

# Al-Harith ibn Hillizah: The Ambassador of a Nation

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**Abstract**— The motivation for studying this subject is self-responsibility to communicate with the Arabic language and Arab cultural heritage and old sense of great value. Al-Harith ibn Hillizah is one of the greatest poets who presented elegant portraits of talented Arabs before Islam by intellectuality of using the poetic language. In a literary article like this, the researcher endeavors to probe the depth of the poetry of Al-Harith ibn Hillizah as an instance of the immensity of Arabic poetic language as well as existence a symbol of dignity and pride. Al-Harith ibn Hillizah deserves literary scrutiny paying attention mostly to his *Mua'llagah* as a legacy of the classical Arabic language.

The article applies the illustrative and critical-analytical attitude. It starts with a brief introduction to Arabic poetry then moving the first part to deal with the magnificence of the Arabs language. The second part sheds light on the poet, Al-Harith ibn Hillizah as a talented poet who contributes to the elevation of the value of his tribe against their antagonists. I move ahead to the third principal part which is the core of the study in which the study attempts to prove via the *Mua'llagah* of Al-Harith ibn Hillizah concerning the first twenty verse lines of his great long poem. This part is divided into an analysis and a discussion on some aspects of the study. The approach is the descriptive-analytical to elucidate the intellectuality of the poet through his *Mua'llagah*. The paper comes to an end with a brief concluding inference.

**Index Terms**— Arabic language, Al-Harith ibn Hillizah, mouthpiece, poetry, pre-Islam, tribe fan.

## INTRODUCTION

Arabic poetry can be estimated as an official measure to record Arabs' magnificent, fabulous, grand and splendid deeds. The champions and clannish genealogies with the appreciation of morals admire values like hospitality generosity, courage, valor, and liberality. Arabic poetry is "rooted in the life of the people, that insensibly moulded their minds and fixed their character and made them morally and spiritually a nation long before Muhammad welded the various conflicting groups into a single organism, animated, for some time at least, by a common purpose" (Nicholson, 2004, p. 72). Usually, Arabic poetry, as well as the universal poetry, has permanently denoted the central literary saying for the Arabic nation. Since the Pre-Islamic age, the habit of gathering in the evening in the tent around the poet paying thoughtfulness to people's lives rehearsed in verse invites listeners to repeat the common and unrestrained trait that Arabic poetry has been infatuated ever since its creation. "Generosity and hospitality have always featured prominently in Arab nomadic values, constituting an important aspect of *murū'a* [موروّة muruwwa] (manliness)" (Brown, 2003). Critics confirm an impression about the Arabic poet saying that the notion of poetry as a genre of art is established afterward. The poet is the revelation and mouthpiece of his tribe, their guide in peace and their defender and supporter of the war. Historically, the whole tribe is content to reveal the arrival of a poet, protector of its treaties and singer of its grandness and glory.

Afterward, in his *Muqaddima*, Ibn Khaldūn emphasizes that for Arabs, poetry is where magnificent deeds, history and knowledge

are gathered, and it is similarly the central reference point for experience, knowledge, perception, sagacity and wisdom. The Arabic language is rich with proverbs, perspicacity, sagacity and wisdom. To repeat the saying of Ibn Khaldoun (1958), "(Poetry) in the Arabic language is remarkable in (its) manner and powerful in (its) way" (p. 373). He then remains to state that Arabic poetry is a pure design of the model of Arab quality which donates to the Arabic expression *muruwwa*. Equally, the point is reinforced by Gruendler (2002), as he says "classical Arabic poetry is the literary canon from which medieval Arab linguists, genealogists, and other scholars take evidentiary verses (*shaw-iihid*) to support their arguments. In this way ancient poetry 'judges' many a scholarly case" (p. 257).

### 1. The Impact of the Arabic Language

The language in which the ornate, intense, rich, productive and varied culture is enshrined is the Arabic language. "In Arabia, the Arabic language has retained its originality without very much dialectical alteration" (Arbuthnot, 1890, p. 23). It is thick and profound. It is not only like a sea, but also it is like a deep ocean, the more you dive, you find it challenging to reach the bottom. Some critics describe the Arabic language as the sea. It is a living language all over the ages.

History of the language literature as defined by Al-Hashimi in his encyclopedic book *Jewelry of Literature in Literatures and Growth of the Language of Arabs* (1969), is that science which searches in the language and its circumstances – its prose and verse – in its various ages. It is the science that explores its high

situation and position, as well as what happened for its pioneers who left touched influence in it (p. 3). Also, he defines Arabic language saying that it is one of the Semitic languages; it is the ancient common language of the Arabs nation who dwelled the peninsula that took its name from them which is located to the western edge of Asia. "The sciences were transmitted into the Arabic language from different parts of the world; by it, they were embellished and penetrated the hearts of men, while the beauties of that language flowed in their veins and arteries" (Lewis, 2002, p. 142). Furthermore, Mou'nis (1978), comments that the purest portrait of the original Semitic that developed in the Arabian Peninsula is the Arabic language which indeed initiated as an entire culture; it is not a mere tool of culture but a tool and culture together (p.343). In addition to that, Faheem (1986), talks about the Arabic language saying that the Arabic language is the language of human science (p. 200).

Its endless literature of minimum seventeen centuries touches effectively on every theme of human inspiration and undertaking; there is scarcely a subject within the whole range of human attention to which a part of such literature has made no influence. Considering the discipline of history, critics and historians witness that classical Arabic language is the most significant of all languages of the world for comprehensive history. Furthermore, several others list Arabic as the third among those which have had irresistible importance as transporters of culture. Arabic language has had the most exceptional growth and broadened of all the languages of the earth and that merely within the last two centuries has the English language come to competing Arabic. In an article Archer (1939), declares that it is a more productive and more flexible language than Latin or Greek; no Western language can equal Arabic in the diversity of its forms and verbal nouns. "Islam and the Arabic language are the two ostensible factors in the creation of that gigantic melting-pot in the center of whose orbit rise the scientific leaders of the Arabic-speaking world" (Faris, 1963, p. 221).

Dealing with that, it can be indicated that the craving for a poetical arrangement is fervent in the Arabic language. Poetry in general and Arabic poetry, in particular, is countless "in number and is transmitted from mouth to mouth. It was of great attraction where all listeners admired them, whatever people were, high or low, rich or poor. Poetry in the Arabic language is full of music and exquisite accent" (Dahami, 2015). With its uninterrupted relying on sound and inference, poetry plays a necessary part. As the great contemporary Arab poets have often sponsored, poetry may have a prevailing attitude toward the renovations arising in civilizations, societies, nations and cultures.

According to Motoyoshi (2004), the combination of the persona as an advanced person into his clan, one of the purposes of the mount description in the pride is to institute his honor and loyalty before other members of his clan. Besides, the collective reminiscence of the tribe or clan is identified in the personality of the poet. As the acknowledged representative of the tribe; he had the mission of promoting, elevating, intensifying and approving the good deeds of its protagonists, recalling their descendants and lineage, lay the blame on their enemies in combat, and weeping those who had passed away.

The Arabic *gasidah* (poem) – Mua'llagah is a long distinguished poem – is a heartfelt, frank, consistent and reliable composition.

Now and again it has the same rhyme whole of the verses; whatsoever long it is, in order to demonstrate talent and great articulateness and experience of the poet. Some other times it violates the rhyme to create a type of distinction in tunes, intonations, tone and cadences that show the aptitude and greatness of the poet. Moreover, the composition is amalgamated by a meter which the poet has to keep observing most wisely through the whole advancement of the poem. The result is that critics and scholars can expect much striking and arresting poetry. The depiction of Arabian culture and its deserts and the natural world have a satisfied demand at first, likewise when the depiction moves ahead to the end of the poem to be expressed in the same way, with several terminologies and phrases of profound connotation generates in it a type of excitement.

The Arabic word *Qasayd*, a plural of *Qasiydah*, means odes sometimes translated as poems. Al Mua'llaqat, a plural of Mua'llaqah, means 'the hanging poems of Arabs.' It took that name for evidently being hung up on Holy Ka'aba in Mecca. Nearly critics and scholars refer to Al Mua'llaqat as the 'seven renowned ones.' The oldest poems or *Qasayd* date back to the age of pre-Islam or what is called Al-Jahilliyah, a critical word meaning 'ignorance' invented by the early Muslims to designate the state of religious and moral corruption and venality of pre-Islamic people. The social role of the pre-Islamic Arabic versifier is to generate poetry, frequently regarding strict prosodic rules and integrating linguistic archaisms and grammatical embellishments, and speaks it out at the annual souk (an open-air marketplace in the Arabian city) of Souk Okath (عكاظ) (the proper Arabic articulation is Okath. However, there are some who articulate is as Okaz or Ukaz) near Mecca, a regular poetry carnival in which the craft of the memorable poets would be presented and was held dearest to Arabs in their tribal and ethnic lifestyles. The Arabs "and their pre-Islamic poetry depict a society that knew about the settled civilizations of their neighbors but did not aspire to join them: the Arabs celebrated rugged manliness; silk robes and signet rings were for wimps" (Silverstein, 2010, p. 7). The poet of Arabs was likewise used to praise and admire his tribe in a scholarly evening exchange and tutor their offspring. The odes that were collected in that epoch are typically short and "conform to strict prosodic rules of meter and rhyme" (Holes, 2004, p. 11).

The poet, as an artist and formerly as a prophet, continues to signify one of the few real artisans of expression for whom poems are his wealth to transmit thoughts or feelings and let people communicate. The poet is the one who gives the power of speech to his people; he is the one who perceives new connotations, finding ties and affinities in which others might not be able to recognize. One of such great Arabic poets who left unforgettable traces and primarily contributed to Arabic poetry is Al-Harith ibn Hillizah.

## 2. The Poet and his Story

Al-Harith ibn (son of) Hillizah Al-Yashkori, (الحرث بن حذلة) (البشكري) is an Arab poet of the pre-Islamic age. He died around 580 AD. He would have been a person afflicted with leprosy belonged to the tribe of Bakr ibn Wa'il. We got slight information about the poet. Ibn Hillizah is seen visiting the kings of

Hirah, one of the is Amru ibn Hind, on the conciliation event between the different challenges, the tribe of Bano Bakr and their cousins Bano Taghlib. Bakr has prevented Taghlib from water at a well during an expedition claimed by the king, and would thus have caused their punishment to death; the claim for reparation failed, both tribes seek arbitration with Amru. In his *Mua'llagah*, Ibn Hillizah cleverly links his cause to that of the king, while his challenger, Amru ibn Kolthoum, who leads Taghlib, offends the king by asserting his liberation and the power of his tribe that does not subject to King Amru ibn Hind.

The lineage of our poet, according to the Al-Asfahani (2008), is Al-Harith, ibn Hillizah, ibn Mackrouh, ibn Yazid (At-Tebrizi replaces Yazid with Bodaïd), ibn Abdallah, ibn Malik ibn Abd, ibn Sad ibn Josham ibn A'asim ibn Thobyan ibn Kinanah ibn Yashkor ibn Bakr ibn Wa'il ibn Gassed ... ibn Nezar (p. 29). The surname, Hillizah, has been said to be a name of a type of plants.

The poet of Yashkor's tribe, Al-Harith ibn Hillizah, as a mouthpiece of his tribe, came forward; and improvised the *Mua'llagah* which has made his name well-known, and that ranks among the best *Mua'llagats*. While he was delivering it, he rested and leaned on his bow, a point of which pierced the palm of his hand without him noticing it, so animated was he. Because he was plagued with leprosy, he had been sited behind a curtain which parted him from Amru ibn Hind. However, listening to him, Amru ibn Hind, was so enchanted by his eloquence, that he had the wall-hanging removed, ordered him a number of times to come nearer, and lastly made him sit down beside him (At-Tebrizi, pp. 429-430). See also Ibn Hillizah (1991), in his *Diwan*.

Generally, the poetry of Al-Harith, crowned with his *Mua'llagah*, combines historical and literary value and makes its owner a poet orator. An orator to defend his people and their tribe with pride, gratification, dignity and honor far away from ruggedness or ego. Ibn Hillizah is one of the most distant from obsession and reckless enthusiasm. He never praises or defends a reckless wanton.

The king Amru ibn Hind, after having also heard the great poet of Taghlib, Amru ibn Kolthoum, who wounded him by his height, decided that Bano Bakr would pay no compensation for the death of Bano Taghlib captives, and rendered to these their captives. However, before he had cut off the hair of these foreheads, he put the hair back on Al-Harith, ibn Hillizah, to point out that it was to him that they owed their freedom. Amru ibn Hind then recommended to Al-Harith never to narrate his poem without being refined by ablution (At-Tebrizi). It is an old remark on the subject that ablutions, before certain rites which had a religious character, seem to have been applied by the Arabs before Islam.

The scholar Abo Amru Ash-Shaybani has viewed that Al-Harith could have improvised such an attractive work, and said: If it had taken a year to compose it, it would not have been too much as stated by Al-Asfahani. Al-Harith strongly rejects the indictments directed by the Bano Taghlib against his tribe, whose deeds and

fame he inscribed. He belittles his enemies and cites several junctures when the tribe of Bano Taghlib left unpunished affronts they had received. He recollects that they refused to march with Amru ibn Hind to retaliate Al-Monthir III. He quotes the fights in which the Bano Bakr supported the reason of the kings of Hirah, and in precise of Amru ibn Hind himself. Here, furthermore, is the main point of the study, the analysis and discussion of the *Mua'llagah* of Al-Harith ibn Hillizah Al-Yashkori.

### 3. The *Mua'llagah*: A Voice of an Ambassador

#### 3.1. Analysis

The *Mua'llagah* of Al-Harith ibn Hillizah is one of the most excellent pieces of Arabic poetry that originated before Islam and has the glorious status of Arabic literary history even today. *Mua'llagah* means a long poem used to be hanged on the walls of Al-Ka'abah of the Holy City of Mecca. The hanging poems on Al-Ka'abah are done so because they are judged as the most significant, the most noteworthy and the most fabulous pieces of poetry ever composed and recited during the period of pre-Islam. They are only ten, and other literary historians say that they are seven pieces. It said that Al-Harith delivered his *Mua'llagah* in a conciliating gathering in the palace of King Amru ibn Hind of Hirah between the representative leaders of his tribe of Bakr and their encounter, the reprehensive leaders of the tribe of Taghlib. Al-Harith, the mouthpiece of Bakr, recited it in defense of his tribe and as a sort of praise for king Amru in order to attract his decision supporting his tribe. Entirely this piece of poetry is full of symbols, similes, metaphors and elegant arrangements of terminology and expressions.

The *Mua'llagah*, in its first twenty lines, is divided into an introduction that talks about a stand of contemplation on the debris and wreckage of houses and a cry on the departing beloved as well as a description of camels. This introduction is seen through lines from the first line to the fourteenth. From the fifteenth until the twentieth the poet focuses on making the speech of the tribe of Taghlib untrue.

Al-Harith ibn Hillizah does not have prestigious and outstanding poems mere his *Mua'llagah*. It is estimated among the seven long ones. It is composed in eighty-five *baiyts* (the Arabic word is 'بيت') about flirting, portrayal, praise and pride. This elegant piece of poetry is appraised and considered as one of the most significant classical poems that deals on Arabs environment and tells about a great event in the period of pre-Islam during the 6th century A.D. exclusively the discordant conflict between Taghlib and Bakr which is called Al-Basous War that lasted for almost forty years. He narrated this *Mua'llagah* without preparation; consequently, it might be called a sermon of Al-Harith ibn Hillizah. Al-*Mua'llagah* initiates with admiration with the beautiful beloved Asma. He starts saying:

1. أَذْكَتْنَا بِبَيْتِهَا أَسْمَاءُ  
رُبُّ نَأْوٍ يُمَلُّ مِنْهُ النَّوَاءُ<sup>1</sup>

<sup>1</sup> Az-Zawzani, Abo Abdullah Al Husien ibn Ahmad. (2011). Al-*Mua'llaqat As-Saba'*, Karachi: Maktaba-tul Bushra. p. 153. [All Arabic verses of the *Mua'llagah* of Al-Harith ibn Hillizah in this study are from this edition of the book, pages

1 Asma asked permission from us that she is leaving. It is, likely a prolonged stay may be undesirable except Asma.

The poet opens his *Mua'llagah* with a lamenting point of his beloved departing. The departure of Asma is recognized. Asma has informed us that she is going and she is leaving. She is the one that people cry on her going. It is likely that a resident staying with us is bored from but Asma never I'm bored. Our poet, Al-Harith ibn Hillizah talks about a special kind of desert. It is a different kind of censure; it is a sort of abandonment after affection, harmony and love; an abandonment which remembers blaming feelings and feelings of grief at parting. The poet pronounces that he has grieved because of the parting of his mistress named Asma, on the contrary, her existence is appreciated and loved. The Arabic expression *ath-thaw* (التَّو) means the resident. The poet puts an inquiry when he says (رُبَّ تَوٍ يُمَلُّ مِنْهُ التَّوَاءُ) asking an unanswerable question; 'is it rational that the beloved we admire, and we prefer her to stay, she leaves us? It is the intellectuality of the poet in arranging the selected expressions in this first line. Starting with very polite permission of leaving *athan-atna* (أَتْنَتْنَا) which means she took permission of leaving; placing the subject in place of the object vice versa. The next expression *bebainha* (بَيْنَيْهَا) is amazingly linked to the previous and the next. There are numerous Arabic expressions to express 'leaving' or 'departing,' but no one can imagine this appropriate one in such a line. The beauty of the musical verse and profound connotation might not be fully grasped unless the reader has the ability to understand the Arabic language mainly the classic.

2. بَعْدَ عَهْدٍ لَنَا بِبُرْقَةِ شَمَاءَ ءَ فَأَدْنَى دِيَارِهَا الْخُلْصَاءَ (p. 153)

2 After sweet times we spent together in *Bargat Shama*; her home came closer to *Al-Khulsa*,

It is natural that the majority of the great poems of pre-Islam contain a sort of pain as a result of parting, valedictory or departure. The reader/critic easily find censure, condemnation, blame or admonition. *Bargat Shama* (بُرْقَةِ شَمَاءَ) and *Al-Khulsa* (الْخُلْصَاءَ) are places which denote the places they used to meet in their earlier years of courtly love among dignified people. We might conceive that the area of the beloved Asma is near these mentioned places. Not only that but also the poet refers to the new residence of his beloved is the new place called *Al-Khulsa* after she used to dwell in the old place of *Bargat Shama* (بُرْقَةِ شَمَاءَ). The poet, when saying *A'hd* (عَهْدٍ), he means a period of time; this time is recognized to be warm and full of affection and fondness that they shared in their early age.

3. فَالْمَحْيَاةُ فَالْصَّفَاحُ فَأَعْنَا قُ فِتَاقِ فَعَاذِبُ فَالْوَفَاءُ (p. 153)

3 Then to *Al-Mohiyyat*, and *As-Safho*, then *A'naq Fetag* and *Aathibo* and *Al-Wafao*,

This third line is associated with the previous two first lines as well as the next forth line which focus mostly on the places and areas he remembers with his parting Asma. Lengthening places with the expression *A'hd* (عَهْدٍ) indicate the length of time before the parting of Asma in which they used to dwell. It also indicates

the exaggeration and pun in mentioning the places that have had an emotional and passionate memory have not forgotten at least for the poet. It is very significant to indicate the importance of revealing the many different places mentioned in these verses and linking them to the expression *A'hd* (عَهْدٍ).

It is necessary for those who listen and enjoy poetry not to abuse arguing that they should find meaning for understanding about these places; the accepted fact is that the real meaning is understood or expressed fully by the poet and the poet alone. The others, of course, need to accept absent or hidden meaning by the minds of readers, listeners and critics of poetry; that is natural and accepted by the literary mind. Typically, the poet merely mentions the names of the places in which such places are expected to bear significant indication and profound connotation for the poet but cryptic for the listeners, critics and readers.

4. فَرِيَاضُ الْقَطَا فَأَوْدِيَةُ الشُّرُ بُبٍ فَالشُّعْبَتَانِ فَالْأَبْلَاءُ (p. 153)

4 Then the meadows of *Gata* and the valleys of *Ash-Shurbobi* then the bare *Mount of Shoa'batan* and the two peaks of *Al-Abla*, all of which bear witness of my loves,

All these names are for places known by the poet where he does not refer to randomly. Of course, they have memorable aspects. It is essential for the critic and scholar to remember that poetry does not imitate truthful fact; however, poetry imitates the events. It tells the impact of the fact in the soul of the speaker. Therefore, poetry is impeccable; it is not merely a tale to be told. I believe that these places have an intention and purpose in the soul of the poet and mentioning these places is intended for the fact that they have impacts limited to the poet and the lives with him alone. These verses require the readers and critics to imagine what the poet wanted to express and delivers. At the time the poet pronounces these places, he pronounces them, and he knows and feels them. They are the presence in his mind.

Moreover, so these places were present in the minds of the addressees of his time. We might imagine the connotation the poet wanted to say, and the meaning is available in these places. Possibly there is a part of the connotation is out of the sight of some. These areas have a meaningful impact on the poet where *Ibn Hillizah* through these lines signifies his sadness and grief on the past to the degree he appeals them now facing his reality. All these images come to his mind quickly for their importance for the poet, but we are not too sure otherwise they might not come in memorable lines of the *Mua'llagah*, a masterpiece poem.

5. لَا أَرَى مَنْ عَهْدْتُ فِيهَا فَأَبْكِي السَّيَوْمَ دَلْهًا وَمَا يُجِيرُ الْبُكَاءَ (p. 153)

5 Never behold the one my eyes used to, today, in my restlessness, I shed tears of regret knowing that tears are of no use.

Suddenly the poet turns to a new astonishing image away from the description of places and areas but as a reaction to the parting of his beloved Asma. The word *dalha* (دلها) means puzzlement, perplexity and disturbing; the word *addalah* (الدله) means a disturbed mind. From this *baiyt* verse line, the poet starts a different curve than the previous; he says that the one who abandons and breach of promise and covenant, the result will be harsh on the

self to the degree of evoking tears, however, the poet comments that 'what is the use of crying'? Why the cry? He states that when the places became empty of her, he cries gravely as a result of her departure knowing that the cry is pointless.

Critics and scholars need to contemplate that the poet mentioned several places in the previous lines and then combined between them in one pithy and concise judgment; he said that in those places he does not see whom he used to behold of the loved ones and course what is meant here in the *baiyt* is Asma. That also means all those places indicate a type of affection, sentiment and passion; the result is that he weeps her memory. I might infer that the poet has lost a very dear one who used to see him/her in these places. When he remembers the place, he cries his beloved but he at the same time realizes in himself saying what is the benefit of crying. However, he continues crying and nothing stops him from doing so.

6. وَيَعْبُثُكَ أَوْقَدَتْ هُنْدُ النَّارِ أَخْبِرًا تَلْوِي بِهَا الْعُلْبَاءُ (p. 154)

6 Through your eyes, Hind lit the fire that spins and guides from the high mount,

Through this poetic verse, the poet conveys his listeners to a surprise after he was standing, crying and confused, in the previous verse he was talking about Asma. Now a new character, Hind; what does that mean? She is a different person than Asma and has a different attitude; she is another lady stokes the fire in a time before the sunset; this fire shoots with its mouth blowing wind throwing its gleams from the top of the mount as a beacon. The winds make the flames of the firefly higher and higher over any high ground. The poet brings us an imaginary scene of the mountain from afar on it actively dance the fire in which its flames beautifully warped. This fire which is lit by Hind, but with what is it fired? The poet implicitly indicates that your eyes light this fire.

While the eyes in former *baiyt* were crying, here the poet finds hope through his new lady Hand the mother of King Amru ibn Hind. He symbolizes the situation amazingly that the lady gave him hope of a significant name. The name is Hind, as we said the mother of the king; the mountain is a reference to the significance and importance of the situation that decides the future of his tribe either piece with dignity or continuous destroying war. Some voices say that Hind here is meant by the King Amru himself because he used to be named ibn Hind and Hind is his family name. As historians indicate, the king seldom called with his father name Al-Munthir because Amru was proud of his mother so that he accepted to be named by her name. Generally, the inference here is that Hind refer to the King Amru ibn Hind as a wish to be the savior of his tribe. In this line, the poet tries to be nearer form the king, his mind and heart before his chair. So our poet Al-Harith ibn Hillizah praises the king and his mother too. The situation can be imagined that the poet looked with his tearing eyes to Hind at sunset the moment she calls him from a lofty place to be saved and secured. Some critics such as Salah Rizq, goes in his belief to a different interpretation, he believes that the Noun Hind refers not to a real person; it indicates to his tribe that he seeks refuge in the time of difficulties. The tribe is the poet

speaking with its name, talking with its tongue, so is it only a symbol and not fact.

7. فَتَنَوَّرْتُ نَارَهَا مِنْ بَعِيدٍ بِخَزَازَى هَيْهَاتَ مِنْكَ الصَّلَاءُ (p. 154)

7 Her flaming fire illuminated us from a distance, on the peak of Khazaza, but sadly I could not reach its warmth,

The poet continues his praise the king through his mother but by applying beautiful words beautifully arranged. The word *tana-wor* (تنور) refers to looking at the fire. There is a derivation from the Arabic word *nour* or *noor* (نور) that has a concrete meaning which is the fire and its flames as well as an abstract connotation which refer to illumination and enlightenment. The word *khazazi* (خزازی) is a specific spot or a name of a place known to the poet. The word *haihat* (هيهات) means the issue is getting too far is an exclamation word refer to the impossibility of achieving the intended goal. In this aspect, the poet mixes his praise to the king with a sort of worries by any means that might make his mission unsuccessful.

The point is made more apparent by the next expression, *as-sal'a* (الصَّلَاءُ) that refers to the source of the fire. Here we have two interpretations in which the first means that the fire is too far to the degree it has no benefit. Because it is distanced, no use is reached, just looking to the flames from far away. The second interpretation can be that the poet is afraid to come closer or nearer that he might be burnt by this fire that the wind blows its flames to unexpected places. The meaning meant by the poet might be that he wants to come to the fire but there are obstacles prevented him from doing so. The obstacles are wars and similar events. The Arabic phrase *fatanawoarat narah mn b'aeed* (فَتَنَوَّرْتُ نَارَهَا مِنْ بَعِيدٍ) is an indication to a look from far away in a place named khazazi (خزازی). The poet might show that what he receives from these distant fires is light and perfumed incense that writhed him by the wind from the peak of the mountain. The indication of the incense here is symbolic that the poet developed the smoke of the fire to be as perfume, consequently our poet elegantly beautifies the situation stating that what comes from King Amru ibn Hind is beautiful like warm and of perfumed incense or scent even if it is a result of the flaming fire with its smoke. He says 'I pondered this shot and gazed at it so that I get what I aspire after the huge incidents occurred in the meantime.

8. أَوْقَدْتُهَا بَيْنَ الْعَقِيقِ فَشَخَّصِيْبٍ مِنْ بَعُودٍ كَمَا يَلُوحُ الضَّبَّاءُ (p. 154)

8 She flamed the fire between Al-'Agig and Shakhsain with an odoriferous wood, as flaming light.

This particular line is one of the most exciting lines in this long Mua'llagah. The poet shifts from the previously mentioned places to another distinguished one. He says that Hind has lit the fire between these two places or mountains Al-'Agig and Shakhsain (العقيقِ فَشَخَّصِيْبٍ). Ibn Hillizah shows here an abstraction using blazing fire meant not inflammatory and burning, but the light and the light resulting from fire, not only that but also the wood that is used to inflame the fire is not ordinary wood, it is expensive odoriferous wood used only as scent and perfume. The poet selected a beautiful romantic time which is before the setting of

the sun or before the sun rising as a symbolic indication to guidance by the flames of the fire and its fragrance. Contrary to the previous pessimistic verse line, where there is the sign of hope, we should not forget that King Amru ibn Hind was tempted to the tribe of Bano Taghlib led by the excellent poet knight Amru ibn Kolthoum, which created a state of displeasure with Al-Harith ibn Hillizah the rival of Ibn Kolthoum. The mouthpiece of Bakr changed the situation with his tongue to the benefit of his tribe Bano Bakr in the Board of Conciliation.

9. غَيْرَ أَنِّي قَدْ أَسْتَعِينُ عَلَى الْهَمِّ إِذَا خَفَتْ بِالنَّوِيِّ النَّجَاءُ (p. 154)

9 However, of times I take, to aid me against sorrow when swift escape speeds away from the carrier, (Arberry, 1957, p. 222)

The poet in this line moves from *nasib* (نسيب) to speak on acquiring glory and dignity. He explains his way of getting rid of distress, suffering or depression and changes that into pride; he states that if the resident hurried in walking and traveling then he, with patience and determination, thrives over agony and gets rid of distress.

10. بِرُفُوفٍ كَأَنَّهَا هَقْلَةٌ أُمُّ رِئَالٍ دَوَّيَّةٌ سَقْفَاءُ (p. 154)

10 A hasty she-camel, nimble as an ostrich, mother of young ostriches, a long-legged desert-dweller (Arberry, 1957, p. 222).

The poet continues describing his state and how he defeats his spiritual difficulties saying that he used to spend his grief when the difficult events happen by a speeding camel running as if is like a speedy ostrich has, in expediting its, long curved neck, never leaving the deserts. The assistance of the camel equals in speed to the ostrich inhabiting deserts, whose neck is long and curved, which flies towards its young. The word *Az-zafif* (الزُفُوف) here means the process of running fast of a she-camel and also it can mean an ostrich used in this *baiyt* as an allegory for running of another creature like the camel. The last word *sagfa* (سَقْفَاءُ) means of extending length with curvature representing the nick of the camel as well as the ostrich which give an area of watching or seeing carefully when running.

11. آتَسَّتْ نَبْأَةً وَأَفْرَغَهَا الْفُؤُؤُ نَأَصُّ عَصْرًا وَقَدْ دَنَا الْإِمْسَاءُ (p. 155)

11 that in the afternoon has heard a faint sound as night draws near, the huntsmen startling her (Arberry, 1957, p. 222).

Continues with the previous line, the poet still depicts his she-camel with a comparison to the ostrich. He states that this ostrich has felt the sounds of hunters; it became afraid and the time is getting dark. The poet adds that when, at the approach of the evening, the ostrich heard a slight noise, and it fears the surprises of the hunters. As we said, we find a comparison between the walking of his camel with the running of the ostrich who is running back to its babies being afraid of the hunters. Such reason makes the ostrich run as fast as it can.

12. فَتَرَى خَلْفَهَا مِنَ الرَّجْعِ وَالْـ وَفَعٌ مَنِينًا كَأَنَّهَا إِهْبَاءُ (p. 155)

12 Then you will see behind her, where she steps and tramples, fine dust like a scatter of sand-specks, (Arberry, 1957, p. 222)

The poet still depicting his she-camel and its power in running to the degree that who see it will be afraid of an injury might reach him/her because of the camel. Ibn Hillizah addresses

his attendances saying that 'you the looker to the camel when it runs and hits its hand and legs on the ground, you see the sand and dust moving high as a storm owing to its fast running. The camels for people of Arabia are of great importance for their lives in all aspects of life. Ibn Hillizah adds that in the race of his camel, the precipitous movement of its feet beating the ground causes to rise behind it a cloud of fine dust, like a whirlwind of smoke. The majority of great poets, place camels in a reverend location because of their significance to people. Here we find Tarafah (Dahami, 2018) praises the beauty and significance of camels saying:

وَإِنِّي لِأَمْضِي الْهَمَّ عِنْدَ اخْتِصَارِهِ  
أَمُونٌ كَالْوِاحِ الْإِرَانِ نَصَاتُهَا  
جَمَالِيَّةٍ وَجَنَاءَ تَرْدِي كَأَنَّهَا  
تُبَارِي عَتَاقًا نَاجِيَاتٍ وَأَنْتَبَعَتْ  
تَرَبَّعَتْ الْفَقِينِ فِي السَّوْلِ تَرْتَعِي  
تَرْبِعُ إِلَى صَوْتِ الْمُهَيْبِ وَتَنْقِي  
بِعَوْجَاءِ مِرْقَالِ تَرُوحُ وَتَعْتَدِي (11)  
عَلَى لِاجِبٍ كَأَنَّهُ ظَهْرُ بُرْجِدٍ  
سَفْحَجَةٍ تَنْبُرِي لِأُرْعَرَ أُرْيَدٍ  
وَظَبِيفًا وَظَبِيفًا فَرُوقَ مَوْرٍ مُعَبَّدٍ  
حَدَانِقَ مَوْلَى الْإِسْبَرَةِ أَغْيَدٍ  
بِذِي خُصَلٍ رَوْعَاتٍ أَكَلَفَتْ مُلْبِدٍ (16)

I dispel sorrow when it displays itself, appreciation to a light and fast camel that goes unafraid from evening to morning.

Tarafah in this verse and the next five lines, he enjoys giving elegant *wasf* (description) of his she-camel. He connotes that if disaster falls upon me and on my area, I expel it away via mounting my camel *A'wja* because it is used to long travels with enduring patience from dawn to dusk.

Its steps are as harmless as the planks that back the stretcher; I drive it on a path covered with footprints, like a piece of cloth decorated with strips.

Linking the previous line with this one, Tarafah makes a comparison between the camel with its wide sides to the wooden coffin of the dead.

Pretty she-camel struggles speed as, an ostrich presented with little hair and grey.

My camel imitates the generous man, hurries, quickly its legs follow its hand on a prepared track.

Continuing from the previous lines, the poet still in his portrayal of his she-camel saying that this camel is a rival to others in its quick walking not like other slow ones. This camel when walk, it walks with a systematic move in which the legs land on the other hand which is already prepared.

My camel stayed all spring on both green hills, among other milk fewer ones, in rained gardens of the valley.

It spends the spring in Al-Kouffan, in the middle of full camels, grazing in orchards in a fertile valley, the bottom of which is watered by continuous rains.

It turns to the voice of the one who calls and defends herself with her bushy tail against the dreaded attacks of the brown male whose tail is stuck to the rump.

In the verses 11 – 16, Tarafah insists on producing the picture of the camel as a gorgeous one using the best expression. He increases a developed, invented decorative paint when he associ-

ates the short hair of the camel's tail as wings of a white eagle. Also comparing the camel's fleshed two thighs to two elongated smooth gates of a vast palace; its armpits are compared to two beasts' hole in a tree. Similarly, the poet compares the hugeness of the body as a roman bridge characterized by firmness and strength.

Furthermore, has his way of dealing with the camel in his poem:

(Hanafi, 2008, *مُجَدَّعَةٌ سُقْبَانُهَا وَهِيَ بُهْلٌ* وَلَسْتُ بِمَهْيَافٍ يُعْتَى سَوَامَهُ p. 8)

I am not thirsty, pasturing flock at night A herd with teats untied but young ill-fed

The Arabic word *mehiyaf* means a person who extremely thirsts. The word *sawam* means loose property such as a shepherd when supervising spread or scattered cattle. The word *majda'h* means that some cattle cut off her ears as if fled from the dead lest the eye-catching. The word *sugban* is the little male *Qa'ud* of camels. The poet represents himself loath of a leader who does not care of his clan saying that: I am not a shepherd who carelessly thirsted his camel. Ash-Shanfara says that he is not one of those people incapable to endure thirst and the one who, in the dusk controlling the flocks of camels to the meadow, join the little ones of the mothers whose breast is not banned to them.

13. *وَطِرَاقًا مِنْ خَلْفِهِنَّ طِرَاقٌ* سَاقِطَاتُ الْوَتِّ بِهَا الصَّخْرَاءُ (p. 155)  
13. and sole-prints, and behind them sole-prints falling, that the desert forthwith obliterates (Arberry, 1957, p. 222).

Still, the poet is enjoying the power of his camel that he esteems as a saver. He describes the walking of the camel presenting beauty out of just walking or running. Al-Harith says that 'you the watchers, behold the traces after her running in different places of the desert that the camels walked or run on. The Arabs put the feet of their camels on double and triple leather, to protect them from the injury of the pebbles. One might see its leather soles falling one after another on the ground that ripped the camel.

14. *أَتَلَّهَى بِهَا الْهَوَاجِرَ إِذْ كُلُّ ابْنِ هَمٍّ بَلِيَّةٌ عَمْبَاءُ* (p. 155)  
14 With her, I divert myself through the hot noontides when every careworn man is a blind, tomb-tethered camel (Arberry, 1957, p. 222).

Until now, we are still moving step by step with the poet listening to him nicely portraying his she-camel, but now he is not dealing with its power only but also illustrating its patience in bearing heat in the midst of the hot season. The poet states that 'with my camel, I face the most ardent and ardors of the sun, while others, degraded by the pains of their minds, remain motionless like the animal deprived of sight, attached to the tomb of his master to perish with languor.

15. *وَأَتَانَا مِنَ الْحَوَاثِبِ وَالْأَنْبَا* ءِ حَطْبٌ تُعْنَى بِهِ وَتَسَاءُ (p. 155)  
15. Tidings have come to us regarding the Arakim and a grave matter that concerns and troubles us (Arberry, 1957, p. 222).

Our poet shifts from this fifteenth line to navigate in the sea of his tribe and the conflict with the tribe of Taghlib. He says that we have encountered from the events and matters great issues; we are dejected for such unfortunate events. Ill-fated news has moved and afflicted us.

16. *إِنَّ إِخْوَانَنَا الْأَرَاقِمَ يَغْلَوُ* نَ عَلَيْنَا فِي قَبِيلِهِمْ إِخْفَاءُ (p. 155)  
16. namely that our brothers the Arakim are going too far against us, using intemperate language (Arberry, 1957, p. 223),

Prolonging in the third part of the Mua'llagah, the poet stresses on the aggression took place against his tribe by their cousins *Al-Araqim* (الأراقم). The name properly refers to some of Taghlib families; the part is here taken for the whole. The poet says that our brothers *Al-Araqim* slander us, and form against us unjust pretensions.

17. *يَخْلُطُونَ الْبَرِيءَ مَتًّا بِذِي الدَّنِّ* بٍ وَلَا يَنْفَعُ الْخَلَاءُ (p. 156)  
17 confounding those of us who are blameless with the guilty, so that innocence advantages not the innocent (Arberry, 1957, p. 223).

An impressive picture can be seen through this line in which the poet exemplifies a religious and moral aspect. The poet stated that their enemies confuse the one who is free from crime with the culprit; the innocent does not find in his innocence a shelter against their attacks.

18. *زَعَمُوا أَنَّ كُلَّ مَنْ ضَرَبَ الْعَيْسَرَ* مَوَالِ لَنَا وَأَنَا الْوَلَاءُ (p. 156)  
18 They asserted that all who have smitten the wild ass are clients of ours, and ourselves their protectors (Arberry, 1957, p. 223);

Ibn Hillizah prolongs his attack against the wrongdoings of the tribe of Taghlib. He says that they, Bano Taghlib, want all those who hunt the evening primrose in the desert to be our parents, and we bear the responsibility for their actions. The poet in this line says that Bano Taghlib always boasts saying that they are the lords and Bano Bakr are their servants. Bakr's mouthpiece retorts that the opposite is the truth; Bano Bakr is the leaders.

19. *أَجْمَعُوا أَمْرَهُمْ عِشَاءً فَلَمَّا* أَصْبَحُوا أَصْبَحَتْ لَهُمْ ضَوْضَاءُ (p. 156)  
19 they concerted their plans by night, and when morning dawned, they filled the morning with a great clamor (Arberry, 1957, p. 223),

This verse line is extended with the previous lines and also associated with the next final line of this third part. Our talented Ibn Hillizah continues his clarification about his antagonists. He says that in the evening Bano Taghlib concert their hostile project, and at dawn, an awful noise is heard in their camp.

20. *مِنْ مُنَادٍ وَمِنْ مُجِيبٍ وَمِنْ تَصَدُّ* هَالِ خَيْلٍ جَلَالِ ذَاكَ رُغَاءُ (p. 156)  
20 some calling and some answering, commingled with a neighing of horses and grumbling of camels (Arberry, 1957, p. 223).

In this verse line, the last of the third part, the poet makes it defamation against their antagonists. He says that the voices of the enemies, the horses and the camels; all mixed loud voices in

such gathering are the same, referring to an untrue doing like vain from the tribe of Taghlib against the tribe of Bakr.

### 3.2. Discussion

This Mua'llagah of Ibn Hillizah has some occasional irregularities occurred in the rhythms and rhyme as stated by Al-Asma'ai, but such irregularities do not affect it primarily because it is composed as an impromptu sermon. The poet improvises it at a time when he was excited by the event happened when King Amru ibn Hind started to incline to the side of Amru ibn Kolthoum and his tribe. Ibn Hillizah wanted to give victory to his people in the debate during the session of conciliation between the two kin tribes mentioned earlier. However, some critics like Abo Amru Ash-Shibani declared that if Al-Harith composed it in a full year or so, will not be blamed. (Ash-Shibani, 2001, p. 353)

The old poem expresses one unit; it is presented by the poet as one whole expression, as one case or as a product presents one state. Al-Harith ibn Hillizah started the poem as the majority of the poets in pre-Islamic age with an introduction about debris then he admired in a chapter about travel and parting as mentioned by Antarah, An-Nabeghah, Tarafah Emrou Al-Gais and others in their poems. Al-Harith, after that, tells about the tyranny they faced by their cousin tribe of Taghlib against his tribe of Bakr. In this long chapter, the poet professionally changes like colors; the poet first, mentions the oppression against his tribe then mentions with strong massive expressions forwarded to Amru ibn Kolthoum telling him that the tribe of Bakr is not quickly taken then Ibn Hillizah displays a light and soft threat indicating that the door is still open for reconciliation.

The poet once again threatening and roughen, all that in a high professional technique, balancing between pride and stiffness as well as giving space for reconciliation. The poet at that juncture shifts to praise King Ibn Hind with indirect expressions and to enlighten not ignoring him because the king exists among them. Our poet not forgetting his rival once again directs his words towards Ibn Kolthoum and advising him and reminding him by the alliance that was between them urging Ibn Kolthoum to adhere to. Al-Harith Ibn Hillizah composed his Mua'llagah when he became a hundred of years. It is a whole piece from the beginning to the end deals with the topic of defense which make its theme political. For such a reason it is of less interesting among other Mua'llagats. In his book *Tabagat Ash-Shu'ara* (طبقات الشعراء), Ibn Salam (2001), commented that the best poems are three for Amru ibn Kolthoum, Al-Harith ibn Hillizah and Tarafah ibn Al-Abd. Several critics comment on the Mua'llagah of Al-Harith Ibn Hillizah saying that his Mua'llagah is about the debate and argument that occurred in the court of King Amru ibn Hind, King of Hirah when Ibn Hillizah represented his tribe Bano Bakr in their conflict with Bano Taghlib. The effects of this poem were touchable to the degree that the King of Hirah satisfied Bano Bakr in his decree after he was inclined to the side of Amru ibn Kolthoum.

### CONCLUSION

This research designed at analyzing and studying the symbolic and appealing portraits in the Mua'llagah Al-Harith ibn Hillizah;

its eloquence and persuasiveness, being a representative of the talent of the poet as well as its greatness with what it bears with terminological jewels and charms, and its prominence of being an illustrative of the classical Arabic language. The article aimed at tracking the rational method employed on the essential topic for documenting the evolution of the study struggling to grasp the truth. Al-Harith ibn Hillizah tells about original Arab intellectuality and articulacy in pre-Islamic age. It might be said that the study touched at specific concerns and remarkable inspiration of Arabic tongue and its power on the life of people by arising quite a lot of standards regulatory of its etiquettes.

Al-Harith ibn Hillizah struggles, by the weapon of language, against the vanity and arrogance of the antagonists of his people. Furthermore, the Mua'llagah of Al-Harith ibn Hillizah, inevitably, included forceful, dynamic and energetic responses and sections reflected the talent and quality of self-confidence of the poet. Indeed, the poetic descriptions underlining the qualities in people are shaped and sympathetically expected with intellectuals like Ibn Hillizah.

This study, although it seems proper in my view, it might be in need of more investigations to fully achieve the objective of probing into the profundity of a poet's mind and tongue like Al-Harith ibn Hillizah. The researcher suggests weightier studies in the artistic qualities, importance and rhetorical notions on Al-Harith ibn Hillizah as a mouthpiece of his clan and his Mua'llagah as a representation of the greatness of the classical Arabic language.

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