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**A STUDY ON
IBN AL-DUMAYNAH'S
POETRY**

**BY
SABRY BOTROS
ABD EL-MASSEH**

1994

Thesis
1994/142

The American University in Cairo
School of Humanities and Social Sciences
Department of Arabic Studies

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A Study On
Ibn Al-Dumaynah's Poetry

Research done by
Sabry Botros Abd El-Masseh

Supervised by
Dr. Mahmoud El-Rabie

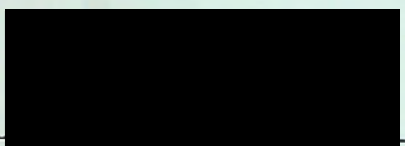
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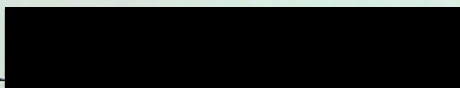
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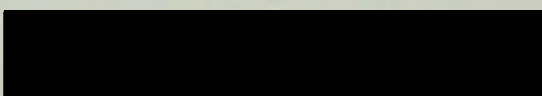
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SYSTEM OF TRANSLITERATION OF ARABIC CHARACTERS

According to the system of the
Encyclopedia of Islam

Consonants

* ء	` (except when initial)	ز	z	ق	ḳ
ب	b	س	s	ك	k
ت	t	ش	sh	ل	l
ث	th	ص	ṣ	م	m
ج	ḡ	ض	ḍ	ن	n
ح	ḥ	ط	ṭ	ه	h
خ	kh	ظ	ẓ	و	w
د	d	* ع	ʿ	ي	y
ذ	dh	غ	gh		
ر	r	ف	f		

Long Vowels

أ، إ	ā
و	ū
ي	ī

Diphthongs

ا	aw
ي	ay

Short Vowels

ـَ	a
ـُ	u
ـِ	i

* These are the sounds that were transliterated differently from the system of the Encyclopedia of Islam.

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Preface

My interest in the poetry of *Ibn Al-Dumaynah* began with my study of one of his poems. In spite of the excellent quality of his poetry which had become apparent to me after further study, I discovered that there were not enough work or studies dealing with *Ibn Al-Dumaynah*. *Diwan Ibn Al-Dumaynah*, edited by *Al-Naffākh*, published in 1959 was the main resource for my research. I also relied on some of the older works in which I did locate some material about *Ibn Al-Dumaynah*. The research begins with an introductory chapter about *ḡudhrī* courtship. This is due to the fact that *Ibn Al-Dumaynah's* poetry can be classified as *ḡudhrī* courtship, even though some verses of it can not be classified technically as *ḡudhrī* courtship poetry.

The second chapter of the research is titled "A Glimpse of *Ibn Al-Dumaynah's* life", in which I refer to the major events of his life without going into detail. This is due to my conviction that the study of the poet's life should not eclipse the importance of his poetry.

In the third chapter, I study and classify the

different themes of *Ibn Al-Dumaynah's* poetry. Those themes deal primarily with love and are classified according to the various manifestations of love he experienced, such as his torment, agony, intimacy, and the effect of meeting and remembering his beloved.

Other categories of his poetry such as, eulogy, wisdom, and description are dealt with in a subsequent chapter.

Some of *Ibn Al-Dumaynah's* expressions are studied in depth in the last chapter of the research under the title of "The Semantic and Linguistic Lexicon of *Ibn Al-Dumaynah*".

An Introduction to ʔudhrī Courtship

ʔudhrī courtship began in the desert of Ḥidjāz in the Umayyad period. It derives its name from the tribe of ʔudhrah known for the tender sentiments of its people, this tribe lived in northern Ḥidjāz. This term : "ʔudhrī Courtship" was used in reference to courtship poets whose poetry had certain characteristics even if they did not belong to the tribe of ʔudhrah.

The literary genre : ʔudhrī courtship refers to chaste passionate love. It talks about the agony experienced by the lover as a result of such passion. Courtship poetry was known to stem from passionate emotions that were genuine. It was remote from dissoluteness, licentiousness and hedonism, which prevailed in the *Djahilī* (pre-Islamic) period. This poetry was also typified by a religious spirit to the extent that religious matters were sometimes mixed with love which was tied with fate - what God had pre-ordained.

Courtship in the Pre Islamic period was replete with pleasure and sensuous joy, which poets attained from their beloved ones. Only the passing of youth and its vigour deprived them of

this joy. Poets alluded to this in their poetry. Eulogizing his brother, *Durayd Ibn Abi Al-Ṣammah* recited the following verse (1):

صَبَاً مَا صَبَاً حَتَّى عَلَا الشَّيْبُ رَأْسَهُ فَلَمَّا عَلَاهُ قَالَ لِلْبَاطِلِ أُبْعِدْ

He loved as much as he could until he became too old; (His hair became gray) when this happened he shunned vanity.

Also, *Zuhayr* recited this verse (2):

صَحَا الْقَلْبُ عَنْ سَلْمَى وَأَقْصَرَ بَاطِلُهُ وَعَرَى أَفْرَاسَ الصَّبَا وَرَوَّاحِلَهُ

The heart abandoned *Salma* (his lover) and ceased its bad deeds and has removed the saddle from the horse of youthful lust as if it were riding a horse and has uncovered its back that it (his heart) can not ride it any more going to youthhood deeds (he means love).

Courtship then changed gradually as a result of the spread of Islam and the people's grasp of, and adherence to, its creed. Chastity thus made its way into courtship as exemplified by the following verses in which *Ka'ab Ibn Zuhayr* describes his sweetheart (3):

أَكْرِمَ بِهَا خَلَةً لَوْ أَنَّهَا صَدَقَتْ مَوْعِدَهَا أَوْ لَوْ أَنَّ النَّصِيحَ مَقْبُولُ
فَمَا تَدْوِمُ عَلَى حَالٍ تَكُونُ بِهَا كَمَا تَلَوِّنُ فِي أَثْوَابِهَا الْغَوْلُ

ولا تمسك بالوصل الذي زعمتُ إلا كما يمسك الماء الغرابيلُ
أرجو وأمل أن تدنو مودتها ومالهن طوال الدهر تنويلُ

What a virtue if she is truthful, in her promise; but she is never consistent; as if she is changing her color as a ghou. She is not faithful as she claims, and if she holds to me, it is only as a sieve holds drops of water. I hope and pray that she is expressing her love, but this seems to be impossible.

In the *Umayyad* period socio-political conditions in the Arabian peninsula changed. The dullness of the desert environment and its hardship carved new manners and traditions which became part of the people's character. Among the new traits were heroism in war, gallantry and dignity all of which were part of the poets' chivalry. These poets wanted to demonstrate their fortitude and sacrifice on behalf of their lovers.

Such courtship flourished particularly in the desert of *Al-Hidjāz*. After Damascus became the capital of the Islamic state, *Al-Hidjāz* had hardly any role in political life. *Al-Hidjāz*'s many attempts to restore its political power ended in failure. Its leaders thus devoted themselves to the study of religious matters. Away from towns, and influenced by Islamic

conduct, the desert poets turned to chaste poetry. This type of courtship may have been a reaction to the licentious courtship that prevailed in the towns of *Hidjāz*.

Among the characteristics of the *ʿudhrī* poets are:

- 1- Chastity and unrequited love which created some kind of desperation that inflamed the passions of lovers. So, they concentrated on showing the sweetheart's lack of responsiveness to their emotions and denying them a tryst. They thus became content with what little expression of love they received however minute. Often they imagined the apparition of their sweethearts visiting them at night.
- 2- The vibrancy of emotion poets thus melting with tenderness as they heard the cooing of pigeons.
- 3- The employment of imagery that was previously unknown in Arab poetry. For example, the poet might imagine himself a bird flying with joy as he met his sweetheart.
- 4- Chivalry, valour and gallantry.

In the analysis of *Ibn Al-Dumaynah's* poetry, all the aforementioned characteristics will be cited confirming that his poetry belonged to the genre

of ʿudhrī courtship although a few verses in some of the poems do not share these characteristics. Still, they have meanings, which, if studied separately, show that *Ibn Al-Dumaynah* was one of the poets who cared much for physical pleasure in their relationship with women.

So, *Ibn Al-Dumaynah* stands in contrast to other ʿudhrī poets such as *Djamīl* and *Kuthayyir* who were not fond of physical pleasure, as shown in their poetry.

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- (3) Ibn Zuhayr, Kaʿb, *Diwān Kaʿb Ibn Zuhayr*, Dār Al-Kutub Al-Miṣriyyah, Cairo, 1944, p.7

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A Glimpse Of Ibn Al-Dumaynah's Life

CHAPTER TWO

A Glimpse Of Ibn Al-Dumaynah's Life

A Glimpse Of Ibn Al-Dumaynah's Life

Historians, critics and researchers have not devoted much attention to studying the life of *Ibn Al-Dumaynah*. No one has ever explained this lack of interest. The oldest records we have about him date back to the third century (after Hijra). The oldest books that have ever been written about him are those by *Al-Zubayr Ibn Bakkār* الزبير بن بكار (256 A.H.) and *Aḥmad Ibn Abī Ṭāhir Ṭayfūr* أحمد بن أبي طاهر طيفور. However, all that has survived of these two authors is what other writers have written about them.

Some writers mentioned very little about him - his name and his mother's name : "*Al-Dumaynah* الدمينه", by which he was known ⁽¹⁾. Among the things that were mentioned about him were that he was assassinated⁽²⁾ and that he was related to his mother in name ⁽³⁾.

The best and most valuable information about *Ibn Al-Dumaynah* is what *Abū Al ḥbbās Thaḡlab* أبو العباس ثعلب (291 A.H.) passed on to us from *Al-Zubayr Ibn Bakkār* الزبير بن بكار and *Ibn Al-Aḡrābī* ابن الأعرابي (231 A.H.). Also, it was mentioned through an anonymous source that he was killed. However, this was unconfirmed.

Chronologically, we then learned about Ibn Al-Dumaynah from *Kitab Al-Aghānī* by Abū Al-Farādī Al-Aṣḥfahānī كتاب الأغاني لأبي الفرج الأصفهاني (356 A.H.) whose knowledge was based upon Al-Zubayr Ibn Bakkār الزبير بن بكار, Abū ḡubaydah أبي عبيدة (210 A.H.), Ibn Al-Aḡrābī ابن الأعرابي and others⁽⁴⁾.

Abū Al-Farādī Al-Washshāʾ أبو الفرج الوشاء (335 A.H.), also, wrote about Ibn Al-Dumaynah's life in *Al-Muwashshā* الموشى including him among the Arab poets known for their youthful passion and courtship. In addition, Ibn ḡabd Rabbiḥī ابن عبد ربه briefly mentioned him in *Al-ḡikd Al-Farīd* العقد الفريد.

Al-Ashbāh Wa Al-Naṣāʾir الأشباه والنظائر (the similars and the counterparts) by the brothers: Abū Bakr Muḥammad أبي بكر محمد (around 380 A.H.) and Abū ḡuthmān saḡīd أبي عثمان سعيد (400 A.H.), which was based upon Al-Zubayr Ibn Bakkār, also included biographical material about Ibn Al-Dumaynah.

In the eighth century (A.H.) two biographies were written about him in *Masālik Al-Abṣār* مسالك الأبصار, (The Paths of Vision) by Ibn Faḍl Allāh Al-ḡumarī ابن فضل الله العمري (749 A.H.) and in *ḡuyūn Al-tawārīkh* عيون التاريخ by Ibn Shākir Al-Kutbī ابن شاکر الكتبي (764 A.H.).

In the tenth century (A.H.) Al-Suyūṭī السيوطي (911 A.H.) wrote a biography about him in : *Sharḥ*

Shawāhid Al-Mughnī شرح شواهد المغنى. So did ʿabd Al-Raḥīm Ibn Aḥmad Al-ʿabbāsī عبد الرحيم بن أحمد العباسي (963 A.H.), who wrote *Maʿāhid Al-Tanṣīṣ* معاهد التنصيص.

The last biography about Ibn Al-Dumaynah was written by ʿabd Al-ḳādir Al-Baḡhdādī عبد القادر البغدادي (1093 A.H.) in *Sharḥ Shawāhid Al-Mughnī* شرح شواهد المغنى.

The most reliable biographies about Ibn Al-Dumaynah were written in the third and fourth centuries (A.H.) not only because they are old, but also, because they are well-documented.

The biographical literature of Ibn Al-Dumaynah, is considered very little; in addition, these works are not without their faults⁽⁵⁾.

His Name and Genealogy

His name is ʿabd Allāh Ibn ʿubayd Allāh عبد الله بن عبيد الله according to most of his biographers. However, Ibn Ḳutaybah ابن قتيبة and ʿabd Al-Ḳādir Al-Baḡhdādī عبد القادر البغدادي⁽⁶⁾ mentioned that his name was ʿubayd Allāh Ibn ʿabd Allāh عبيد الله ابن عبد الله. While Ibn Al-Dumaynah was a prisoner, he blamed his people

for failing to support him saying (7):

ولو كان ابنُ عبدِ اللهِ حَيًّا لصَبَّحَ في منازلِها سلولاً

If *Ibn ʿabd Allāh* was alive, he would have fought them with his sword.

Ibn ʿabd Allāh is *Rizq Ibn ʿabd Allāh* رزق ابن عبد الله. He is *Ibn Al-Dumaynah*'s cousin. Although, it is hard to imagine how two brothers (*Ibn Al-Dumaynah*'s father and his brother) might have the same name, this is still plausible.

According to *The Encyclopaedia of Islam*, he was known as *ʿabd Allāh Ibn ʿubayd Allāh Ibn Aḥmad*.

All *Ibn Al-Dumaynah*'s biographers agreed about is that he was from the tribe of *Khathʿam*, and this was one of *Banī ʿāmir Ibn Taym Allāh Ibn Mubāshir Ibn Aklab Ibn Rabīʿa Ibn ʿafras Ibn Ḥalf Ibn Aḫtal*, who was *Khathʿam*⁽⁸⁾.

Ibn Al-Dumaynah's Early life

Nothing is certain about *Ibn Al-Dumaynah*'s early life, his birth date or the date of his murder. The beginnings of some of his poems, which

express courtship, address friends, or depict lovers standing at ruins show the extent to which he was influenced by the pre-Islamic poetic traditions.

Some of his poetry, such as the following verses, also, show how much he was influenced by the Quràn and religious knowledge ⁽⁹⁾:

أَخُونُ مِنْ بَعْدِ الْمَوَدَّةِ وَالْهَوَى كَلَّا وَرَبِّ "مُحَمَّدٍ" وَ "بِلَالٍ"
أَهْلَ الْمَوَدَّةِ ابْتَغَى شِمْتَ الْعَدَى كَلَّا وَرَبِّ "الطُّورِ" وَ "الْأَنْفَالِ"

Will I betray, my lover after love has blossomed? Will I seek the boast of the enemies?, I swear by the Lord of *Muhammad* and Bilal, the Lord of Al-Tur mountain and the ordinance, I will never.

There are numerous examples in his poetry that show the great extent to which he was influenced by religious knowledge.

Ibn Shākir Al-Kutbī said about *Ibn Al-Dumaynah*:
"He terrorized travellers" ⁽¹⁰⁾ "إِنَّهُ كَانَ مِمَّنْ يَخِيفُ السَّبِيلَ".
He, also, said : "*Ibn Al-Dumaynah* was arrested more than once; he was beaten up and punished. He spent most of his life in prison, so that the people forgot all about him".

"وَكَانَ ابْنُ الدِّمِينَةِ قَدْ أَخَذَ غَيْرَ مَرَّةٍ، وَضُرِبَ وَعُوقِبَ وَخُلِدَ فِي السَّجُونِ فَصَارَ يَعْزُبُ عَنِ النَّاسِ".

This source is unreliable⁽¹¹⁾ despite the fact that some of *Ibn Al-Dumaynah's* poetry, such as the following verses, may support this claim⁽¹²⁾:

شُمُوسٌ لَأَلْوَانِ الرِّجَالِ صُهُوبُ	جَفَّتْهُ الْفَوَالِي بَعْدَ حِينٍ وَلا حُهُ
أَخَادِيدُ مِنْ أَثَارِهِ وَنُدُوبُ	وَطُولُ احْتِضَانِ السَّيْفِ حَتَّى يَمْنُكِبِي
صَبَاحَ مَسَاءَ لِلْجَنَانِ رَعُوبُ	وَأَرْجَافُ جَمْعٍ بَعْدَ جَمْعٍ وَغَابَةُ

Forsaken by women, tanned by the sun, the sword left scars on my shoulder from embracing it continuously, and I tremble morning and night fearing their.

He said ⁽¹³⁾:

على الساقِ من عَوْجَاءَ بَادٍ كَعُوبِهَا	ذَكَرْتُكَ وَالْحَدَّادُ يَضْرِبُ قَيْدَهُ
قِبَائِلُ مِنْ شَتَى وَشَتَى ذُنُوبِهَا	فَقُلْتُ لِرَاعِي السَّجْنِ وَالسَّجْنِ جَامِعِ
مُضْرَجَةٌ بِالزَّعْفَرَانِ جِيُوبِهَا	أَلَا لَيْتَ شَعْرِي هَلْ أُرَوِّرُنْ نَسْوَةَ

I thought of you while being bound with chains around my feet whose appearance was weak and thin. Then I asked the jailor, if he would grant me permission to visit the women whose breasts are tinted with saffron.

These verses show clearly that *Ibn Al-Dumaynah* was imprisoned. That may have been due to a crime he committed or an attack he carried out against a traveller. It may, also, have been due to his murdering *Muzāḥim Ibn ʿamr Al-Salūlī* ⁽¹⁴⁾.

He, also, said (15):

وَأَنَا لَنْ نَصَاحِبَ رَكْبَ قَوْمٍ وَلَا أَصْحَابَ سِجْنٍ مَاحِيْنَا
فَيَخْتَلُّوا بِنَا إِلَّا افْتَرَقْنَا عَلَيْهِمُ بِالسَّمَّاحَةِ مُفْضِلِينَا

I will not make friends with travellers nor with prison mates because we get to know each other and we give generously.

Ibn Al-Dumaynah married *Ḥammāà Bint Mālik*⁽¹⁶⁾, who was known for her licentiousness. He had a daughter by her, but he killed both of them when he learned about her debauchery⁽¹⁷⁾ as will be mentioned later.

Ibn Al-Dumaynah's Murder :

Ibn Al-Dumaynah's murder can be traced to his finding out that *Muzāḥim* composed poetry about his wife. He thus realized that he used to visit her which became widely known. *Ibn Al-Dumaynah* then prevented him from visiting her.

In *Kitāb Al-Aghānī*, *Abū Al-Faraj Al-Aṣfahānī* mentions the poetry *Muzāḥim* composed about *Ibn Al-Dumaynah's* wife. In this poem, *Muzāḥim* mentions some scars in the body of *Ibn Al-Dumaynah's* wife⁽¹⁸⁾.

Ibn Al-Dumaynah went to his wife and said to her: "that man has composed shameful poetry about you, and you have known about it!". But she replied, "By God, he has never seen me in the nude". He said, "How did he know about the scars on your body?". "Women have told him" She replied. "By God, what you are saying could never be true" he said. He then refrained from asking her for a while restraining his fury until he thought that *Muzāḥim* had forgotten about the matter. He then asked her the same question; and again she swore by God that women had told *Muzāḥim* about her scars. He then said: "By God, if you do not help me to kill him, then I will kill you". She then agreed to a night meeting with *Muzāḥim*. *Ibn Al-Dumaynah* and one of his friends waited for *Muzāḥim* in hiding. During

their tryst, Muzāḥim talked to her, but she did not respond. So, he told her, "Ḥammāà, why are you so unfriendly tonight?", and she told him: "Come in". He entered and instead of touching her body, he touched Ibn Al-Dumaynah's. Ibn Al-Dumaynah and his friend pounced on him and beat him to death. His family learned about Ibn Al-Dumaynah's act. Ibn Al-Dumaynah then killed his wife too. When his daughter wept, he hit her against the ground and killed her also, saying, "one should not rear a vile dog"

"لا تتخذن من كلب سوء جرواً".

Muzāḥim's brother then instigated the Ruler Aḥmad Ibn Ismāʿīl against Ibn Al-Dumaynah. He thus incarcerated him. Muzāḥim's mother then urged his two brothers to take revenge. One day, Muṣṣab, Muzāḥim's brother, saw Ibn Al-Dumaynah addressing the people. He went and brought a butcher's knife and inflicted two wounds upon him. It was said that Ibn Al-Dumaynah died shortly there after. It was also said that he survived his wounds. Muṣṣab later passed by him at Al-ḡablaà market where he was reciting poetry and struck at him with his sword and killed him. It was also said that he died the following day.

Ibn Al-Dumaynah's characters:

Ibn Al-Dumaynah possessed certain qualities which attracted the people of the desert to him. A great deal was said about his being strong, a brave knight, good-looking and eloquent.

Al-Zubayr Ibn Bakkār said about him⁽¹⁹⁾: "However tender *Ibn Al-Dumaynah's* courtship poetry was, he was a valiant knight"

"كان ابن الدميثة، مع غزله ورقة شعره، فارساً شجاعاً".

He, also, said, "*Ibn Al-Dumaynah* was a strong person" "كان ابن الدميثة أيداً".

Ibn Al-Dumaynah himself took pride in his boldness and bravery which he described in the following verses ⁽²⁰⁾:

جَعَلْتُ تَصَدُّ الْبُزْلُ حَوْلَ نِزَالِي	ثُمَّ اكْتَهَلْتُ وَكَادَ يَفْطُرُ نَاجِذِي
هَرَبَ الثَّعَالِبِ مِنْ أَبِي الْأَشْبَالِ	وَتَرَى الْمُقَاحِمَ شُرْداً مِنْ زَارَتِي
إِنَّ الشَّقِيَّ بِحَرْبٍ مِثْلِي صَالِي	ذَرْنِي وَأَقْوَاماً صَلُّوا بَعْدَاوَتِي

As I matured and grew older, wiser and stronger (my back teeth enlarged) like a camel that has reached its peak of growth and strength; the others who are weak could be seen fleeing in fear from my roar, as foxes escape from lions.

Let me face those who have been burned by my

enmity, because that miserable one will be burned in combat with me.

Muṣṣab Ibn ḡamr Al-Salūlī, the man who killed him, said about him⁽²¹⁾, "Watching him closely, I found out that he was the best, most good-looking and most eloquent of the Arabs. When I saw him, I was awed by him"

"تأملته فإذا هو أحسن رجال العرب، وأجملهم، وأفصحهم، فلما رأيته هبته".

Ibn Al-Dumaynah himself tries to support the opinion that he was eloquent, interesting, and had much influence over women through the following verses (22):

إذا حاولنني فأصدن قلبي جعلت الود منهن انتصاري
وصرّفت الحديث لهن حتى أصافي ودهن على اقتدار

If they try to trap my heart I manage to win their love instead and I seal this love by the sweetest words.

His friend *Umaymah* said about him (23):

أيا حسن العينين أنت قتلتني ويا فارس الخيلين أنت شفائي

You, with the beautiful eyes have Killed me and you brave horseman have the power to make me live again.

He says about his chastity (24):

وَقَدْتُ الصَّبَا مِنْ غَيْرِ فُحْشٍ وَقَادَنِي كَمَا قِيدَ فِي الْحَبْلِ الْجَنِيبُ الْمُطَاوِعُ

I went through the years of my youth without sin. I followed obediently like a docile camel follows his master.

Ibn Al-Dumaynah also takes pride in his generosity, and abnegation through his poetry. He thus says (25):

وَلَمْ أَبْخُلْ عَلَى ضَيْفِي وَجَارِي بَغَالِي مَا أَفِيدُ وَلَا الرَّخِيسِ

I have never kept any thing from my neighbors or my guests whether it be a precious thing or a cheap one.

Also, he says (26):

أَبَيْتُ خَمِصَ الْبَطْنِ غَرَّتَانِ جَائِعًا وَأَوْثَرُ بِالزَّادِ الرَّفِيقَ عَلَى نَفْسِي
وَأَفْرِشُهُ فَرَشِي وَأَفْتَرِشُ الثَّرَى وَأَجْعَلُ مَسَّ الْأَرْضِ مِنْ دُونِهِ لَبْسِي

I would sleep on an empty stomach with the pains of my hunger, preferring to give my food to my friend. I would defer to him my bed, while I slept on the dusty floor, because I considered the bare floor underneath him to be a bed spread for me.

Ibn Al-Dumaynah's love-story:

Ibn Al-Dumaynah's love-affair may be the aspect of his life in which we are most interested as it was the impetus to his composing poetry. It was his major source of inspiration in that regard. This poetry was mostly romantic in nature. It may be correct to say that had it not been for his courtship poetry, *Ibn Al-Dumaynah* would not have been well-known in the world of Arabic literature.

Al-Washshāà says about *Ibn Al-Dumaynah*: "He is among, the courtship poets of the Arabs".

(27) "إنه من بين من شهروا بالصبوة والغزل من شعراء العرب".

Ibn Fadl Allah Al-ǧumari said about him⁽²⁸⁾, "He was one of those who was tormented by love. His heart was kindled with passion. He became very fond of his lover and his thoughts were totally preoccupied with her. Lovers later followed his course and their hearts were overwhelmed by the passion he released. He was an example to be emulated by lovers and also a model for those who, like him, ended up in decadence"

"أحد من برح به الغرام، وشب في قلبه الضرام، وكلفه بالأحباب، وصرفه بما تعلق من الأسباب. وقد مشت العشاق بعده على طريقه، وأسرت قلوبها مع طليقه وكان بعده قدوة لذوي الكف، وأسوة لمن ورد معه موارد التلف".

We can conclude from *Ibn Al-Dumaynah's* poetry that he was an ardent lover. We perhaps see that it was a certain woman in particular with whom he was passionately in love, despite the fact that the names of many women were mentioned in his poetry such as : Ḥammāà, Umaymah, Salmā, Laylā, Hind, ʿaṣmāà, Thamyāà, Umm ʿamr and Umm Al-Ghamr. Some critics believe, however, that these numerous names were mentioned in his poetry due to reasons other than the multiplicity of lovers. *Ibn Rashīk* says⁽²⁹⁾: "Poets are fond of certain names. They often fabricate stories round : Laylā, Hind, Salmā, Daʿd, Lubnā, ʿafrāà, Arwā, Rayā, Fāṭimah, Mayah, ʿulwā, ʿāishah, Rabāb, Zaynab and, Nuʿm, and those resembling them. Perhaps poets mentioned many names in their poem so that their verses would rhyme and in order to embellish their love poetry.

As for the names mentioned in *Ibn Al-Dumaynah's* poetry, they included : Ḥammāà, Umaymah, Salmā and Umm ʿamr. The following verses include these names :

(30) قَفِي يَا أُمَيِّمَ الْقَلْبِ نَقْضُ لُبَانَةٍ وَنَشْكُ الْهَوَى ثُمَّ أَفْعَلِي مَا بَدَأَ لَكَ

Umaymah, you who possess my heart, let us pause here to do what is necessary to speak of our love, then do as you wish after that.

هَلِ الْقَلْبُ عَنْ ذِكْرِي أُمَيْمَةَ ذَاهِلٌ نَعَمْ حِينَ يَمْشِي بِي إِلَى الْقَبْرِ حَامِلٌ (31)

Will my heart ever forget Umaymah? Yes only when I am being carried to the grave.

وَمَا حُبُّ أُمِّ الْغَمْرِ إِلَّا سَجِيَّةٌ عَلَيْهَا بَرَانِي اللَّهُ ثُمَّ طَوَانِي (32)

The love I carry for Umm Al-Ghamr is in-born. God created it in me.

خَلِيلِيَّ أَمَا أُمُّ عَمْرٍو فَمِنْهُمَا وَأَمَا عَنْ الْأُخْرَى فَلَا تَسْلَانِي (33)

My friends, as for Umm ʿamr, she is one of the two, but do not ask me about the other one.

In the last verse, the theme of the multiplicity of lovers is referred to which was a common practice at that time.

يَا سَلَّمَ بَاعَدَ رَبُّ النَّاسِ مُصَبِّحَكُمْ مِنَّا وَيَاعَدَ مِنْ مُمْسَاكِ مُمْسَانَا (34)

Salmā, God made your house to be far from ours and the sun to rise and set on us in different places.

وَهَجَرُ سُلَيْمَى مُسْتَبِينَ طَرِيقَهُ وَمَسْلَكُهُ وَعَرُّ إِذَا رُمَتْهُ صَعْبُ (35)
لَوْ أَنَّ سُلَيْمَى يُعْقِبُ الْبُخْلَ جُودَهَا كَمَا لِسُلَيْمَى مِنْ مَوَدَّتِهَا عَقْبُ
وَعَائِبَةُ سَلَمَى إِلَيْنَا وَمَا لَنَا إِلَيْهَا سِوَى الْوَصْلِ الَّذِي بَيْنَنَا ذَنْبُ
وَمَا تَسْتَوِي سَلَمَى وَلَا مَنْ يَعِيبُهَا إِلَيْنَا كَمَا لَا يَسْتَوِي الْمَلْحُ وَالْعَذْبُ

Being separated from *Sulaymā* is so difficult for me. I wish her being distant would be followed by generosity in her love to me. For what does she reproach me? Am I to be blamed because I desire to be with her? Comparing *Salma* to her enemies is like comparing sweet water with salty.

Ḥammāà was the least of *Ibn Al-Dumaynah*'s sweethearts to be alluded to in his poetry. As has already been mentioned, she was his wife, and he killed her for her unfaithfulness.

(36) حَيِّ الْمَنَازِلَ مِنْ حَمَاءٍ قَدْ دَرَسَتْ إِلَّا ثَلَاثًا عَلَى مُسْتَوْقَدٍ رُكْبَا
عُجْنَا عَلَى دَارِهَا نَبْكِي وَنَسْأَلُهَا عَنْهَا وَنُخْبِرُهَا عَنْ بَيْنِنَا خُطْبَا

Greet the ruins of *Ḥammāà*'s house. Nothing remains of it except the three stones of the stove. We cried to the ruins asking them about her and complained about her departure.

Umaymah, however, was greatly alluded to in his poetry as is clear from the verses mentioned. She is the only woman whom he described as being "in possession of his Heart" (37) "يَا أُمِيمَ الْقَلْبِ". He kept following her for three years while she shunned him and begrudged him her affection.

Quoting Abu Saʿīd's book, Abū Al-Farāḍī said⁽³⁸⁾, "Ibn Abī Al-Sarrī ابن أبي السرى (according to Hishām) said : Ibn Al-Dumaynah became infatuated with a woman of his people called Umaymah. He was passionately in love with her for a while. When she became affectionate to him, he treated her unjustly and abandoned her. Then he visited her one day at which time she reprimanded him. Then she said :

نسخت من كتاب أبي سعيد قال حدثني ابن أبي السرى عن هشام قال هوى ابن الدمينة امرأة من قومه
يقال لها أميمة، فهام بها مدة، فلما وصلتته تجنى عليها، وجعل ينقطع عنها، ثم زارها ذات يوم، فتعابها
طويلاً ثم أقبلت عليه فقالت :

وأنت الذي أخلفتني ما وعدتني	وأشمت بي من كان فيك يلوم
وأبرزتني للناس ثم تركتني ...	لهم غرضاً أرمى وانت سليم
فلو أن قولاً يكلم الجسم قد بدا	بجسمي من قول الوشاة كلوم

You who forsake your promise and caused the enemies to gloat. You made me a prey to their arrows while you preserved yourself unscathed untouchable. If their words could injure, my body would have been full of wounds.

Ibn Al-Dumaynah responded by saying :

وأنت التي قطعت قلبي حزاة	وقرفت فرح القلب فهو كليم
وأنت التي كلفتني دلج السرى	وجون القطا في الجهلتين جثوم
وأنت التي أحفظت قومي فكلهم	بعيد الرضى داني الصدود كظيم

You are the reason behind my sorrow and the brokenness of my heart. You have caused me to err aimlessly in the desert by night.

You have put enmity between my kinfolk and me and caused them to be angry with me.

It is clear from the previous verses that *Umaymah* reciprocated his love, which shows that the poet perhaps fell in love with more than one woman. *Ibn Al-Dumaynah's* poetry shows that *Umaymah* was offered to him in marriage. However, he did not respond to the offer, which he later regretted. He said about that :

(39) فَأَشْهَدُ عِنْدَ اللَّهِ لَأَزِلْتُ لَائِمًا لِنَفْسِي مَا دَامَتْ بِمِرِّ الْكَظَائِمِ
لِمَنْعِي مَا لَمْ مِنْ أُمَيْمَةٍ بَعْدَ مَا دُعِيتُ إِلَيْهَا إِنَّ شَجْوِي لَدَائِمٌ

I swear to God I am still blaming myself for refusing to marry *Umaymah* though approached by her family.

Quoting *Hishām*, *Abū Al-Farādī* says⁽⁴⁰⁾, "Then he married her and was killed in her presence"

"ثم تزوجها بعد ذلك وقتل وهي عنده".

As for *Salma*, nothing is mentioned about her, although some of *Ibn Al-Dumaynah's* poetry shows that she competed with *Umaymah* for his heart. He says⁽⁴¹⁾:

وَأَقْسِمُ مَا أَدْرِي إِذَا الْمَوْتُ زَارَنِي أَسْلَمَى بِقَلْبِي أُمُّ أُمَيْمَةٍ أَصْقَبُ

سَوَاهَا عَنِ الْآخَرَى مِنْ الْأَرْضِ مَذْهَبُ
لِمَنْ لَا يُجَازِي بِالْمَوَدَّةِ يَجْنُبُ
وَلَا الصَّبْرُ إِنْ بَانَتْ أُمَيْمَةُ يُعْقِبُ

فَمَا مِنْهُمَا إِلَّا الَّتِي لَيْسَ لِلْهَوَى
هَمًّا اقْتَادَتَا لُبِّي جَنِيْبًا وَلَمْ يَكُنْ
فَلَا الْقَلْبُ يَنْسَى ذِكْرَ سَلْمَى إِذَا نَأَتْ

By God I wouldn't know, should death visit me, who would be closer to my heart *Salmā* or *Umaymah*? I could not leave either one of them. Both of them possess my heart although I had refused to love without being loved in return. Should *Salmā* depart, my heart will not forget her and my patience will not sustain me in *Umaymah*'s absence.

These verses clearly show that he loved both of them at the same time.

With regard to *Umm ḡamr*, *Ibn Shākir Al-Kutbī* said⁽⁴²⁾, "He passionately fell in love with another woman called *Umm ḡamr*. She used to chide him concerning *Umaymah*; he said :

ثم إنه بعد ذلك هوى امرأة أخرى يقال لها أم عمرو فكانت تعاتبه في أميمة فيقول :

من الناس إنسانان ديني عليهما
خليلي أما أم عمرو فمنهما
مليان لو شاء لقد قضيانني
وأما عن الأخرى فلا تسلاني

Two persons would kill me if they wish, one of them is *Umm ḡamr* but don't ask me who the other one is.

This information is uncertain, however, as there is some doubt that it was *Ibn Al-Dumaynah* who composed these two verses⁽⁴³⁾.

Ibn Al-Dumaynah lived in the region south of *Al-Ḥiǧāz* next to Yemen. *Aḥmad Rātīb Al-Naffākh*, (*Diwān Ibn Al-Dumaynah*, p.31) reaches this conclusion from *Ibn Al-Dumaynah*'s constant mention of certain places in his poetry. Moreover, it is only natural that he lived in the homeland of his people *Khath'am* خثعم. There is no doubt as to their homeland's location. It must be in that region.

Regarding the period during which *Ibn Al-Dumaynah* lived, it is not known with certainty. *Abū ʿubayd Al-Bakrī* (487 A.H.), however, determined in his book *Al-Laʾālī* اللآلي⁽⁴⁴⁾, for the first time, *Ibn Al-Dumaynah*'s period. He said, "He was an Islamic poet". He, also, said, "He is a poet of the early *Umayyad* state". *Ibn Shākir Al-Kutbī* said, however:⁽⁴⁵⁾ "He is among the poets of the *Umayyad* and *Abbasid* states". *Arendonk* says in the *Encyclopaedia of Islam* about *Ibn Al-Dumaynah*'s period, "If *Aḥmad Ibn Ismāʿīl*, mentioned in *Kitāb Al-Aghānī* (Vol. 15, p. 193 and beyond) was himself the governor of Mecca who was mentioned by *Al-Ṭabarī* (Vol. 7, p. 740) then *Ibn Al-Dumaynah* must have been a contemporary of *Al-Rashīd*'s⁽⁴⁶⁾.

Aḥmad Rātib Al-Naffākh concludes that *Ibn Al-Dumaynah* lived for half a century under the *Abbasid* state and, therefore, he rules out the possibility that *Ibn Al-Dumaynah* lived during both the *Umayyad* and *Abbasid* states as *Ibn Shākir Al-Kutbī* suggested. If it is true that he witnessed the last few years of the *Umayyad* state, then that was probably during his childhood. It is, therefore, reasonable to say that he was a modern *Abbasid* poet.

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- (22) Poem number 23, the verses 2-3.
- (23) Poem number 34, the additions.
- (24) Poem number 43, the thirteenth verse.
- (25) Poem number 37, the nineteenth verse.
- (26) Poem number 51, the verses 1-2.
- (27) Al-Waṣṣhāh, Abū Al-Ṭayyib M. Ibn Yahya, *Al-Muwaṣṣhā*, leiden 1886, p.54.
- (28) Al-ḡumarī, Ibn Faḍl Allāh, *Masālik Al-Abṣār, Fī Mamālik Al-Amṣār*, Quoted by Al-Naffākh, A. Rātib. *Dīwān Ibn Al-Dumaynah*, Maktabat Dār Al-ḡurūbah, Cairo, 1959, p.22.
- (29) Ibn Rashīk, *Al-ḡumda*, Ed. ḡabd Al-Ḥamīd, Muḥyī Al-Dīn, Al-Matba'ah Al-Tudī'ariyyah,

- Cairo, 1374 H, v.2, P.121-122.
- (30) Poem number 4, the first verse.
 - (31) Poem number 7, the first verse.
 - (32) Poem number 12, the thirteenth verse.
 - (33) Poem number 22, the twenty-second verse.
 - (34) Poem number 18, the fourth verse.
 - (35) Poem number 48, the verses 4-7.
 - (36) Poem number 54, the verses 1,3.
 - (37) Poem number 4, the first verse.
 - (38) Al-Aṣṣfahānī, Abū Al-Faraj, *Kitāb Al-Aghānī*, v.15, p.148.
 - (39) Poem number 8, the verses 16-17.
 - (40) Al-Aṣṣfahānī, Abū Al-Faraj, *Kitāb Al-Aghānī*, v.15, p.148.
 - (41) Poem number 59, the verses 17-20.
 - (42) Al-Kutbī M. Ibn Shākir. Ed. Al-Ḳudsī, Ḥusām Al-Dīn, *ḡuyūn Al-tawārīkh* - the deaths of 143 H., Quoted by Al-Naffākh, A. Rātīb. *Dīwān Ibn Al-Dumaynah*, Maktabat Dār Al-ḡurūbah, Cairo, 1959, p.29.
 - (43) It is said that they were composed by Al-Mukḥabbal Al-Ḳaysī. They are about his wife Umm ḡamr and her sister Maylāà, Al-Naffākh, *Dīwān Ibn Al-Dumaynah*, Maktabat Dār Al-ḡurūbah, Cairo, 1959, p.29.
 - (44) Al-Bakrī, Abū ḡubayd ḡabd Allāh Ibn ḡabd

Al-ʿazīz, *Samt Al-Laʿālī*, Ladinat Al-Taʿālīf
Wa Al-Tardjamah Wa Al-Nashr, Cairo, 1936,
v.2, p.136.

- (45) Al-Kutbī M. Ibn Shākir. Ed. Al-Ḳudsī,
Ḥusām Al-Dīn, *ʿuyūn Al-tawārīkh* - the
deaths of 143 H., Quoted by Al-Naffākh, A.
Rātīb. *Dīwān Ibn Al-Dumaynah*, Maktabat Dār
Al-ʿurūbah, Cairo, 1959, p.36.

- (46) *The encyclopaedia of Islam*, New edition,
v.III, p.756-757.

The Manifestations of Love in Ibn Al-Dumaynah's Poetry

CHAPTER THREE

The Manifestations of Love in Ibn Al-Dumaynah's Poetry

The Manifestations of Love in *Ibn Al-Dumaynah's* Poetry

As has already been mentioned, *Ibn Al-Dumaynah* talks a great deal about the manifestations of love in his poetry. Love, according to him, has numerous meanings, namely, his sentiments towards his beloved and towards love itself as well as the agony love has caused him. *Ibn Al-Dumaynah* attributes his pain solely to love regardless of what type of pain it is. *Ibn Al-Dumaynah* did not, like other poets, handle other themes besides love in poetry. His poetical works are almost exclusively about love and courtship. Probably *Ibn Al-Dumaynah* owes his being a poet to love. It is love which caused his poetical talents to flourish. In this chapter I will analyze and comment on the various themes connected with love which *Ibn Al-Dumaynah* developed in his poetry.

1- The Lover's Torment by love

Ibn Al-Dumaynah mentions his woe resulting from love. He describes his state by saying⁽¹⁾:

لَقَدْ تَرَكْتَنِي مَا أُعِي لِمُحَدِّثٍ حَدِيثًا وَمَا أُرَوَّى بِبَرْدٍ قَرَّاحٍ

She left me oblivious to all that was spoken around me, even fresh water did not slake my thirst.

Also describing his distress which only death could relieve, the poet says ⁽²⁾:

هَلِ الْقَلْبُ عَنْ ذِكْرِي أُمَيَّةَ ذَاهِلٌ نَعَمْ حِينَ يَمْشِي بِي إِلَى الْقَبْرِ حَامِلٌ

Shall I ever stop thinking of *Umaymah* This can happen only when my body is carried to the grave.

Describing his languor, the poet, also, says ⁽³⁾:

وَلَيْتِي وَذَاكَ الْهَجْرَ لَوْ تَعَلَّمَيْنَهُ كَعَارِزَةٍ عَنْ طِفْلِهَا وَهِيَ رَائِمٌ

If you could only imagine my condition after you deserted me. I am like a mother who has abandoned her child despite her intense affection for the babe.

He, also, says ⁽⁴⁾:

وَلِي كَبِدٌ مَقْرُوحَةٌ مَنْ يَيْيَعُنِي بِهَا كَبِدًا لَيْسَتْ بِذَاتِ قُرُوحٍ

أَبَى النَّاسُ - وَيَبَّ النَّاسُ - أَنْ يَشْتَرُونَهَا وَمَنْ يَشْتَرِي ذَا عِلَّةٍ بِصَاحِيحٍ

My liver (heart or soul) is consumed by ulcers. (suffering inner being), Who would exchange it for a healthy one? Woe to these who refuse to buy it; but, also, who would purchase what is sick in exchange for what is healthy.

In the second verse the verb *يشترونها* is in the nominative form although it is preceded by *أَنْ*. *Al-Naffākh* presents his explanation of this in *Diwan Ibn Al-Dumaynah* (p.27). However, his explanation is not convincing. The only logical reason for having the verb in this form is the necessity of the poetic pattern, which allows the verb to be in the nominative even after *أَنْ*.

Ibn Al-Dumaynah further describes his misery saying that his friends started to reproach him for longing for his sweetheart and looking in the direction of her country with tearful eyes. Because *Ibn Al-Dumaynah*'s friends noticed that he weeps so much, they told him that his eyes took pleasure in his tears. This demonstrates that the poet often wept yearning for his darling.

He expresses this meaning again by saying (5):

أَفِي كُلِّ يَوْمٍ أَنْتَ رَامَ بِلَادَهَا بَعَيْنَيْنِ إِنْسَانَاهُمَا غَرِقَانِ

لَقَدْ أُولَعْتُ عَيْنَاكَ بِالْهَمَلَانِ

إِذَا اغْرُورَقْتُ عَيْنَايَ قَالَ صَحَابَتِي

He, also, says (6):

بِمَكَّةَ وَالْحُجَّاجُ غَادٍ وَرَائِحُ
بِوَاحِدِهَا تُطَوَّى عَلَيْهِ الصَّفَائِحُ
يُرَاقِبُ جُمَاتِ الرِّكِيِّ النَّزَائِحِ

وَجَدْتُ بِهَا وَجْدَ الْمُضِلِّ بِعَيْرِهِ
وَجَدْتُ بِهَا مَا لَمْ تَجِدْ أُمَّ وَاحِدٍ
وَجَدْتُ بِهَا مَا لَمْ يَجِدْ نُوَّ حَرَارَةٍ

Because of her I felt as one who has lost his camel in Mecca during the pilgrimage season (impossible to find the camel due to the crowds).

Because of her I felt more sad than a mother who has lost her only son, as she watches him being buried.

Because of her I suffered much more than one who is thirsty standing in front of a dry well.

He goes on saying (7):

بَأَنَّ تَنْظُرِي بَيْنَ الْحَشَا وَالْجَوَانِحِ
مَلَّتْ بِهِ لَا كَالْقُلُوبِ الصَّحَائِحِ

أَبَيْتُ بَأَلَّا تَرْتَنِّي لِي فَكَيْفَ لِي
فَتُخْبِرَكَ الْعَيْنَانِ عَنْ قَلْبِي الَّذِي

You have refused to console me. How then can I allow you to look into my inner being. My eyes reveal what is in my heart which can bear no more because it has grown sick.

The poet, also, recites the following verses about the affliction of love (8):

بِأَهْلِي وَمَالِي مَنْ بُلِيَتْ بِحُبِّهِ وَمَنْ حَلَّ فِي الْأَحْشَاءِ دَارَ مَقَامِ
وَمَنْ وَجَلَّاهُ اللَّهُ حَلْفَةً صَادِقٍ بَرِي حُبُّهُ - لَوْ تَعْلَمِينَ - عِظَامِي

I swear by my kin and my wealth that the one whose love is my fate, the one who is dwelling in my heart, has worn down my bones by her love. I swear also by God.

He describes his anguish, and insomnia caused by his beloved's reproach in the following verses (9):

وَإِذَا عَتَبْتُ عَلَيَّ بَتْ كَأَنَّنِي بِاللَّيْلِ مُسْتَحِرُّ الْفُؤَادِ سَلِيمُ
وَلَقَدْ أَرَدْتُ الصَّبْرَ عَنْكَ فَعَاقَنِي عَلَقُ بِقَلْبِي مِنْ هَوَاكَ قَدِيمُ

When you reproach me, I spend the night with a wounded heart. I wanted to stop thinking of you, but could not because I have so much love for you in my heart.

He says (10):

أَعَيْنِي مَالِي لَا أَبِيتُ بِبَلَدَةٍ مِنْ الْأَرْضِ إِلَّا كَانَ دَمْعِي قِرَاكَمَا
أَعَيْنِي أَغْنَى أُمَّ ذِي الْوَدْعِ عَنْكَمَا بَنُونَ وَمَالٌ فَانْظُرَا مَا غَنَاكَمَا
أَلَا قَدْ أَرَى - وَاللَّهِ - أَنْ قَدْ قَذَيْتُمَا بِمَنْ لَا يُيَالِي أَنْ يَطُولَ قَذَاكَمَا
أَعَيْنِي مَهْلًا أَجْمَلًا الصَّبْرَ تَحْظِيَا فَقَدْ خَفْتُ مِنْ طُولِ الْبُكَاءِ عَمَاكَمَا

What has happened to my eyes? wherever I go I spend the night in tears, as if these tears were your food.

I implore my eyes to tell me : is Umm Thi Al-Wad² satisfied by children and wealth and no longer thinks of you? What can possibly satisfy you if this be true?

You, my eyes are in poor condition because of someone who does not care if your condition remain as such forever.

Be patient, my eyes, and you will get what you wish. I fear that you become blind because of the abundance of your tears.

We had tried every thing possible to recover, but the best solution was to be close to one's beloved rather than being away from her. I swear (said *Ibn Al-Dumaynah*) by the Lord of the sacred house, I could not leave you by my choice or intentionally. I could not choose anything that might cause separation until I die. By loving her, I loved every one, even those who did not love me, and was reconciled with those from whom I was formerly estranged.

He also said (11):

<p>عَلَى أَنْ قُرْبَ الدَّارِ خَيْرٌ مِنَ الْبُعْدِ تَطَلَّيْتُ قَطْعَ الْحَبْلِ مِنْكُمْ عَلَى عَمْدٍ لَمَّا بَيْنَنَا حَتَّى أُغَيَّبَ فِي اللَّحْدِ وَصَانَعْتُ مِنْ قَدْ كُنْتُ أَبْعَدُهُ جَهْدِي</p>	<p>بِكُلِّ تَدَاوَيْنَا فَلَمْ يُشْفَ مَا بَنَا فَوَاللَّهِ رَبُّ الْبَيْتِ لَا تَجِدِينِي وَلَا أَشْتَرِي أَمْرًا يَكُونُ قَطِيعَةً فَمَنْ حُبَّهَا أَحْبَبْتُ مَنْ لَا يُحِبُّنِي</p>
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He also recites the following verse about love sickness (12):

<p>وَأَنْتِ لَهَا - لَوْ تَعْلَمِينَ - طَبِيبُ</p>	<p>أُمِّمَ لِقَلْبِي مِنْ هَوَاكِ ضَمَانَةٌ</p>
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You, *Umaymah* are both the wound of my heart and the doctor who can help me to recover.

He says (13):

<p>وَبِالرَّيْحِ لَمْ يُسْمَعْ لَهُنَّ هُبُوبُ</p>	<p>وَلَوْ أَنَّ مَا بِي بِالْحَصَى قَلِقَ الْحَصَى</p>
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If my suffering could affect the stones, they
too would lose heart. If it could affect the
wind, its voice would cease to be heard

2- Comparing the poet's status with his lover's

Another theme in *Ibn Al-Dumaynah's* love poetry is the comparison he made between his infatuation and his beloved's sentiment and status. It seems that he tried through his poetry to portray the depth of his love while his beloved remained apathetic. He was in agony while she enjoyed her life. She did not feel his absence as she was preoccupied with her husband and children as mentioned previously. *Ibn Al-Dumaynah* says ⁽¹⁴⁾:

هَوَيْتُ وَلَمْ تَهْوَى وَكُنْتُ ضَعِيفَةً فَهَذَا بَلَاءٌ قَدْ بُلِيتُ بِذَلِكَ

I have fallen in love while you have not. This love, to me, was like affliction - a cruel fate from which I cannot escape.

In the same poem, he says in the next verse ⁽¹⁵⁾:

يَقُولُونَ ذَرْهَا وَاعْتَزِلْهَا، وَإِنَّمَا يُسَاوِي ذَهَابَ النَّفْسِ عِنْدِي اعْتَزَالُكَ

They tell me : "forsake her". But leaving you is the same as death to me.

Regarding his beloved's negative response towards him, *Ibn Al-Dumaynah* says ⁽¹⁶⁾:

مَنْحَتُ صَرِيحِ الْوَدِّ لَيْلَى كَرَامَةً لِلَّيْلِ وَلَكِنِّي لِغَيْرِكَ مَازِنَةٌ

فَلَمْ تَجْزِنِي بِالْوَدِّ لَيْلَى وَلَمْ تَخَفْ مَلَامَكَ فِي عَهْدٍ عَلَيْنَا وَثَائِقُهُ

I have been faithful to *Laylā* (a name he uses in reference to his beloved) out of affection for her in spite of unfaithfulness to all other women. *Laylā*, however, has not reciprocated my love fearing no reproach for breaking a covenant. At this juncture *Ibn Al-Dumaynah* compares his faithfulness to his beloved's negative response.

Ibn Al-Dumaynah makes another comparison between his love for his sweetheart and her ill-treatment of him in the following verses⁽¹⁷⁾:

مَذِقْ وَأَنْتِي خَائِنُ غَدَارُ	حَلَفْتَ أُمَيْمَةً أَنْ وَدِّي كَاذِبُ
شُعْتُ الرُّؤُوسِ بِمَكَّةَ الْأُبْرَارُ	كَذَبْتَ أُمَيْمَةً وَالَّذِي حَبَّتْ لَهُ
وَالْعِلْمُ يَنْفَعُ وَالْعَمَى ضَرَّارُ	لَوْ تَعْلَمِينَ، وَقَلَمًا جَرَّبْتَنِي
لِلسَّرِّ مِنْكَ وَأَنْتِي نَصَّارُ	لَعَلِمْتَ أَنِّي بِالْمَغِيْبَةِ حَافِظُ

Umaymah swore that I had not been faithful to her and that I had betrayed her. She said I was only pretending to be in love with her. *Umaymah* is lying. I swear by God, in whose Name the believers perform the pilgrimage to Mecca. If you knew me, *Umaymah*, with an enlightened, you would know that I preserved your secret and supported you.

3- The Lover's Contentment With What His Beloved's Meager Response

poets have talked a great deal about their contentment with just a glance from or a chance meeting with their beloved. Some of them even joyed over seeing the apparition of their beloved. *Ibn Al-Dumaynah* manifested this contentment in the following (18):

وَيُسْقِي مُحِبُّ مِنْ شَرَابِكِ شَرْبَةً يَعْيشُ بِهَا إِذَا حِيلَ دُونَ حَلَاكِ

If you only give your lover a little affection, he will be able to survive, even if he is away from you, and not able to reach your abode. In like manner, the thirsty man can survive on a sip of water.

Ibn Al-Dumaynah goes further in expressing this idea by saying (19):

لَنْ سَاعِي أَنْ نَلْتَنِي بِمَسَاءَةٍ لَقَدْ سَرْنِي أَنِّي خَطَرْتُ بِبَالِكَ

Although it is harmful to say bad things about me, I will be happy if you do, because this indicates that you thought of me.

4- The Beloved's Reserve in Expressing Intimacy

Ibn Al-Dumaynah talked much about his beloved's not making herself available to her lover as well as her reserve in expressing and responding to her lover's affection. He also, tried to show how this attitude had affected him as well as his love for his lady.

He says (20):

وَمَا نَلْتَقِي إِلَّا الْفُجَاءَةَ بَعْدَ مَا نَرَى أَنَّ أَدْنَى عَهْدِنَا الْمُتَقَادِمُ
وَمَا نَلْتَقِي إِلَّا لِمَامًا عَلَى عَدَى عِدَادِ الثُّرَيَّا وَهِيَ مِنْكَ الْغَنَائِمُ

We seldom meet each other. Our last rendez-vous was ages ago. We meet not more than once a year. Our visits are as rare as the apparition of the cluster of stars.

These visits are a prize I seek. In another poem, *Ibn Al-Dumaynah* says (21):

فَانِّي - وَلَا كُفْرَانَ لِلَّهِ - شَقُوءٌ لِنَفْسِي لَقَدْ تَابَعْتُ غَيْرَ مُنِيلٍ
مُوكَّلَةٌ بِالْبُخْلِ مَا عَقْدُ حَبْلِهَا بِبَاقٍ وَلَا مَعْرُوفُهَا بِجَزِيلٍ
وَكُلُّ خَلِيلٍ - لَا أَبَالِكَ - سَائِقِي إِلَى غُدْرَةٍ أَوْ بَائِعِي بِخَلِيلٍ
خِيَالِكَ أَدْنَى مِنْكَ وَصَلًا إِذَا سَرَى إِلَيْنَا بَلَا نَعْتٍ وَلَا بَدَلِيلٍ

I had brought misery upon myself. I have given affection and love to a woman who does not

reciprocate my intimacy. She begrudges me affection and refuses to show her love. If she did allow it to show, it would only be in a reserved manner. She hardly responded to my affection. This has always happened to me. Many friends betrayed me. Your apparition is more generous than you, when it visits me at night, although it comes without a guide.

Asking his beloved to be generous in showing him love, *Ibn Al-Dumaynah* says (22):

فَلَا تَمْنَحِينِي الْبُخْلَ مِنْكَ وَتَعْجَلِي عَلَيَّ بِأَمْرِ لَمْ يَكُنْ بِذُنُوبِ

This picture is replete with irony which the poet utilizes to emphasize his beloved's stinginess in her emotions. The irony lies in the fact that he asks her not to offer (offer being associated with generosity) him stinginess.

The meaning of the verse is; do not offer me stinginess, and do not judge me with what I do not deserve.

5- The Lover's Injustice And Harshness

Regarding the beloved's unfairness, *Ibn Al-Dumaynah* says (23):

وراميتُ فيكِ النَّفْسَ حَتَّى رَمَيْتَنِي مَعَ النَّابِلِ الحَرَّانِ حَيْثُ رَمَانِي

I have neglected myself as a result of loving you.

However, you were among those who sided against me. The poet, in this context, illustrates the idea of hostility with the image of the enemies whose enmity was like a burning fire. Those enemies hurled arrows at him, and he imagines her taking part with them. This shows how cruel and unfair his beloved was.

6- The Man's Readiness To Please His Beloved

Ibn Al-Dumaynah's poetry indicates that he has been willing to do everything that may please his beloved and thus bring him closer to her heart. He expressed this meaning in the following verses (24):

وَلَوْ قُلْتُ : طَأْ فِي النَّارِ أَعْلَمُ أَنَّهُ هُدًى مِنْكَ أَوْ مُدُنٍ لَنَا مِنْ وَصَالِكَ
لَقَدَّمْتُ رِجْلِي نَحْوَهَا فَوَطَّئْتُهَا هُدًى مِنْكَ لِي أَوْ غِيَّةً مِنْ ضَلَالِكَ

If you asked me to step into the fire I would have done so in faith that you were guiding me in the right path which would lead me to you.

7- The Spiritual Tendency as a Love Theme in Ibn Al-Dumaynah's Poetry

Some poets have been well-known for their blending of spiritual and religious concepts with love which was especially typical of *ḡudhri* poets. Due to his religious belief, Ibn Al-Dumaynah says (25):

أَبِينِي أَفِي يُمْنَى يَدَيْكَ جَعَلْتَنِي فَأَفْرَحَ أَمْ صَيْرْتَنِي فِي شِمَاكَ

Show me whether you keep me on your right or left side that I may rejoice if I know that I am on your right side.

This is a religious idea by which the poet was influenced.

It is also known that *ḡudhri* poets give prominence to the idea that love is man's fate. Ibn Al-Dumaynah expresses this notion in the following verses (26):

وَمَا حُبُّ أُمِّ الْغَمْرِ إِلَّا سَجِيَّةٌ عَلَيْهَا بَرَانِي اللَّهُ ثُمَّ طَوَّانِي
طَوَّانِي عَلَى حُبِّ لَهَا وَسَجِيَّةٌ أَجَلٌ وَأُنُوفُ الْكَاشِحِينَ عَوَّانِي
تَمَنَّيْتُ أَنَّ اللَّهَ جَامِعُ بَيْنَنَا بِمَا شَاءَ فِي الدُّنْيَا فَمُلْتَقِيَانِ

My love for *Umm Al-Ghamr* (a name by which he calls his beloved) is only an example of my

innate nature. That love was engendered within me by God. I have thus been created in spite of my enemies' desire. O that God would made us to be close to one other. Then we would meet inevitably.

8- Remembering the sweetheart

Ibn Al-Dumaynah chanted his memories of his lover with all their joys and sorrows. He expressed this theme throughout his poems.

For example he says (27):

إِذَا ذُكِرْتُ عِنْدِي أُبْنُ لَذِكْرِهَا كَمَا أَنَّ مِنْ وَقَعِ السَّلَاحِ جَرِيحُ

When she is mentioned before me, I am violently shaken And deeply wounded, as if I were stabbed by a knife.

He, also, expresses the pain and joy he experienced when he remembered his beloved through the following verses (28):

أَحَقًّا - عِبَادَ اللَّهِ - أَنْ لَسْتُ رَأِيًّا سَنَامَ الْحِمَى أُخْرَى اللَّيَالِي الْغَوَابِرِ
كَأَنَّ فُؤَادِي مِنْ تَذَكُّرِهِ الْحِمَى وَأَهْلَ الْحِمَى يَهْفُو بِهِ رِيَشُ طَائِرِ

Is it true that I will not see the quarter where my lover lives for the remaining nights? Remembering your dwelling place and those who lived there causes my heart to take flight for joy.

The following verses also deal with the same theme (29):

أَلَا رَبُّمَا أَهْدَى لِي الشُّوقَ وَالْجَوَى عَلَى النَّأْيِ مِنْهَا ذِكْرَةٌ قَلَّمَا تُجْدِي

لَقَدْ زَادَنِي مَسْرَاكَ وَجِدًا عَلَى وَجْدِي
عَلَى فَنَنْ غَضُّ النَّبَاتِ مِنَ الرُّنْدِ
جَلِيدًا وَأَبْدَيْتَ الَّذِي لَمْ تَكُنْ تُبْدِي

أَلَا يَا صَبَا نَجِدْ مَتَى هَجَتْ مِنْ نَجْدِ
أَنْ هَتَفَتْ وَرَقَاءُ فِي رَوْنِقِ الضُّحَى
بَكَيْتَ كَمَا يَبْكِي الْوَلِيدُ وَلَمْ تَكُنْ

Because I love you but am distant from you, I
fondly recall you. However, this is pointless.
Oh winds that blow from *Nadid*, you make me feel
sadder still as you blow. When I hear a bird
singing in a tree, you weep like a baby and show
what you are not prone to show.

9- The apparition of the beloved and the poet's interaction with it

Discussing or imagining the beloved's apparition during sleep, in the form of a dream, or while day-dreaming is a typical theme of *ḡudhri* poets. *Ibn Al-Dumaynah* has expressed these emotions in many of his poems. He does not merely mention the memory of his beloved but also his seeing her apparition or features as if she were standing before him.

Ibn Al-Dumaynah says about his lover's apparition (30):

فَقُلْتُ : خَيَالٌ مِنْ أُمَيْمَةَ هَاجِنِي وَذُو الشَّوْقِ لِلطَّيْفِ الْمَلِّ طُرُوبُ

I said that *Umaymah's* (the beloved) apparition kindles my longing for her. Yearning for my beloved, I exult at the appearance of her apparition. Anyone longing for his beloved would rejoice at the appearance of her apparition.

As for the apparition's visit in a dream, *Ibn Al-Dumaynah* says (31):

وَبِالْحَقْلِ مِنْ صَنْعَاءَ كَانَ مَطَافُهَا كَذُوبًا وَأَهْوََالَ الْمَنَامِ كَذُوبُ

I have seen her apparition but it was fiction. That is the case with all that comes in sleep. It is all illusion.

10- The tryst and its impact upon the poet:

Ibn Al-Dumaynah describes his meeting with his lover. It is not unusual for an infatuated poet like *Ibn Al-Dumaynah* to describe the tryst, for it is the object of the lover's yearning.

Ibn Al-Dumaynah says (32):

رَمَتْ نِي بِطَرْفٍ لَوْ كَمِيَ رَمَتْ بِهِ	لَبُلُّ نَجِيٍّ نَحْرُهُ وَبَنَائِقُهُ
بِنُورٍ بَدَأَ مِنْ حَاجِبَيْهَا كَأَنَّهُ	بُرُوقُ الْحَيَا تُهْدِي لِنَجْدٍ شَقَائِقُهُ
وَرَحْنَا وَكُلُّ نَفْسُهُ قَدْ تَصَعَّدَتْ	إِلَى النَّحْرِ حَتَّى ضَمَّهَا مُتَضَائِقُهُ
مِنْ الْوَجْدِ إِلَّا أَنَّ مَنْ فَاضَ دَمْعُهُ	أَرَاخَ، وَظِلُّ الْمَوْتِ تَغَشَّى بَوَارِقُهُ

She cast a glance at me which would have slain even a knight in cold blood however brave and skilled a fighter he may have been. Her eyes produced lightning. We parted, both of us feeling greatly distressed as if choking with sadness. It was such an ordeal that weeping was a relief. The shadow of death lingered.

Ibn Al-Dumaynah expressed his joy over their meeting through the following verse (33):

أَضْحَتْ أُمَامَةً بَعْدَ النَّأْيِ قَدْ قَرُبْتُ	وَالْحَمْدُ لِلَّهِ هَذَا يَوْمٌ نَأْتِيهَا
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After she had been distant from me, she has

become close. I am thankful to God that the day has come, and I will see her.

Generally, *Ibn Al-Dumaynah* has composed very little poetry about his meeting with his beloved. Probably this was the case with most poets who write poetry about their lover. This may account for their literary heritage, for if every poet's love was requited then hardly any poetry would have been written about it. The great majority of poets express their longing for their sweethearts, which is never abated. They are unable to meet them and indulge their passions. The beloved's begrudging her lover a tryst has been mentioned in context, previously.

11- The lover's attachment to his beloved

Ibn Al-Dumaynah shows through his poetry his passionate attachment to his lover. He expresses this through the following verses (34):

وَنَحْنُ لَمَّا يُفَرِّقُ بَيْنَنَا الْقَدَرُ	زُورُوا بِنَا الْيَوْمَ سَلَمَى أَيُّهَا النَّفَرُ
عَنَّا انصَرَفْنَا وَمَاذَا يَنْفَعُ النَّظَرُ	نَنْظُرُ سُلَيْمَى فَإِنْ ضَنْتُ بِنَائِلِهَا
بَيْنَ الضُّلُوعِ بَدَأَ مِنْهَا بِهَا أَثَرُ	مِنْ حُبِّ سَلَمَى الَّتِي لَوْ طَوَّلَتْ كَيْدِي

Oh friends, let us go to visit *Salmā* today since we are not yet separated from each other. Let us see her, and if she is not willing to see us, we will leave her. Seeing her has no value compared to how much I love her. Oh that you could see the effect of her love in my inner being.

He also says (35):

وَلَمْ يَسْلُ عَنْ لَيْلَى بِمَالٍ وَلَا أَهْلٍ	وَلَمَّا أَبَى إِلَّا جِمَاحًا فُؤَادُهُ
تَسْلَى بِهَا تُغْرِى بِلَيْلَى وَلَا تُسْلَى	تَسْلَى بِأُخْرَى غَيْرَهَا فَإِذَا الَّتِي

His heart disdained preoccupation with wealth and other relationships. He thought that if he pursued other women's affections, then his thoughts might be diverted from *Laylā*. However, when he pursued this course, his heart became more attached to *Layla*. It refused to love another.

Ibn Al-Dumaynah readily envies the twig meswak his lover uses in cleaning her teeth because of its proximity to her. He dialogues with the stick felicitating it upon the nectar it is savouring, namely, her saliva. *Ibn Al-Dumaynah* expresses this notion by saying (36):

هَنِيئًا لِعُودِ الضَّرِّوْ شَهِدْ يَنَالُهُ عَلَى خَصِرَاتٍ رِيْقُهُنَّ عَذُوبُ

Ibn Al-Dumaynah does not stop at that point; he goes on to say about this stick (37):

بِمَا قَدْ تَسْقَى مِنْ سُلَافٍ وَضَمَّهُ بَنَانُ كَهْدَابِ الدَّمْقُسِ خَضِيبُ

Fortunate is this twig because it savours the wine in her mouth and enjoys being clasped by her soft tender fingers as if they were the edge of a silk material.

12- The slanderers

while dealing with love and its concomitant incidents, emotions, longing, desertion, and attachment, poets often discuss defamation as a basic element of any love story. The lover always believes that he and his lover are the object of slanderers. They aim their arrows at them doing their best to end the love that binds them. Generally, romantic poets have given much attention to this dimension. It is assumed that slanderers are a basic element of any love story.

About slanderers, Ibn Al-Dumaynah says (38):

لَقَدْ زَعَمَ الْوَاشُونَ أَنِّي صَرَمْتُهَا وَكُلُّ الَّذِي عَدُّوا مَقَالَهُ كَاذِبٌ

Slanderers have falsely claimed that I abandoned her, but all that they have said are lies.

He, also, says (39):

مَتَى تَطْرَحِي قَوْلَ الْوَشَاةِ وَتُخْلِصِي لَنَا الْوَدَّ يَذْهَبُ عَنْكَ مِنَّا الذُّمَائِمُ

When you disregard what the slanderers say, and are faithful to me then our relationship would not be blighted by anything I may carry in my heart against you.

Ibn Al-Dumaynah, also, says about slanderers⁽⁴⁰⁾:

وَنَحْنُ كَلَانَا لِلْمُودَّةِ كَسَاتِمُ	فَمَا أَعْلَمَ الْوَاشِينَ بِالسِّرِّ بَيْنَنَا
نَرَى أَنَّ أَدْنَى عَهْدِنَا الْمُتَقَادِمُ	وَمَا نَلْتَقِي إِلَّا الْفُجَاءَةَ بَعْدَمَا
عَدَادَ الثُّرَيَّا وَهِيَ مِنْكَ الْغَنَائِمُ	وَمَا نَلْتَقِي إِلَّا لِمَامًا عَلَى عَدَى

I wonder how our news reached the slanderers, for both of us concealed our love, meeting only by chance. We seldom meet each other, so that the last time we met was ages ago. We meet not more than once a year. Our trysts are as rare as the apparition of the constellation. These trysts are the prize I seek.

He, also, says about slanderers⁽⁴¹⁾:

وَلَا مُطِيعًا بَظْهَرِ الْغَيْبِ وَأَشِيهَا	أَبْلَغُ أُمَيْمَةَ أَنِّي لَسْتُ نَاسِيَهَا
حَتَّى يُجِيبَ حِمَامَ الْمَوْتِ دَاعِيَهَا	وَلَا مُضِيْعًا لَهَا سِرًّا عَلِمْتُ بِهِ

Tell *Umaymah* (the name of the lover) that I do not forget her and that I do not believe what the slanderers say about her in her absence. I will keep my promise until death to not to reveal her secret.

Also, *Ibn Al-Dumaynah* says⁽⁴²⁾:

لَهُمْ حِينَ يَغْتَابُونَهَا لَذَبُوبُ	وَتَسْلَمَ مِنْ قَوْلِ الْوُشَاةِ وَإِنِّي
--	--

Let her (the beloved) be kept out of the

slanderers calumny. I will rebuke them if they gossip about her.

The poet, also, talks about slanderers who watch his conduct with his beloved. He says about this point (43):

وَلَا وَارِدًا إِلَّا عَلَى رَقِيبُ	أَحَقًّا - عِبَادَ اللَّهِ - أَنْ لَسْتُ صَادِرًا
بَعِيدُ الْمَرَاقِي فِي السَّمَاءِ مَهِيْبُ	وَلَا نَاطِرًا إِلَّا وَطَرْفِي دُونَهُ
مِنْ النَّاسِ إِلَّا قِيلَ : أَنْتَ مُرِيبُ	وَلَا مَاشِيًا وَحْدِي وَلَا فِي جَمَاعَةٍ
إِلَى الْفِهَا أَوْ أَنْ يَحْنُ نَجِيبُ	وَهَلْ رَيْبَةٌ فِي أَنْ تَحْنُ نَجِيبَةٌ

Is it true, you who believe in God, that there is someone watching me in my going and coming?. Is it true that whenever I look I find a barrier in front of me? Is it true that whenever I walk alone or with other people, I am suspicious? Is there any suspicion about a noble woman tending to see her lover? or a lover wants to see his beloved?

He, also, says (44):

وَقَدْ جَعَلَ الْوَاشُونَ عَمْدًا لِيَعْلَمُوا	أَلِي مِنْكَ أَمْ لَا - يَا أُمَيْمٌ - نَصِيبُ
--	--

The slanderers persisted in trying to know whether or not we meet each other.

Ibn Al-Dumaynah does not forget to draw his beloved's attention to the great importance of

her following his conduct by opposing slanderers. He says (45):

وَكُونِي عَلَى الْوَاشِينَ لِدَاءٍ شَغْبَةً كَمَا أَنَا لِلْوَاشِي أَلَدُّ شَغُوبُ

Be a staunch enemy of the slanderers and cause them trouble as I do.

These examples show that slanderers do all in their power to separate lovers. They either keep watch over lovers' conduct or attempt drive a wedge between them as if they gained something by doing this.

13- Desertion

Just as slanderers are a element of every love story, desertion is another element. This is due to the lovers' apprehension or the pain it causes them. *Ibn Al-Dumaynah* has described the pain he suffered as a result of desertion in the following verses (46):

وَلَمَّا رَأَيْتُ الْهَجْرَ أَبْقَى مَوَدَّةً	وطارت لأضغان على قلوبُ
هَجَرْتُ اجْتِنَابًا غَيْرَ بَغْضٍ وَلَا قِلَى	أُمَيْمَةً مَهْجُورٌ إِلَيَّ حَبِيبُ
وَنَبَّأْتُهَا قَالَتْ وَبَيْنِي وَبَيْنَهَا	مَهَامُهُ غُبْرٌ مَا بِهِنَّ عَرِيبُ

I became aware that affection will be maintained in separation because many people's hearts have become filled with spite because of our love. I thus decided to desert her, not because I hate her, but to avoid such malice. However, she, to me, remains the beloved one.

Ibn Al-Dumaynah, also, viewed separation as a sin he had to atone for. He expresses this meaning through the following verses (47):

أَصْدُؤُوبِي مِثْلُ الْجُنُونِ مِنَ الْهَوَى	وَأَهْجُرُ لَيْلَى الْعَصْرِ ثُمَّ أُنِيبُ
--	--

I repel my beloved's affectionate gestures while at the same time I am madly in love with her. I desert her then repent.

These are the themes of love which *Ibn Al-Dumaynah*'s poetry expresses. His poetry demonstrates his passion which was an essential factor in his becoming a poet of renown. His courtship poetry is the backbone of his collection. Furthermore, the meanings expressed by his poems are varied. However, they are all overshadowed with the unifying elements of pain and sadness that characterize *ḡudhrī* poetry. His poems also contain other elements which characterize the *ḡudhrī* poetry such as spiritual concepts. *Ibn Al-Dumaynah* is a typical example. These meanings included : prayers, belief in fate and redemption. As the previous examples of *Ibn Al-Dumaynah*'s poetry show, he was bound by morals in his love relationships. We do not find in his poetry the same themes which are expressed by poets who are inclined to deal with erotic courtship.

Ibn Al-Dumaynah's poetry is characterized by modesty, another attribute of *ḡudhrī* courtship. *Ibn Al-Dumaynah*'s morals are manifested at their best in his decision to resort to separation if that would help preserve a relationship of profound affection with his lover. Also, strong attachment to the sweetheart is typical of *ḡudhrī* poets who took love seriously and did not hesitate to consider it the core of their life. *Ibn Al-Dumaynah* embodied this characteristic in

his poetry as some of the previous examples have demonstrated. They show that he prefers death to separation and living away from his beloved. *Ibn Al-Dumaynah* adds to that notion the idea of never abandoning his beloved.

After learning of his sweetheart's marrying someone else, *Ibn Al-Dumaynah* says ⁽⁴⁸⁾:

فَهَلْ يَأْتِينِي بِالطَّلَاقِ بَشِيرٌ	لَقَدْ كَثُرَ الْأَخْبَارُ أَنْ قَدْ تَزَوَّجَتْ
وَرَبِّي بِمَا يُخْفِي الضَّمِيرُ بَصِيرٌ	دَعَوْتُ إِلَهِي دَعْوَةً مَا جَهِلْتُهَا
لَأَفْقِرَ مِنِّْي إِنْ نِي لَفَقِيرٌ	لَنْ كَانَ يُهْدِي بَرْدُ أَنْيَابِهَا الْعُلَا

The news of her marriage has spread. I wish that someone would come to me with the news of her divorce. I pray to God, who has all knowledge, that if the coolness of her teeth be given to one who is poorer than I, then I am of all men most poor.

References

- (1) poem number 6, the fourth verse
- (2) poem number 7, the first verse.
- (3) poem number 8, the sixth verse.
- (4) poem number 11, the verses 8,9.
- (5) poem number 12, the verses 26,27.
- (6) poem number 14, the verses 1-3.
- (7) poem number 14, the verses 4,5.
- (8) poem number 21, the verses 1-2.
- (9) poem number 27, the verses 1-2.
- (10) Poem number 40, verses 1-4 (The whole poem)
- (11) Poem number 41, verses 14,16-18.
- (12) Poem number 50, the ninth verse.
- (13) Poem number 50, the seventy fifth verse.
- (14) Poem number 4, the eighth verse.
- (15) Poem number 4, the tenth verse.
- (16) Poem number 30, the verses 11-12.
- (17) Poem number 32, the verses 3-6.
- (18) Poem number 4, the seventeenth verse.
- (19) Poem number 4, the twentieth verse.
- (20) Poem number 8, the verses 13-14.
- (21) Poem number 42, the verses 3-6.
- (22) Poem number 50, the eighty third verse.
- (23) Poem number 12, the thirtieth verse.
- (24) Poem number 4, the verses 15-16.
- (25) Poem number 4, the nineteenth verse.
- (26) Poem number 12, the verses 13-14,18.
- (27) Poem number 11, the seventh verse.
- (28) Poem number 24, the verses 1-2
(the whole poem).
- (29) Poem number 41, the verses 19-22.

- (30) Poem number 50, the twelfth verse.
- (31) Poem number 50, the fifty-ninth verse.
- (32) Poem number 30, the verses 7-10.
 (all the poem)
- (33) Poem number 49, the first verse.
- (34) Poem number 38, the verses 1-3.
- (35) Poem number 47, the verses 1-2.
 (all the poem)
- (36) Poem number 50, the eighteenth verse.
- (37) Poem number 50, the twentieth verse.
- (38) Poem number 10, the third verse.
- (39) Poem number 8, the seventh verse.
- (40) Poem number 8, the verses 12-14.
- (41) Poem number 49, the verses 8-9.
- (42) Poem number 50, the eightth verse.
- (43) Poem number 50, the verses 24-27.
- (44) Poem number 50, the sixty-sixth verse.
- (45) Poem number 50, the eightieth verse.
- (46) Poem number 50, the verses 32-34.
- (47) Poem number 50, the forty-ninth verse.
- (48) Poem number 28, the verses 1-3.
 (all the poem)

OTHER THEMES IN IBN AL-DUMAYNAH'S POETRY

CHAPTER FOUR

OTHER THEMES IN IBN AL-DUMAYNAH'S POETRY

OTHER THEMES IN IBN AL-DUMAYNAH'S POETRY

As has already been mentioned, except for very few poems or, more particularly, verses which themselves constituted part of these poems, *Ibn Al-Dumaynah's* poetry was confined to courtship. These verses or poems were composed for other purposes, some of which were closely related to the theme of courtship. For example, some of his poetry is characterized by description of his sweetheart as well as his condition. However, this may also be considered as love poetry because its main theme was love not description.

In this chapter, I will give examples of *Ibn Al-Dumaynah's* poetic themes of eulogize, pride, and wisdom. There will also be a survey of the poetic traditions that *Ibn Al-Dumaynah* followed in his poetry.

1- Eulogy

Eulogizing Maʿn Ibn Zāidah Al-Shaybānī, Ibn Al-Dumaynah recited the following verses ⁽¹⁾:

<p>بِفَضَائِلِ مَعْدُودَةٍ وَنَوَافِلِ وَأَخِي السِّيَّاسَةِ وَالْقَضَاءِ الْفَاصِلِ إِلَّا النُّبُوَّةَ ثُمَّ أَكْرَمَ وَأَتْلِ بِأَسَا وَأَصْبِرْهُمْ لِحَقِّ نَازِلِ نَفْعًا وَأَطْوَلَهُمْ مَنَاطَ حَمَائِلِ مِمَّنْ تَضَعُضَعُ مَالُهُ وَالْخَامِلِ بِنَجَاحِ حَاجَتِهِ، وَأَحْمَدُ قَافِلِ عَرَضَ الْعِرَاقِ بِفَتْيَةٍ وَرَوَاحِلِ</p>	<p>هَذَا وَخَيْرُ مِدْحَةٍ لِمُمدِّحٍ لِفَتَى مَعْدُودِ ذِي الْوَفَاءِ بَعْدِهِ يَا مَعْنُ يَا بَنَ كِرَامٍ مَنْ وَطِئَ الْحَصَى حَسَبًا وَأَكْرَهَهُمْ إِذَا حَمِيَ الْوَعَى وَأَشَدَّهُمْ دَفْعًا وَأَخْلَصَ وَأَتْلِ إِنَّ الْوَفُودَ مِنَ الْقَبَائِلِ كُلِّهَا طَلَبُوا نَدَى مَعْنٍ فَأَوْثَقُوا رَاحِلِ لَوْلَا رَجَاؤُكَ لَمْ أُسِرْ مِنْ بِيْشَةَ</p>
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This poem is a considered a traditional poem of eulogize. It opens with long courtship verses, in which Ibn Al-Dumaynah follows the pattern of the ancients. The opening lines are as follows :

يا للرجالِ هوى أُمَيْمَةٍ قَاتِلِي بعدَ الجلالةِ والشفيقِ العاذلِ

Umaymah's love is killing me, after being old and wise.

This poem is considered a traditional poem of eulogize in which Ibn Al-Dumaynah followed the pattern of the ancients. He begins the poem with courtship, in which he speaks about his

relationship through the years with his sweetheart, and how much he loved her. He also speaks about the time of his lover's departure from her dwelling place. To a great extent this pattern of eulogize poems corresponds to Ibn Ḳutaybah's views expressed in his book "*Al-Shiḡr Wa Al-Shuḡarāā*" : "The composer of the poem starts by mentioning the places that were devastated. He weeps and complains, as he carries on a dialogue with those places. Next he stops his friend to discuss the people who have departed seeking other oases and green pastures. Then the poet captures his listener's attention by speaking of the agony inflicted upon him by his beloved's departure. This is because God has placed in man the tendency to be attracted to love and courtship. Then, knowing that the listeners are attentive, the poet speaks about the trip, the road, the camel, and spending days and nights in the desert during the voyage. At last, he begins to eulogize the person he intended to eulogize".

إن مقصد القصيد إنما ابتدأ فيها بذكر الديار والدمن والآثار، فبكى وشكا، وخاطب الربيع، واستوقف الرفيق ليجعل ذلك سبباً لذكر أهلها الطاعنين عنها، ... لانتقالهم من ماء إلى ماء، وانتجاعهم الكلا، وتتبعهم مساقط الغيث حيث كان، ثم وصل ذلك بالنسيب، فشكا شدة الوجد وألم الفراق ... ليميل نحوه القلوب ... وليستدعي به إصغاء الأسماع، لأن التشبيب قريب من النفوس ... لما قد جعل الله في تركيب العباد من محبة الغزل. ... فإذا استوثق من الإصغاء إليه والاستماع له، عقب بإيجاب الحقوق،

فرحل في شعره، وشكا النصب والسهر، وسرى الليل وحر الهجير، وإنضاء الراحلة والبعير، فإذا علم
أنه أوجب على صاحبه حق الرجاء، وذمامة التأمل ... بدأ في المديح

This is *Ibn Ḳutaybah*'s analysis of eulogize poetry the objective of which is to obtain a reward from the individual being eulogized. This type of poetry was also composed by poets for whom seeking rewards had become something of a specialty. However, *Ibn Al-Dumaynah* was not of this school. He sought no reward. Perhaps it was for this reason that he did not follow this pattern precisely. He found it sufficient to start with verses of courtship as mentioned previously.

As for *Ibn Al-Dumaynah*'s eulogize of *Maḥn Ibn Zāidah Al-Shaybānī*, he mentioned such virtues as loyalty, bravery, generosity, and impeccable lineage. These are also conventional themes in eulogize poems. In this part of the poem, *Ibn Al-Dumaynah* says :

The best person is given the best poem of eulogize, for his many virtues. He is the faithful politician and respected young man of *Maḥadd*.

You, *Maḥn* are the descendant of the most honorable people that ever walked upon the earth, apart from the prophet. You are the

bravest person in war and the most responsive to truth.

People from every tribe who have lost their wealth seek your generosity. Unless I had the hope of seeing you, I would not have made the trip from *Bīsha* through Iraq with all those people and camels.

This is the only poem by *Ibn Al-Dumaynah*, which he composed for the purpose of eulogy. However, as has already been mentioned, he did not break away from his inclination to compose courtship poetry. No less than forty-five verses were composed on the theme of courtship before *Ibn Al-Dumaynah* turned his attention to his main purpose in composing the poem, namely, eulogy.

2- Wisdom

Only a few verses in *Ibn Al-Dumaynah's* poetry deal with the theme of wisdom. A reason for this is probably because he was not a multi-purpose poet. There are a few scattered verses in some of his poems that express wisdom amongst which are⁽²⁾:

فإِنِّي لَفِي شَكٍّ وَمَا مِنْ عَمَايَةٍ مِنْ الشَّكِّ إِلَّا سَوْفَ يُجْلَى صَرِيمُهَا

I am doubtful, but every shade of doubt will turn into light, as the daylight always follows the dark night.

He, also, says ⁽³⁾:

لَوْ تَعْلَمِينَ وَقَلَّ مَا جَرَّبْتَنِي وَالْعِلْمُ يَنْفَعُ وَالْعَمَى ضَرَّارُ

If you knew me well, you would know that I keep your secret. However, you do not know me well because you have not tested me. Knowledge is beneficial whereas ignorance is fraught with harm.

3- Pride

Compared to Ibn Al-Dumaynah's interest in courtship poetry, he, also, devotes little attention to self aggrandizement. This theme is scattered in a few of his poems. He boasted about himself and his tribe throughout his poetry. The following verses constitute one example of this theme ⁽⁴⁾:

وَلَمْ أَبْخُلْ عَلَى ضَيْفِي وَجَارِي بِغَالِي مَا أَفِيدُ وَلَا الرَّخِيسِ
بِذَلِكَ كَانَ أَوْصَانِي جُدُودِي فَأَرَعَى عَهْدَهُمْ وَالْجَدُّ مُوصِي

I am generous to my guests and my neighbours. I hold back from them nothing which they need. I am, thus, following the pattern of conduct which my ancestors enjoined upon me.

Referring to his abnegation, he recites the following verses about his virtues ⁽⁵⁾:

أَبَيْتُ خَمِيصَ الْبَطْنِ غَرْتَانِ جَائِعًا وَأَوْثَرُ بِالزَّادِ الرَّفِيقَ عَلَى نَفْسِي
وَأَفْرِشُهُ فَرَشِي وَأَفْتَرِشُ الثُّرَى وَأَجْعَلُ مَسَّ الْأَرْضِ مِنْ دُونِهِ لَبْسِي

I would rather give my food to my friend than eat even if it means spending the night hungry. I sleep on the floor or the ground in order to give my bed to my guest.

Ibn Al-Dumaynah, also, takes pride in his

morals. He says (6):

وَقَدْتُ الصَّبَا مِنْ غَيْرِ فُحْشٍ وَقَادَنِي كَمَا قِيدَ فِي الْحَبْلِ الْجَنِيبُ الْمُطَاوِعُ

I lived through the years of my youth without committing any sin. I was also obedient to the truth and was led by it as an obedient camel is led by his master.

In another poem of his, *Ibn Al-Dumaynah* devotes most of the verses to boasting about his tribe, *Khath'am*, demonstrating how privileged and superior a tribe it is. Amongst the verses he recited are the following (7):

فَإِنْ لَخُتِّعَ آيَاتِ نَعْمَى أُمَارَاتِ الْهُدَى نُورًا مُبِينًا
وَمَنْ آيَاتِ رَبِّكَ أَنْ تَرَانَا بِمَسْكَنَةِ الْقَبَائِلِ مَارْضِينَا
وَأَنَّكَ إِنْ تَرَى مِنَّا فَقِيرًا يُضِيفُ غَنِيَّ قَوْمٍ آخِرِينَا
وَأَنَّ الْجَارَ يَنْبُتُ فِي ثَرَانَا وَنُعْجِلُ بِالْقَرَى لِلنَّازِلِينَا

The tribe of *Khath'am* is an example for other tribes. It is like a divine marvel, presented by God. It is a tribe that does not accept humiliation or submission. The *Khath'am* tribe is characterized by having no destitute members who become a burden on the other wealthy tribes. Their neighbours are closely cared for by them. They, also, heartily welcome their guests.

4- Description

The description of his beloved is, of course, considered courtship. However, in this part it is presented separate from the poet's feelings towards his lover as well as his relationship with her.

Among the poetry *Ibn Al-Dumaynah* composed in which he described his beloved are the following (8):

أُتَحْرِقُنِي يَا رَبِّ إِنَّ عُجَّتْ عَوْجَةً عَلَى رَخْصَةِ الْأَطْرَافِ طَيِّبَةِ النَّشْرِ
ضِنَاكِ مَلَأَتْ الْمِرْطَ مَمْكُورَةَ الْحَشَا بَعِيدَةِ مَهْوَى الْقُرْطِ مَهْضُومَةِ الْخَصْرِ

Will the Lord burn me in hell if I visit the one whose fingers are soft and whose smell is beautiful. She is well built with a long neck, such that her earrings are far from her shoulders, She also has a slim waist.

He, also, says (9):

وَمَا كَانَتْ بِجَافِيَةِ السَّجَايَا وَلَا صَفْرِ الثِّيَابِ وَلَا نَحُوصِ
وَلَكِنْ غَيْرُ جَافِيَةٍ فَتَقْلَى ثِقَالُ الْمَشْيِ ذَاتُ حَشَا خَمِيصِ
مُبْتَلَةٌ مُنْعَمَةٌ ثَقَالُ تَبَسُّمُ عَنْ أَشَانِبِ غَيْرِ قِيصِ
لَهَا جِيدُ الْغَزَالِ وَمَقْلَتَاهُ وَعَالِي النَّبْتِ مَيَالُ الْعُقُوصِ
كَأَنَّ رُضَابَهَا عَسَلُ مُصَفًى بِمَاءٍ نَقًّا بِسَارِيَةِ عَرُوصِ

She is not ill tempered. She is neither too slim that her apparel appears to be empty, nor too fat. She is not of a bad character to be hated, she walks slowly in confidence. Her body is slim. She is of noble character, living in prosperity. She has full buttocks, and when she smiles, her teeth look beautiful in her mouth.

5- Poetic traditions :

Some of the conventions of traditional poetry in *Ibn Al-Dumaynah's* works will be discussed here. His poems are characterized by unity of topic contrary to what is known about the early Arab poets, whose poems were characterized by multiplicity of themes. *Ibn Al-Dumaynah's* poems are not marked by multiplicity of themes because they were primarily courtship poems. Classical Arabic poetry usually begins with courtship. Then it proceeds to mourning at the ruins of the beloved's abode. Next comes description of a voyage or a camel. At the end, the poet reaches the main purpose of the poem which is often eulogize. Probably *Ibn Al-Dumaynah* did not need to compose a long prelude to his poems because he started and ended with courtship.

Some poetic conventions, however, can be discerned in *Ibn Al-Dumaynah's* poems such as dialogue with friends and, mourning at the ruins of his lover's abode. Furthermore, when *Ibn Al-Dumaynah* composed a poem for a purpose other than courtship, namely, eulogy, he opened the poem with courtship verses. This may confirm the notion that *Ibn Al-Dumaynah* did not have multiplicity of theme in his poems because they were mostly courtship poems.

The following are examples of *Ibn Al-Dumaynah's* observance of some poetic traditions.

Addressing his two friends he said (10):

خَلِيلِي زُورَا بِي أُمَيْمَةَ فَاجْلُوا بِهَا بَصْرِي أَوْ غَمْرَةً عَنْ فَوَادِيَا

My two friends, take me to visit *Umaymah*, so that I may repose my eyes and take the heaviness away from my heart.

In this example and many other examples *Ibn Al-Dumaynah* addresses "his two friends". This was a common practice in classical Arabic poetry. Poets often shared their love problems with two imaginary friends. Perhaps this was a means whereby poets expressed their wish that someone would mediate between them and their sweethearts. It was certainly a means of disclosing their distress and sadness, which has been labeled "infatuation grievance". It should be observed that most of the examples are preludes to poems, which means that *Ibn Al-Dumaynah* observed the pattern followed by poets at his time.

Another convention that may be observed in *Ibn Al-Dumaynah's* poems is mourning at the ruins of

his lover's former dwelling. He says in that regard (11):

<p>وَهَيْفُ بِجَوْلَانِ التُّرَابِ لَعُوبُ بِهَا بَعْدَ جَدِّ الْبَيْنِ مِنْكَ عَرِيبُ كَمَا رَجَعْتَ جُوفُ لَهْنٍ تُقُوبُ بِغَرْبَيْنِ مِنْ خَرْزِ الْعِرَاقِ شَعِيبُ بَلْبِي إِلَيْهَا قَائِدٌ وَمُهَيْبُ</p>	<p>أَمْنُكَ - أُمِيمٌ - الدَّارُ غَيَّرَهَا الْبَلَى بَسَابِسُ لَمْ يُصْبِحْ وَلَمْ يُمْسِ ثَاوِيًا سَوَى عَارِفَاتٍ يَنْتَحِبْنَ مَعَ الصَّدَى ظَلَلْتُ بِهَا أَذْرِي الدَّمُوعَ كَمَا صَرَى دِيَارُ الَّتِي هَاجَرْتُ عَصْرًا وَلِلْهَوَى</p>
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The appearance of the house changed over time. The ruins withered away, so that the wind sometimes blow away the rubble. The house has no sign of life now that *Umaymah* has departed. Only Jinnis remain there. Their sounds are audible when you speak and hear the echo of your voice. Such is the case because the homeland is deserted. I stood at these ruins and wept with my tears overflowing. This is the homeland that I deserted long ago. It is my heart, however, that guides me back to it.

He says (12):

<p>تَبْدُو مَعَالِمُهُنَّ كَالْأَسْمَالِ دَقُّ التُّرَابِ مُسْفَةٌ الْأَذْيَالِ شَعْوَاءُ يُعَقِّبُ قُرُهَا بِطَّلَالِ إِنَّ الْجَدِيدَ إِلَى بَلَى وَزَوَالِ</p>	<p>يَا صَاحِبِي قِفَا عَلَى الْأَطْلَالِ دَمْنٌ خَلَوْنَ وَغَيَّرَتْ آيَاتُهَا نَكْبَاءُ مُعْصِفَةُ السُّرَى وَمُظْلَلَةٌ حَتَّى عَفَوْنَ جَدِيدُهُنَّ مَعَ الْبَلَى</p>
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Oh, my friends, come let us mourn over these

ruins. These ruins look like a patched, worn-out dress. Such is the case due to the homeland that has been deserted by its inhabitants. The dust that has been carried by the wind together with the heavy rainfall cover the homeland's traces. All these factors destroy the new as well as the old homes. Anything new is doomed to destruction and obliteration.

From the previous examples, it can be observed that the poet's mourning at the ruins and deserted homes comes at the beginning of some, and only some, of his poems. However, this practice was not among his poetic habits, which demonstrates that he did not imitate the ancients as an end in itself. He adopted the conventional poetic pattern when the subject of his poem required it. This means that *Ibn Al-Dumaynah* was a poet that cared for meaning rather than structure. He used only the structures that made meanings clearer and deeper.

References

- (1) Poem number 39, the verses 46-47, 50-52, 60-61, 65.
- (2) Poem number 39, the first verse.
- (3) Poem number 16, the first verse.
- (4) Poem number 32, the fifth verse.
- (5) Poem number 37, the verses 19-20.
- (6) Poem number 51, the verses 1-2.
- (7) Poem number 43, the thirteenth verse.
- (8) Poem number 60, the verses 15-18.
- (9) Poem number 33, the verses 9-10.
- (10) Poem number 37, the verses 7-11.
- (11) Poem number 20, the first verse.
- (12) Poem number 50, the verses 1-5.
- (13) Poem number 58, the verses 1, 3-5.

Ibn Al-Dumaynah's Semantic and Linguistic
Lexicon

figure of speech is one of the poetry's
distinctive features. A poet does not express
himself in a direct style. If a poet said
that "I am sad" his poetry would not
attract the reader's attention. The beauty of
poetry is in its indirectness.

CHAPTER FIVE

Ibn Al-Dumaynah's Semantic and Linguistic Lexicon

Ibn Al-Dumaynah's semantic and linguistic
lexicon is a collection of words and
meanings. The purpose of this lexicon is to
provide a guide to the poet's vocabulary and his
special style.

The poet's expressions will be presented in the
order in which they have occurred in the
poetry.

Ibn Al-Dumaynah's Semantic and Linguistic Lexicon

Figurative language is one of the poetry's distinctive features. A poet does not express himself using the ordinary style. If a poet used this ordinary style in his poetry would not attract our attention because the beauty of poetry lies in its metaphoric style. It is this literary style that gives poetry a distinctive flavor and depth. In this chapter, I will present the expressions employed by *Ibn Al-Dumaynah* in his poetry to express different meanings. The purpose of this presentation is to give prominence to the poet's eloquence and his special style.

The poet's expressions will be presented in the order in which they have occurred in this research.

I Lexicon of Love Connotations :

1- Torment :

Ibn Al-Dumaynah employed numerous styles in portraying the lover's agony. Among these styles was his giving prominence to the suffering manifested by the lover's tears. He described tears in the following verse (1):

وَهَلْ كَفَّكَتْ عَيْنَايَ فِي الدَّارِ عَبْرَةً فُرَادَى كَنَظْمِ اللُّؤْلُؤِ الْمُتَهَالِكِ

The poet here draws an analogy between the flowing tears and a necklace whose pearls were falling down from the string. This image is employed to depict the flow of tears, demonstrating the extent of the poet's misery as he was deserted.

He, also, describes the weeping by saying (2):

أَفِي كُلِّ يَوْمٍ أَنْتَ رَامٍ بِلَادَهَا بَعَيْنَيْنِ إِنْسَانَاهُمَا غَرِقَانِ
إِذَا اغْرُورَقْتُ عَيْنَايَ قَالَ صَحَابَتِي لَقَدْ أُولَعْتُ عَيْنَاكَ بِالْهَمَلَانِ

Are you gazing at her abode with eyes so full of tears that the pupils seem to have drowned (i.e. the tears are so plentiful that they cover the pupils)? Because of the abundance of my tears, my friends comment that my eyes seem to love this steady flow.

He, also, says (3):

فَقَدْ خِفْتُ مِنْ طُولِ الْبُكَاءِ عَمَّا كَمَا

He addresses his eyes expressing apprehension that he may become blind due to his weeping.

Ibn Al-Dumaynah describes the agony which love has caused him by saying that he had been ensnared by sickness which had become his permanent companion⁽⁴⁾.

أَخَا سَقَمٍ لَبَّسْتَهُ فِي حَبَالِكَ

He thus ties himself to sickness and describes himself as a bird ensnared in the hunter's net. The hunter in this context is his lover. She had trapped him. He is helplessly in love - the cause of his affliction.

Some remarkably profound verses by *Ibn Al-Dumaynah* showing his affliction as a result of his love are the following ⁽⁵⁾:

وَلِي كَبِدٌ مَقْرُوحَةٌ مَنْ يَبِغُنِي بِهَِا كَبِدًا لَيْسَتْ بِذَاتِ قُرُوحِ
أَبَى النَّاسُ - وَيَبِ النَّاسُ - أَنْ يَشْتَرُونَهَا وَمَنْ يَشْتَرِي ذَا عِلَّةٍ بِصَحِيحِ

The poet's sickness was an ulcerous liver (literary). This implies that his inner being was in pain. However, he is also searching for someone who can exchange this liver or inner

being for a healthy one. This shows that the poet, wanted to get rid of his pain which was caused by being deserted. There was no escape for him, as no one accepted to buy his sickly liver or sickly soul. This could only have happened if he gets near his beloved. The poet employed the rhetorical question to express this meaning with a tone of sarcasm.

Ibn Al-Dumaynah uses another expression to portray his physical suffering (6):

"مَكْنُونُ الْهَوَى صَدَعَ الْحَشَا"

The concealed love lacerated my entrails. This shows both how deeply in love he is and how much he has been suffering.

He describes his passion by saying (7):

وَجَدْتُ بِهَا وَجْدَ الْمُضِلِّ بَعِيرَهُ	بِمَكَّةَ وَالْحُجَّاجِ غَادٍ وَرَائِحُ
وَجَدْتُ بِهَا مَا لَمْ تَجِدْ أُمُّ وَاحِدٍ	بِوَاحِدِهَا تُطْوِي عَلَيْهِ الصَّفَائِحُ
وَجَدْتُ بِهَا مَا لَمْ يَجِدْ ذُو حَرَارَةٍ	يُرَاقِبُ جُمَّاتِ الرُّكِيِّ النَّزَائِحُ

Describing his agony, *Ibn Al-Dumaynah* draws an analogy between his grief and one who has lost his camel. The poet did not find a place as crowded as Mecca during the pilgrimage season. The poet describes his grief saying also that it was deeper than the grief of a mother who

lost her only child, watching him being buried. His grief is even deeper than the grief of a thirsty person who finds nothing but an empty well. The poet here shows his grief which results from his love. The poet describes his insomnia by saying (8):

لَهُ بَعْدَ نَوْمَاتِ الْعَشِيِّ عَوِيلٌ

The expression shows that it was not just insomnia that the poet was suffering. His weeping after everyone has gone to sleep shows the intensity of his suffering.

In the expression of his sadness *Ibn Al-Dumaynah* said that he almost melted due to his lover's abandoning him. It is as if he has withered away. He says (9):

فَلَا تَتْرُكِي نَفْسِي شَعَاعاً فَإِنَّهَا
مِنْ الْوَجْدِ قَدْ كَادَتْ عَلَيْكَ تَذُوبُ

2- The beloved's begrudging her lover frequent meetings :

Ibn Al-Dumaynah expressed this meaning by using different expressions, such as (10):

نَرَى أَنَّ أَذْنَى عَهْدِنَا الْمُتَقَادِمُ

The nearest time in which we met was ages ago.

He, also, says (11):

وَمَا نَلْتَقِي إِلَّا لِمَامًا عَلَى عِدَى عِدَادِ الثُّرَيَّا وَهِيَ مِنْكَ الْغَنَائِمُ

Ibn Al-Dumaynah here points out that he met his beloved as little as once a month or once a year meaning once every long time. He did not mention this explicitly; he said that the frequency of their meetings was as meager as the appearance of the pleiades in the night sky. (a constellation known by the Arabs) appeared in the sky.

He goes further expressing the same meaning by saying (12):

..... خِيَالُكَ أَذْنَى مِنْكَ وَصُلَا إِذَا سَرَى

Your apparition is closer to me than you are

3- Remembering the Beloved

The poet expressed this concept by using two contradictory sentiments : joy and grief.

Expressing the joy of remembrance, he says (13):

كَأَنَّ فُؤَادِي مِنْ تَذَكُّرِهِ الْحِمَى وَأَهْلَ الْحِمَى يَهْفُو بِهِ رِيشُ طَائِرٍ

The poet describes his heart as if it were propelled by wings of a bird, meaning that he is deeply moved emotionally. as a result of his remembering his beloved and her place of habitation. This image is not a common image in ancient Arabic poetry, but it is one of the images created by *udhri* poets.

As for expressing the sad impact of remembrance, the poet says (14):

إِذَا ذُكِرَتْ عِنْدِي أُبْنٌ لَذِكْرِهَا كَمَا أَنَّ مِنْ وَقْعِ السَّلَاحِ جَرِيحٌ

Ibn Al-Dumaynah portrays himself, as a wounded person who falls as a result of being stabbed. The wound is inflicted as a result of his memory of his lover.

Despite the poet's use of contradictory emotions to express the same meaning, this actually shows

the great impact of memories or the mention of his lover. All these are notions that give prominence to his love.

4- Meeting the beloved and Its Impact on the Poet :

The deep effect of such a meeting on the poet becomes clear when he says (15):

رَمَتْني بِطَرْفِ لَوْكَمِيَا رَمَتْ بِهِ لُبْلُ نَجِيْعًا نَحْرُهُ وَبَنَائِقُهُ

He shows in this context the great impact of his beloved's gaze upon him. He draws an analogy between that look and an arrow shot at a bold horseman.

5- The lover's Attachment to his beloved

Ibn Al-Dumaynah shows in many of his poems the extent of his love for his sweetheart. Even his body was affected by the depth of his passion. The poet, however, describes the extent to which he was attached to her through a material image that is quite clear. The marvel of such imagery lay in showing the poet's attachment to his beloved as well as in the reader's ability to grasp what the poet is expressing. The poet's ability to portray the depth of his emotion is striking. *Ibn Al-Dumaynah* expresses this by saying (16):

مِنْ حُبِّ سَلَمَى الَّتِي لَوْ طُوِّلَتْ كَيْدِي بَيْنَ الضُّلُوعِ بَدَأَ مِنْهَا بِهَا أَثَرُ

If my inner being (my liver) were examined, one could see the effect of *Salma's* love. In another image, *Ibn Al-Dumaynah* does not fantasize to that extent. Nevertheless he does give prominence to the notion he expresses which is his attachment to his sweetheart. He says (17):

تَسَلَّى بِأُخْرَى غَيْرَهَا فَإِذَا الَّتِي تَسَلَّى بِهَا تُغْرِى بِلَيْلَى وَلَا تُسَلِّي

He went to another lady in an attempt to forget his beloved, *Layla*, who had deserted him. However, the sight of the second lady in addition to his awareness of the great chasm

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between the two of them caused him to become even more attached to his lover as if it were she who increased that attachment.

References

- (1) Poem number 4, the fourth verse.
- (2) Poem number 12, the verses 26-27.
- (3) Poem number 40, the fourth verse.
- (4) Poem number 4, the sixth verse.
- (5) Poem number 11, the verses 8-9.
- (6) Poem number 12, the thirty-fifth verse.
- (7) Poem number 14, the verses 1-3.
- (8) Poem number 15, the twelfth verse.
- (9) Poem number 50, the thirtieth verse.
- (10) Poem number 8, the thirteenth verse.
- (11) Poem number 8, the fourteenth verse.
- (12) Poem number 42, the sixth verse.
- (13) Poem number 24, the second verse.
- (14) Poem number 11, the seventh verse.
- (15) Poem number 30, the seventh verse.
- (16) Poem number 38, the third verse.
- (17) Poem number 47, the second verse.

Conclusion

Certainly, one can not easily classify *Ibn Al-Dumaynah* as an ʿudhrī poet; if his production is compared to other famous ʿudhrī poets such as *Djamīl* and *Kuthayyir*. Still, the overwhelming inclination of his poetry is considered as ghazal ʿudhrī. The difficulty in this classification lies in those verses which depict the physical pleasure of love. The present research is a modest attempt to examine a poet whose work deserves far more attention than it has received until now. Further work must be done and shall be done if *Ibn Al-Dumaynah* is to receive the notoriety he deserves among those who are committed to the study of Arabic literature. It is hoped that the present research will be a useful step in that direction.

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