity of the distress.

Hence, King Al-Amjad referred to the performance of poetry for an entertaining task in addition to his previous utilitarian mission. He also indicates that his poems are a gain for those who praise and a source of pride for those who give gifts if they take from them and follow them, so he says: (Bahr Al-Taweel)

*Poems if I had submitted them first, Nizar Ya'rub would have praised them
And if it were in earlier ages, it would have been addressed by the mouths of wilderness.*

And if someone other than me saw it and misled himself, because of the virtue it contained, he would be tired.

They are a source of pride for those who give gifts, and they are a source of gain for those who praise

He points out the importance of poetry in that it may honor those who say it, and it may humiliate others, so he says: (Bahr al-Khafif)

With a poem, if he clothed with pride, he clothed it with humility and humiliation.

3- Defects of Poetry and rhyme:

Al-Malik Al-Amjad pointed out many defects of poetry and rhyme that poets may fall into by evading these defects from his poetry.

Thus, he surpasses them in that his poetry is devoid of these defects, so he says: (Bahr al-Rajaz)

*O critic of pearl, his necklaces struck him and clarified the empty words
Take it to you from the strength safely restore building the shallow the sea of poetry*

¹³ *The Poetic Language*: Abbas Mahmoud Al-Akkad. Nahdet Misr for Printing, Publishing and Distribution. Cairo Egypt . 1995 AD, p. 71

His poem is void of (al-Iqwa’), which is one of the defects of rhyme, and only “the difference of the course (the movement of the narration) between the joining and the breaking”¹⁴ in one poem.

And he says in another place: (Bahr al-Waafir)
And the chanting of poetry in every valley from which the country smells fragrant
It is as if I am a priest with eloquence, but I have no annihilation from you

He stresses that his poetry is free from the defect of the rhyme called (al-Iqwaa), as well as the defect called (al-Sanad), which is the difference in what is taken into account before narration of letters and movements. There are five types: the al-Insada’ al-Insada’, the al-Tawjiyyah al-Sanad, the al-Hadaw’ al-Sanad, the rump-snad, and the al-Ishba’a al-Sanad.¹⁵

He says: (Bahr al-Taweel)
And a contest of poetry in which the horses of versifiers came before, while they were being pulled at the bridle
The builders of poetry are indignant, among them are poems whose meanings sound only to my understanding.

That poem was devoid of punctuation, which is “to drop the beginning of the combined wedge at the beginning of the verse.” The facilitator is at the beginning of Bahr al-Taweel (which is the weight of these previous verses) and the approximate at the beginning of the hazaj and the present tense.

He says: (Bahr al-Taweel)
He regulates the severity of every fine firstborn with an executing ruling on the people of versifier.
Free from every defect that disgraces her, free from the stigma of obscene logic.

He refers to the absence of his poetry and its soundness from every defect, especially the obscenity of logic.

He says: (Bahr al-Taweel)
a poet whose words have become soft and clear of what is disgraceful of slander

4- Poetry theft and authenticity:

The issue of theft of poetry and its claim is one of the old issues that were known in the Arab environment and the critics gave great importance to it. Some critics traced it in the poems of some poets, especially in the Abbasid era when the rivalry took place between the two poets (Abi Tammam) and (Al-Buhturi). The rivalry between both poets moved critics to track the failures of the other through what discovering theft or similarity with other poets. Al-Amidi’s book (*The Parody*) came where he presented that. Then Al-Mutanabbi came with same suspicions towards his poetry. Then Al-Jurjani’s book (*Mediation between Al-Mutanabbi and his opponents*) appeared to deal with Al-Mutanabbi’s thefts from other poets. Al-Baqillani referred

¹⁴ *Explanation of the masterpiece of Al Khalil in Rhythm and Rhyme*: Abdul Hamid al-Radi. Message Foundation. Baghdad . 2nd edition 1395 AH / 1975 AD, p. 365.

¹⁵ See: *Explanation of the Masterpiece of Al-Khalil in Rhythm and Rhymes*, p. 383

to the importance of authenticity by saying: “And if a thing originates from its people and is attributed to its relatives, it becomes peaceful in itself, and its majesty becomes evident, and the effect of merit is seen in it.”¹⁶

The poet has attempted frequently in his Collection to attribute his poetry to the early Arabs, where the original poetry is undoubted and has not yet been plagiarized. The people of versification were honored to come up with something like it, so he says: (Bahr Al-Tawil)

In these poems, there is a revised verse, which is difficult for versifiers to ask it. Like my poems, which has become to the first Arabs, and its affiliation suffices without versification.

In another place, he affirms the affiliation of his poetry to the desert Arabs, showing how little seas are in front of his thought and the meanings he brings with it. In addition, how his sharp tongue sharpened by sharp instruments. Thus, this confirmed the authenticity of its meanings that sprung from his ideas and not of others, saying:

(Bahr Al Wafer)

*A versification, a sea of which I thought flowed, but the seas diminished
If I recite it, a dream becomes faint, calmness and solemnity outweigh it.
A tongue that sharpens it as I desire it is sharpened on the sides of the cipher
He has a lineage to the Bedouin Arabs, validated through test and choice*

In another place, his poetry is attributed to Adnan (the grandfather of the Arabs), one of the descendants of Ismail, and that is at a time when he is questioning all the poems, and he says: (Bahr al-Basit)

Poetry If you touched the poems as a whole, attributed to Adnan, the most appropriate

Moreover, he states, stressing that it was not plagiarized: () (Bahr al-Basit)

I recite the poetry that is softened out of infatuation, which is attributed to poems

He is always proud of his poetry and boasts of his superiority over other poets. Those poets who try to catch up with him are exhausted by that and cannot catch up with him. He shows what their sick souls bear of ignorance and resentment against him and his poetry, despite these poems of theirs are fabricated and are not considered anything in poetry. When the meeting took place between them, he blinded them with his poetry and had the precedence over them, so he says: (Bahr Al-Basit)

And a band of men of poetry asked to catch me up, but they were exhausted and failed.

From every one of them who is unfair and who is insolent, they are met by the mortals of ignorance and wrath.

I caught a glimpse of what they versified with a significant glimpse, and it was he who versified with it about his religion

¹⁶ *Miracles of the Qur'an*: by Al-Baqalani Abi Bakr Muhammad Ibn Al-Tayyib. Investigation: Mr. Ahmed Saqr. Dar al-Maarif, Egypt. i 3 . 1971 AD, p. 279.

He manifests to the poets the greatness of his poetry and its wonders that no one has preceded. There are no traces of falsification and fabrication in it, just as there is no weak word in it, he says:

(Bahr Al-Basit)

O reciters of poetry, in its abundance of wonder, which is similar to heresy

He does not settle for fabricated poems, and he does not see an udder in the footnotes of his words.

He stresses that his poems are only his and were never given to anyone else. He did not see others' poems in which there is a gentle poem. Moreover, he shows the reluctance of these poets who claim poetry and they have only weak poems. They only wished that they would have versification like that of King Al-Amjad. In addition, they bemoan and feel distressed, he says:

(Bahr al-Basit)

It never laid hands on anyone but me when she saw something that our people did not desire.

It did not see in him the kindness of the versification, nor did she perform his claim, neither obligatory nor sunnah.

His recitation makes the eye envy the ear because it listened to him, saying: () (Bahr al-Taweel)

I am pleased to hear my poetry, and where is such versification, the eye envies the ear

Al-Malik Al-Amjad confirms the authenticity of his poetry by emphasizing the novelty of its meanings. He considers the poems and their quality from two aspects: the first is the novelty of their meanings, and the other is their strangeness. Al-Malik Al-Amjad considered this an important criterion for poetry, and he says:

(Bahr Al Kamel)

A virgin in versification though a stranger, except for souls, her speech is not dowry

He shows that his poem is a product of novelty. No one has preceded him in its meanings. Just as its meanings are strange and were not composed before among people, so only a few of them with understanding and mature minds understand them.

Moreover, he emphasizes once again the strangeness of his ideas and meanings. These meanings are authentic because they came from the daughters of his ideas, so he says:

(Bahr Al Wafer)

Poems from the daughters of thought, you see if they hear their strange things, they condemn

In addition, he puts that his conscience brings everything that is new, pleasant, pristine, distinguished by delicacy and beauty, so he says:

(Bahr Al-Taweel)

He regulates the severity of every fine firstborn with an executing ruling on the people of versification.

He denies envious poets, who could not come up with the likes of his pristine poems. Such poems if revealed to them, they would find in them its deposits and the secrets of its beauty.

5- The spread of poetry, its straying and transmission between narrators:

Among the issues that were frequently mentioned in the Collection of Al-Malik Al-Amjad, especially when he was proud of his poetry, was the frequent straying of

his poetry and its path. Ibn Salam Al-Jamahi referred to this issue when he said: “Al-Hutta’a possessed solid poetry, futile rhyme”.¹⁷

Ibn Rasheeq al-Qayrawani referred to it by saying: (Al-A’sha impressed people by his poetry and he was the luckiest one. Thus, people almost forgot his companions mentioned with him; Zuhair, al-Nabigha, and Imru’ al-Qais who were like him; Jarir was a genius of poetry triumphant. However, he was given sustenance from the process of poetry that which I was not bestowed with.”¹⁸

And it was stated in Lisan Al-Arab: “Speech and proverbs circulated among the people: it became widespread.”¹⁹

The strayed rhyme and the common verses spread among people and were passed on among the tribes. They were approved by people for some reason. It may have a meaning in it or a wisdom to carry it or an artistic image that it absorbs or something else.

Al-Malik Al-Amjad pointed out that his poetry is common and wherever it goes, it illuminates darkness and gloom, so he says: (Bahr Al-Taweel).

It suffices poets from me fragments that follow the course of dark luminaries

And he shows that his court/flirtation verses are also straying, saying:

(Bahr al-Taweel)

My flirtation turns into verses, wonderfully wandering, and the best of poetry is what was common

The best poetry for him is what moved and spread among the people. He shows the strength of his poetry, and its straying and movement is only a strong sign of its impact on the listeners and its empowerment of their souls. Thus, you move with them from place to place.

He says: () (Bahr al-Taweel)

I compose poetry- rare in speech- its words are wandering, in no wonder.

The rest of the creatures' poetry is a bark altogether, and this poetry without it is a core.

The sari sings with it, so he seduces the passion, and excludes the goal, so the knees lead him

These verses are closer in meaning to the previous ones, as it refers to the uniqueness of his verses, his poetry, and his wanderings. There is no wonder or confusion in that. For his peers, he was the core, while their poetry was the bark, as he refers to the sari who sings with his poems using them in the chariot market.

His poems are sung in everywhere in Arab lands. They spread thin and smooth like water. They are a vehicle among the people in every club and compound, so he says pictorially: (Bahr al-Sari’).

And I recite the verses in four for longing, I water them with four

Poetry became like water which softened without it the yield did not soak

I versified from it that is sung in a club and in a gathering

¹⁷ Layers of Greatest Poets: 1/104

¹⁸ Al-Omdah in the Beauties of Poetry, Etiquette and Criticism: 2/181

¹⁹ Lisan al-Arab

King Al-Amjad knows that whoever has verses that are common and strayed rhymes takes precedence over other poets.

He refers to the issue of the narrators who transmit poetry and spread with them wherever they go. He does not fear his poetry from them, whether it is less or more, for his poetry is distinguished and has jets like magic, so he says: (Bahr Al-Basit)
*And my words crossed every side of it, and they became pearls on its foundations.
Poetry that has pure jets of magic, without the poetry of people with little magic.
If they sing to him in their assemblies, he has a custom that makes him ashamed in their club
I am not afraid that he will get bored if the narrators utter it, whether it is a little or a lot.*

For King Al Amjad, the presence of narrators who transmit poetry was one of the reasons for its progression and popularity. That is why it came in the proverbs: “I walk with poetry, for the narrators to carry it right and left”.²⁰

Ibn Salam preceded in his *Tabaqat* to the question of the narrators, saying: “When the Arabs reviewed the narration of poetry and mentioned their exploits, some of the clans adopted the poetry of their poets and did not mention their facts. They said on the tongues of their poets, then the narrators added to the poems that were said”²¹. This is an explicit reference to the issue of plagiarism in ancient poetry. It has been shown here that one of the reasons for this phenomenon is the low-key narrators who add facts and exploits to the poetry of the few tribes.

The poet points out that his poems were not uttered by narrators like them before, and no one was able to recite poems like them. (Bahr Altaweel)
*Poems that the narrators did not like in the past, and no mouth was opened for an example
When they sing it in the dew, it is as if musk was being hummed in the assemblies of them.
He wandered among the people, so he spread it like spreading the wealth of the loved ones with perfume.*

In another place, he explains the secret of his poetry if the narrators uttered it, his poetry touches the hearts and fills them with love and passion.

6- The issue of precedence to meaning (old and new):

We often like the meaning or expression in a poem, regardless of whether it is of an ancient or modern poet, but the matter is different for critics and writers. Here are the opinions of some of these critics on this issue who were contemporary with the poet Al-Malik Al-Amjad or were before him.

Al-Jahiz states: "I have seen some of them show off the poetry of the Moderns, and disparage those who narrated it. I have never seen this except in a narration of poetry without insight into the essence of what is narrated. If he had eyesight, he would have known the position of the good from whom it was, and at what time it

²⁰A crowd of Proverbs: Abu Hilal Al-Askari. Edited and footnotes: Muhammad Abu al-Fadl Ibrahim and Abdul-Majid Qatamesh. Generation House. Beirut . Dar Al-Fikr for printing, publishing and distribution. 2nd edition 1408 AH / 1988 AD, 1/535.

²¹ Layers of Great Poets: 1/46

was²² Here, he prefers neither ancient poetry over modern poetry, nor modern poetry over the old. Good poetry for him does not have a specific time. Rather, we find him preferring the verses of Abu Nawas, who is that poet by birth (modern), over the old poet Muhalhal bin Rabia.

The same applies to Ibn Qutayba who says: “And I did not follow in what I mentioned of the poetry of every poet chosen for him, the path of those who imitated, or approved of others. To the two parties, and I gave all his luck, and spared him his right.”²³ He has other criteria by which he judges poetry other than the criterion of the old and the new, so the old is not good because of its progress, nor the modern is despicable and bad because of its delay.

Al-Jurjani compromises this issue, saying: ²⁴“How often do you see and hear among the memorizers of the language and the eminent of the narrators, who dialect because of the later ones; for one of them chants the verse, approves it and begs for it, and admires and chooses it. He contradicted his saying, and he saw that ambiguity is easier to bear and less distressing than handing over a virtue to a muhaddith, and acknowledging the benevolence of the modern.”

For this issue, there are several references to King Al-Amjad in more than one place in his collection, and he says: (Bahr Al-Kamil)

Poetry, if the thought is difficult, it makes control for me, so I say I have a choice.

What harm did it have when something else came before in the early ages and came later?

What is the fault of his poetry if it came late and the poetry of others came in the early ages? Ibn Tabataba referred to this crisis among the later poets and considered it an ordeal, saying: “The ordeal for the poets of our time in their poetry is more severe than for those who were before them, because they preceded with every wonderful meaning, eloquent pronunciation, nice trick, and charm.”²⁵

King Al-Amjad wondered that the measurement of progress, backwardness, and temporal status of poetry is a criterion for quality, or ugliness. He wished that his age had advanced so that Yarub, Nizar and the ancient tribes would pray on his poetry, saying: (Bahr al-Taweel)

This is my versification, if his age had advanced, Yarub and Nizar would have prayed for him.

In the same meaning, he says: (Bahr al-Sari’).

Oh poets, the call of a person who is passionate about your most upright doctrine

Tired like a torrent on a mind that is covered by your energetic sea

Praise what is within you for a rank that neither an ordinary person nor a criminal has ever given.

²² *Animal Book*: Abu Othman Bahr bin Amr Al-Jahiz. Investigation: Abd al-Salam Muhammad Haroun. Mustafa Al-Babi Al-Halabi Press. I 2 1385 AH / 1965 AD, 3/130.

²³ *Poetry and Poets*: Ibn Qutaybah. Investigation: Ahmed Mohamed Shaker. Knowledge House. Egypt . I 2. 1386 AH / 1967 CE, 1/62.

²⁴ *Mediation between Al-Mutanabbi and his opponents*: pg. 53.

²⁵ *The Caliber of Poetry*: by Abu al-Hasan Muhammad ibn Ahmad ibn Tabataba al-Alawi (d. 322 AH). Investigation: Dr. Abdul Aziz Al-Manea. Science House for printing and publishing. Riyadh . Kingdom of Saudi Arabia . 1405 AH / 1985 AD, p. 13.

If you were in the era of men who passed, they prayed for your words or greeted them.

His poetry has a rank and status that exceeds the poetry of the tribes of Aad and Jurhum. If his poetry advanced to the age of these people, they would have obliged them to pray and peace be upon him.

He says in another place: (Bahr al-Taweel)

Poems If I had submitted them first, Nizar Ya'rub would have praised them

And if it were in the era of people who advanced, it would have been addressed by the mouths of wilderness.

If his poems were presented, Nizar and Arab would have praised them, and the mouths of the wild would have received them and preached them in the councils.

This shows that the predecessors had composed poetry and did not leave the later ones a place to add to them. Their poems were distressed, strutting over flowers because of the beauty of their compositions. They will have victory. Thus, King Al-Amjad concludes that if the ancient poets had won because of their precedence in time, then they were left behind due to the incompleteness of their works and the lack of purity, saying: (Bahr Al-Motadarek)

The poets wrote and they did not remain proud in saying to the proud

They distorted the flower of poetry, for it has become anguished, presumptuously arrogant on the flower

And I versified, and I was surprised by what I raised well, and I am fond of pearls.

They shot and shot, so how many bows do they have in poetry without strings?

And if they are unable, then they are eager, because eagerness is dependent on victory.

The Bedouins' speech was robbed, and their interactions are beyond measure.

Accordingly, it is noted that King Al-Amjad was not satisfied with considering the measurement of antiquity and modernity as a measurement for evaluating poetry and poets. That is his poetry exceeds the poetry of the predecessors, and despite that, these critics delayed his poetry for nothing but its delay in time, and the ancients won thanks to the precedence for nothing but their progress in time.

Second: Technical issues:

1. The issue of pronunciation and meaning:

The dichotomy of utterance and meaning occupies the interest of critics and poets. Many preferences have emerged between them: the utterance over the meaning and the meaning over the utterance.

Al-Jahiz, in his saying, "The meanings are presented in the path known by the non-Arab, the Arab, the Bedouin and the villager, but the matter is in establishing the rhythm, choosing the pronunciation, and the ease of speech."²⁶ Thus, many scholars quoted from the previous text as evidence that it is preferable to the expression over the meaning, while we find it in several places of the statement and the explanation confirming its equality between them, and makes them like the spirit and the body. He said: "The name without meaning is vain, like the empty adverb, and the name

²⁶ *The Animal Book: Abu Othman Amr bin Bahr Al-Jahiz, 3/131..*

has a meaning. The meanings lie in the meaning of spirits. The word for the meaning is body, and the meaning for the word is spirit.”²⁷

Ibn Qutayba divides poetry into four sections, namely: “The first type contains good pronunciation and serious in its meaning... the second type possesses good pronunciation and sweetness but meaningless... the third type is serious in its meaning and its wording fell short of it... the fourth type lacks meaning and speech.”²⁸

In this classification, Ibn Qutayba does not prefer the wording or the meaning, but divides the manifestations of quality, both of which may be a cause of good or bad quality.

There are several references to the selection of poets for their words and their meanings (ideas). Bashar bin Burad was asked about the reason for his superiority and precedence over the poets of his era, and he said: “Because I did not accept everything that came to me by my heart, and my nature calls me with it, and my thought sends it to me. For the similes, I interpreted them with a good thought and a strong instinct, so I carefully probed them, picked out their heat, revealed their truths, and guarded against their pretentiousness.”²⁹

He clarifies his rejection of everything that comes with it or what his nature dictates him. Rather, he chooses facts and subtle analogies and wraps them in his good idea and takes them away from affectation. Thus, he excels over the people of his time.

Also, it is noted that Abu Jaafar al-Zayyat saying to Abu Tammam, “I swear God, you sweeten your poetry by the jewels of your utterance and the wonders of your meanings, which exceeds the splendor of the jewels in the horses of the heels.”³⁰ For him, the well-designed poem must combine good wordiness and wonderful meaning.

The King Al-Amjad referred to this combination of the brilliant meanings and the elaborated pronunciation in order to obtain a well-crafted poem, so he says: (Bahr Al-Kamil).

Despite its elegance and the quality of its casting, it has never walked the gait of a braggart

And it has the splendid meanings adorned by a word, as you set up a simultaneous
Poetry has thought and meaning. Moreover, poetry is not worthy without their perfection together, so he says: (Bahr al-Taweel).

And what a garden the clouds watered, then the tears of the clouds embroidered and skewered it

²⁷ *The collection of Al-Jahiz's letters*: Abu Uthman bin Bahr Al-Jahiz. Published by: Paul Krauss and Muhammad Taha Al-Hajri. Press authoring, translation and publishing committee. Cairo 1943 AD, p. 85.

²⁸ Poetry and poets: 2/ 64-69.

²⁹ Ibid: 2/239

³⁰ *The flower of etiquette and the fruit of the brains*. Abu Ishaq Ibrahim bin Ali Al-Husari Al-Qayrawani (d. 453 AH). Submitted and controlled by: Dr. Salah El-Din El-Hawary. Modern Library. Saida. Beirut . I 1. 1421 AH / 2001 AD, 1/110.

He swayed pleasantly when the boyhood blew on both sides of his light and his cheeks

And in it blossoms, the offspring of its pearls, like my poetry, if the thought intertwines its meaning.

He describes his poetry, which came later than the poetry of the early ones, stating that if it had come ahead, the people of the ancient tribes would have prayed for him from Arabs and Nizar. It shows what this poetry carries in its folds of virtues. No other poetry compares it to pride. Likewise, this poetry is subject to it at all times and when it is sought and found, whether in the case of its wonderful description or its pride and dislike, this is completely the opposite of them in their poetry that eludes them. All its words came as if they were pure gold, while the words of other poets are nothing more than silver. He states that: (Bahr al-Taweel)

This is my versification, if his age had advanced, Yarub and Nizar would have prayed for him.

He chooses the sundries of virtues to pronounce his speech, so that he will not be approached in the morning by pride

He did not give it to me, as is the custom of their hair when they ask for it, splendor and ecstasy.

When he stands on the ruins of his loved ones, he composes a poem boasting about it and sheds abundant tears on its soil, wishing that the first people of the poet would have listened to this poetry. The meanings of this poetry would dazzle and enchant the minds in addition to its elegant words. There is no creature except that he kisses him, so he says: (Bahr Al-Raml)

I arrange poetry on its ruins, and its soil quenches my careless tears

From poet, I wish his first family had heard my verses

Its meanings are for the clear-sighted, sorcerer, and the word is comprehensive

Poetry people shook ecstasy from him when I wanted him not to refer

2. The issue of naturalness and affectation:

Intuition is one of the sources of creativity. It is the nature and talent with which a person is born, whether he is creative or not. The criterion of naturalness is that “the poet thinks a little and writes quickly... except that he is neither slow nor sluggish.”³¹

Al-Jahiz viewed that “everything for the Arabs is intuitive and improvised, as if it were an inspiration, and there is no suffering, no struggle, no delaying thought or seeking help.”³² Mind and thought inevitably toiled. Perhaps Al-Jahiz meant that all things for the Arabs are easy because he was talking about the populists.

Both terms intuition and improvisation are close to each other. Improvisation means “that the poet versifies in a way inspired by the snatching of the lightning, the snatching of the thief, and faster than the lover’s plucking, and the influence of the rogue arrow. Thus, he thinks what he works is preserved or visible and remarkable without the need for writing and not justified by rhyme... And the axiom is that he

³¹ Al OUmda: 1/192

³² Statement and Explanation: 3/38

descends from this layer a little, and thinks remiss and not protracted. And a flow, the one who says it does not stop.”³³

As for the artificial poets, they are those who "corrected his poetry with culture, revised it at length, and reconsidered it."

King Al Amjaad shows that his poetry is the source of intuition, and his blazing heart asserted it, saying: (Bahr Al-Kamil)

And I cite brides from the Arabs of speech who have been revealed to him from the daughters of my thought.

An open mind runs through them, like an aspiring horse.

He walks when his foot slips over the gutter on the Arcturus

And every stunned heart increases their chanting, and every wandering heart

He frequently describes his poetry and poems, in which he has become masterful, and in its arts, acting freely as he pleases. He likens his wonderful poetry to a beautiful garment that he weaves and makes his tongue a tool for this delicate weaving. He makes his elaborate poetry as if the sharp cutting sword is ashamed of it and makes it soft from it. In addition, he emphasizes the sweetness of his poetry, which he described as permissible magic. Also, he indicates that his poetry has come without affectation, and the poetry of others has brought it with obvious affectation. He says: (Bahr al-Taweel)

Poems in which I have become an arbitrator according to what I choose to act

When will the people of rhymes stray from it, then I will answer its rhymes arbitrarily.

I will tell you beautiful poetry with sayings that make you ashamed of the sword, naked and slender

Thus, King Al-Amjad shows the role of intuition in the weaving and creativity of his text, and his avoidance of clear and explicit affectation in poetry. Therefore, he describes his poetry as magic, and in other places as halal magic. That is in its effect on the souls, so he acts on them the act of magic and its breath, while other poetry rarely affected people or bewitched them, so he says:

(Bahr al-Basit)

Poetry that has pure jets of magic, without the poetry of people with little magic.

He also says: (Bahr al-Kamil)

Poetry is lawful magic and other than it is poetry if it comes unlawful

He says: (Bahr al-Taweel)

His poetry is like halal magic in its effect on his listeners. As for the poetry of others, it has clear and obvious affectation, cool if he chants in a gathering, I thought it was the wind emanating from the cooking stoves.

3. Talent and Craftsmanship:

The terms talent and craftsmanship were repeated by many old critics in an attempt by them to classify poets. Al-Asma'i "was blaming Al-Hata'a and tracking him down. He said: I found all his poetry good, so he showed me that he used to

³³*The Essence of the Treasure (Summarizing the Treasure of Ingenuity in the Tools of that Firefly):* Najm Al-Din Ahmed bin Ismail bin Al-Atheer Al-Halabi. Investigation: Dr. Mohamed Zaghloul Hello. Knowledge facility. Alexandria, 2009 AD, pg. 439.

make it, and this is not how the apprenticed poet is. The talented poet of Al-Asma'i did not differ in his poetry and varied between quality and mediocrity.

Whereas, we find "those meanings come to them inadvertently and inattentively, and words are uttered to them in whirlwinds"³⁴ are the printed poets of Al-Jahiz, and he thus makes improvisation and intuition a characteristic of them.

And it is according to Ibn Qutayba: "Whoever allows poetry and is able to rhyme, and I see you in the chest of his house his incapacity and in his opening rhyme, and the splendor of nature and the instinct of instinct became evident in his poetry, and if he was tested he did not stutter and did not falter." ()

According to Ibn Qutayba, he says: "And if he is tested, he does not stutter or falter. He is close in his definition to Al-Jahiz that both of them make improvisation one of the characteristics of this printed poet.

Ibn Rasheeq believes that: "From poetry, it is either natural or artificial. The artificial according to Ibn Rasheeq is not the pretentious, but the educated revisionist for fear of being traced, and for fear of making mistakes. With revision, and refinement, these errors appear, then corrected and addressed before the poem comes out to the public.

There are critics who singled out their words on the term craftsmanship, as it is with Ibn Salam al-Jamahi, for poetry is for him: "an art and culture that scholars know like all other branches of knowledge and industries. Some of which are taught by the eye, the ear, or by the hand." Poetry is an industry like all other industries.

King Al-Amjad, in his description of his poetry, referred to the issue of craftsmanship, saying:

(Bahr Al-Khafif)

O poets, these are verses accurate and sublime

He walks with pride, then he appears from it for you.

And it is hateful to me that he who does not know the craft of poetry be a coquette.

In these verses, the poet directs his words to those who write poetry - and here he does not acknowledge their poetry, for they are mere writers. Thus, he shows his superiority over them in poetry compositions, and how this poetry has risen and reached the thickness.

He says: (Bahr al-Taweel)

And a ring for poetry contest in which the horses of versification came before, while they were being pulled at the bridle

Poets are indignant, among them are poems whose meanings sound only to my understanding.

He made poetry an arena in which poets wrestle, but it is impossible for those who win against him. Because versifying is one of the horses of versification and it is cut in its bridle, these poems of his anger the poets with what they carry of the delicate and gentle meanings that are difficult for other poets.

He clarifies one of the reasons for his revision of his poems, which is the fear of falling into errors and defects that poets may fall into, such as the defect of a hole that is ashamed of those who fall into it. Thus, he made what came to his mind of

³⁴ *Characteristics*: Abu Al-Fath Othman bin Jinni. Investigation: Muhammad Ali Al-Najjar. Scientific library. Egyptian Book House Press 1955 AD, 3/282.

poetry an artist who engraved on its rug a distinguished inscription that was elaborate in workmanship.

The rhymes of King Al-Amjad enchant the minds and breathe into the knots like the breath of magic. He draws his rhymes and makes them from a sea full of water whose water is inexhaustible. Other poets sip from a source of little water, but it may be dry and there is no water in it, so he says: (Bahr Al-Basit)
From every rhyme of the mind a witch has blown knots of her magic into a knot
In the evening and the sea is pink from its making when it arrives and others are sipping the frosting

His poems come from his feelings and new thought that no one has ever seen before, devoid of any defect. Poets were unable to come up with the same until their peers were unable to do so. He wanders how could this not be when it came from the fabric of an experienced, seasoned and understanding person. It was refined by the thought of this experienced man, He says: (Bahr al-Taweel).

He versifies the severity of every fine firstborn with an executing ruling on the people of versification.

Free from every defect that disgraces her, free from the stigma of obscene logic.

The people of versification are unable to write poems in the form of Al-Labib Al-Majrad

My mind revises it according to what He wants, so He will make you the refinement of the Glorious, the Deliverer

Therefore, his poetry is revised. It does not make it easy for poets to reach his ideals. It is attributed to the early Arabs, and if it was sung in a gathering, it spread and filled the horizons, east and west, fragrant around it. Poetry, according to him, is a workmanship. It does not come except from a sound and correct thought. It does not come into existence except after revision, so that it comes out sound and free from defects.

Every poem he sings opens, so the aroma emerges from it and spreads mixed with goodness. The difficult rhymes of poetry do not fail him, for all of them are easy. Whenever he reaches his need in it with his correct thought, it comes out to people intact, correct, not reprehensible, he says: (Bahr al-Taweel)

From every rhyme, if I chanted it, it became dizzy with a spreading fragrance like a swirling fragrance

She made it easy for me, so whenever I gave her thought, she became more and more imperfect

Refined words come from honorable thought, easy to lead, honorable

He portrays himself while he is in the arena of poetry. If he attended, he would inevitably have the upper hand. The reins did not deter him from achieving his goals and the unbridledness of his poetry. He depicts the process of his creativity, when the motives and causes of thought abound and weigh in his head, so glue rhymes come to him abundantly. These rhymes come with their words that please the listener. They contain a lot of wisdom and proverbs. He continues to pave and improve it with his thoughts until it comes out healthy and healed from every defect, he says: (Bahr Al-Basit)

By the Lord of the arena of poetry I came before it, the unbridled poetry did not bend before it the reins

I did not consider the motives of thought for a long time until I saw the crowded rhymes

It comes and in its wording what appeals to the hearing well and within it are proverbs and wisdom

From every rhyme I still line it with thought, it heals on altruism

It shows the position of the poets towards his poetry, as they may show him reluctant love and affection. What is concealed in their souls other than intense hatred for him and his poetry, and this affection from them is nothing but fabrication. This is only due to his superiority over them with his poems that were embellished by his thought and filled with oddities, so he says: (Bahr al-Waafir)

Poems from the daughters of thought, you see if they hear their strange things, they condemn

Their affection is reluctance and coercion, and they hated my resistance

The strangeness of his thoughts and meanings is the evidence of his revision of his poetry and its revision until it comes unconventional and the listeners do not know it. Thus, he becomes unique and distinguished from other poets.

He resorts to the circular analogy to show how in his poetry the thought mixes with his words and the meaning. Thus, it is better than the garden that rain embroidered and scarred him, saying: (Bahr Al-Taweel)

And what a garden the clouds watered, then the tears of the clouds embroidered and skewered it

And in it blossoms, the offspring of its pearls, like my poetry, if the thought intertwines its meaning.

In addition, he illustrates the abundance of his envy among the poets. Here are the faces of these envious people that turned yellow (the color of saffron) when they listened to his poetry. He likened his poetry to the moon that appears and then disappears, and he says: (Bahr Al Wafir)

But I envied the rhymes that preceded them, and the bet was made.

Conclusion and Results:

In the light of the afore-mentioned analysis of the Collection of King Al Amjad, we find that he aware of many of the foundations on which poetry and its criticism are based. He presented it through many verses of his collection.

He dealt some critical foundations and issues in his Collection as follows:

1- The question of the continuity of poetry and its straying: he views that the strength of poetry is in its fluidity and the most influential is what was common among the tribes.

2- He did not recognize the measurement of time as evidence of the quality of poetry, but rather the measurement is technical in the first place.

3- He did not prefer a word over a meaning, nor a meaning over a word, but rather combined them to obtain a well-crafted poem. He states that the union of impressive meanings with the spelled wording leads to a well-crafted poem.

4- Addressing the issue of intuition, affectation, imprint, and workmanship in the process of poetic creativity, and showing that his poetry is free of workmanship and affectation, but rather intuition and nature are the basis of his poetry.

5- Discussing the function of poetry and presenting two prominent roles played by poetry. Firstly, it is enjoyment for the listeners. Secondly, the educational and refining role through offering virtues, wisdom, and proverbs.

6- Discussing the quality of poetry in the light of its being free of defects, such as rhyme defects such as quotations, attributions, and others.

7- Presenting the issue of the theft of poetry and its claim, when his poetry was attributed to the first Arabs. He also showed that his poetry is free of lies and fabrications, which confirms the authenticity of his poetry and its attribution to him and not to anyone else.

8- Al-Malik Al-Amjad dealt with the issue of comparison between poets. He used to compare between himself and his peers, the poets, where he excels them undisputedly.

These issues appeared within the poems of King Al-Amjad without being refuted in poems of their own. They emerged in the field of his pride in his poetry, which he loved and competed with in the poetry arena, so the precedent for the poets of the era came unchallenged.

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