

التقليد الفني في الشعر العربي القديم

في العصر الأموي

دراسة في سيرولوجية الأبيات

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(ملخص)

تطرح هذه الدراسة مجموعة من الأسئلة تسعى للكشف عن طبيعة الصور الشعرية وقدرتها على تجسيد مجموعة من الأفكار المحورية التي حدت الملامح الأساسية للصور النمطية في الشعر القديم، لاسيما في الشعر الأموي. حيث نقحت أجيال الشعراء الواحد تلو الآخر التقاليد العربية الشعرية الخاصة بالقصيدة الغنائية القديمة التي حفظت تقاليد المدرسة الجاهلية ومثلتها.

أما عن النظرة المنهجية فقد استعنا بمنطلقات الفهم الخاصة بالمنهجين النفسيين الفردي (الفرويدية) والجمعي (اليونجي): مفاهيمهما ورموزهما، لاسيما من جانب العلاقات التي تربط بين أنماط التصوير المجازي الغنية بالحس الاستعاري، الثرية برمزية عالية، من مثل لغة الشعر والأحلام والأسطورة. ومن حيث نعتقد أن الصور الشعرية التي جسدت بعض الملامح النمطية الخاصة بالنماذج العليا، من مثل شخصية البطل/البطلة والصراع الذي يخوضانه، والقوى التي يتحديانها، والمسرح الذي يدور عليه هذا الصراع المجازي - إنما تعكس في حقيقة الأمر صراع مجموعة من القيم الأخلاقية والاجتماعية والفكرية: العقلية والروحية، وقد اتخذ شكلاً مجازياً متكرراً ومألوفاً، من الممكن أن نرصد من خلاله الصراعات الروحية والنفسية التي يخوضها الفرد والجماعة في سبيل تحقيق التكامل والنضج والتماسك والتوازن.

لقد تركز السؤال المحوري حول طبيعة الملامح التصويرية الشعرية التي تكشف عن سمات هذا الصراع، وترسم صور أبطاله، وتجسد القوى التي تقف من ورائها وتكمن فيها والقوى التي تتحداها وتعوقها. لقد تتبعنا هذا السؤال المحوري على امتداد بنية القصيدة التي توازت في نموها منذ المطلع الطللي النسبي مع تطور الحساسية العاطفية بدءاً من مرحلة الانفصال وحتى مرحلة العودة ممثلة في غرض القصيدة.



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images we suggested are able to illustrate the significance of their archetypal patterns in the Umayyad poetry; how poems are centered, how their movement illustrates a structural principle of the classical Arabic poetic tradition, through which we can account for its conventional integration.

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To end our essay, the ultimate sense of relief we feel in the final section of the conventional form of the classical Arabic Ode (*qasīda*) can be achieved by reaching, as the ultimate aim of the journey, either the feminine in love poetry (*ghazal*) or the patron in panegyric poetry (*madīh*) as the goal of persistent search and pursuit. In the suggested functional interpretation, it represents another phase of the ultimate goal and to receive the prize delivered to the poet/hero by an idealized man. It is parallel to the last part of rites of passage¹⁴⁴ as well as it is also a parallel to the reconciliation of the consciousness/father with the outside world, representing the reintegration with society and living in reality. The vision of the imaginary patron is a reflection of the mighty and glorious one. He personifies truth, purity, conscience differentiating the real from the forged. The poet depicts the patronage where the poet/hero finally dismounts, putting an end to his long sufferance with calmness and release. He says:

عند خير فني
لدى وتكرما ولباب لب

إذا الأشياء حصلت الرجالا¹⁴⁵

Capable to recognize true and snide
Touched with his purity
You realize generosity, superiority, and core mind

His supreme image identifies the value system as human imagination may ever personify, and as peculiar societies cultures and codes exemplify.

To conclude, we think that the formulas and interpretations of metaphorical

¹⁴⁴ ELIADE, MIRCEA. *Rites And Symbols of Initiation, The Mysteries of Birth and Rebirth*, Translated from the French by Willard R. Trask, Harper & Row, Publishers, Inc., New York, 1975. 175 p. passim.

¹⁴⁵ DHŪ AL-RUMMA. *Dīwān*, p.1537.

gaining the prize acquired from being in touch with the beloved, or the patron. The poet says:

تمام الحج أن تقف المطايا على عرفاء واضمة اللثام^{١٣٩}

My ultimate aspiration
Is to grasp my veiled enamored one
Like a pilgrim longing for the Holly Ka'ba

Travelling is often invested with a higher sublimatory significance. To come to understand the nature of the labyrinth and moving to the center drives him out of the maze. Being entrapped, suffered and redeemed, to be a full man entails culminating points of life. The journey and the way the hero enacts, project his spiritual state on the nature around. The journey brings him to the center of a holy land as pilgrimage,¹⁴⁰ where he finally meets the lady of the quest which her archetype stands between the lady of the duty and the lady of innocent pleasure.¹⁴¹ Her epiphany is veiled as if she has the nature of some truth unbearable to gaze upon¹⁴². Without reaching her as the final destination, where he must stop and grasp the truth (we notice that the Arabic word وقف conceals both denotations¹⁴³), his pilgrimage/transcendental quest is incomplete. Symbolically he has undergone a process of transmutation from the emotional attitude of a sentiment into an intellectual attitude which Pilgrimage may symbolize.

¹³⁹ DHŪ AL-RUMMA. *Dīwān*, p. 1913.

¹⁴⁰ AD DE VERIE. *Dictionary of Symbols and Imagery*, "Journey", "Pilgrimage".

¹⁴¹ FRYE, *Anatomy of Criticism*. pp. 159 - 195.

¹⁴² BLANCHOT, MAURICE. "Orpheus Gaze", from *The Space of Literature*, U.P., Nebraska, 1982, 171 -176 pp.

¹⁴³ IBN MANZŪR. *Lisān al-'Arab*, Dār al-Ma'ārif, Cairo, no date. 4989 p., vol. 6. "Waqafa"

trunk جوز الفلاة , epitomizing a symbolic sex act as to deflower the sand dunes
 and the well رملي كأوراك العذارى¹³⁴ crying not out of ecstasy as an
 adulterous, or to strike fire with fire sticks; the two sticks-socket and the stick
 spindle-are known respectively as the female and the male generating new life¹³⁵,
 وساق أبيها امها اعترت عقرا¹³⁶. The poet says:

ورمل كأوراك العذارى قطعته إذا جلته المظلمات الحنادس¹³⁷

I dwell into the sand dune
 Covered with deep dark
 Like defloration of virgins

The structural principle of the poem provides a better frame work of symbolism; the conflict of mediation over ruins, the nostalgia for the lost pastoral simplicity, the pathos where he feels a strong need to rediscover faith and oneself from interior not just to echo man code, the recognition where the sphere of morality which comes to terms of experience and necessity becomes quite distinguished from the desire which motivates him to escape from necessity¹³⁸, and to have reconciliation, transcending the value system according to experience, the maturity and illumination. He returns to his society endowed with high qualities, spiritual transcendental, and blessed. Sentimental experience gives sense to the psychological, social, and intellectual experience, and it is the way to reach harmony and wisdom. By then, walls collapse and duality remains behind. The grammar of literary imagery expresses this perception symbolically in the form of

¹³⁴ Idem., p. 1783.

¹³⁵ CAMPBELL, J. *The Hero with A Thousand Faces*, pp. ٢٤٧ - 248.

¹³⁶ DHŪ AL-RUMMA. *Dīwān*, p. 1431.

¹³⁷ Idem., p. 1131.

¹³⁸ FRYE. *Anatomy of Criticism*, pp. 153 - 156.

Night by night, my camels of *Muhra* breed
I kept thrust till squeezed
Between dark and void.

١٣٠ خوصا يشين الوغد بالإرقال

يخرجن من لهاله الأهوال

Slim she-camels mixing swift running and leap
Released as if from the gullet of horror

قرواء طائفها بالآل محزوم

والآل منفهق عن كل طامسة

١٣١ عنها الجلال إذا ابض الأيادي

كانهن ذرى هدي مجوبة

Mounds swathed with waves of mirage
Under blazing heat where land is ash
Out of cleavage blown throat
Like mounts in pilgrimage offering drove
They cram and shove

To traverse the distance between himself and his purposes, being capable of splitting blaze of delude, is a sign of his valor. By piercing through the umbilical point, he became able to shatter and annihilate that key knot of his limited experience.¹³² The offering sustains the atonement and renunciation purpose. A part of him should be perished. He has to be submitted to castration where he accepts to sacrifice and get purified. The poet says:

١٣٢ يدا مجرم يستغفر الله تائب

كان يدي حرمانها متشمسا

The chameleon under the sun heat
Like a crucified criminal
Beseeching the almighty for mercy

In the sterile desert, symbolically the belly of the monster the hero cuts his

¹³⁰ Idem., p. 279.

¹³¹ Idem., p. 414.

¹³² BODKIN, MAUD, p. 147, 161.

¹³³ DHŪ AL-RUMMA. *Dīwān*, p. 203.

unconsciousness where the individual life is at the point of dissolving into undifferentiated energy The desert is a figurative expression of the dragon, the antagonist, whom the hero fought, with the curious symbolic animal-tides. The poet says representing a dragon killing theme:

ويجوز الفلا صدع السيوف الصوادع^{١٢٤} تيممن يافوخ الدجى فصدعته

They betake to crack the night brain
And to split the desert trunk
Like breaking blades

يخلطن الوخد بالترقال^{١٢٥} يخرجن من لهاله الأهوال

The she-camels emancipate
As if from the gullet of horror

فؤوس إذا راحت رواجف في نصب^{١٢٦} على شدنيات كان رؤوسها

Upon strong she-camels
Traveling till their heads
Tremble of fatigue like cutting blades

The harrowing of hell monster, which swallows all the water, is regularly represented in iconography by the toothed gullet, after death, torment, and mutilation of the monster, as a symbol of the monster is sterility or anarchy, the hero has to open the throat and come out into new life¹²⁷. The poet says:

بنا قبل أن تخفى صفار الكواكب^{١٢٨} حشوت القلاص الليل حتى وردنه

Inside night atrophied she camels I stuffed
Till they reach water before little stars smudged

وبين الدجا حتى تراها تمزق^{١٢٩} غللت المهاري بينها كل ليلة

¹²⁴ Idem., p. 812. Footnote.

¹²⁵ Idem., p. 279.

¹²⁶ POETRY ENCYCLOPEDIA. "al-Farazdaq".

¹²⁷ FRYE, *Anatomy of Criticism*, p. 189 - 193.

¹²⁸ DHÛ AL-RUMMA. *Diwān*, p. 200.

¹²⁹ Idem., p. 487.

giddy dance burial symbols and mirage enigmas;
 لعاب الشمس - لعاب الشيطان the hell of blaze like the sun or Satan's drooling saliva
 floating lame creature, spiral movement دومت illusions lurk all creatures. The sea of
 mirages is full of fountains yet without water where phantoms move but do not
 move سير . The poet depicts the convoy travelling, he says:

ومهمه فيه السراب يلمع يدأب فيه القوم حتى يطلع
 لم يظنون كان لم يبرحوا كأنما أمسوا بحيث أصبحوا^{١٢١}

They traverse treacherous wilderness
 Striving to cross blazing valleys of mirage,
 Round and round day and night
 They reel back to the same point

كان الفرد المحض معصوبة به ذرا قورها ينقد عنها وينصح^{١٢٢}

The hills and mounds summit
 Are swathed with waves of mirage
 Like wrap blazing and slit

نظرن إلى أعناق رمل كأنما يقود بهن الآل أحصنة شقرا^{١٢٣}

The tops of hills and mounds in mirage
 Like reddish horses up and down

Moving in an initiation rite (e.g. discovery, recognition, salvation, etc.), from one threshold to another, the last threshold of passage through the land of death is to kill the dragon of drought (analogous to the ego or the black mother *الغولة* to set him free, reaching reconciliation and sublimation). He has to be symbolically swallowed and then disgorged out of the belly of the monster in death and rebirth, (analogous to *Jonah* and the belly of the whale), denoting the ultimate abyss of

¹²¹ Idem., p. 1854 - 1855.

¹²² Idem., p. 1213.

¹²³ Idem., p. 1426.

The convoy consisting of the poet, the cameleer, the companions, and the she-camels are similar to crescents in their orbits كاني وأصحابي هلالين¹¹⁶ symbolizing (with a reflection of a solar myth related to the moon crescent) as a promise of growth. The cameleer of the convoy is fleeing with a rider as if walking on the edge of a sword على مثل حد السيف يمضي دليلها¹¹⁷. The image of travelling lads in worn-out shirts, like sharp sparkling sword, symbolize the brain splitting fires of delude when proven himself capable of facing a greater revelation¹¹⁸. The unsheathed sword demonstrates the emancipation of an emanating life purposeful. The images of the she-camels fleeing with travelers, with their footsteps like snuffing water smell beneath the trodden rocks or like kisses, imply an intuition and a prophecy of quenching their thirst. The poet says:

بأشعث منقذ القميص كانه
صفيحة سيف جفنه متخرق¹¹⁹

Fleeting with a companion rumped in torn garment
Like a sword blade pulled out of worn out scabbard

لأخفافها بالليل وقع كانه
على البيد ترشاف الظماء السوابق¹²⁰

The she camel's footfall upon the desert
Sound like camel's sipping deadly thirst

As the proper field could not be only geographical but also psychological, geometry itself could be imaginary and mythical. The poet, the she-camel and the hero's convoy encounter an antagonistic and hostile vast distance where they plunge downward in immense heat or in a deep dark night. They become snared in a diabolic sphere; mumbling humming of demons تراطن الجن empty, wilderness labyrinths, timeless void, spinning movement مزل كفلكة chaos, flux of movement

¹¹⁶ Idem., p. 240, 921.

¹¹⁷ Idem., p. 921 .

¹¹⁸ CAMPBELL, p. 146.

¹¹⁹ DHŪ AL-RUMMA. *Dīwān*, p. 467.

¹²⁰ Idem., p. 811.

The cameleer spurs on the she-camels
As if he shakes the arrow-shafts

فداحا صكها يسرا قمار^{١١٣}

وشبهت القلاص وحاده

Slender she-camels and their driver
Like arrow-shafts shackled by a gambler

The poet provokes brings out images of exhausted drowsy travelers with heads on their chests, and their loose turbans fallen away. They almost drop off their saddles, their tired bodies bent like those of men drawing water from a well, like a pail hung on two ropes to draw water from a crooked well swaying forward and ground. Significantly, the image symbolizes swinging between two levels of consciousness, sustained with an image of fortitude and endurance of the she camels.¹¹⁴ The poet says:

يحبلمن من مشطونة يتأرجح

ونشوان من طول النعاس كأنه

كما مال رشاف الفضال المرنح^{١١٥}

أطرت الكرى عنه وقد مال رأسه

Swoon like a pail hung on two ropes
To draw water from a crooked well
Swinging forever to and fro
Like a boozy drinking the heeltaps

There is a clear affinity between the dreams of potential fertility, fancies of life enclosed in the chest, and psychologically, the embryo state of liquidity, and anthropologically, the graves of the traveling convoy. Depicting the graves as slit implies an intuition of the expected resurrection (analogous to the image of seeds) buried in a dead world of new life.

¹¹³ POETRY ENCYCLOPEDIA, *Dīwān al-'Arab*. "Jarīr".

¹¹⁴JAYYUSI, S. AL-KHADRA'A. "Umayyad Poetry", *Cambridge History of Arabic literature from Pre-Islamic to Umayyad Period*, p. 430.

¹¹⁵ DHŪ AL-RUMMA. *Dīwān*, p. 1214 - 1215.

مهامه نأي عن هوالا قعودها ظللنا نقل الأرض وهي تقلنا
أناسي موتى شق عنها لحودها^{١٠٨} علينا أهابي التراب كأننا

Up and beneath the earth
Desert never rest
Covered with ash and dust
Like cadaverous phantoms
Their tombs slit

يرى موته عن ظهرها حين ينزل^{١٠٩} يرى الموت إن قامت، فإن بركت به

With her leaps he faces death
Yet when she kneels down,
Dismounting her back he faces death

ذمام الركابا أنكرتها المواتح^{١١٠} على حميريات كان عيولها

Traversing upon *Himiari* she-camels
Her eyes are as drained as shallow wells

وسيجا وتسلل السلال الزوارق^{١١١} مراسيل تطوي كل أرض عريضة

Traversing the vast wilderness
Riding swift she-camels
Hasty like fast boats

The individual life standing on an edge, is reaching a touchstone point; the usual hero would face a test and encounter obstacles; which he is certain to penetrate through, armed with the she-camel. The poet says:

تقلقلن في كف الخليج المشارك^{١١٢} إذا صكها الحادي كما صك أقدح

¹⁰⁸ DHŪ AL-RUMMA. *Dīwān*, p. 1865.

¹⁰⁹ *Idem.*, p. 1607.

¹¹⁰ *Idem.*, p. 886.

¹¹¹ *Idem.*, p. 254.

¹¹² *Idem.*, p. ١٧٣١.

conquer the surroundings in confrontation with the desert, symbolizing the treachery of life. Hence, she is the splendid, inspired and capable one of knowing the way and carrying him beyond imagination. The poet says:

هيهات خرقاء إلا أن يقربها
ذو العرش والشعثانات المياهم^{١٠٢}

How far to reach *Kharqā'a*
Except with God's support
And the swift giant she-camels

كان فتودي فوقها عش طائر
على لينة سوقاء تهفو جنوبها^{١٠٣}

'Upon her back, my saddle is as a bird's nest
On a palm tree
Tossed by turbulent wind

The she-camel figure encompasses rich aspects of archetypal animal patterns with ritualized conventional symbols; her imaginary figures represented her as symbolizing flight, the ark, a lofty invincible huge palace/building وجوف كهجوف القصر^{١٠٤} huge tomb, the protection as the mother earth womb, the well with its implications of enclosed prophetic mysteries, and the big rock كانه صفا دلصته طحمة السيل^{١٠٥} confronting the flood of the desert (a symbol of the stolen - water leaving land in drought by the monster in ancient Near-Eastern mythology¹⁰⁶). The poet says:

مقابر عاد جلة البكرات^{١٠٧}
مهريس أشباه كان رء وسها

Our immense she-camels are similar
Their huge heads like tombs of 'Ād with vast reels

¹⁰² Idem., p. 423.

¹⁰³ Idem., p. 321.

¹⁰⁴ Idem., p. 477.

¹⁰⁵ Idem., p. 476.

¹⁰⁶ AD DE VERIE, *Dictionary of Symbols and Imagery*. "Monster", "Dragon".

¹⁰⁷ POETRY ENCYCLOPEDIA, *Dīwān Al-'Arab*. "al-Farazdaq".

The hero of the classical Arabic lyrical Ode, as the protagonist of romance, and as mythical figures (such as Sumerian *Inanna* and the Babylonian *Ishtar*), has to take up the ordeals of initiation, moving ceaselessly through a symbolic night-sea journey, or through the darkness. Yet he is supported by a tender guardian tender and wise power, namely the she-camel which is the soul mirror in a strange zone (and كمرأة الغريبة أسجح her face is as dazzling as a polished mirror of a foreign woman), it plays the role of a visionary leader figure. In the Arabic conventional classic ode, it represents a manifestation of another form of feminine archetypes; embodying the wonderer soul's companionship amid outer loneliness and reflecting the *anima* characteristics as his soul image. The poet says:

ورأس كقبر المرء من قوم تبع
غلاظ أعاليه سهول أسافله^{١٠٠}

The head of the she-camel
Is like the tomb of *Tubba'a*
Tough at the top
And deep in the bottom

يقومونها بالجهد حالا وتنتحي
بها نشوة الإدلاج أخرى فترقع
على مسلهمات شغاميم شفها
غريبات حاجات وبهماء بلقع^{١٠١}

We thought her tumble down dead beaten
Yet she steps up again
And sometimes kneels down in night-elation
Riding rawboned camels
Burned herself out
Pursuing strange goals
And void wilderness

She is the embodiment of man's soul persistence, endurance, and endeavor to

⁹⁹ Idem., p. 1217.

¹⁰⁰ Idem., p. ١٢٥٦

¹⁰¹ Idem., p. 735, 737.

represent the negative aspect of humanity to heal the arrogant aberrant *من طاط عن الحق* until he yields to modesty, and cure the timorous from shudder *يشفي الطفايس من طائف* as a symbolic representation of the sick man/nation in mythological figures. He transgresses the envelopment of consciousness which was annihilated and became free of all potential fear within all of us by being released. He is a man delving into the mysteries of the unknown enemies, namely, into a symbolic image of the ogres of unconsciousness.⁹⁶

The *quest* starts with plunging into painful circumstances symbolizing the darkness of the phenomenal world, or the world of the unconscious, facing the enemies symbolic to the unconscious or the father/clans who snatched him from the mother/innocence infantile paradise, yet he is not ready to submit to his/their codes. The ogre breaks us but the fit candidate-the hero-undergoes the initiation like a man. Descent of the spirit into hell, or into the horror of individual ruin, is as inevitable as the call of love was. The poet articulates this symbolic death saying:

وفي النفس جنمالي ولفس رهينة بزيب لم اذهب بها حيث اذهب⁹⁷

The convoy, carrying my corpse, is a fatal hazard
While my spirit is captivated
By beloved *Zaynab*.

وقائلة ما بال غيلان لم يبخ إلى منتهى الحاجات لم تدر ما شغلي؟⁹⁸

A woman says of wonder!
Why *Ghaylan* ceaselessly moving
Never reaches the goal?
Never imagined what I am up to

⁹⁵ *Idem.*, p. 147, 1131.

⁹⁶ BODKIN, MAUD. *Archetypal Patterns of Poetry*, p. 147, 151, 154.

⁹⁷ DHU AL-RUMMA. *Dirwān*, p. 1843.

⁹⁸ *Idem.*, p. ١٠٧

from struggle through a point of ritual death⁹⁰. The final goal is to dispel the veil of ignorance by effecting a reconciliation of the individual consciousness with the universal will.⁹¹ The individual should be detached from delusion, not by readjusting the desire and hostility, but by extinguishing the impulses to the very root⁹². The poet says expressing the purgatory nature of his adventure:

وتشفي ذوات الضغن من طائف الجهل⁹³ وغبراء يفتات الأحاديث ركبها

The venture in the roan desert
Is endured by intimate give and take
That heals the heart from dormant grudge

فرب امرئ طاط عن الحق طامح بعينه مما عودته أثاره

وزوراء حتى يعرف الضميم جانبها⁹⁴ ركبت به عوصاء ذات كرهة

Such an arrogant aberrant
Yearning beyond home habit
We plunged into a perverted desert
Till to yield to modest

One of the principal deeds of the adventure is to discern how the ego is enlarged through the individual dedication to the whole of the group/society especially on the verge of life and death ركبها . As such, in the sphere of sympathy, the ego is inflated instead of being annihilated. It also heals anyone who loses balance, through excessive flattering and over protection, enabling him to discern illusions and finally gain illumination.

The journey in the desert symbolizes the journey through the wilderness of life. It helps to heal the traveler who has gone beyond the terrors of ignorance which

⁹⁰ Idem., pp. 188 - 189.

⁹¹ BODKIN, MAUD, *Archetypal Patterns of Poetry*, pp. 238.

⁹² Idem., p. 164.

⁹³ DHŪ AL-RUMMA. *Diwān*. p. 147.

⁹⁴ Idem., p. ٨٤٨

stand long between loyalty to the social code and his dreams assertion, which might be considered his error and require atonement.⁸⁶

Going into a journey is a decisive step in life and in the movement according to which the structure of the poem commences the second section. The fearfulness of the loss of personal individuation represents a heavy burden entailing a test of manhood, namely, of becoming a full man. No inner peace and freedom, or reconciliation, without initiation rite. Frequently, it takes the form of a symbolic journey representing a *quest*. The quest is an archetype for the urgent desire for discovery that underlies all modes of travelling and movements in pursuit of life with intensity through new and profound experiences⁸⁷. The journey is neither acquiescence nor escape; it is evolution, a transcendental experience of unqualified soul.⁸⁸ Travelling, psychologically, is an image of aspiration, of an unsatisfied longing to finding its goal. The ordeals of initiation frequently take the form of symbolic journeys which represent a quest, starting in the darkness of the profane world or of the unconscious.

A backward glance toward ancient Middle-Eastern cultural components may help us distinguish the universal elements of the symbolic representation of this section and its function as integrated with the whole of the poem. The quest is a search made for various reasons; to end the sterility of nature, to regain fertility, to rescue spring or youth, ensure regeneration either for the self or for the people, and redeem the disturbance of the social order and moribund regime⁸⁹.

As lyrical poetry, romance has the form of a sequence of adventures for a successful quest; the discovery and recognition of the hero express the passage

⁸⁶ BODKIN, MAUD, *Archetypal Patterns In Poetry*, p. 146.

⁸⁷ AD DE VERIE, *Dictionary of Symbols and Imagery*. "Journey"

⁸⁸ CAMPBELL, J. *The Hero with A Thousand Faces*. pp. 97 - 105.

⁸⁹ FRYE, *Anatomy of Criticism*. p. 188.

poured ⁷⁹ سقتها إياة الشمس , a mouth with sweet saliva quenched with juices of pomegranate and apple or wine ⁸⁰ أو من معطفة. أو من عناقيد رمان وثفاح . With pearl-like rows of teeth. She has thick dark hair, framing a shining face, charming eyes whose dark pupils contrast with the white cornea, rosy cheek - a bright neck like that of the gazelle ⁸¹ كمنصب الغزال الألبع , generous bosom ⁸² أو أمها منها مضمرة الحشا، ربا الروادف خلفها مكمور ⁸³ , slender waist ⁸⁴ يثقلها لبس الحرير للينها - لخدش منها جلدها ورق الورد , fleshy ankle and gracefully swaying walk ⁸⁵ . She is the sun and the moon, even more glittering than them ⁸⁶ هي تضيء ظلام الليل صورتها كما يضيء ظلام الحندس القمر . ⁸⁷ الشمس. وما خلت شمساً بليل سير - There upon, understanding aspects of imaginary representations could be illuminated by realizing the affinity between different types of symbolic language (the mythical, the psychological and the literary representations).

The second main section of the conventional thematic structure of the Arab lyrical *qasīda* is the "journey" section. This theme which may give a consolation, in the pre-Islamic period, as a response to the shock attributed to the horrendous destiny, is turned to convey an optimistic atmosphere out of the Islamic concepts, particularly of time, which may account for the gradual decline of *atlāl* till it became a subject of parody in the Abbasid period. The world is no longer a mere vale of tears pouring as rains to revive the valley of the world, and purify the deserted campsite enclosed with the death curse, but it is also an articulation of a mind distinguishing itself from destiny. This means that the hero figure does not

⁷⁹ AL-SAQQA, MUSTAFĀ, Ed. *Mukhtār al-Shi'r al-Jāhili*, vol. 1., p. 309 "Tarafa"

⁸⁰ POETRY ENCYCLOPEDIA, *Dīwān al-'Arab*, 1997 - 200. "Aws b. Hagar"

⁸¹ AL-MUFADDAL AL-DĀBBĪ, *Al-Mufaddaliyyāt*. "al-Hādira", p. 44.

⁸² POETRY ENCYCLOPEDIA, *Dīwān al-'Arab*, "Jamīl b. Ma'mar".

⁸³ Idem., "Qays b. Dhurayh".

⁸⁴ Idem., "Umar b. Abī Rabī'a".

⁸⁵ Idem.

إلى الرأس روح العاشق المتهالك

علا لورها مج الثرى المتدارك^{٧٧}

Her scented breath reviving the lover's soul
Is as the soft western air
Imbued with the aroma of lavender sprout
Blossomed at drizzled dunes of *al-Liwā*.

كان على فيها إذا رد روحها

خزامي اللوى هبت له الريح بعدما

These lines and the preceding ones intensify the impression of the bounty of delights. As if she is the queen of love and innocence, she is the beauty that banishes all offences librating the poet/the lover from all fears. She is the irradiating point, the most frequent symbol of the hidden centre. She is emanating from a distance, in solitude and purity, from the magical navel of the earth, from a mythical garden protected by nature, and from a mythical time which does not belong to day or night, as if she is the soul of nature.

كانها ظبية أفضى بها لب

على جوانبه الأسباط والهدب

فوق الحشية يوما زانها السلب^{٧٨}

None ever could vie with her charm
Her neck and chest glitter
Like an antelope emerging from a dun
Covered with brush at dusk time
Whether dressed or not
She is beauty on the spot

براقة الجيد واللبات واضحة

بين النهار وبين الليل من عقد

زين الثياب وإن أتوا بها استلبت

Arabic poetic tradition draws the image of perfection of the ideal feminine principle as if her mouth is a glittering chamomile upon which a sun beam was

⁷⁷ Idem., p. 1726.⁷⁸ Idem., p.26-29.

Prolonged like startled snakes on her back

تقطع ماء المزن في نرف الخمر^{٧٣}

يقطع موضوع الحديث ابتسامها

Her words mingle with her smile

Like the dew in a cup of wine.

Her smiling teeth are like dews gleam, shining like the sun glides between intervals in the clouds. The poet says:

بدأت من سحاب وهي جانحة العصر^{٧٤}

لها سنة كالشمس في يوم طلقة

She smiles like the sun leaning afternoon

Twinkling behind the clouds

صلت كمنصب الغزال الأتلع

وتصدفت حتى استبتك بواضح

وسنان حرة مستهل الأدمع^{٧٥}

وبمقلتي حوراء تحسب طرفها

Her sleepy glance and glimpses left pang in hearts

Her smooth white throat

like that of a gazelle with its graceful neck enslaves.

This image conveys implications of the cosmic image that embodies the ideal core from which creation emerges from the depth of the mind, brimful with fulfilled promise. Thus she is not depicted amid her flowers, but through metaphoric representations unifying her with the natural powers. She herself is the flower, the chamomile الأقحوان , the wild iris السوسن , the pimpernel الحنوة , and the lavender الخزامى^{٧٦} gathering beauty and nature, symbolizing the desire fulfillment. The centripetal gaze is a metaphor signifying an innocent world, which is neither totally awakened nor mostly absent; but an animation of the purity of nature. She is a symbol implying the spiritual element. The poet says:

⁷³ Idem., p. 952.

⁷⁴ Idem., p. 957.

⁷⁵ POETRY ENCYCLOPEDIA, Dīwān al-'Arab, 1997 – 2001, "al-Hādira".

⁷⁶ DHŪ AL-RUMMA, Dīwān, poems 39-29-50. Passim.

Her words smite even ibex, and her power of lust charms the lean hounds and ewes which descend from mountains in effect of her words. Her smile seduces wise *Luqmān* لقمان كاد يبرق⁶⁷ and old men whose minds she grips, leaving their hearts pierced as if she controls *Harut* and *Marut*'s magic of love

كان البابليين ليسا ... بقلبك منها سحرًا⁶⁸.

The poet says:

ولو كلمت مستوعلا في عماية تصباه من أعلى عماية قبلها⁶⁹

Even the ibex high above
Hearing her pleasant talk
Would dash lovingly into her arms.

هي السحر إلا أن للسحر رقية والي لا ألقى لما بي راقيا⁷⁰

She is charm itself
Yet, there is no amulet for my release

As mentioned in the Song of Songs,⁷¹ her abandoned loose, dark and curly hair, like propped-up grape vine, hanging down over a column, or like a heavy grove, symbolizes fertility, and fecundity swoon in paradise as the peak of pleasure. Her lovely talks and glorious smiles intervals are as sweet as wine mixed with the pure water of a white cloud. The symbol of the smile is to reach the final ecstasy and to quench the long thirst. The poet says:

واسحتم كالأساود مسبكرا على المتين منسدلا جفالا⁷²

With curly hair, in black

⁶⁷ Idem., p. 461.

⁶⁸ Idem., p. 1416.

⁶⁹ Idem., p. 915.

⁷⁰ Idem., p. 1310.

⁷¹ AD DE VERIES, *Dictionary of Symbols and Imagery*. North Holland and Publishing Company, Amsterdam, London. (1981), ed. 3. "Journey", "Vine-vineyard";

- THE HOLY BIBLE, Revised Standard Version, Translated from Original Tongues, Bible Societies, New York, 1952. Old Testament, Song of Songs, 2/2, 3/6, 4/3, 9 - 16. 843 p.

- CAMPBELL, J. *The Hero with A Thousand Face*. p 152.

⁷² DHŪ AL-RUMMA. *Diwān*, p. 1520.

Occurred with the Pleiades' leaning to the West
 Scented with Lavender fragrance spraying the sweet breeze
 Came to the enamored lover -
 Brisk like a sharp bare Indian sword.

Hence, the full value of the female properties reveals the wider significance of the feminine principle appearing in various forms and modes of representations. Her image as mentioned in the above examples manifests herself as ideal, inviolable and mighty. And yet, she embodies the lovely virginal youth. The sweet gentle lady is the truest embodiment of the beauty felt quickening man's sensibility to beauty nature. Fragments of ancient hymns in near eastern texts, constitute the earliest embodiment remaining to us may illuminate the poetic experience. We discern the archetypal image of this pleasant archetypal woman in classical Arabic poetry, how it reflects representations of the Sumerian and Canaanite goddesses⁶⁴, as a deity of fertility, whose hymns celebrate her mystery of vegetation: "In heaven, I take place and send rain. On earth, I take my place and cause the green to spring forth".⁶⁵ The poet says:

وتجلو بفرع من أراك كاه
 من العنبر الهندي و المسك يصبح
 ذرى الحيوان واجه الليل وارثقى
 إليه الندى من رامة المعروح⁶⁶

When she wakes up in the morning
 Her glimmering mouth like chamomile sprout
 Glittering with dew by night
 Spreads aroma in every corner
 With breath like Indian musk and amber

⁶⁴ FRAZER, JAMES. *Adoni or Tamuz*, Translated by Jabrā Ibrāhīm Jabrā, Arab Institution for Studies and Press. Bayrūt, 1982. 189 p., Ch. 9 - 10.

⁶⁵ LAW, KATHRIN. Ed., *Man, Myth and Magic*. "The Mother Goddess", "Ishtar".

OLSON, CARL. ed. *The Book of Goddess Past and Present: An Introduction to Her Religion*, Crossroad publishing Company, New York, 1983. 260 p., Ch 1,2, 4.

⁶⁶ DHŪ AL-RUMMA, Dīwān, p. 1203 - 1204.

How did I grow old and you did not?

As she is available in the world of memories, she is free in the world of dreams, having her own adventures, daring to dispose of place and proceeds courageously. It represents another world of freedom remote from censorship of consciousness and the heavy restraints of reality. The lady of his dream of the night vision has another mode of feminine representation. She comes to him in solitude, like the muse or in a phantom likeness. She knows more than the dreamer admitted to himself. She belongs to the night, brings light, she herself is a source of light/illumination (the pearl is a symbol of combining water and light or fertility and illumination). By night she comes, from remote, fearless, in no need of guidance *لذبح بغير دليل* or knowledge of directions.⁶¹ The poet says:

جاءت معذبتي في غيبب العسق	كانها الكوكب الدرّي في الأفق
لقلت: نورثني يا خير زائرة	أما خشيت من الحراس في الطرق؟
فجاوتني ودمع العين يسبقها:	من يركب البحر لا يخشى من الفرق ⁶²

My mourned beloved came in dusk, like a glimmering star
O, Ye, the mighty coming, hail
Do not you fear guards in trail?
In tears she replied,
Who plunged to sail
Never of drowning is terrified

ألا طرقت مي هيوما بذكورها	وأبدي الثريا جناح للمغارب
أخا شقة زولا كان قميصه	على نصل هندي جزار المضارب
بريح الخزامى هيبتها وعبطه	من الطل أنفاس الرياح اللواغب ⁶³

The night vision of beloved *Mayya*

⁶¹ POETRY ENCYCLOPEDIA, *Dīwān al-'Arab*. "Umar b. Abī Rabī'a."

⁶² *Idem*.

⁶³ DHŪ AL-RUMMA. *Dīwān*, p.191.

That delights the slanderer,
Such as: "O no, never, I can't"
Even with the hollow promise she never fulfilled.

Distance is the trigger; it converts love into a dream. It feeds his vision. His anguish and sadness make his dream of love pure; back to a time untroubled by sex or responsibility. We notice in the Umayyad love poetry the repetition of wish diction indicating the impossible attainment of the desired subject except in a dream-like existence. The poet says:

ألا ليتنا يا عز كنا لذي غنى
بعميرين نرعى في الخلاء والعزب
كلانا به عر فمن يرنا يقل
على حسنها جرباء تعدي وأجرب^{٥٨}

O 'Azza, if we were two scabby camels for a rich man
Grazing thither,
Avoided wherever we go away,
Brokenhearted people say
O pity, the mangy she
Yet, how beautiful they are!

وطني بمي أن ما بخيلة
مطول وإن كانت كثيرا عروضها^{٥٩}

I believe *Mayya* is niggard
Never keeps any of her generous promises

فغير ذلك ما تعرفين
تغير ذا الزمن المنكر
وأنت كلؤلؤة المرزبان
بماء شبابك لم تعصري
قربان مرتعا واحد
فكيف كبرت ولم تكبري؟^{٦٠}

That was changed by the vicissitudes of time, as you well know!
But you! Like the *marzuban*'s pearl, still a young girl,
We were neighbors once, sharing the same playground.

⁵⁸ POETRY ENCYCLOPEDIA, *Dīwān al-'Arab*, "Kuthayr 'Azza".

⁵⁹ DHŪ AL-RUMMA, *Dīwān*, p. ٧٠٧.

⁶⁰ Jamīl b. Ma'mar. *Dīwān Jamīl*, Ed. Husayn Nassār, Dār Misr li 'l-tibā'a, Cairo 1979. p. 107.

Other aspects of woman's archetypal image are depicted as the perfection in her beauty, of those who walk on foot and among all human beings; Arabs or non Arabs **ولا يرى مثلها عجم ولا عرب** The date-palm grove frequently occurs in connection with the departure of the beloved and her caravan. It symbolizes the woman who is referred to as a garden. It echoes traces of a fertile deity stretching her nourishing arms from the palm tree giving dates.⁵⁴ The poet says:

أجدت باغباش فاضحت كأنها موافير نخل أو طلوح نواضر⁵⁵

Her accelerated sedan by evening,
Looks by forenoon like heavy - dated palm trees or flourishing acacias.

نعت النساء فقلت لست بمبصر شهبها لها أبدا ولا بمقرب⁵⁶

If women are depicted
She is the incomparable one, none ever never resembles.

His grief of her loss is a way of discovering his emotions and unconsciousness. Her image represents her giving sense to living and as a substitute gratification of peculiar intensity. The lyrical nostalgia for innocence of pre-sexual paradise is an aesthetic evasion where no disappointment exists. Her image is the image of the deepest dream of happiness and of reconciliation which is a substitute for sex. It was begotten by despair upon impossibility. This love is perfect because it is unattainable. Deliberately, the poet encompasses her with impossibility. She is a grudge; her promises are hollow and her hopes in vain. The poet says:

وإني لأرضى من بغيته بالذي لو ابصره الواشي لقرت بلابله
بلا وبالا أستطيع وبالمنى وبالأمل المرجو قد خاب آمله⁵⁷

In *Buthayna's* love we are content
With the tiniest hint

⁵⁴ LAW, KATHRIN ed., *Man, Myth and Magic*. "Fertility", "Mother Goddess",

⁵⁵ DHÛ AL-RUMMA, *Dīwān*, p. 1019.

⁵⁶ POETRY ENCYCLOPEDIA, *Dīwān al-'Arab*. 'Umar b. Abī Rabī'a.

⁵⁷ POETRY ENCYCLOPEDIA, *Dīwān al-'Arab*. Jamīl b. Ma'mar.

journey⁴⁸ and eternal return of spring, bringing back the god/goddess of fertility ,or 'Imr'u 'l-Qays who fancied the beloved *Haudaj* sped into mirage as clumps of dawn-palms, or a pitch-caulked ship⁴⁹, and *Labīd* who was watching her sedan swiftly fading into the distance, the mirage blurs them until they appear like trees⁵⁰. All forms of guardianship, devoted to her litters, convey a touch of ritual performances. Umayyad poet says:

يمسحن عن أعطافه حسك اللوى كما تمسح الركن الأكف العوايد^{٥١}

-The maidens sweeping laden camel of *Mayya*
Clearing the thorns of *al-Liwā* away
Look like worshippers getting the blessing of the Holy Ka'ba.

The whole of nature participates in mourning, echoing the seasonal rite of lamentation for the time of dearth that animals, vegetable, and human suffer. It reflects the shadows of the lost divine child or husband (the same way the rites of the mother goddess was leading the lament). The poet says:

إذا هيج الهيف الربيع تناوحت بها الهوج تحنان المولهة المعجل^{٥٢}

When spring rages hot flusters
Winds alternatively mourn in grief
Like bereaved mothers lamenting a lost child

محاليق تضحي وهي عوج كالها بجوز الفلا مستأجرات نوالح^{٥٣}

The she camels amidst desolation
Turned curved thin and deadly beaten
Like hired wailing tires

⁴⁸ AL-SAQQA, MUSTAFĀ, Ed. *Mukhtār al-Shi'r al-Jāhili*, Mustafā al-Bābī al-Halabī, Cairo, 1971. 1054 p., vol.1, p. 310 - 314.

⁴⁹ Idem., p. 44.

⁵⁰ Idem., p. 385.

⁵¹ DHŪ AL-RUMMA, *Dīwān*, p. 1102.

⁵² Idem., p. 139.

⁵³ Idem., p. 887.

And wherever you dwell fertility prevails

As her presence and absence are the reasons for fertility يطيب - يندى (aromatized – drizzled dunes) and for sterility غبرة - استجدبت (barrenness – dust), her image represents the hidden life mystery of fecundity. Through metaphor, love, and drizzle soaked in the dune unified in one principle and implied in one criterion. The drizzled dune itself is a fertility symbol and a female emblem.⁴³ She reminds us of the harvest goddess and the mistress of all elements, who at the time of the first creation, coupled the sexes in natural love.⁴⁴ As such she is the flower of the field and the lily of the valleys... the mediator of the elements, bring one into harmony with another... which is dry... moistens; and the reverse which is hard, is softened.⁴⁵ Thus wherever she goes she is accompanied with buds sprout from her litters. The poet says:

ألا هل ترى أظمان مي كانها ذرا أشاب رايش العصون شكرها⁴⁶

The sedan's rods carrying beloved *Mayy* away
Are as blossoming as branches crowned with fluffs.

تكايد يدي تندی إذا ما مسستها وبيت في أطرافها الورق الخضري⁴⁷

When I touch her
I feel my hands just about to dewy
And sprout green foliage

Her image echoes inherent images in the poetic convention represented in the poetry of pre-Islamic *fuhūl* poets; such as *Tarafa* whose camel litter of the beloved seemed, that morning of departure, to be a great ship, reminding us of the sun

⁴³ KATHRIN, LAW. Ed. *Man, Myth and Magic*, "Fertility".

⁴⁴ Idem., "Ishtar".

⁴⁵ JUNG, C. G., Others. Ed. *Man and His Symbols*, PICADOR, Pan Books, London, 1978. p. 196, 413.

⁴⁶ DHŪ AL-RUMMA. *Dīwān*, p. 244.

⁴⁷ POETRY ENCYCLOPEDIA, *Dīwān Al-'Arab*, Cultural Academy UAE, Abū Dhabī, 1997 - 2001. "Al-Majnūn".

wrong. The lover should be awoken from his recoil to a childish docility by the brooding mother³⁸. Advising him to release his mind, she urges him to guard himself from obedience to any suggestion that conscious reason could not fully justify. She rigorously tries to supplant the irrational element, excluded from morality. The unauthorized repressed passion represents an essential part of a large number of the classical poem pattern. Yet, the blame rests on the misunderstanding, and seems to be a passion of arrogant purity resisting contact, or for a life lived in stubborn need to regain balance and be released from a disturbed unconscious³⁹. In disagreement with the poet, whose youthful devotion to the object of love, divulges a soul striving to get energy that enables his own spirit to be reinvigorated. His vision reveals his struggles in moments of discouragement to regain self confidence and enthusiasm or calm of mind filled him with adventurous might. The sweetness of her love into his heart, and her amorous delight hold imprints of a vivid impression of woman's nature as a desirable maid. The poet says:

وإني لطار سرها مجدل الحشا كمون الثرى في عهدة لا يبينها⁴⁰

I keep her love deep in my heart
Like the drizzle soaked in the dune.

أينما كنت أو حللت بأرض أو بلاد أحببت تلك البلاد⁴¹

Wherever you are or move
You give life to this and that land

على الأرض والرحمن يا مي غبرة لبيكم واستجدت لاحمالك

وكان جناب الأرض إذ تسكنونه يطيب ويندى ترابه لاحتياللك⁴²

O *Mayya*, by the merciful, I swear
The land you desert becomes waste

³⁸ BODKIN, MAUD, p. 160.

³⁹ Idem., p. 183.

⁴⁰ DHŪ AL-RUMMA, *Dīwān*, p. 1788.

⁴¹ AL-MUFADDAL AL-DABBĪ, *Al-Mufaddaliyāt*, Ed. Ahmad Muhammad Shākir and 'Abd Al-Salām Hārūn. *Dār al-Ma'ārif*, ed. 5, Cairo, 1976. Al-Muraqqash, p. 431.

⁴² DHŪ AL-RUMMA, *Dīwān*, p. 1744.

For the noble one,
If he obeys, it brings rebuke and disgrace upon.

عشبة مسعود يقول وقد جرى
على لحيتي من عبرة العين فاطر
وأنت امرؤ قد حلمتكم العشائر³⁶

That night, while *Mas'ūd* is blaming
Are you moaning people dispersion?
While your clans expect ye to lead the road?
You, the forbearing one!

The woman tribe admonishes him to let passion drive him to dangerous experience, unlike what is expected from him; as the clans proved him to be forbearing, lenient, clement, and mature. To be forbearing means that passion and frustration do not veil his reasonable judgment and disturb his psyche's balance. He should have control. The prophetic feminine voice draws from the archetype of the feminine principle of wisdom; she appeals to him not to follow his vehement passion; in wondering, yet with a vivid moral intuition, she warns him of going astray and abdicating the tribe responsibility, and conducting the spirit beyond the range of human reason. The poet says:

وقائلة تخشى علي أظنه
سيودي به ترحاله ومذاهبه³⁷

She is blaming me
Apprehending that I might be doomed
In my endless travail.

The ethical clan voices or the parental images and the blamed lover, in terms of Freud, belong to the parent-child relation. The excessive egoism often represents an attitude of the child under rebuke and parental reproaches, the vague fear of anything that might weaken the social solidarity and the criterion of right and

³⁶ *Idem.*, p. 1012.

³⁷ *Idem.*, p. 858.

flowers, and wind trail مرفل reminding us of a train of wedding garments.

Yet, the pleasure of the compassionate gentle lady is confronted with other voices which reflect the inner conflict. The poet puts on the mouth of voices different conflicting wills in clash. We notice interjection and interrogation I wonder, do not you cease? – What is wrong with you! Do not you give any heed? ما بال عينك منها الماء ينسرب؟! فكيف بمعي؟! indicating the need to revise the system of moralities.

The poet says:

ما بال عينك منها الماء ينسرب كأنه من كلي مفربة سرب^{٢٤}

What is wrong with you?
Do not you give any heed?
You outpour tears,
As if it leaks like a torn water-skin.

We are faced with an admonitory voice either in sympathy with the lover, such as the voice of a male companion, a tender friend, or as a female voice representing an archetype of a revered woman, or a protecting mother. These semi-parental voices warn him from unbridled passion. They scold him out of another will and faith. The chide of them is colored with a tone of assertion, wondering and warning neither for a sinful love or guilt nor as a fated victim yet as a responsible being duly warned of devastating, unreasonable, dangerous passion. The content of rebuke is the culpable reproachable levity and youthful frivolity. The poet says:

الا لا ارى مثل الهوى داء مسلم كريم ولا مثل الهوى ليم صاحبه
متى يمضه تبحر معاصاته به وان يتبع أسبابه فهو عالبه^{٢٥}

Nothing is as unredeemable a malady as love

²⁴ Idem., p. 9.

²⁵ Idem., p. 835.

على كل شبح الوة لا يصيبها ^{٢٩}	وأقوت من الآناس حتى كأنما
It is deserted, as if there is an oath not to tread on.	
تحلان من سفح الدموع بها نذرا ^{٣٠}	أرشت بها عينك حتى كأنما
You shed tears, as if to fulfill a vow	
به منكبا نكباء والذيل مرفل ^{٣١}	مقيم تغنيه السواري وتتحمي
This debris is cheered by singing night drizzle And strutting dancing wind Trailing sand on the ground.	
زرابي والهلت عليك الرواعد ^{٣٢}	ترديت من ألوان تَوْر كانه
May ye be garbed with flowers? Like a rug, rich with heavy rain.	
فمازلت أبكي عنده وأعاطبه	وقفت على ريع لمية ناقتي
تكلمني أحجاره وملاعبه ^{٣٣}	وأسقيه حتى كاد مما أبته
On <i>Mayya's</i> deserted abode I seized the she-camel to sigh. Pouring forth, I shed tears, inviting it to talk Yards and barren stones Approached almost reply	

With tears, clouds, and talks; the cuddling, singing, and dancing of human and natural elements, the poet abolishes the prohibition and breaks up the desolation, substitutes its wilderness with active winds, seasonal rains are reforming regeneration till it is completely covered with aspects of fertility,

²⁹ *Idem.*, p. 693.

³⁰ *Idem.*, p. 1412.

³¹ *Idem.*, p. 1598.

³² *Idem.*, p. 1089.

³³ *Idem.*, p. 821.

ودنيا كظل الكرم كنا نخوضها^{٢٥} فدع ذكر عيش قد مضى ليس راجعا
 Forget all about past days and events
 Those were the days of the vineyard shadow.
 بالأصفياء وإذ لا العيش مدموم^{٢٦} منازل الحي إذ لا الدار نازحة
 Where all were innocently gathered around
 With friends and companions that abound.

The pure golden time لا العيش مدموم and the golden people الأصفياء, the symbol of the vineyard as the shadow of paradise ظل الكرم and the innocent consciousness with the decent creatures without surveillance غافلات الطلائع are significant signs symbolizing the paradise lost of innocent childhood. The protagonist draws from the archetype of the hero of romance; as he enables us to capture the old days in memories, he opens the gate to future time in natural cycle. Nostalgia posits two different times: the present and the longed – for past. With the cyclical time of eternal return, he sets us free from the fear of death, he performs a rite of revival in the same way the wound of Adonis was a subject of annual lament and has been incorporated in the pastoral elegy, celebrating the young dying god who is eternally alive²⁷. The poet – trying to purify her deserted abode and redeem it from destruction of a sinister curse – recites his prayers, sheds tears and performs rites of reviving *al-atlāl*. The poet says:

هل الأزمن اللاتي مضين رواجع²⁸ أمنزلي مي سلام عليكما
 O two abodes of *Mayya*, peace on you
 Would lost times be regained;
 Redeemed from oblivion?

²⁵ Idem., p. 706.

²⁶ Idem., p. 378.

²⁷ FRAZER, JAMES. G. *The Golden Bough*, A Study in Magic and Religion. Bridged Edition, Macmillan Press, London. 1983. 971 p., Ch. xxxiip, 244 - passim.

²⁸ DHŪ AL-RUMMA. *Dīwān*. p1273.

لقد كنت أهوى الأرض ما يستفزني لها الود إلا أنها من ديارك^{٢٠}

My yearning to lands was only directed to where you dwell.

على أنني في كل سبر أسيره وفي نظري من نحو دارك أصور^{٢١}

Wherever I go
North or south or from
Your abode is my destiny.

فكيف يمي لا تواتيك دارها ولا أنت طاوي الكشح عنها فيأيس^{٢٢}

Haunted by her love
I wander everywhere
To reach her without despair.

أفي كل أطلال لها منك حنة كما حن مقرون الوظيفين نازع؟^{٢٣}

Do not you cease longing to her
Like a camel shackled by a chain?

To penetrate the aspects that underlie the symbols of feminine figures in this poetry, we find that all aspects of nature are carrying her traces, nothing she touched decay; time and place are full of joy of her pleasant presence, his bygone happiness turned the time of death and loss into an everlasting time of sweet memories which are always alive, which can ever be recalled. The poet says:

تذكر دهر كان يطوي لهاره رفاق الناي غافلات الطلاع^{٢٤}

I remember olden times
Rich with beauty
And without surveillance

²⁰ Idem., p. 1725.

²¹ Idem., p. 617.

²² Idem., p. 1118.

²³ Idem., p. 1279.

²⁴ Idem., p. 781.

The associations of poetic representations direct us to a wider significance of the feminine principle appearing in varied forms in this poetry. The first is the image of the lady of whom the hero-the poet is enamored. The first section of the traditional *qasīda* – the *nasīb* – begins with the story of the poet's passion in a mood of anguish, nostalgia and yearning to the deserted abode of the beloved, and memories of past happy times with her. Anything associated with her provokes the poet's passion and moves his heart, as if the whole world she once touched or passed by belongs to her, or exists only through her: names of lands, sand dunes, hills, wind breezes, fire places, heaps of ashes, doves cooing and the like. He communicates to us an imaginative experience of life shattered with love; a heart haunted by an obscure oppression of the beloved woman, tears and sighs stifle his broken heart suffering the reawakened longing for her. The poet pleads his companion with an unquenched heart and tormented mind to let him stand in her deserted abode, saying:

لك الخير هلا عجت إذ أنا واقف أغيض البكا في دار مي وأزفر^{١٨}

Blessed you my companion
To bend to me standing in *Mayya's* deserted abode
Sighing and shedding tears

فأصبحت كالهيماء لا الماء مبرئ صداها ولا يقضي عليها هيامها^{١٩}

Like a thirsty she-camel
Neither water nor wandering quench

Since she departed and disappeared, fading behind sand dunes, leaving him to deplore her loss, with crevice in his heart, his mind and feelings are in confusion banishing every other thought. He could hardly turn away from her direction and the desert now is the enemy that cut her off from him. He is left captive, nothing to withstand her charm. The poet says:

¹⁸ DHŪ AL-RUMMA, *Dīwān*, ed. 'Abd al-Quddūs Sālih, al-Imān Institution, Bayrūt.1982. p. 613.

¹⁹ Idem. p. 1000.

Regarding poetic images, we are concerned with a set of questions to illustrate the main aspects of images of thoughts, which emanate from the depth of the mind, and the underlying forces and their symbolic functions. Particularly, the archetypal images of the 'hero-heroine', 'nature', and 'animal', and their symbols in the *Classical Arabic Lyrical Traditional Ode Convention* elaborated by Umayyad poets. What are the aspects of their archetypes and the plans of reality according to which the imaginary experience of each of them is constructed? What are the forces that stand against the hero from the very beginning of the traditional amatory prelude (*nasīb*) and along the movement of the Arabic poem till the end, where the poet receives the prize from his praised patronage or from his beloved woman? These questions are essential to explore and revise the ethics and profound values; they could be differently answered from various standpoints. Notably, the transmutation of the sentiment is one of the more vital constituents that give the clue to understand the meaning of the whole poem.

As the standard pattern of the traditional (*qasīda*) convention consists of the three main sections; the amatory prelude (*nasīb*), the disengagement in the form of the she-camel (*rihla*), and the final section of the main motive (*gharad*), in the Umayyad poetry the deserted abode of the beloved (*'atlāl*) with the tragic mood embodying the horror of time and the fear of destiny personified in death spread everywhere, might also be omitted in the experimental Umayyad poem, due to the new concept of time redirected in Islam, yet the amatory prelude was preserved as strong as it was, especially in *Hijā's* poems and in the famous preludes of *Jarīr*. The second section might be omitted or substituted with equivalent variations as we see in the poetry of 'Umar b. 'Abī Rabī'a and of *al-Akhtal* for instance. Aside from the poetic experimental orientation, we will reveal, with the help of collective and individual psychoanalytic interpretation, the structural principle of the frequently recurrent themes of the traditional poetic approach – which was elaborated generation after generation until it reached its peak by the end of Umayyad period.

unpredictable nature¹³, although somehow vexingly, is in touch with reality, phenomenologically, through intuition and through secrete sympathy with the heart of existence.¹⁴

Interestingly enough to think of creation as an act of love, the history of human beings can be interpreted as the product of love; thereby, rejected or disappointed love is perceived as the origin of all evils; for the arrogant it triggers anger, superiority, selfishness, and revenge, and for the modest, it generates a puritan pain of separation, and nostalgia for innocent or golden age¹⁵. Thus, the desired fulfillment, in turn, is a key to universal regeneration, so that human love shares its delight with the cosmos. It expresses universal yearning of the multiplicity to belong to the unit, the longing of the part to the whole, and the death or annihilation of the self into the subject of desire.¹⁶

As human experience is assimilated from multidimensional perspectives – in addition to the universal aspect, mentioned above; love – from the social point of view- is considered a point where the individual and the collective meet, and from the psychological perspective, it is a turning point where constituents of the psyche (the libido, the ego, and super ego) reconcile. Woman's symbol sways between the peak of transcendence and purified intellect, and the depth of temptation, uncertainty, or swallowing womb, ignorance, folly, irrational chaos (night-Mère) (shadow Mother) and self abyss. In Jungian terms, the feminine aspects represent the soul image or the *anima*¹⁷ which leads man to, identifying not only his dreams and ambitions but also his terrors, weakness and sorrow.

¹³ LAW, KATHRIN. Ed. *Man, Myth and Magic*. Encyclopedia, Punknell K. Briggs Collection, Quartos, Briggs 1898-1980. "Mother Goddess".

¹⁴ BACHELARD, GASTON. *Poetics of Place*, Translated into Arabic by Ghālib Halsā, University Institution for Books and Publishing, ed. 3, Bayrūt, 1987. Introduction.

¹⁵ LEARNER, LAURENCE. *The Uses of Nostalgia: Studies in Pastoral Poetry*, Chatto and Windus, London, 1972. part 1., passim.

¹⁶ CIRLOT, J. E. *A Dictionary of Symbols*, Translated by Jack Sage, Foreword by Herbert Read, Routledge and Kegan Paul, (London And Henley 1984) "love".

¹⁷ JUNG, C. G. *Aspects of the Feminine*, translated by. R. F. C. Hull, Ark Paperback. Routledge and Kegan Paul, London, 1982. pp. 186 - 179.

century of Islam which, as Jayyusi said, was yet a frame of life rather than a deep spiritual experience of it. Poetry accounts for the conflicts and contradictions, the loss of established values in art and life, the need for a moment of catharsis from the tension of oppression and bloodshed due to ideological clashes, the painful freedom of the spirit, and the deep and vigorous movement of the national mind showed inexhaustible vigor everywhere, due to the energy of a young emerging nation at the moment of self-discovery and self-assertion. The Umayyad poetry reflected this situation in poetry of fancy and adventure, of tears and despair¹¹. The desire for experimenting needed to audit and elaborate the literary tradition of the classical Arabic Qasīda (beginning with *'Umr'u al-Qays* in the pre-Islamic period and ending with *Dhī al-Rumma* in the Umayyad era).

We follow Bodkin in studying poetry, not distinctively with reference to the author's minds, but as lived in our experience, manifesting itself time after time, particularly in those images and figures which have special powers on reader's mind and become a collective representation mixed with the archaic residues¹². Hence, they play a fundamental role in the poetic feeling which we endeavor to fathom. Being represented in several aspects, they reveal an affinity with different archetypal figures, powerful and deep seated in the human mind.

Our core question has two dimensions; the poetic image and representations of feminine symbols, and the structural principle of the poem regarding its movement in integrating conventional poetry. The symbol of the woman – as symbolic, imagery and mythical encyclopedias and dictionaries depict – is the greatest symbol of life-giving (derived from the Mother Goddess image in the ancient Near East). It reflects man's profound need for security in an unfriendly world. We feel her presence wherever we feel tension between good and evil, the gift of life and the fear of death. She is mysterious, combining various aspects of opposites. As such, man fears of feeling unable to understand and control her challenging

¹¹ Idem.

¹² BODKIN, MAUD. *Archetypal patterns in poetry*. Ch. IV.

studies in criticism; notably Northrop Frye's *Anatomy of Criticism*, in which he examined modes of literature as episodes of a quest-myth. Frye constructed an integrated study of forces controlling acts, and expressing desires, impulses, wills and impressions in his analysis of literary genres. Besides, he approached how the structural principle of poetry provided the frame work of symbolism⁶. Maud Bodkin's *Archetypal Patterns in Poetry* also elucidated the various aspects of the archetypal images, through which we can apprehend their collective representations emerging from the distant past, and how they maintain a powerful existence within our emotional and imaginative life, supporting or threatening our supreme values⁷. Josef Campbell's *The Hero With A Thousand Faces* revealed, in turn, the multidimensional aspects of the symbolic figures, actions, images, and motives, analyzing their analogies in rituals, myths, and dreams – with reference to both Freudian and Jungian psychoanalysis⁸. The distinct monograph *Structuralist Interpretations of Pre-Islamic Poetry: Critique and New Directions*⁹ by Suzanne P. Stetkevych, - whose writings imply a comprehensive knowledge of Poetic Arabic tradition, - paved the way for this study; she perceived in the motif of the "journey", in classical Arabic traditional Ode, an analogy to the rite of passage.

We chose the poetry of the Umayyad period as our field of exemplification since Umayyad poets, generation after generation, enlarged the classical poetic tradition's vision of life and transcended its profound principles into a universal vision of the world, realizing the underlying implications¹⁰. This age, in fact, was the truest representation of the inner consciousness of Arabs during the first

Great Britain 1986, pp. 38 - 53.

⁶ FRYE, pp. 214 - 215.

⁷ BODKIN, MAUD. *Archetypal patterns in poetry: Psychological Studies of Imagination*. London, Oxford, New York, Oxford University Press, 1936. pp. 164, 166, 210, 232.

⁸ CAMPBELL, JOSEPH. *The Hero with a Thousand Faces*, The Bollingen Series XVII, Pantheon Books, 1949. passim.

⁹ STETKEVYCH, SUZANNE PINCKNEY. "Structuralist Interpretations of Pre-Islamic Poetry: Critique and New Directions". *Journal of Near Eastern Studies*. vol. 42, no. 2 (April, Oct. 1983) The University of Chicago. pp. 85 - 107.

¹⁰ JAYYUSI, S. AL-KHADRA'A. "Umayyad Poetry", *Cambridge History of Arabic literature from Pre-Islamic to Umayyad Period*, Cambridge University Press, 1983. pp. 387 - 432.

ingenious technique of displacement¹ and the magical power of metaphor, through which it unites juxtaposing categories in one image or in one poetic scene.

To achieve our goal, we need to depart in manifold directions; because figurative identification and metaphorical language are not restricted to art. It is, indeed, a common factor bringing poetry, dreams, myths, and rituals together. It combines the aesthetic communication to the psychological and social experiences. Driven from the universal dreams, they all participate in the overarching dream of human growth and the symbols of awakening consciousness.²

In this article we interpret the structural principle of the classical Arabic ode in the Umayyad poetry, unlike the functional interpretation suggested by *Ibn Qutayba*³ to demonstrate the coherent structure of panegyric Arabic poem. To this end, we proceed by studying the relationship of poetic and psychological symbols, particularly the Freudian symbols and the Jungian archetypes behind the literary symbols which are manifested in various imaginary representations brimful with traces of pattern trails of ancient imaginative representations and near eastern cultural components. Significantly, the main key to grasping the poetic language, as a highly metaphorical representation, will sometimes necessitate understanding the mythical displacement in the poetic performed artistic rite. This in turn will explain the structural principles of the modes of characters, actions and symbols in poetry, and the way they constitute the metaphoric convention⁴.

Carl J. Jung pioneered this domain of archetypal criticism; as he illustrated analogies of ritual into literature⁵. It sheds light on some of the following splendid

¹ FRYE, NORTHROP. *Anatomy of Criticism, Four Essays*, Princeton University Press, 1975, p. 188.

² Idem., pp. 157 - 255.

³ IBN QUTAYBA, *Poetry and Poetics*, ed. Muhammad Mahmūd Shākir, Dār al-Ma'ārif, Cairo .1982. pp. 74 - 75.

⁴ FRYE, pp 101 - 188, 201 - 204.

⁵ JUNG, C. G. *Psychological Reflections*, ed. Jolande Jacobi, Routledge and Kegan Paul plc. ARK Paperback,

**CLASSICAL ARAB POETIC CONVENTION
BY THE Umayyad PERIOD
A PSYCHOLOGICAL STUDY OF IMAGINATION**

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Abstract

This study is concerned with a set of questions to illustrate the main aspects of images of thoughts, which emanate from the depth of the mind, and the underlying forces and their symbolic functions. Particularly, the archetypal images of the 'hero-heroine', 'nature', and 'animal', and their symbols in the "Classical Arabic Lyrical Traditional Ode Convention" elaborated by Umayyad poets. What are the aspects of their archetypes and the plans of reality according to which the imaginary experience of each of them is constructed? What are the forces that stand against the hero from the very beginning of the traditional amatory prelude (*nasīb*) and along the movement of the Arabic poem till the end, where the poet receives the prize from his praised patronage or from his beloved woman? These questions are essential to explore and revise the ethics and profound values; they could be differently answered from various standpoints. Notably, the transmutation of the sentiment is one of the more vital constituents that give the clue to understand the meaning of the whole poem.

Key Words:

Classical Arab Poetic Convention. Textual structure and integration. Textual functional interpretation. Lyrical Ode. Romance. Figurative representations. Poetic imagination. Symbolic language. Archetypal criticism. Archetypes. Symbols. Initiation rite. Myths. Dreams. Anthropology. Psychology.

Within the field of classical Arabic poetry, a large number of studies are interested in illuminating aspects of individual qualities and innovations, compared to a smaller number of studies concerned with discerning the sources of the collective representations which founded the classical Arabic traditional convention.

Therefore, the present article aims at shedding light on this unfairly overlooked subject; seeking to illustrate the nature of poetry as an inexhaustible storehouse of imaginative suggestions. The essence of poetry, in particular, draws from its as

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