رية (Hāwiya).

ci, 6.

The verse is early Meccan, and  $H\bar{a}wiya$  is apparently one of the names of Hell.

The passage reads: "and as for him whose balances are light— Hāwiya is his mother. And who shall teach you what that is? It is a raging fire?"

The common explanation is that is is is jump, but this obviously depends on the ideal it at the end of the verse, and makes the difficult, so some Commentators said that in this passage means skull and that is is the participle of at to fall, the verse meaning that he was to be cast into the abyss (Zam. and ar-Rāzī in loc.). Others, however, insisted that imput must have its natural sense of mother, and is must mean childless, as in the old poetry at means "his mother is bereft of him" (Tab. and LA, xx, 250).

Sprenger, Leben, ii, 503, claims that this latter was the only natural explanation of the word, and Fischer in the Nöldeke Festschrift, i, 33 ff., makes an elaborate defence of it. If this is correct, then the two later clauses are meaningless, and Fischer takes them as a later interpolation by someone who had no clue to the meaning. This is a tempting solution, but a little difficult, as the concluding clauses are quite characteristic, and as Torrey points out (Browne Festschrift, 467), the curious lengthened form of the pron. in which is paralleled by such forms as and in later interpolator.

<sup>&</sup>lt;sup>1</sup> The usual way out is to make مأواه mean مأواه; cf. Shaikh Zade's super-commentary to Baid. in loc.

<sup>&</sup>lt;sup>2</sup> BDB, 217, equate مارية meaning pit of hell with חוף a chasm; cf. Syr. كومارة a gulf or chasm.

<sup>&</sup>lt;sup>3</sup> His arguments have been accepted by Goldziher, Vorlesungen, 33, and Casanova, Mohammed et la Fin du Monde, 153.

<sup>4</sup> He thinks that the نار حاوية was borrowed from lxxxviii, 4.