



Statistical Development of the Use of Rhetorical Elements in Classical Arabic Poetry

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Abstract

This article analyses statistical differences in the use of rhetorical elements in classical Arabic poetry in three different periods: Pre-Islamic (5th to 6th centuries CE), Umayyad (7th to 8th centuries CE), and close to three 'Abbāsid centuries (8th to 10th centuries CE). Ninety-five poems from these periods have been rhetorically analysed. The study reveals that poetry moved from a periphrastic mode in the pre-Islamic period toward periphrastic-metaphoric in the Umayyad period, then towards metaphoric in the 'Abbāsid era. The internal rhetorical fabric also shows that dependence on other rhetorical elements and sub-elements differed during the three periods. Moreover, the study shows that 'Abbāsid poetry, when developed, depended more heavily on pre-Islamic than Umayyad patterns.

Keywords

classical Arabic rhetoric – classical Arabic poetry – medieval Arabic literary theory – pre-Islamic poetry – Umayyad poetry – 'Abbāsid poetry

Introduction

In medieval Arabic literary criticism, a central topic of exploration revolved around the dichotomy between *lafz* (broadly translated as “style”) and *ma’nā* (content). The question of whether style or content held greater significance

in literary creation ignited vigorous debates among scholars, resulting in a division into two primary camps: one that gave precedence to style and another that championed content.¹

In this article, I take no position in this long-standing scholarly debate. Both style and content have played crucial roles in the evolution of Arabic literature, especially within the domain of poetry. This dual significance is evident in classical Arabic poetry, where rhetoric stands as an enduring and foundational stylistic element. The primary objective of this article is to address another unresolved question: the development of rhetoric in Arabic poetry.

Existing studies that address this offer limited insights. A major challenge in obtaining a comprehensive and accurate understanding of the evolution of Arabic rhetoric over the ages is the scarcity of researchers who analyse what could be termed the “rhetorical fabric” within complete literary texts. In the late medieval period, particularly since the 7th/13th century, rhetorical elements were categorised into three main types: *ma‘ānī* (notions), *bayān* (modes of presentation, tropes, and figurative speech), and *badi‘* (stylistic embellishments).² This research specifically focuses on the latter two categories, with topics later classified under *ma‘ānī* not included, as they are more closely related to grammar than rhetoric. For the purpose of this study, they are not considered a part of our rhetorical framework. Nevertheless, it is worth noting that future research on the *ma‘ānī* will undoubtedly make a valuable contribution to the field.

By rhetorical fabric I mean all rhetorical elements, marginal and mainstream, in every verse of the poem. This is the only methodology which will yield a panoramic picture of the use of rhetoric in any work. Unfortunately, both modern studies and medieval criticism focus solely on main rhetorical elements and do so in lone verses detached from the poems of which they are part. Modern studies take an additional approach that is, in my view, misleading: To demonstrate how rhetoric changes in early ‘Abbāsid poetry (8th to 9th centuries CE), they often use the poetry of atypical poets—chiefly, Abū Nuwās (d. ca. 198/813), Muslim b. al-Walīd (d. 208/823), and Abū Tammām

¹ About this issue see mainly Wolfhart Heinrichs, *Arabische Dichtung und griechische Poetik: Hāzim al-Qarṭāgannīs Grundlegung der Poetik mit Hilfe aristotelischer Begriffe* (Beirut: In Kommission bei Franz Steiner Verlag, 1969), 82–99; Khalil Athamina, “*Lafż* in Classical Poetry,” *Israel Oriental Studies* 11 (1991): 47–55.

² Shawqī Ḥayf, *al-Balāgha: taṭawwur wa-tārīkh* (Cairo: Dār al-Ma‘ārif), 345–358; Thomas Bauer, “V. Arabische Kultur,” in *Rhetorik: Begriff—Geschichte—Internationalität*, ed. Gert Ueding (Tübingen: Max Niemeyer Verlag, 2005), 283–300; Geert Jan van Gelder, “A Good Cause: Fantastic Aetiology (*Husn al-ta‘līl*) in Arabic Poetics,” in *Takhyīl: The Imaginary in Classical Arabic Poetics*, ed. Geert Jan Van Gelder and Marlé Hammond (Cambridge: Gibb Memorial Trust, 2008), 221–237.

(d. 231/845). Muslim b. al-Walīd is recognised as one of the earliest 'Abbāsid poets to employ rhetorical elements on a significant scale. In contrast, Abū Tammām stirred controversy among medieval scholars due to his distinct use of rhetoric, especially his extensive utilisation of metaphor, antithesis, and paronomasia.³ Abū Nuwās, recognised by Arab literary critics as the foremost representative of the modern school of 'Abbāsid poets—the *muḥdath* or modern poets—was celebrated for his distinctive use of rhetoric, including the creation of unique metaphors. In some of his poems, he satirised the traditional structure of the Arabic ode, introducing innovations in non-traditional poetic genres, including Bacchic poems (*khamriyyah*), hunting poems (*tardiyah*), and love poems (*ghazal*).⁴ His vocabulary was notably unique, rendering his poetry more accessible compared with that of his contemporaries and predecessors.

From atypical verses in the work of these poets, they demonstrate a rhetorical shift and development that exemplify the entire period. Such an approach is, in my view, insufficient to detect and characterise the real rhetorical movement that occurs in poetry, ignoring, as it does, important clues to rhetorical development from other poems. Accurate tracing and true identification of rhetorical development in Arabic poetry must be built on thorough rhetorical analysis of a large number of complete poems.

The study of rhetorical fabrics and their development in literature is important not only in literary study, but also in other fields of knowledge. Intensive use of periphrasis, for instance in poems from a specific era, later giving way to a preference for simile in another period, and metaphor in a third, may appear as a cultural trend, similar to fashion design trends relevant to a particular group of that time. Such a trend can only be discerned through thorough rhetorical analysis. It is also undeniable that these shifts may potentially mirror

³ Geert Jan Van Gelder, "Bādī," *The Encyclopaedia of Islam, Three*, online (http://dx.doi.org.ezproxy.haifa.ac.il/10.1163/1573-3912_ei3_COM_22907, accessed on 23 November 2023); Suzanne Pinckney Stetkevych, *Abū Tammām and the Poetics of the 'Abbāsid Age* (Leiden: Brill, 1991), 5–106; Beatrice Gruendler, "Modernity in the Ninth Century: The Controversy around Abū Tammām," *Studia Islamica*, no. 112 (2017): 131–148.

⁴ Ewald Wagner, "Abū Nuwās," in *The Encyclopaedia of Islam, Three*, online (http://dx.doi.org.ezproxy.haifa.ac.il/10.1163/1573-3912_ei3_SIM_0085, accessed on 23 November 2023); Philip Kennedy, *The Wine Song in Classical Arabic Poetry: Abū Nuwās and the Literary Tradition* (Oxford: Clarendon Press, 1997); Philip Kennedy, *Abū Nuwās: A Genius of Poetry* (London: OneWorld Publications, 2005); Jaakko Hämeen-Anttila, "Abū Nuwās and Ghazal as a Genre," in *Ghazal as World Literature I: Transformations of a Literary Genre*, ed. Thomas Bauer and Angelika Neuwirth (Beirut: Orient-Institut, 2005), 87–105; Arie Schippers, "The *Mujūn* Genre by Abū Nuwās and by Ibn Quzmān: A Comparison," in *The Rude, the Bad and the Bawdy: Essays in Honour of Professor Geert Jan van Gelder*, ed. Adam Talib, Marlé Hammond, and Arie Schippers (Warminster: Gibb Memorial Trust, 2014), 81–101.

changes in the collective mindset of broader communities, suggesting mental or psychological transformations within Arab societies across different epochs.

Rhetorical analyses and conclusions may thus provide a rich lode for anthropologists, cultural scholars, linguists, sociologists and historians in their understanding of specific societies through their changing historical times.

Studies of Arabic rhetoric have been presented and discussed on different occasions and in detail.⁵ Detailing it here is redundant, and it is, therefore, only briefly referenced. A study by Ibn al-Mu'tazz (d. 296/908), *Kitāb al-Badī'* (The Book on the New Style) from 274/887, is the earliest extant medieval work that entirely discusses differences in use of rhetoric between 'Abbāsid and pre-'Abbāsid poetry. Its main contention is that rhetorical development in these two eras is characterised by massive use of five rhetorical elements—metaphor, antithesis, paronomasia, echoing the rhyme at the beginning of the verse and dialectics.⁶ Contemporary scholars often refer to the notes and annotations made by Medieval Arabic scholars regarding the rhetorical features of 'Abbāsid poetry, subjecting them to in-depth analysis. Their primary findings shed light on the extensive use of metaphor in 'Abbāsid poetry, notably analogy-based imaginary metaphor (detailed definitions of these rhetorical elements are given in the Glossary at the end of this article),⁷ paired metaphor,⁸ and new metaphor.⁹ Metaphor is occasionally intertwined with other rhetorical elements, primarily paronomasia and antithesis.¹⁰ This poetry also displays significant reliance on various forms of simile, including reversed and imaginative similes, in addition to fanciful cause constructs. Collectively, these elements contribute to the creation of imaginative and extraordinary imagery that marked a departure from the norm in pre-'Abbāsid poetry.¹¹ Some of these studies draw comparisons between the symbolic utilisation of rhetoric during the 'Abbāsid era and its more realistic usage in earlier periods.

⁵ Such as in Ali Ahmad Hussein, *The Rhetorical Fabric of the Traditional Arabic Qaṣīda in Its Formative Stages: A Comparative Study of the Rhetoric in Two Traditional Poems by 'Algama l-Fāḥl and Bashshār b. Burd* (Wiesbaden: Harrassowitz, 2015), 1–41.

⁶ 'Abdallāh Ibn al-Mu'tazz, *Kitāb al-Badī'*, ed. Ignatius Kratchkovsky (Baghdad: Maktabat al-Muthannā, 1967).

⁷ Wolfhart Heinrichs, "Isti'ārah and Badī'" and Their Terminological Relationship in Early Arabic Literary Criticism," *Zeitschrift für geschichte der arabisch-islamischen wissenschaften* 1 (1984): 180–211.

⁸ Wolfhart Heinrichs, "Paired Metaphors in Muḥdath Poetry," *Occasional Papers of the School of Abbasid Studies* 1 (1986): 1–22.

⁹ Ewald Wagner, *Grundzüge der klassischen arabischen Dichtung, Band II: Die arabische Dichtung in islamischer Zeit* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1988), 89–150.

¹⁰ Heinrichs, "Isti'ārah and Badī'."

¹¹ Wagner, *Grundzüge der klassiscshen arabischen Dichtung*, 89–150.

Rhetorical symbolism served to mirror the societal, intellectual, cultural, scientific, and religious aspects of the times.¹²

These studies focus on the differences between 'Abbāsid poetry and that which preceded it, neglecting a complementary research trend: identification of unique rhetorical elements in pre-'Abbāsid poetry, which are absent from the poems of the period that followed it.

To make good this omission, this author, as an initial step, has identified the rhetorical elements in 95 poems from the pre-Islamic to 'Abbāsid eras (5th to 10th centuries CE). A span incorporating poetry from the pre-Islamic era (5th to 6th centuries CE), the Umayyad (7th to first half of the 8th centuries CE), and three centuries of the 'Abbāsid (second half of the 8th to the 10th centuries CE).

This corpus was assembled with careful consideration of the following criteria:

1. Selection of a diverse array of poets from each era, rather than focusing exclusively on a single poet as representative of the period. The choice of poets was arbitrary to eschew any influence of preconceived notions about the nature of the rhetorical fabric in each period.
2. Maintaining a balance between the number of poems and the total number of verses for each period. That for pre-Islamic and Umayyad poems (and verses) is nearly equal. Given, however, the comparatively larger number of 'Abbāsid era poets whose work survives, a greater number of poems/verses from this time were chosen. Further details about these numbers are provided later in the article.
3. Selecting poems that, in the author's judgment, best exemplify the most prevalent themes in each era. In pre-Islamic poems, for example, selections include those featuring the *nasīb* (the love-prelude that opens the multi-thematic poem), as well as verses expressing praise, self-praise, descriptions of war, and so on. From the Umayyad period onward, poems describing the distinctive types of love poetry thrived and were, therefore, chosen for this research, particularly those expressing the profound sorrow of separated lovers and joyous love stories. Other prevalent poetic themes in this period include invective and praise, as well as poems reflecting the Umayyad versus anti-Umayyad disputes. The 'Abbāsid corpus encompasses humorous and Bacchic poems, among others.
4. The overall corpus encompasses poems from the three eras that address common themes (love, praise, invective, and so on) as well as those that

¹² Suzanne Pinckney Stetkevych, "Toward a Redefinition of 'Bādī' Poetry," *Journal of Arabic Literature* 12 (1981): 1–29; Stetkevych, *Abū Tammām and the Poetics of the 'Abbāsid Age*, 5–37.

focus on themes unique to specific periods. Analysis of how these common themes are expressed allows comprehensive examination of the evolution of rhetoric over time.

The appendices at the end of this article list the poems analyzed and briefly describe their content.

The statistical data are presented here, followed by discussion of the development of rhetoric in classical Arabic poetry. This study addresses main research questions: (1) Which rhetorical elements are used in each of the three eras? Do these eras have their own characteristic rhetorical elements or sub-elements? (2) If they do, which are the rhetorical characteristics of each period? (3) Can rhetoric be a criterion for dating classical poems whose period of composition is unknown?

Pre-Islamic Rhetoric

Twenty-seven pre-Islamic poems composed by eight poets comprising a total 600 verses are considered in this study. These poems are referenced in the Appendix (Table 2), arranged historically according to the poet's approximate year of death.

Among them, there are 1,922 occurrences of rhetoric, an approximate average of 3.2 element per verse. Those that are used marginally, their percentage approaching zero, have been eliminated from the study. The remainder comprise 17 main rhetorical elements, which cumulatively appear 1,890 times. To ease reading the data, they are divided into two figures, one of rhetorical elements whose use is greater than 5 percent, and one whose use is below this percentage. The numbers in the figures indicate the number of occurrences, with the percentage of this number based on the 1,890 appearances.

According to this data, pre-Islamic poetry can be statistically identified as a periphrasis-oriented literature. Periphrasis or *kināyah* is its most frequently used rhetorical element, representing about a third of total rhetorical appearances. The analysis identifies five periphrasis subtypes, shown in Figure 3. Medieval rhetorical dictionaries name three subtypes: Attribute periphrasis (*kināyah 'an ṣifah*), object periphrasis (*kināyah 'an mawṣuf*), and assertion periphrasis (*kināyah 'an nisbah*). I have added two more, derived from the poems themselves—verb periphrasis (*kināyah 'an fi'l*) and linguistic periphrasis (*kināyah lughawiyyah*).¹³ To the best of my knowledge, neither is recognized

¹³ Fahid Abū Khadra uses the term *kināyah lughawiyyah* to indicate another type of periphrasis, mainly the sobriquet. See Fahid Abū Khadra, *al-Haqīqah wa-l-majāz* (Western Bāqa:

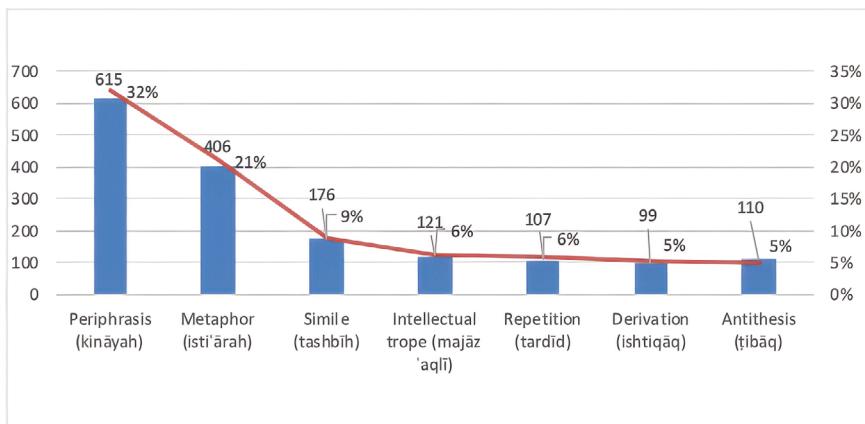


FIGURE 1 Distribution of the rhetorical elements in pre-Islamic poems (over 5%)

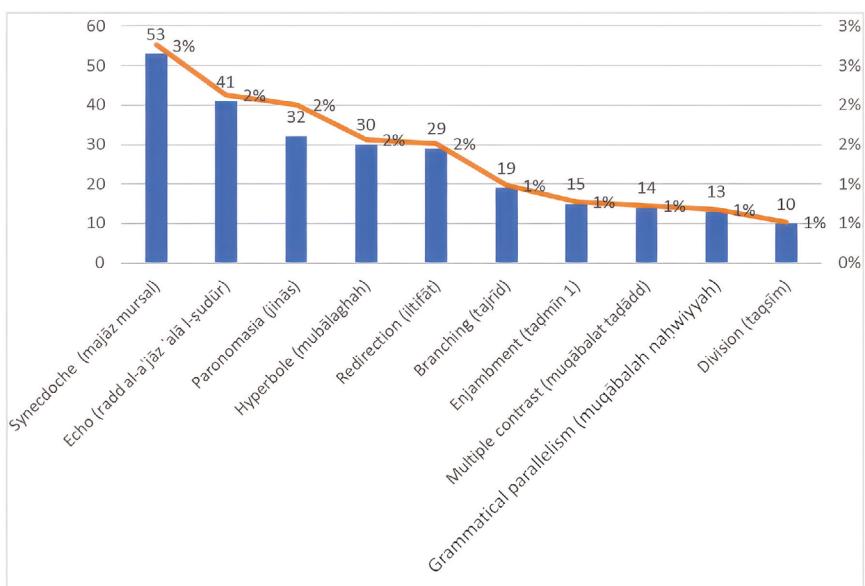


FIGURE 2 Distribution of the rhetorical elements in pre-Islamic poems (less than 5%)

as rhetorical terminologies in Arabic medieval texts. The following percentages refer to the number of each subtype divided by the total periphrasis occurrences in the corpus:

Majma' al-Qāsimī li-l-Lughah al-'Arabiyyah wa-Ādābihā, Akādimiyat al-Qāsimī, 2009), 163–164.

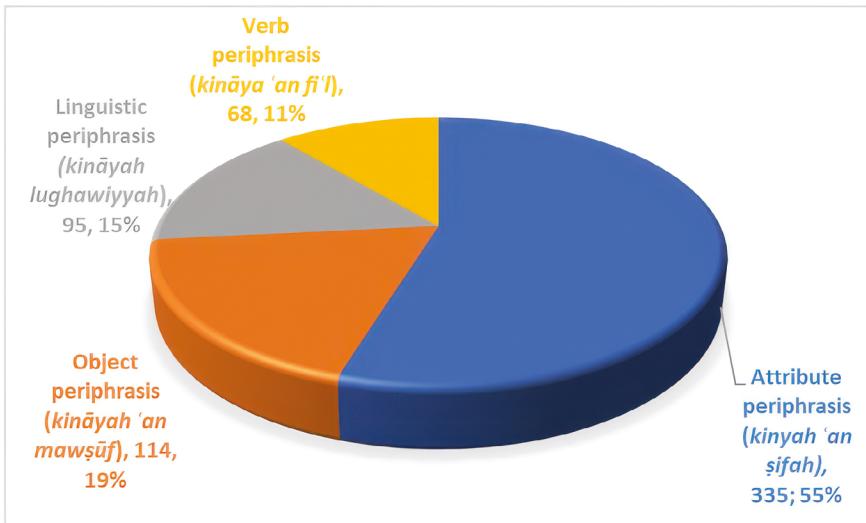


FIGURE 3 Distribution of periphrasis in pre-Islamic poems

More than half of pre-Islamic periphrases are attribute periphrases—that is, periphrasis in the poetry of this era is mostly used to describe virtues rather than objects. The least used subtype is that which implies actions or deeds. Linguistic periphrasis, considered by Jaroslav Stetkevych a main feature of pre-Islamic poetry (he refers to it as the “epithet”), is not statistically among the most used subtypes of periphrasis in the poetry of this period.¹⁴

Interestingly, as Figures 1 and 2 show, metaphor is far more frequently featured than simile in pre-Islamic poetry. It should be noted that all metaphorical expressions in the poems of this corpus were annotated without distinguishing between what may be termed “artistic/genius/sophisticated/unique” and “non-artistic” or “fossilized/dead” metaphors. Any judgement conferred by 21th-century researchers as to whether a rhetorical element used a millennium ago is “artistic” or “non-artistic” is inevitably subjective. Perceptions of rhetorical usage differ even among contemporaries. All the more so those of people who lived in the 6th-century Arabian desert.

The most commonly used type of metaphor by far is the verb metaphor, which comprises 75 percent of all metaphors in our corpus. The remainder is divided between analogy-based metaphor (11 percent), and the two subtypes

¹⁴ Jaroslav Stetkevych, “Name and Epithet: The Philology and Semiotics of Animal Nomenclature in Early Arabic Poetry,” *Journal of Near Eastern Studies* 45, no. 2 (1986): 89–124.

of the noun metaphor known as the old and new metaphors (8 and 6 percent, respectively).

The subtypes of simile in this poetry are the prolonged simile followed by the short simile, together comprising almost 90 percent of pre-Islamic similes (56 and 32 percent, respectively). Thirteen of the similes included under the short, prolonged, and compound similes are ‘non-frequent similes’ (7 percent of total similes). The structure of these similes differs from normal patterns as follows:

1. Absence of the *primum comparationis*, the most frequently recurring form of these similes. For example, the phrase وَتَبَعَهُ مُثْلُ الزُّجَاجَةِ, “she sent toward it [something; that is, an eye] which looks as a glass” (al-Nâbighah al-Dhubyâni, poem 1, verse 33). In another case, a compound simile, only one of the two *prima comparationis* appears. For example, the verse وَأَعْرَضَ أَعْلَامَ كَانَ رُؤُوسَهَا رُؤُوسُ جَبَالٍ فِي خَلَبِيْخِ تَغَامِسُ, (We noticed the cairns. Their peaks resembled the tops of mountains plunging down into the water) (al-Muraqqish al-Akbar, poem 8, verse 17).¹⁵ The cairns floated in the mirage, only their peaks visible, looking as if the mountaintops were in the water. The second *primum comparationis*, the mirage, is not mentioned.
2. *Primum* and *secundum comparationis* are different verbs or verbal expressions (that is, an infinitive or any other grammatical form with the same meaning as the verb). For example, وَالْقَيْ بِصَحْرَاءِ الْغَيْطِ بَعَاهُ / نَزُولٌ, ([The flood] had cast the water it contained onto the expanse of al-Ghabît, as a Yemenite merchant bringing bags of cloth for sale dumps them on the ground) (Imru' al-Qays, poem 1, verse 79),¹⁶ instead of ... وَالْقَيْ إِلَقاءِ الْيَمَانِيِّ ... (it cast [the water] as a Yemenite merchant casts ...).
3. The *secundum comparationis* is described in detail before the mentioning of the *primum comparationis*. For example (al-Samaw'al b. 'Âdiyâ, poem 433, verses 6–8; translation is mine):

مِنْبَعَ يَرَدِ الطَّرَفِ وَهُوَ كَلِيلٌ
إِلَى النَّجْمِ فَرِعَ لَا يَنْالُ طَوِيلٌ
يَعْزُّ عَلَى مِنْ رَامِهِ وَيَطُولُ
لَنَا جَبَلٌ يَحْتَلُهُ مِنْ نَجِيرَهِ
رَسَا أَصْلَهُ تَحْتَ الثَّرَى وَسَمَا بِهِ
هُوَ الْأَبْلَقُ الْفَرَدُ الَّذِي سَارَ ذِكْرَهُ

¹⁵ Translation in Alan Jones, *Early Arabic Poetry: Select Poems*, 2nd ed. (Reading: Ithaca Press, 2011), 397.

¹⁶ Translation in Jones, *Early Arabic Poetry*, 370.

We have a mountain that accommodates every man who seeks our protection. It is so strong and tall that it returns the glances of those who gaze [at its peak] fatigued.

Its roots are stable beneath the earth. Its branch, forever out of reach, is raised high towards the stars;

It is the famous Ablaq, the lofty one that can never be attained.

In the first two verses, the pre-Islamic poet describes a tall, durable mountain. The primum comparationis is revealed only in the third verse—the Ablaq fortress, likened to a soaring mountain.

The remaining rhetorical elements (intellectual trope, repetition, derivation, and antithesis) are used in virtually the same proportion—5 to 6 percent. When repetition and derivation are amalgamated into a single category, their frequency in pre-Islamic poetry becomes the third most common at 11 percent, two percent more than simile. Repetition and derivation share the criterion of a repeated vocal unit whose linguistic meaning is preserved. In repetition, the vocal unit is a complete word. In derivation, it is the word-stem.

Pre-Islamic poetry tends to use simple antitheses rather than the compound form known as multiple contrast (11 percent). Antithesis in this period is frequently used in non-negated form (positive antithesis—69 percent of total pre-Islamic *tibāqs*); in addition to 13 percent cases of the notion antithesis. Use of negative antithesis is marginal (7 percent).

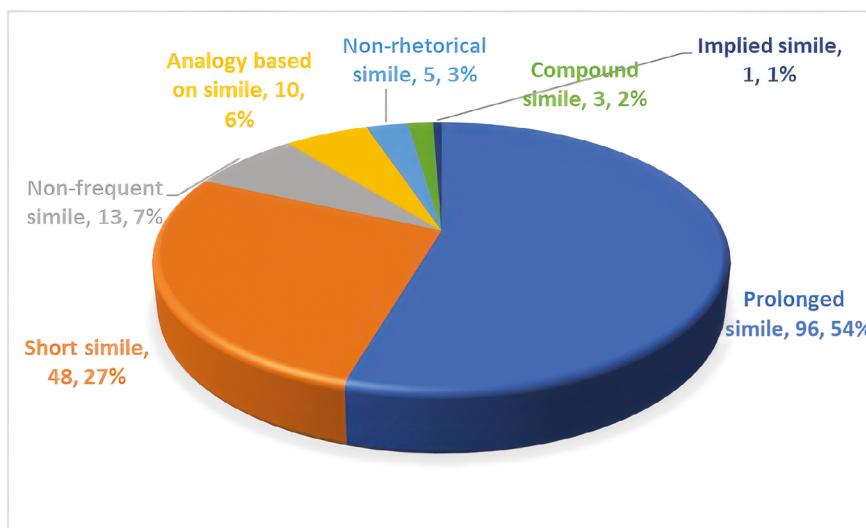


FIGURE 4 Distribution of the simile in pre-Islamic poems

Umayyad Rhetoric

The Umayyad corpus consists of twenty-eight poems (see Appendix, Table 3) comprising 540 verses. It registers 1,863 rhetorical occurrences, averaging 3.45 elements per verse, 0.25 greater than the pre-Islamic corpus. Here, too, marginally used rhetorical elements (approaching 0 percent) have been eliminated. Thirteen main rhetorical elements among them, appearing 1,773 times, remain. Figure 5 shows their statistical occurrence.

Periphrasis and metaphor, both heavily used in pre-Islamic poetry, retain their statistical dominance in the Umayyad period, with metaphor beginning to outweigh periphrasis. The two elements are used almost equally, with a 6 percent decrease in periphrasis compared with its use in pre-Islamic poetry (26 vs 32 percent, respectively), and a 4 percent increase in use of metaphor (25 vs 21 percent). Umayyad poetry thus tends toward metaphorization without, however, losing the periphrasis as a main ingredient. The simile, pre-Islamic poetry's third most common rhetorical element, falls to the sixth place in Umayyad poetry, its use decreasing from 9 to 5 percent and becoming statistically marginal. There are entire poems, such as poem 50 by al-Farazdaq, without a single simile.

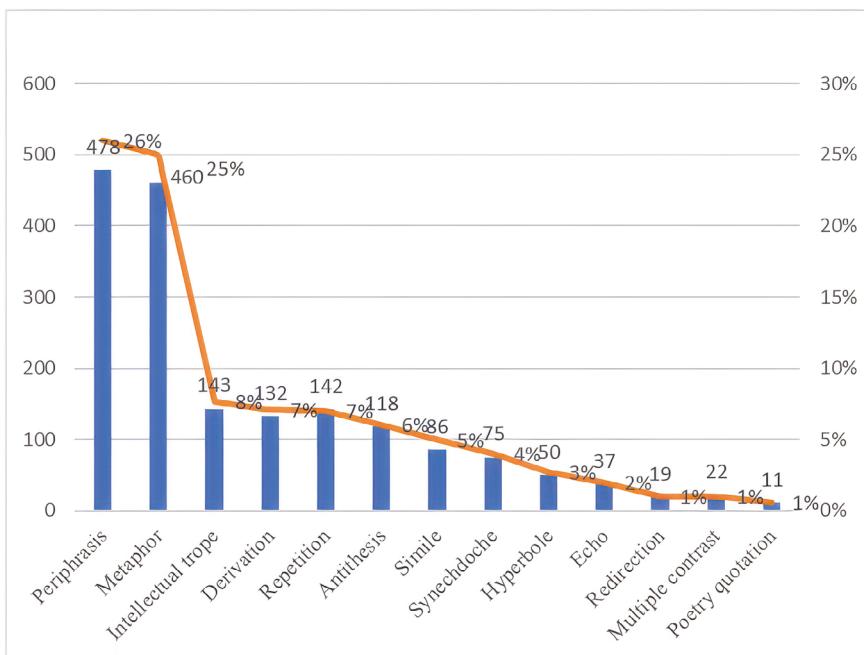


FIGURE 5 Distribution of rhetorical elements in Umayyad poems

Intellectual trope, repetition, derivation, and antithesis see a slight increase in Umayyad poetry (1 to 2 percent) compared with pre-Islamic poetry (8, 7, 7, and 6 percent, respectively vs 6, 6, 5, and 5 percent in pre-Islamic poetry). All become more frequent than simile.

Umayyad poetry makes slightly greater use of synecdoche and hyperbole than pre-Islamic poetry (4 compared with 3 percent, and 3 compared with 2 percent, respectively). Use of echo (*radd al-ağāz 'alā al-ṣudūr*) and multiple contrast are the same in the two periods (2 and 1 percent, respectively), while that of *iltifāt* (redirection) decreases by 1 percent in Umayyad poetry. It should also be noted that the use of other rhetorical elements, such as the enjambment, which is marginal in pre-Islamic poetry (1 percent), decreases in Umayyad poems. Umayyad poetry makes use of direct quotations from other poems (*tadmīn*; 1 percent), unseen in the pre-Islamic corpus of this study. Table 1 summarizes these data:

TABLE 1 Comparison of use of rhetorical elements in pre-Islamic and Umayyad poetry

Umayyad > pre-Islamic	Umayyad < pre-Islamic	Umayyad = pre-Islamic
Metaphor	Periphrasis	Echo
Poetry quotation	Simile	Multiple contrast
Synecdoche	Redirection	
Hyperbole	Enjambment and other elements	
Antithesis		
Repetition		
Derivation		

Attribute periphrasis remains the most popular periphrasis subtype, but significantly begins giving way to object periphrasis, whose incidence increases from 19 percent in pre-Islamic poetry to almost a third of Umayyad periphrases (32 percent). Umayyad poetry also displays change in the roles of verb and linguistic periphrases. While these subtypes remain Umayyad poetry's least used periphrases, verb periphrasis (17 percent) becomes more frequent than linguistic periphrasis (11 percent), in contrast to pre-Islamic poetry (15 percent for the linguistic periphrasis and 11 percent for the verb periphrasis).

Metaphor subtypes are used in the same frequency as in pre-Islamic poetry. The most heavily used is verb metaphor (74 percent), followed by analogy based on metaphor, old metaphor, and new metaphor. Umayyad metaphor is distinguished by increased use of analogy based on metaphor (by 5 percent)

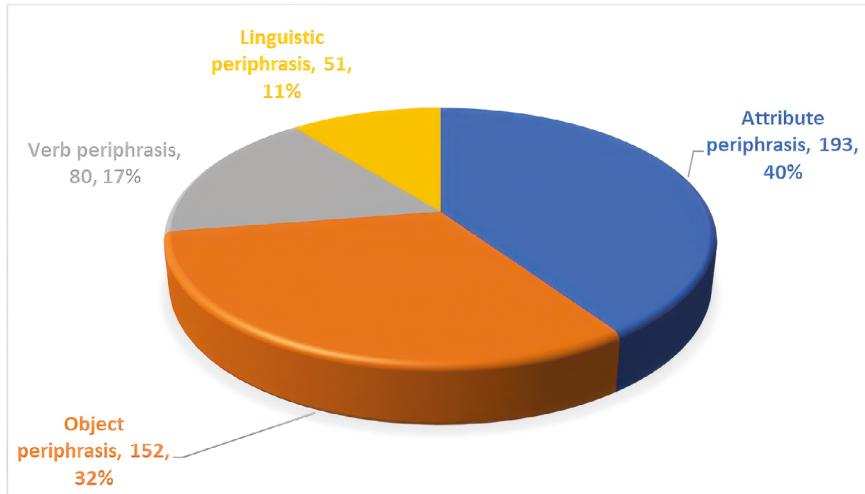


FIGURE 6 Distribution of periphrasis in Umayyad poems

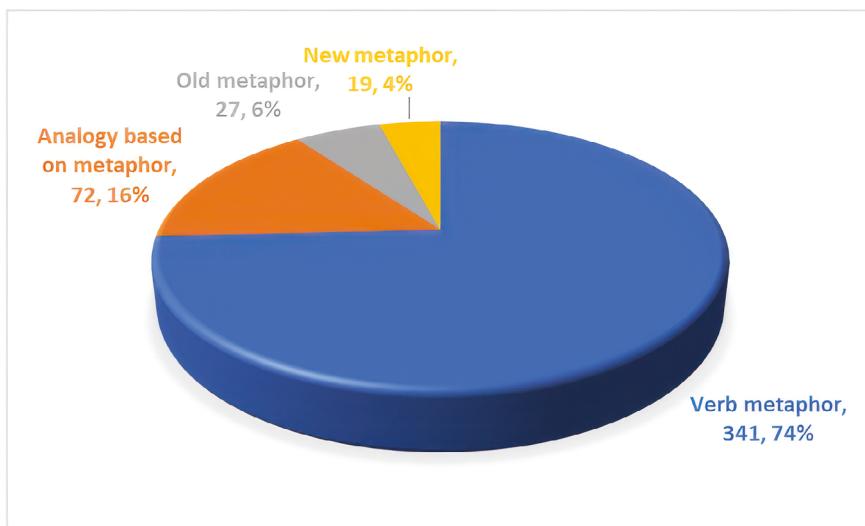


FIGURE 7 Distribution of metaphor in Umayyad poems

and decreased use of new and old metaphor (by 2 percent for each) in comparison with pre-Islamic poetry.

In Umayyad poetry, we find two instances of analogy-based metaphor, which were absent from the pre-Islamic corpus. The first is termed a “metaphor based on periphrasis.” It is a phrase initially recognised as a periphrastic expression

but subsequently utilised metaphorically as an analogy-based metaphor. An example is found in the following verse by Jarīr (poem 3, verse 37):

وَبِاسْطَ خَيْرٍ فِيكُمْ بَيْنَهُ وَقَابِضٌ شَرِّ عَنْكُمْ لِشَمَالِيَا

I once stretched forth my right hand to you with good,
and kept evil from you with my left hand

In their specific, literal context, the two phrases (“to stretch forth the right hand with good” and “to keep evil away with the left hand”), which echo the Qur’anic verse (Q17:29), are periphrases for “generosity” and “protection,” respectively. The individual both gives and protects with an outstretched hand. In Jarīr’s verse, the poet remembers his clan and what he has given them through his poetry, protecting them and raising them above all other tribes. Giving and protecting with hands thus becomes metaphoric.

The second instance is found in the following verse from a poem by al-Farazdaq (poem 35, verse 1). The poet reminisces about his youth with the mentioned line:

إِنْ يُظْعِنَ الشَّيْبُ الشَّيْبَ قَدْ تُرِى لَهُ لَمْ يَرِمَ عَنْهَا غُرُبًا

Old age has forced youth to depart,
But youth once had a mane; its raven hue was never driven away

The metaphor in the second hemistich, “youth once had a mane; its raven hue was never driven away,” is distinctive due to its intricate complex structure. It can be explained in two ways, its complex structure retained in both:

1. An old metaphor is attributed to a synecdoche. By youth, al-Farazdaq is implying not youth in general but his own younger self (youth is declared but the young man is indicated). In this synecdoche, an old metaphor is used: *The raven of the youth’s mane*—that is, the raven of the mane of the young lover, a young man whose hair remains black.
2. A “double old metaphor” is used—that is, an old metaphor attributed to another old metaphor. Youth here means youth in general (not as a synecdoche) and is personified. Youth itself (not the young lover) has a mane (old metaphor 1). This mane has a raven (old metaphor 2) that does not leave it. Youth is pictured as an individual with black hair.

While use of antithesis in Umayyad poetry is only 1 percent higher than in pre-Islamic poetry, the statistical roles of its subtypes change. Positive antithesis still dominates but at reduced frequency (54 compared with 69 percent

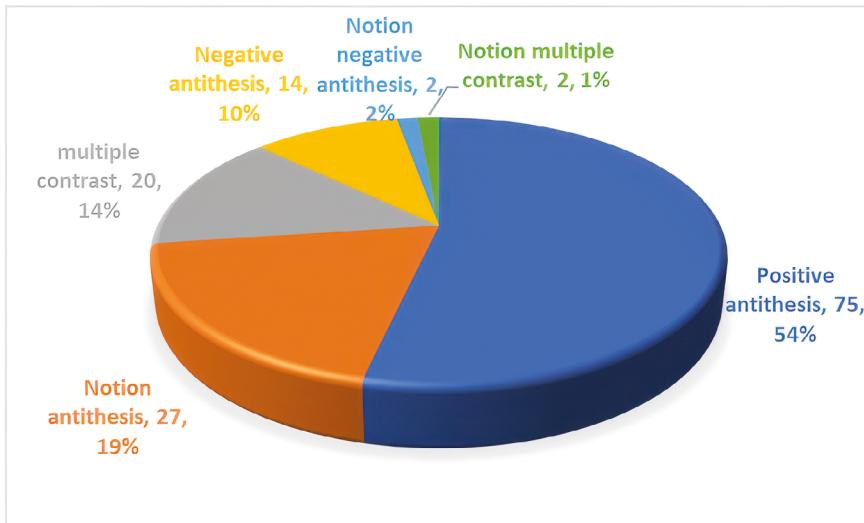


FIGURE 8 Distribution of antithesis in Umayyad poems

in pre-Islamic poetry). The percentages of negative and notion antitheses increase in comparison with pre-Islamic poetry (10 vs 7 percent for negative antithesis; 19 vs 13 percent for notion antithesis). Umayyad poetry also sees marginal use of what may be called “notion negative antithesis” (2 percent), a subtype totally absent from the pre-Islamic corpus. It appears in verses by Qays b. Dharīḥ (poem 21, verse 2) and Jamīl b. Ma’mar (poem 112, verse 3): *فَلِيَسْ وَانْ*^{أَرْزَهَا} (Even after we die, the time of love will never end); *مُتَنَّا بِنَصْرِمِ الْعَهْدِ* (If I do not visit her, passion and love return to me). In these examples, antithesis is constructed of A and not B (instead of A and not A) when B is a different verb with similar meaning/notion to A.

There is also a shift in the use of simile between pre-Islamic and Umayyad poetry. The prolonged simile retains its percentage (56 percent for the two periods); however, use of the short simile drastically decreases in Umayyad poems (dropping from 32 to 21 percent), with analogy based on simile and compound simile both radically increasing (from 6 to 13 percent, and 3 to 9 percent, respectively). The reverse simile, which is totally absent from the pre-Islamic corpus, is used minimally in the Umayyad period.

Four instances of simile (6 percent of total similes) can be defined as “non-frequent similes.” In two examples, the *primum comparationis* is unmentioned (*‘Umar b. Abī Rabī‘ah*, poem 285, verse 5, and *al-‘Arjī*, poem 15, verses 6–7), a similar simile subtype seen in the pre-Islamic corpus. In a third example, there is no *secundum comparationis* (*Qays b. al-Mulawwah*, poem 114, verse 6). In a

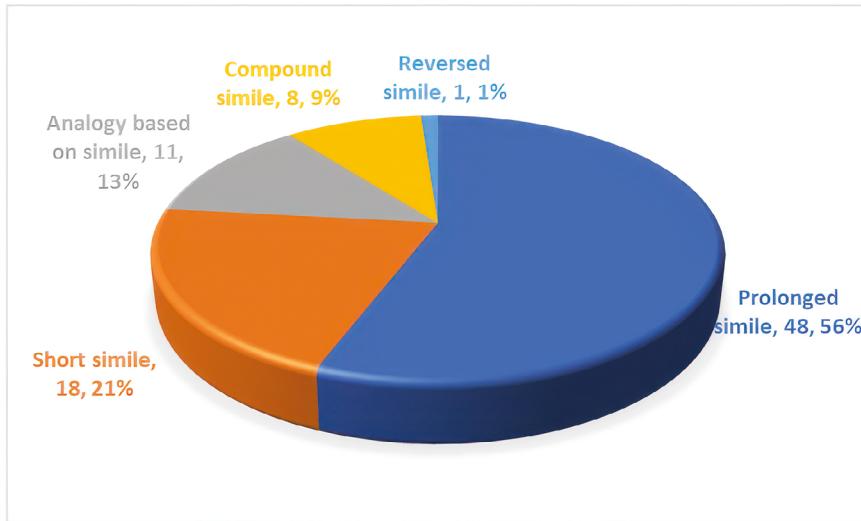


FIGURE 9 Distribution of simile in Umayyad poems

fourth (Ibn Qays al-Ruqayyāt, poem 40, verse 10), the simile is compound, but its structure is mixed, and unlike the one generally used for compound simile ($A + B = C + E$):

كالشَّارِبِ النَّشَوَانِ قَطَرَهُ سَلْ زَفَاقٍ تَنِيُضُ عَبْرِتِهِ

[When I heard of their death, I became] like a drunkard,
cast down because of a torn wineskin. My tears flowed abundantly!

This simile's primum comparationis consists of the bereaved protagonist and his eyes which are likened to a drunkard's and a torn wineskin. The bereaved is cast down unprompted as the drunkard may be; tears fall from his eyes as if they were a worn-out wineskin from which wine pours. The second primum comparationis (the eyes) is not mentioned directly, which is sufficient to make this simile non-conventional. The entire structure of the simile is, in fact, unconventional: Primum comparationis A (I) followed by secundum comparationis A (the drunkard); then secundum comparationis B (a torn wineskin) precedes primum comparationis B (the flow of my tears).

'Abbāsid Rhetoric

The 'Abbāsid corpus comprises forty poems composed by ten poets (see Appendix, Table 4), totaling 790 verses. The 'Abbāsid era was spatially and

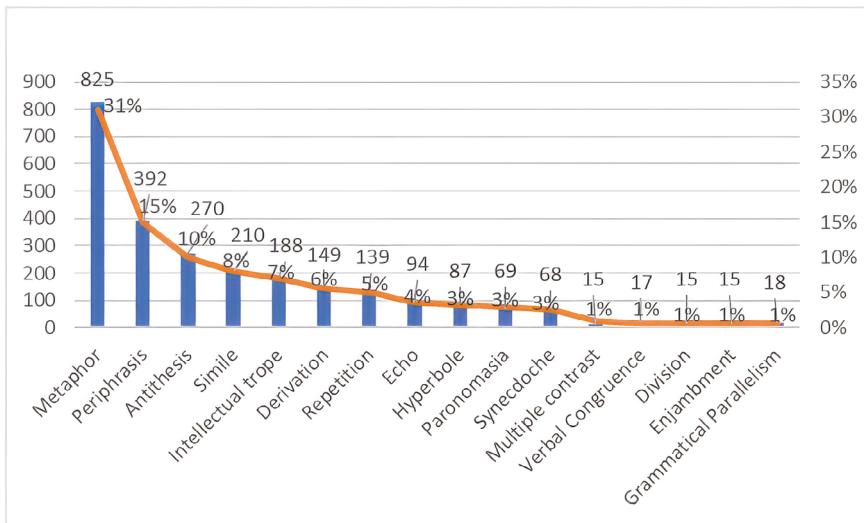


FIGURE 10 Distribution of rhetorical elements in 'Abbāsid poems

temporally larger than the two that preceded it, and produced far more poetry, reflected in this study by the inclusion of a proportionately greater corpus than from the pre-'Abbāsid periods. The 'Abbāsid poems used in this study extend over some three centuries, from the end of the 2nd/8th to the first half of the 4th/10th centuries. There are 2,654 rhetorical occurrences in this corpus. Their average incidence of 3.13 per verse is slightly lower than in the pre-Islamic (3.2) and Umayyad corpora (3.45). The distribution of these rhetorical elements is shown in Figure 10. Those with percentages approaching 0 percent have been eliminated.

Metaphor is by far the most prominent rhetorical element in 'Abbāsid poetry. It accounts for almost a third of the total (31 percent), compared with 21 percent in pre-Islamic poetry and 25 percent in Umayyad poetry. Periphrasis, which held the top spot in earlier periods, now occupies the second position, constituting 15 percent (compared with 32 percent in pre-Islamic poetry and 26 percent in Umayyad poetry). In comparison with Umayyad poetry, use of antithesis and simile increases in 'Abbāsid poetry, with antithesis accounting for 10 percent, compared with 5 percent in pre-Islamic poetry and 6 percent in Umayyad poetry.

Derivation and repetition retain the same percentages as in the pre-Islamic poetry (6 and 5 percent, respectively), slightly below their use in Umayyad era poetry (7 percent for each). Echo and paronomasia both register an increase, although their use in this corpus is marginal compared with the other elements cited: Occurrences of echo double to 4 percent from 2 percent in the pre-Islamic and Umayyad corpora; use of paronomasia rises from

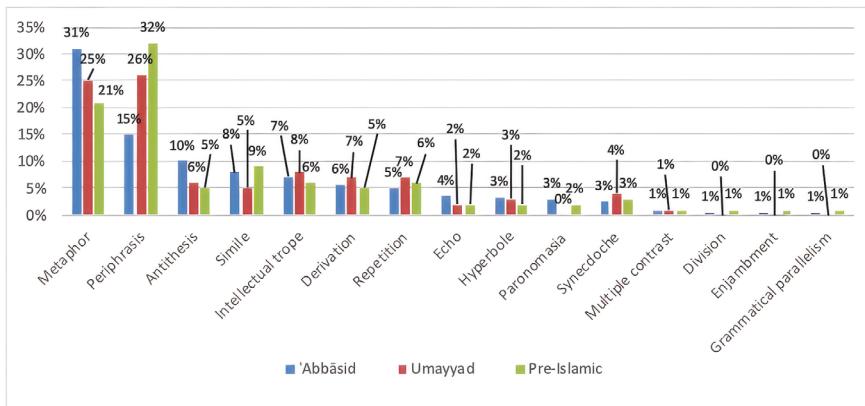


FIGURE 11 A comparative distribution of rhetorical elements in the three periods

2 percent in the pre-Islamic period and virtually 0 in the Umayyad to 3 percent. Figure 11 summarizes the data.

Some conclusions can be derived from the data thus far, which can explain and even challenge Ibn al-Mu'tazz's classical theory on rhetoric:

1. It is clear from the data that the general quantitative dependence on rhetoric is not what differentiates 'Abbāsid from pre-'Abbāsid poetry. The average rhetorical usage per verse in all periods is very similar.
2. Metaphor and antithesis should, as Ibn al-Mu'tazz suggests, be taken as the main rhetorical elements characterising the development of Arabic poetry in these three eras. Metaphor, as Heinrichs points out on different occasions, is the main rhetorical element used by the 'Abbāsids in shaping their poems. Use of antithesis increases gradually from pre-Islamic to 'Abbāsid poetry, where its percentage doubles, making it the third most common recurrent rhetorical element—compared with seventh and sixth places, respectively, in pre-Islamic and Umayyad poetry.
3. Ibn al-Mu'tazz correctly dismisses periphrasis as a main rhetorical element characterising 'Abbāsid poetry. Its role in Umayyad poetry and especially in pre-Islamic poetry is far more prominent.
4. Nor can simile be considered a primary rhetorical element differentiating 'Abbāsid from pre-'Abbāsid poetry. Its quantitative use in 'Abbāsid and pre-Islamic poetry is almost similar. Astonishingly, the Umayyads neglected its use altogether (at least as seen in the corpus).
5. Echo, as Ibn al-Mu'tazz suggests, may be considered an element which differentiates 'Abbāsid from pre-'Abbāsid rhetoric, not because its use is extensive in the former but because its percentage doubles that in the latter. Its percentage, however, remains low until the first half of the 4th/10th century.

6. Paronomasia cannot be considered a primary rhetorical element differentiating ‘Abbāsid from pre-‘Abbāsid poetry—not, at least, according to the data from our corpus. Its role is statistically almost equal in ‘Abbāsid and pre-Islamic poetry, and more marginalised in the Umayyad period. Even in the poetry of Abū Tammām, whom modern researchers consider a master of paronomasia,¹⁷ its degree of use is the same as in ‘Abbāsid and pre-Islamic poems (3 percent). Perhaps Ibn al-Mu‘tazz considers paronomasia one of the five most important rhetorical elements of ‘Abbāsid times because of its notable use in certain famous ‘Abbāsid poems—mainly in their opening verses and rhyming words, such as the lengthy Amorium Ode by Abū Tammām.¹⁸ This kind of usage has no parallel in the pre-‘Abbāsid poems in this study.
7. In terms of rhetorical element statistics, ‘Abbāsid poetry is closer to pre-Islamic than to Umayyad poetry. This may indicate that, for ‘Abbāsid poets, the pre-Islamic rhetorical pattern was their model, rather than the Umayyad.

Comparison between Subtypes of Rhetorical Elements in the ‘Abbāsid Corpus and in Pre-‘Abbāsid Poetry

The ‘Abbāsid metaphor is characterised by different subtypes unseen in the corpus that precedes it. These subtypes, sparingly used by ‘Abbāsid poets, are: (a) The paired metaphor—a term used and examined by Wolfram Heinrichs;¹⁹ (b) what can be called the “compound metaphor”; (c) “metaphors based on periphrasis”; and (d) “metaphors based on synecdoche” (two occurrences, 0 percent, not shown in Figure 12):

All paired metaphors appear in the poems of Abū Tammām (poem 5, verses 20, 37, 41; poem 397, verse 5; poem 469, verses 3, 9; poem 475, verses 5, 8) and al-Buhturī (poem 51, verses 9, 24). Most adhere to the second of the four patterns suggested by Heinrichs,²⁰ in which one topic is expressed by two different analogies based on metaphors that describe two different aspects of the same topic (Abū Tammām poem 5, verses 20, 37, 41; poem 469, verse 9; poem 475, verse 5; al-Buhturī poem 51, verse 9). Whereas Heinrichs considers

¹⁷ Andras Hamori, “Notes on Paronomasia in Abū Tammām’s Style,” *Journal of Semitic Studies* 12, no. 1 (1967): 83–90.

¹⁸ Muhammad Mustafa Badawi, “The Function of Rhetoric in Medieval Arabic Poetry: Abū Tammām’s Ode on Amorium,” *Journal of Arabic Literature* 9 (1978): 43–56.

¹⁹ Heinrichs, “Paired Metaphors in *Muḥdath Poetry*.”

²⁰ Heinrichs, “Paired Metaphors in *Muḥdath Poetry*,” 10–12.

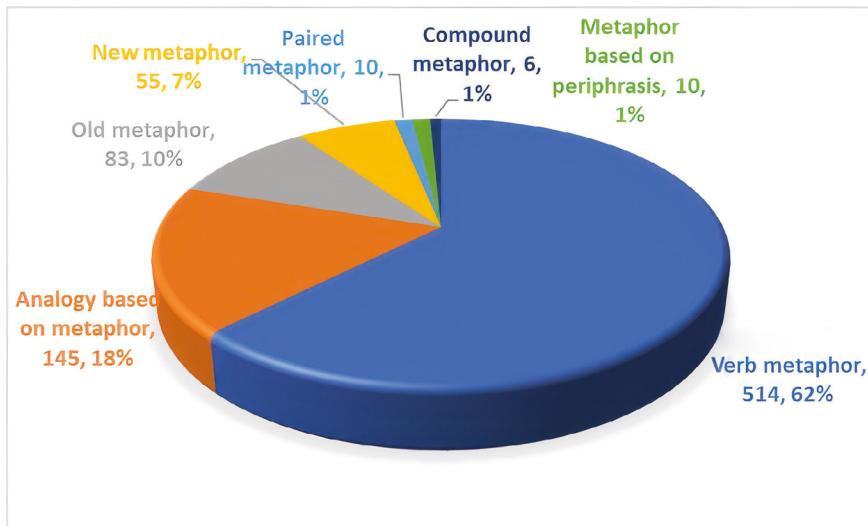


FIGURE 12 Distribution of metaphor in 'Abbāsid poems

all long metaphors to be analogies, I prefer to distinguish between analogies based on metaphor and those based on prolonged metaphor (see Glossary). I thus suggest modifying the second pattern of the paired metaphor as follows: A topic expressed either by two different analogies based on metaphors or by two different prolonged metaphors, that describe two different aspects of the same topic. The shape of the metaphor is very similar to the compound metaphor, but these metaphors are prolonged, and it could thus be classified under the compound metaphor. An example is this verse by al-Buhturī (poem 51, verse 9):

وَمَنْ يَطْلُعْ شَرَفَ الْأَرْبَعَيْنَ مَنْ يُحِيٌّ مِنَ الشَّيْبِ زَوْرًا غَرِيبًا

When someone ascends the elevated peak of the forties,
He welcomes the alien visitor of the gray hair

The verse has a single topic: An individual in his forties becoming gray-haired. It is described with two metaphors, which I consider prolonged, but not analogies. The prolongation of the metaphor is indicated by my own italicization: “The elevated peak of the forties which is *ascended*,” and “the *alien* visitor of the gray hair.” The verse thus describes the individual’s hair turning forty shades of gray, as if he were climbing a high peak and encountering an alien visitor.

The compound metaphor and periphrasis-based metaphor are used almost in the same frequency as the paired metaphor.

The most common metaphor subtype is, as in pre-'Abbāsid poetry, the verb metaphor. In the 'Abbāsid corpus, however, the dominance of the verb metaphor diminishes compared with pre-'Abbāsid poetry (62 percent vs about 75 percent), giving way to the three metaphor-subtypes cited above, along with others used in pre-'Abbāsid poetry, such as the analogy based on metaphor, the old metaphor, and the new metaphor. It is notable that the use of analogy based on metaphor gradually increases through the three periods (11, 16, and 18 percent, respectively). Dependence on old and new metaphors, which decrease slightly in the Umayyad era compared with the pre-Islamic (old metaphor from 8 to 6 percent; new metaphor from 6 to 4 percent), climbs in the 'Abbāsid era to be used slightly more often than in the pre-Islamic corpus (old metaphor, 10 percent; new metaphor, 7 percent).

These data demonstrate that: (1) Four centuries after the birth of Islam, the old metaphor remains more popular than the new metaphor; (2) the new metaphor is not heavily used in 'Abbāsid compared with pre-Islamic poetry; and (3) in its use of old and new metaphors, 'Abbāsid poetry is quantitatively more similar to pre-Islamic poetry than to Umayyad poetry.

As regards periphrasis, quantitative use of attribute and object periphrases is very similar in 'Abbāsid poetry, the first time that these two periphrasis subtypes are quantitatively the same. They are the two most recurrent subtypes in this poetry, with reliance on attribute periphrasis gradually decreasing from pre-Islamic poems to Umayyad and 'Abbāsid. At the same time, use of object periphrasis slowly increases, which makes this rhetorical element one of the characteristic features of 'Abbāsid poetry.

Use of linguistic periphrasis, on the other hand, remains similar in the 'Abbāsid and Umayyad eras (11 percent in both). Dependence on verb periphrasis decreases to resemble that of the pre-Islamic era (11 percent). The 'Abbāsid corpus witnesses gradual emergence of two more periphrasis subtypes, virtually unused in the previous two eras—the *nisbah* and family periphrases (3 and 2 percent, respectively).

Antithesis in the 'Abbāsid corpus is in the form of positive antithesis, notion antithesis, negative antithesis, and multiple contrast. Positive antithesis is used in similar frequency to the pre-Islamic corpus, and far more frequently than in Umayyad poetry (72 percent of the total antithesis occurrences in the 'Abbāsid corpus, in comparison with 69 percent in the pre-Islamic era and 54 percent in the Umayyad). There is, however, a marked decrease in use of the notion antithesis (6 percent vs 13 percent in pre-Islamic poems and 19 percent

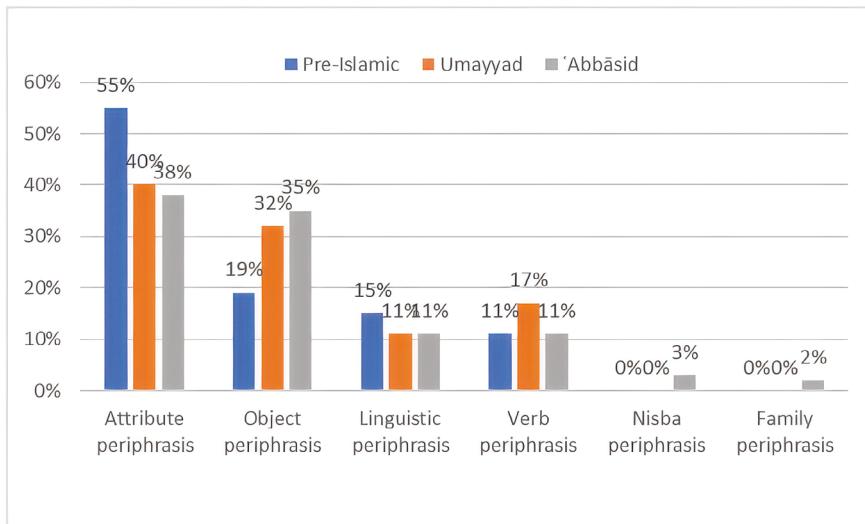


FIGURE 13 Distribution of periphrasis in the three eras

in Umayyad)—as well as in multiple contrast (5 percent vs 11 percent in the pre-Islamic era and 14 percent in the Umayyad). These two subtypes are far more characteristic of the pre-'Abbāsid corpus than of the 'Abbāsid, whereas an increase in use of negative antithesis is seen in 'Abbāsid poetry (16 percent vs 7 percent in the pre-Islamic corpus and 10 percent in the Umayyad).

Very minor use of an idiosyncratic antithesis subtype is found in a poem by Dīk al-Jinn al-Ḥimṣī, the antithesis based on double entendre. Appearing only once (0 percent), it is also seen in the poetry of Bashshār b. Burd (d. 167/784) from the same era, a poem not included in this study corpus.²¹ Although used marginally, this subtype can be considered an innovation of 'Abbāsid poetry. Dīk al-Jinn al-Ḥimṣī's (d. 235–236/849–851) verse reads (poem 1, verse 20):

غَيْثٌ تَرَى الْأَرْضَ عَلَى وَبَلِهِ تَضَحَّكُ إِلَّا أَنَّهُ يَهْمُلُ

It is a rain that causes the earth to laugh, although it cries/flows.

The verb *yahmul*, which has two meanings, creates the double entendre: Its usual meaning is “to shed tears,” but it can also signify “to pour water/to rain.”

²¹ Hussein, *The Rhetorical Fabric of the Traditional Arabic Qaṣīda*, 237.

With the verse describing a husband's wish for the clouds to rain on his wife's grave, along with use of the verb *tadhaku* (to laugh), it seems that the first meaning of the verb is intended. Read again, however, and the verse supports the verb's second meaning: I wish rain to fall on this grave, an abundant flow that fertilizes the earth. The two verbs, *yahmul* and *tadhak*, which at first appear antithetical, are not in fact contrary.

Although the simile registers a slight increase in comparison with pre-Islamic poetry, and a greater one in comparison with Umayyad, there is, however, an interesting change in the use of its subtypes. The prolonged simile significantly decreases in the 'Abbāsid corpus compared with the two earlier periods, comprising 28 percent of all 'Abbāsid similes, half that in the pre-Islamic and Umayyad poems (56 percent in each). The simile most frequently seen in the poetry of this period is the short simile, whose percentage is greater than that in the pre-Islamic poems (37 vs 32 percent, respectively), and far greater than in the Umayyad (21 percent). The analogy based on simile retains its gradual increase through the three periods and sees far more use in the 'Abbāsid poems than in the previous eras (18 percent, compared with 6 percent in the pre-Islamic and 13 percent in the Umayyad). Additional simile subtypes are the implied simile, the simile based on periphrasis and the non-rhetorical simile—the first unused in the earlier periods. The compound simile, which characterizes Umayyad poetry, is less used in the 'Abbāsid corpus. Figure 14 shows these data:

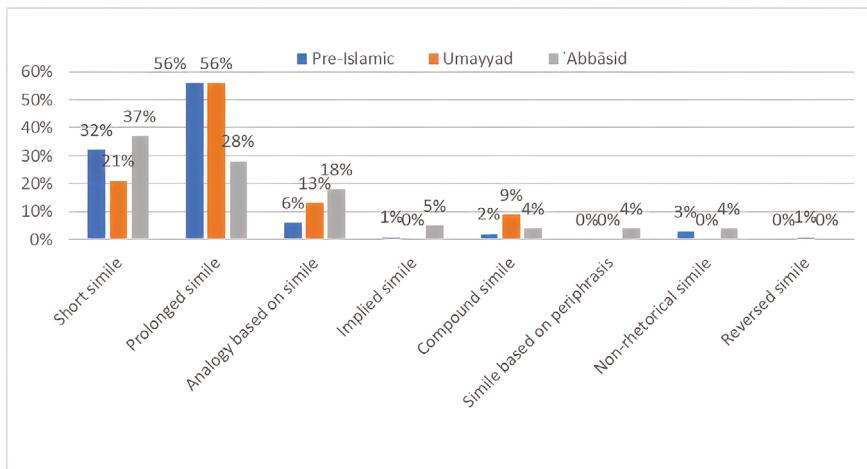


FIGURE 14 Distribution of the simile in the three periods

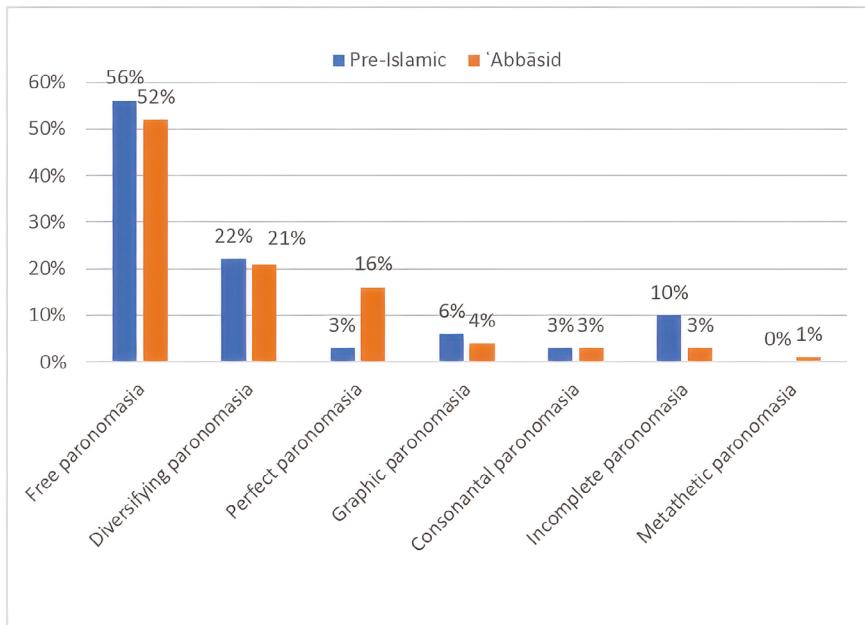


FIGURE 15 Distribution of paronomasia in the pre-Islamic and 'Abbāsid periods

Some 10 percent (20 instances) of 'Abbāsid similes are non-frequent similes. The reasons for thus identifying them differ from those used for their identification in pre-Islamic and Umayyad poems. In most of the cases, the simile's non-frequency is due to the imaginative or metaphoric (since it includes a metaphor) nature of the secundum comparationis. Three examples: (1) The patron's family is likened to the "caliphate's canine teeth" (*anyāb al-khilāfa*; short simile, al-Mutanabbī, poem 59, verse 41). (2) The patron is likened to the "sword of the kingship, which God uses to attack enemies" and to "the flag of the faith, which is raised by God" (analogy based on simile, Mutannabbī, poem 59, verse 38)." (3) The caliph is likened to the eye of the right course ('ayn *al-hudā*), and the caliphate to the orbit of that eye (*mahjar*) (compound simile, Abū Tammām, poem 71, verse 25). In some instances, the simile's composition is the reason why it is considered non-frequent: The secundum comparitionis is a synecdoche: وَانْلَدَ شَادِنْ عَطَلْ literally means "the beloved's cheeks are like a non-ornamented young gazelle" ('Abdallāh b. 'Abd al-Ḥamīd al-Lāhiqī, poem 4, verse 4). The word *shādin* (young gazelle) is a synecdoche for the gazelle's cheeks (the beloved's cheeks are like those of such a gazelle). In other instances, mainly used by al-Mutanabbī, the simile is not expressed as A being similar to B, but by indicating that A has B's characteristics: For example,

لِلشَّمْسِ فِيهِ شَمَائِلُ (the patron has some characteristics of the sun; al-Mutanabbi, poem 209, verse 19).

Lastly, differences in use of paronomasia are seen in the present corpus. That of free paronomasia decreases slightly in the ‘Abbāsid poems, although it remains the most heavily used paronomasia subtype (56 percent of all paronomasias found in pre-Islamic poetry vs 52 percent in ‘Abbāsid poetry). Diversifying paronomasia retains the second place in the two periods with virtually the same percentage (22 vs 21 percent). There are clear differences in the use of perfect and incomplete paronomasia in the poems of the two periods: Whereas use of the latter drops in the ‘Abbāsid era, that of the former increases sharply, indicating a degree of conscious and intended employment of paronomasia in this period, in contrast to its possible spontaneous or unplanned pre-Islamic use. The use of two acoustically similar words with different meanings indicates the poet’s intentional play on words. Other types of paronomasia found in this corpus reflect greater acoustic differences between words, and their inclusion may, therefore, be unplanned.

Summary and Conclusions

What differentiates rhetoric in pre-Islamic poetry from that of the Umayyad and ‘Abbāsid poetry? Statistically, at least, this research demonstrates that each period has its own individual rhetorical characteristics. It also shows that classical Arabic poetry moves from mainly periphrastic verse in the pre-Islamic era toward quantitative metaphorization in the Umayyad period and qualitative metaphorization in the first three centuries of the ‘Abbāsid era.

Several central conclusions may be drawn from this study:

1. The total average number of rhetorical elements per verse is similar in the three periods, and does not serve to differentiate them. The highest use is in Umayyad poetry (an average 3.45 elements per verse), but this is little different from the lowest use—3.13 per verse in the ‘Abbāsid corpus.
2. Statistically, there is greater use of metaphor than simile in pre-Islamic poetry. Simile is the third most frequent recurrent element in this poetry—or possibly the fourth after repetition and derivation if these two elements were combined.
3. Periphrasis in pre-Islamic poetry tends to describe attributes and virtues (attribute periphrasis) rather than objects. Verb metaphor takes the lion’s share in pre-Islamic poetry, followed by analogy based on metaphor, with the prolonged simile the most heavily used type of simile. Use of

- antithesis is marginal, with the tendency during this period toward simple positive antitheses, rather than other forms of this rhetorical element.
- 4. Pre-Islamic poetry includes non-frequent similes (7 percent of all similes). Their non-frequency is mainly because of the absence of *primum comparationis*.
 - 5. In Umayyad poetry, decreased use of periphrasis is accompanied by increased use of metaphor. The two are used almost equally, while that of simile falls drastically to 5 percent with some poems totally devoid of simile. The reasons why this important rhetorical element is ignored and the inclination of Umayyad poets toward metaphor should be sought in other disciplines, beyond the scope of this article.
 - 6. Use of object periphrasis increases in Umayyad poetry, reaching almost a similar proportion to attribute periphrasis. Verb metaphor continues to dominate the metaphor favored in this period, with analogy based on metaphor increasing slightly and old and new metaphors decreasing slightly, compared with the poetry of the pre-Islamic era. There is also a very marginal tendency in Umayyad times to use complicated types of metaphor. Positive antithesis remains dominant, with its use increasing for negative and notion antitheses, whose percentages double. There is minimal use of negative notion antithesis. Prolonged similes are still used in the same proportion as in the pre-Islamic era, but short simile decreases drastically in favour of compound simile and analogy based on simile. A new type of simile—the reversed simile—makes a first modest appearance. Non-frequent similes (6 percent) are scarce, largely because of the absence of *primum/secundum comparationis*.
 - 7. In ‘Abbāsid poetry, use of periphrasis retreats drastically, with verse oriented toward massive use of metaphor—as Wolfhart Heinrichs found in his studies of the central role that metaphor plays at this time. Quantitative use of antithesis is greater than in the other two periods, and there is a slight surge in that of echo and paronomasia, although their use remains marginal until the 4th/10th century. After its retreat during the Umayyad era, simile revives to a level equal to that of the pre-Islamic period.
 - 8. Verb metaphor remains the most frequently used metaphor subtype, but it drops in favour of a gradual increase in analogy based on metaphor and old and new metaphors, as compared with Umayyad poetry. The old metaphor in ‘Abbāsid poetry is more heavily used than the new metaphor. Additional metaphor subtypes are seen in this period—mainly the paired metaphor, compound metaphor, metaphor based on periphrasis, and metaphor based on synecdoche. As for the periphrasis, use of object periphrasis for the first time overtakes that of the attribute

periphrasis, although the difference between the two is modest. Gradual decrease in use of attribute periphrasis and gradual increase in that of the object periphrasis begins to be seen in pre-Islamic poetry and continues through Umayyad poetry. Negligible dependence on assertion periphrasis and the family periphrasis is seen in the 'Abbāsid corpus, after their absence in the two earlier periods. Positive antithesis remains dominant, approaching similar statistical usage to pre-Islamic poetry. Use of negative antithesis gradually increases through the three periods, sharply so during the 'Abbāsid period with the appearance of a new type of infrequently used antithesis (antithesis based on double entendre). Short similes are more prominent in this period, with analogy based on simile witnessing a gradual increase through the three periods. Additional simile subtypes are also seen—mostly implied simile and simile based on periphrasis. The incidence of the non-frequent simile (10 percent) at this time largely results from the imaginative or metaphoric nature of the secundum comparationis and the complicated structure of the simile. Use of paronomasia is still only marginal, 1 percent higher than in pre-Islamic poetry. Free paronomasia, followed by diversifying paronomasia, are the two most commonly used subtypes of this rhetorical element, as in the pre-Islamic period. And whereas perfect paronomasia increases in the 'Abbāsid period, incomplete paronomasia decreases.

9. 'Abbāsid and pre-Islamic poetry show greater similarity to one another in their statistical use of rhetoric than to Umayyad poems. This may indicate that 'Abbāsid poets modelled themselves on pre-Islamic rhetorical patterns rather than on those of Umayyad times. There was a noteworthy development in Arabic poetry during the Umayyad era: new poetic patterns developed, and genres not fully developed in pre-Islamic poetry were established. The period also saw the emergence of the *ghazal*, poetry characterised by an exclusive focus on love, in contrast to pre-Islamic poetry's combining love with other themes.²² This later era further saw the appearance of the independent hunting poem, known as the *tardiyah*, and the standalone wine poem, the *khamriyyah*,²³ poetic

²² See Renate Jacobi, "Time and Reality in *Nasib* and *Ghazal*," *Journal of Arabic Literature* 16 (1985): 1–17.

²³ See Jaroslav Stetkevych, "The Hunt in Classical Arabic Poetry: From Mukhadram *Qaṣīdah* to Umayyad *Tardiyah*," *Journal of Arabic Literature* 30, no. 2 (1999): 107–127; Albert Arazi, "La poésie bachique sous les Umayyades et le triomphe de la mesure sur le burlesque exacerbé," in *Branches of the Goodly Tree: Studies in Honor of George Kanazi*, ed. Ali Ahmad Hussein (Wiesbaden: Harrassowitz Verlag, 2013), 3–49.

patterns which continued to evolve during the 'Abbāsid era.²⁴ When analysing the rhetorical elements of this poetry, however, it becomes evident that the primary source from which 'Abbāsid poets drew their inspiration was pre-Islamic poetry. In other words, 'Abbāsid poetry followed two distinct paths of development: the structural and generic poetic patterns, dominant during the Umayyad era, and the rhetorical patterns of pre-Islamic poetry which distinguish it from the Umayyad poetry. Further research is needed to solidify this conclusion.

Glossary

The Glossary is alphabetical, with sub-elements listed under main elements. Sources of Arabic and English terminology are noted. Rhetorical elements preceded by asterisks are my own suggestions. They are derived from the texts, where I have been unable to find counterparts in medieval Arabic rhetoric works. Examples are given only when the definition alone is insufficiently clear.

Antithesis (*tibāq*)²⁵

Two words with opposing meanings.

Negative antithesis (*tibāq salb*)²⁶

Two similar words, or two words derived from the same root, one of them preceded by a negative particle: such as “write” and “did not write.”

Positive antithesis (*tibāq yāb*)²⁷

Two words that have opposing meanings, such as “big” and “small.”

***Notion antithesis (*tibāq bi-l-ma'nā*)**

Two words which are not literally oppositional, but opposed in the context. For example (Al-Muraqqish al-Akbar, poem 4, verse 4):

إِنْ تَكُونِي تَرَكْتِ رَبْعَكِ بِالشَّاءِ مِ وَجَازَتِ حِمَرًا وَمَرَادًا

²⁴ See Jaroslav Stetkevych, *The Hunt in Arabic Poetry: From Heroic to Lyric to Metapoetic* (Notre Dame, Indiana: University of Notre Dame Press, 2016), 91–222; Kennedy, *The Wine Song in Classical Arabic Poetry*.

²⁵ Wolfhart Heinrichs, “Tibāk,” in *The Encyclopaedia of Islam*, 2nd ed., online (http://dx.doi.org.ezproxy.haifa.ac.il/10.1163/1573-3912_islam_COM_1215, accessed on 23 November 2023).

²⁶ Hussein, *The Rhetorical Fabric of the Traditional Arabic Qaṣida*, 56.

²⁷ Hussein, *The Rhetorical Fabric of the Traditional Arabic Qaṣida*, 56.

If you have left your family in Syria, and moved to live
between the Ḥimyar and Murād [tribes] [then]

Syria and the two tribes of Ḥimyar and Murād are not linguistically opposed, but are cited in this verse to describe antithetical directions: The northern lands (Syria) and the southern (the two tribes lived in Yemen in south Arabia). The beloved, who came from the North, moved to become part of the southern Arabians.

***Notion negative antithesis (*tibāq salb bi-l-ma'na*)**

This rhetorical element is seen in two forms: (1) Two different words with similar meaning, one preceded by a negative particle. Example: فَإِنْ لَمْ أُرْرَهَا عَادَيِ الشَّوْقِ (If I do not visit her, passion and love return to me, Jamīl b. Ma'mar poem 112, verse 3). (2) Two different words with different meanings; one of them is preceded by a negative particle. The two words oppose one another only in this context. For example: فَلَيْسَ وَإِنْ مُتَنَّا بِنَصْرِمِ الْعَهْدِ (Even after we die, the time of love will never end, Qays b. Dhariḥ poem 21, verse 2). The verbs “to die” and “to end” have different meanings. In this context, “will never end” means to “still live,” an opposing meaning to “to die.”

Branching (*tajrīd*)²⁸

The poet addresses himself in the second person (you) instead of using the first (I).

Derivation (*ishtiqāq*)²⁹

Derivation refers to the linguistic process of creating two or more words from the same root, resulting in words with related or similar meanings. For example, in Arabic, the words *yaktubu* (to write) and *kitābah* (writing) derive from the same root, thus indicating a relationship between the action of writing and the act of writing itself.

Division (*taqsīm*)³⁰

Dealing with all (rather “most”) components of a subject; such as referring simultaneously in the verse to “past,” “present” and “future” when addressing time.

²⁸ Pierre Cachia, *The Arch Rhetorician or The Schemer's Skimmer: A Handbook of Late Arabic bādī' Drawn from 'Abd al-Ghanī an-Nābulī's Nafahāt al-Azhār 'alā Nasamāt al-Āshār* (Wiesbaden: Harrassowitz, 1998), 100.

²⁹ Hussein, *The Rhetorical Fabric of the Traditional Arabic Qaṣīda*, 68.

³⁰ Cachia, *The Arch Rhetorician*, 59.

Echo or echoing the rhyme at the beginning of the line (*radd al-a'jāz 'alā al-ṣudūr*)³¹

The last word of a verse is repeated (either in its entirety or with a word derived from the same root, or as a paronomasia) in the first hemistich or in the first word of the second hemistich.³²

Enjambment (*tadmīnī*)³³

The verse, grammatically and semantically, ends in the subsequent verse. Without this second verse, the first verse is incomplete and incomprehensible.

Fanciful cause (*husn al-ta'līl*)³⁴

Attributing a phenomenon to a worthy but false cause. Example (Al-Mutanabbi poem 209, verse 9):

وَلِذَا اسْمُ أَغْطِيَةِ الْعَيْنِ جُنُونُهَا مِنْ أَنَّهَا عَمَلَ السُّيُوفِ عَوَامِلٌ

The eyelids are called “*jufūn*”

since the eyes have the same affection as the swords

In Arabic, the word *jafn* (pl. *jufūn*) means both “eyelid” and “scabbard.” The poet explains that eyelids are so-called because they cover the eyes of a beloved woman, which can kill as handily as a sword.

***Grammatical parallelism (*muqābalah nahwiyah*)**

The verse contains sentences of the same grammatical structure. Medieval rhetoricians call this *munāsabah lafzīyyah ghayr tāmmah*, translated as “imperfect verbal congruence.”³⁵

³¹ Wolfhart Heinrichs, “Nakd,” in *The Encyclopaedia of Islam*, 2nd ed., online (http://dx.doi.org.ezproxy.haifa.ac.il/10.1163/1573-3912_islam_COM_1438, accessed on 23 November 2023).

³² Hussein, *The Rhetorical Fabric of the Traditional Arabic Qaṣida*, 58.

³³ Geert Jan Van Gelder, “Tadmīn,” in *The Encyclopaedia of Islam*, 2nd ed., online (http://dx.doi.org.ezproxy.haifa.ac.il/10.1163/1573-3912_islam_SIM_7284, accessed on 23 November 2023).

³⁴ Cachia, *The Arch Rhetorician*, 96.

³⁵ Cachia, *The Arch Rhetorician*, 47.

Hyperbole (*mubālaghah*)³⁶

Hyperbole is used here for exaggerated description. Although medieval classical rhetoricians distinguished three different levels of the hyperbole,³⁷ identification of a hyperbolical description remains subjective. The term is, therefore, used here for any description the reader considers hyperbolic.

Intellectual trope (*majāz ‘aqlī*)³⁸

Attributing an action not to its real subject but to another in the sentence. Example: *nāma laylī* (my night slept). The action of “sleeping” is attributed to the night, whereas the actual sleeper is “I.”³⁹

Metaphor (*isti‘ārah*)

***Analogy based on metaphor (isti‘ārah tamthīliyyah)*⁴⁰**

A complete metaphorical sentence, the omission of any part of which drastically changes its intended meaning. Example: “He is drawing on water” describes useless work (such as a hopeless study). Omitting “drawing” or “water” alters the meaning.

***Analogy-based imaginary metaphor (*tamthīl mabnī ‘alā al-isti‘ārah al-takhyīliyyah)*⁴¹**

A metaphor in which the analogy is based on an old metaphor (see definitions of both in the Glossary). For example: The old metaphor *azfār al-manīyya* (the claws of death) and a second analogy based on it: “When death sinks in its claws, you will find no amulet of avail.”

****Compound metaphor (isti‘ārah murakkabah)*⁴²**

Two different metaphors are combined to produce one harmonious image. Example: “During that battle, *falling stars* flashed above our heads *into the dark*

³⁶ Wolfhart Heinrichs, “Mubālagha,” in *The Encyclopaedia of Islam2*, online (http://dx.doi.org.ezproxy.haifa.ac.il/10.1163/1573-3912_islam_COM_0770, accessed on 23 November 2023).

³⁷ Cachia, *The Arch Rhetorician*, 89.

³⁸ Ali Ahmad Hussein, “*Majāz ‘Aqlī* ‘Intellectual Trope’ and the Description of Wine in a Poem by Abū Dhu‘ayb al-Hudhalī,” *Acta Orientalia* 71, no. 4 (2018): 429–442.

³⁹ Ali Ahmad Hussein, “The Rhetorical Fabric of a Seventh/Thirteenth-Century Sufi Poem by ‘Afīf al-Dīn al-Tilimsānī,” in *Doing Justice to a Wronged Literature. Essays on Arabic Literature and Rhetoric of the 12th–18th Centuries in Honour of Professor Thomas Bauer*, ed. Nefeli Papoutsakis and Hakan Özkan (Leiden: Brill, 2022), 31.

⁴⁰ Hussein, *The Rhetorical Fabric of the Traditional Arabic Qaṣīda*, 53–54.

⁴¹ Heinrichs, “*Isti‘ārah* and *Bādī’*.”

⁴² Hussein, “The Rhetorical Fabric of a Seventh/Thirteenth Century Sufi Poem,” 30.

night." This image conjures the gleaming spears/swords thrust above the heads of the warriors on a battlefield covered by dense dust. The "falling stars" is a new metaphor that describes the "gleaming spears/swords." The "dark night" is a second new metaphor for the "dusty sky." Together they produce a congruent image of stars falling during the dark night.

Metaphor based on periphrasis (*isti'ārah bi-l-kināyah*)⁴³

A phrase used as a periphrasis in one context and as a metaphor in another. Example: *yaduhu maghlūlatun* (his hand is shackled) is a periphrasis expressing the miserliness of an individual, but a metaphor when it refers to God—Who, according to some Muslim doctrines, is without hands, as in the Qur'anic expression *yadu llāhi maghlūlatun* (God's hand is shackled, Q5:64).

New metaphor (*isti'ārah hadīthah, isti'ārah taṣrīhiyyah*)⁴⁴

The attributed word is a noun used in place of a similar noun which is absent from the sentence. Example: "I saw a lion," meaning "I saw a brave man." While a brave man can never be a lion (an animal), the two share the quality of courage.

Old metaphor (*isti'ārah qadīmah, isti'ārah maknīyyah, isti'ārah takhyīliyyah*)⁴⁵

The attributed word is a noun, used together with a second noun from a different "alien" field. Example: "The claws of death." Death, of course, has no claws.

Paired metaphor (*isti'ārah muzdawajah*)⁴⁶

Wolfhart Heinrichs proposed the following categories for the paired metaphor: (1) A verse containing one topic and one analogy, both including two or more metaphors. (2) A verse containing one topic with two or more analogies based on metaphors. (3) A verse including two topics and two analogies based on metaphors, both connected with a certain figure of speech. (4) A verse containing two topics, one expressed literally, the other through metaphor. They are linked by a certain figure of speech. Examples are detailed in Heinrichs' article.

43 Hussein, "The Rhetorical Fabric of a Seventh/Thirteenth Century Sufi Poem," 31–32.

44 Wolfhart Heinrichs, *The Hand of the Northwind: Opinions on Metaphor and the Early Meaning of Istimāra in Arabic Poetics* (Wiesbaden: Kommissionsverlag Franz Steiner GMBH, 1977).

45 Heinrichs, *The Hand of the Northwind*.

46 Heinrichs, "Paired Metaphors in Muḥdath Poetry."

Verb metaphor (*isti'ārat fi'l*)⁴⁷

The metaphorically attributed word is a verb or has verbal meaning, such as an infinitive.

Multiple contrast (*muqābalat tadādd*)⁴⁸

Antithesis between sentences. Each of the words in one sentence is antithetical to those in a second sentence.

Verbal congruence (*munāsabah lafzīyyah*)

See *Grammatical parallelism*.

Paronomasia (*jinās* or *tajnīs*)

Two acoustically similar words with different meanings.

Consonantal paronomasia (*jinās muḥarrraf*)⁴⁹

Two words with the same letters in the same order, differing in pronunciation (i.e., their vocalization).

Diversifying paronomasia (*jinās taṣrīf*)⁵⁰

Two words with all but one of their letters the same, appearing in the same order, with the same pronunciation.

Free paronomasia (*jinās muṭlaq*)⁵¹

Cachia translates the term as “pseudo-derivative paronomasia.”⁵² Two words with different meanings which falsely appear to have the same root and/or the same meaning. The words differ in some letters and in their vocalization. Example: *yā asafā 'alā Yūsufa* (How great is my grief for Yūsuf, Q12:84). The words *asaf* and *Yūsuf* seem to share the same root, but do not.

Graphic paronomasia (*jinās muṣahħaf*)⁵³

Two words with the same shaped letters that differ in their diacritics. (In Arabic, some consonants are differentiated only by the numbers of dots above or below them.)

⁴⁷ Hussein, *The Rhetorical Fabric of the Traditional Arabic Qaṣīda*, 52.

⁴⁸ Hussein, “The Rhetorical Fabric of a Seventh/Thirteenth Century Sufi Poem,” 32.

⁴⁹ Hussein, *The Rhetorical Fabric of the Traditional Arabic Qaṣīda*, 55.

⁵⁰ Hussein, *The Rhetorical Fabric of the Traditional Arabic Qaṣīda*, 55.

⁵¹ Hussein, *The Rhetorical Fabric of the Traditional Arabic Qaṣīda*, 55.

⁵² Cachia, *The Arch Rhetorician*, 29.

⁵³ Cachia, *The Arch Rhetorician*, 26.

Incomplete paronomasia (*jinās nāqīṣ*)⁵⁴

One of the two words is at least one letter shorter than the other. The other letters remain the same, in the same order and with the same pronunciation.

Metathetic paronomasia (*jinās qalb; reversing the letters of the words*)⁵⁵

Two words with the same letters in reverse order.

Perfect paronomasia (*jinās tāmm or mustawfā*)⁵⁶

Two words with the same pronunciation, but with different meanings.

Periphrasis (*kināyah*)

A phrase used to suggest another meaning. The two parts of the periphrasis (the phrase itself and the meaning/object at which it hints) are related and must exist. Example: “I ate the whole meal” is a periphrasis indicating that “the meal was delicious” or that “I was hungry.” Eating the entire meal actually happened—in contrast to a phrase such as, “I encountered a lion,” which means “I encountered a brave man.” A brave man can never be a lion and the phrase is thus metaphoric rather than periphrastic.

Attribute periphrasis (*kināyah ‘an sifah*)⁵⁷

The sentence indirectly hints at an attribute or quality. Example: “I ate the whole meal” is a periphrasis indicating that the food was delicious and/or that the eater was hungry.

Family periphrasis (*kināyat ‘ā'ilah*)⁵⁸

A word indicating a family member—*abū* (father), *akhū* (brother), *bint* (daughter), and so on—is used together with a certain attribute or quality. Example: “Brother of courage (*akhū al-shajā‘ati*)” meaning a courageous individual. While this construction is logically a metaphor, classical scholars always refer to it as a periphrasis. The name family periphrasis is my own suggestion.

54 Hussein, *The Rhetorical Fabric of the Traditional Arabic Qaṣida*, 55.

55 Hussein, *The Rhetorical Fabric of the Traditional Arabic Qaṣida*, 55.

56 Cachia, *The Arch Rhetorician*, 21; Hussein, *The Rhetorical Fabric of the Traditional Arabic Qaṣida*, 54–55.

57 Hussein, “The Rhetorical Fabric of a Seventh/Thirteenth Century Sufi Poem,” 30.

58 Hussein, *The Rhetorical Fabric of the Traditional Arabic Qaṣida*, 47.

*Linguistic periphrasis (kināyah lughawiyah)*⁵⁹

A subtype of object-periphrasis, this is a grammatical construction comprising an omitted qualified noun (*man'ūt*) and a qualifier/adjective (*na't*). Example: *ḥusām* (lit. cutting) is often used in Arabic to indicate a “sword,” from the original construction *sayfun ḥusāmun* (a cutting sword).

*Object-periphrasis (kināyah 'an mawṣūf)*⁶⁰

Object-periphrasis indicates a described object—person, animal or object (bodily organ, stone) that is unnamed in the phrase but alluded to in description or in its characteristic/s or virtue/s. Example: “The warrior was stabbed in that part of the body where hatred accumulates.” This object-periphrasis indicates the warrior was stabbed in the “heart/chest,” the place where, according to classical belief, love, and hatred are experienced.

*Verb-periphrasis (kināyah 'an fi'l)*⁶¹

The periphrasis is used to hint at an action. Example: “He was late in saddling his horse,” indicates that the horseman *set out* late.

*Assertion periphrasis (kināyah 'an nisbah)*⁶²

Asserting that the attribute belongs not to the individual but to something s/he possesses—often to his/her domicile or clothing. Example: “Generosity is found in the tent where he lives.”

*Poetry quotation (tadmīn)*⁶³

Van Gelder translates this as “quotation.” I have added “poetry [quotation].” The quoting in a poem of a verse or part of a verse taken from another poem.

*Redirection (iltifāt)*⁶⁴

Diverse pronouns referring to the same referent. Example: “I could not talk to *her*. O my beloved, if *you* decide to part, please do so gently.” Both pronouns—“her” and “you”—refer to the same referent, the beloved.

59 Hussein, *The Rhetorical Fabric of the Traditional Arabic Qaṣīda*, 46.

60 Hussein, *The Rhetorical Fabric of the Traditional Arabic Qaṣīda*, 45–46.

61 Hussein, “The Rhetorical Fabric of a Seventh/Thirteenth Century Sufi Poem,” 33–34.

62 Jalāl al-Dīn Muḥammad b. 'Abd al-Rahmān known as al-Khaṭīb al-Qazwīnī, *al-Īdāh fī 'Ulūm al-balāghah: al-ma'ānī wa-l-bayān wa-l-badī'*, ed. Ibrāhīm Shams al-Dīn (Beirut: Dār al-Kutub al-'Ilmiyyah, 2003), 246.

63 Van Gelder, “Tadmīn.”

64 Hussein, “The Rhetorical Fabric of a Seventh/Thirteenth Century Sufi Poem,” 33.

Repetition (*tardid*)⁶⁵

Repeating a word with the same meaning, attributing it on each occasion to a different grammatical subject or object. Example: “I studied, and they studied.” The repeated verb “studied” is attributed first to “I” and then to “they.”

Simile (*tashbīh*)

When A is likened to B. There are two main forms of simile: “A is similar to B” (He looks like a lion) and “A is B” (He is a lion).

Analogy based on simile (*tashbīh tamthīlī*)⁶⁶

The secundum comparationis is a sentence, with all its components necessary for the desired meaning of the simile. Deletion of any part changes or corrupts this meaning. Example: “He is like someone writing on water,” to indicate ineffective activity. Omitting any part of this secundum comparationis (“He is like someone” or “He is like someone writing”) does not communicate ineffective activity.

Compound simile (*tashbīh murakkab*)⁶⁷

This simile comprises two prima comparationis and two secunda comparationis, each pair producing a complete image. Each of the two prima comparationis has similarities with its counterpart in the two secunda comparationis, and the two images produced also have similarities. Example: “The dust raised over the warriors’ heads and their swords are like a night in which the stars fall.” The dust = the night (both are dark and obscure vision); the falling swords = falling stars (both shine and move rapidly). The image of shining swords moving over the warriors’ heads on the dusty battlefield echoes the shining stars falling rapidly through the night.

Imaginative simile (*tashbīh khayālī)⁶⁸

Similes in which either the primum or secundum comparationis has no reality. Example: comparing the light of morning effacing the dark of night with a raven possessed of white feathers. No such raven exists.

65 Hussein, *The Rhetorical Fabric of the Traditional Arabic Qaṣida*, 58.

66 Hussein, *The Rhetorical Fabric of the Traditional Arabic Qaṣida*, 49–50.

67 Hussein, *The Rhetorical Fabric of the Traditional Arabic Qaṣida*, 48–49.

68 Hussein, *The Rhetorical Fabric of the Traditional Arabic Qaṣida*, 36–37.

*Non-rhetorical simile (*tashbih ghayr balāghī*)

Likening a subject with the same subject, as in Imru' al-Qays's poem 1, verse 50: (Who gains property like mine and yours will become slender). The property gained is likened to that gained by the poet and his comrade (in this poem, it is a wolf.)

*Prolonged simile (*tashbih muṭawwal*)

The secundum comparationis is a word followed by details (a single adjective or longer phrase) whose omission will not corrupt the simile's meaning. Example: "The fighter looks like a lion in the forest." The secundum comparationis "lion" is prolonged by "the forest." Omission of "the forest" will not alter the simile's meaning that the fighter is brave/strong.

*Reversed simile (*tashbih al-ṭard* or *tashbih al-‘aks*)⁶⁹*

The reversal of the roles of the primum and secundum comparationis, which are often used in traditional similes, can be seen in examples such as: "Her cheeks are like a red rose" may be reversed by the poet to read: "The red rose is like the cheeks of my beloved."

*Short simile (*tashbih qaṣīr*)

The secundum comparationis is a single word or construction of a word plus a single-word *nomen regens* (*mudāf ilayhi*). Example; "He is like a lion" (هو كأسد) or "His heart is like a lion's heart" (قلبه كقلب الأسد).

*Simile based on periphrasis (*tashbih bi-l-kināyah*)

The premium and/or secundum comparationis is a periphrasis. In Abū Tammām's poem 21, verse 5, the mantle is likened to a *ghirr*—that is, to an inexperienced man. The word *ghirr* is often used as a periphrasis to indicate a young man. A possible way of interpreting this simile is that the mantle is young—that is, not used before, new.

*Implied simile (*tashbih dimnī*)⁷⁰*

The premium and secundum comparationis are separate, with no direct indication that they are linked in a simile relationship. This relationship is shown through the context. Example (Al-Nābighah al-Dhubyānī, poem 1, verse 42):

⁶⁹ DİYĀ' IBN AL-AṮİR, *al-Mathal al-sā'iř fī adab al-kātib wa-l-shā'iř*, ed. Muḥammad Muḥyī al-Dīn 'Abd al-Ḥamīd (Beirut: al-Maktabah al-Asriyyah li-l-Tibā'ah wa-l-Nashr, 2000), 1:403.

⁷⁰ Al-Ḥamad Ibrāhīm al-Hāshimī, *Jawāhir al-balāghah fī l-ma'ānī wa-l-bayān wa-l-badī'* (Beirut: al-Maktabah al-Asriyyah, 1431 AH), 239.

"I've been told that Abū Qābūs has threatened me. No one can withstand the lion when it roars."⁷¹ Here we have an implied simile: The threatening of Abū Qābūs (the king) is as frightening and dangerous as a roaring lion.

Synecdoche (*majāz mursal*)⁷²

One noun replaces another. Unlike the new metaphor, there is no similarity between the two nouns, with their relationship best described as "adjacent." Both occur in the same spatial arenas, one of the nouns often being part of the other, or an instrument of it. Either can replace the other. Example: *samā'* (lit. sky) is used for "rain." Rain is part of (or it spatially neighbors) the sky, even though the sky can never be rain nor vice versa.

Appendix

TABLE 2 Pre-Islamic poems

Poet	Poem	Number of verses	Main contents
Ta'abbata Sharran (d. 540 CE)	No. 29 ^a	26	Elegy
Imru' al-Qays (d. ca. 550 CE)	No. 1 ^b	81	<i>Mu'allaqah</i> (love theme; a description of the suffering of the poet-protagonist, detailing his hunting expedition, and narrating the lightning scene and the flood)

a Ta'abbata Sharran, *Dīwān Ta'abbata Sharran*, ed. Tālāl Ḥarb (Beirut: Dār Śādir, 1996), 63–66.

b Imru' al-Qays, *Dīwān Imri' al-Qays*, ed. Anwar 'Alayān Abū Suwaylim and Muḥammad 'Ali I-Shawābikah, 3 vols. (Al-Ain [Emirates]: Markaz Zāyid li-l-Turāth wa-l-Tārikh, 2000), 1:163–297.

⁷¹ Translation in Suzanne Pinckney Stetkevych, *The Poetics of Islamic Legitimacy: Myth, Gender, and Ceremony in the Classical Arabic Ode* (Bloomington: Indiana University Press, 2002), 24.

⁷² Hussein, "The Rhetorical Fabric of a Seventh/Thirteenth Century Sufi Poem," 33.

TABLE 2 Pre-Islamic poems (*cont.*)

Poet	Poem	Number of verses	Main contents
	No. 8 ^c	23	<i>Nasīb</i> or the love prelude (including main <i>nasīb</i> components, such as the description of the effaced abodes of the beloved [the <i>at'lāl</i> theme] and her departure [the <i>za'ā'in</i> theme]), the camel section, warnings, and self-praise
Al-Muraqqish al-Akbar (d. 550 CE)	4 ^d		<i>Ghazal</i> (love poem)
	5 ^e	13	<i>Ghazal</i> (describing a gift and the gazelle-beloved simile)
	8 ^f	20	<i>Nasīb</i> , self-praise, and the desert journey
	11 ^g	7	A message
Tarafah b. al-'Abd (d. between 554–568 CE)	28 ^h	23	<i>Nasīb</i> (the <i>at'lāl</i> , the apparition of the beloved), narrating the story of other lovers
Al-Muraqqish al-Asghar (d. ca. 570 CE)	1 ⁱ	19	<i>Nasīb</i> (featuring the <i>at'lāl</i> , apparition, and the wine imagery conveyed through the saliva-wine simile), along with self-praise
	56 ^j	22	<i>Nasīb</i> (involving the apparition, the beloved's beauty, and the <i>za'ā'in</i>), the lover's emotions, and his narrative

^c Imru' al-Qays, *Dīwān*, 1:472–486.^d Al-Muraqqishān, *Dīwān al-Muraqqishayn*, ed. Kārīn Shādir (Beirut: Dār Shādir, 1998), 46–47.^e Al-Muraqqishān, *Dīwān*, 48–50.^f Al-Muraqqishān, *Dīwān*, 55–58.^g Al-Muraqqishān, *Dīwān*, 63–64.^h Tarafah b. al-'Abd, *Dīwān Tarafah b. al-'Abd*, ed. 'Abd al-Rahmān al-Miṣṭawī (Beirut: Dār al-Ma'rifah, 2003), 70–73.ⁱ Al-Muraqqishān, *Dīwān*, 78–90.^j Al-Mufaḍḍal al-Ḍabbī, *The Mufaḍḍaliyyāt. An Anthology of Ancient Arabian Odes*, ed. Charles James Lyall (Oxford: Clarendon Press, 1918), 499–503.

TABLE 2 Pre-Islamic poems (*cont.*)

Poet	Poem	Number of verses	Main contents
Al-Nābighah al-Dhubyānī (d. 570–600 CE)	1 ^k	50	<i>Mu'allaqah: nasīb</i> (including the <i>aṭlāl</i>), camel-section, expressions of praise, and seeking the patron's forgiveness
	2 ^l	46	<i>Nasīb</i> (featuring the <i>aṭlāl</i> , reminiscing about the cherished past with the beloved, the saliva-wine image, the saliva-honey image, depicting the lightning, and the <i>za'a'in</i>), the camel-section (which includes the camel-oryx simile)
	3 ^m	12	Requesting the patron's forgiveness and expressions of praise
	4 ⁿ	29	<i>Nasīb</i> and praise, encompassing a depiction of the battle
	5 ^o	2	Praise
	6 ^p	16	Praise, featuring a depiction of a battle
	7 ^q	3	Elegy
	8 ^r	18	<i>Nasīb</i> (<i>aṭlāl</i>), and praise (including a description of a battle)
	9 ^s	2	Praise
	10 ^t	7	Praise
	11 ^u	21	Elegy
	12 ^v	13	<i>Nasīb</i> , camel-section, and brief praise

^k Al-Nābighah al-Dhubyānī, *Dīwān al-Nābighah al-Dhubyānī*, ed. 'Abbās 'Abd al-Sāfir (Beirut: Dār al-Kutub al-'Ilmiyyah, 1996), 9–17.

^l Al-Nābighah al-Dhubyānī, *Dīwān*, 18–24.

^m Al-Nābighah al-Dhubyānī, *Dīwān*, 27–28.

ⁿ Al-Nābighah al-Dhubyānī, *Dīwān*, 29–33.

^o Al-Nābighah al-Dhubyānī, *Dīwān*, 34.

^p Al-Nābighah al-Dhubyānī, *Dīwān*, 35–37.

^q Al-Nābighah al-Dhubyānī, *Dīwān*, 38.

^r Al-Nābighah al-Dhubyānī, *Dīwān*, 39–41.

^s Al-Nābighah al-Dhubyānī, *Dīwān*, 42.

^t Al-Nābighah al-Dhubyānī, *Dīwān*, 43–44.

^u Al-Nābighah al-Dhubyānī, *Dīwān*, 45–48.

^v Al-Nābighah al-Dhubyānī, *Dīwān*, 49–51.

TABLE 2 Pre-Islamic poems (*cont.*)

Poet	Poem	Number of verses	Main contents
	13 ^w	33	<i>Nasīb (atlāl)</i> , requesting the patron's forgiveness, self-explanation, and censure of a rival
	36 ^x	35	<i>Ghazal</i> : a farewell (potentially of the lover from his beloved) and an intricate portrayal of the beloved's beauty, particularly her exquisite physique
Al-Samaw'al b. 'Ādiyā' (d. 2nd half of the 6th century CE)	433 ^y	23	Gnomic and tribal praise
Al-A'shā Maymūn (d. after 625 CE)	78 ^z	27	Warning a rival and tribal praise
	79 ^{aa}	29	<i>Nasīb</i> , camel-section (including the camel-oryx simile), praise

w Al-Nābighah al-Dhubyānī, *Dīwān*, 52–57.

x Al-Nābighah al-Dhubyānī, *Dīwān*, 105–110.

y Ibn Maymūn al-Baghdādī, *Muntahā l-talab min ash'ār al-'arab*, ed. Muḥammad Nabil Tarīfī, 9 vols. (Beirut: Dār Ṣādir, 1999), 8:171–175.

z Al-A'shā Maymūn, *Dīwān al-A'shā al-Kabīr Maymūn b. Qays*, ed. Muḥammad Muḥammad Husayn (Beirut: al-Maktab al-Sharqī, 1969), 356–359.

aa Al-A'shā Maymūn, *Dīwān*, 360–365.

TABLE 3 Umayyad poems

Poet	Poem	Number of verses	Main contents
'Ubaydallāh b. al-Hurr (d. 68/687)	53 ^a	14	Elegy (lamenting the assassination of al-Husayn b. 'Alī and his companions)
Qays b. Dhariḥ (d. 68/687)	19 ^b	13	<i>Ghazal</i>
	21 ^c	8	<i>Ghazal</i>
Yazid b. Mufarrigh (d. 69/689)	44 ^d	32	<i>Nasib</i> (<i>aṭlāl</i>), gnomic, life in captivity, begging the prisoner to free the poet
Qaṭarī b. al-Fujā'ah (d. 78–79/679–698)	121 ^e	12	Encouraging the self in the battle, praising courage on the battlefield
Ibn Qays al-Ruqayyāt (d. 80/699)	10 ^f	9	<i>Ghazal</i>
	40 ^g	15	Anti- <i>nasib</i> , description of the old age of the poet-protagonist, elegy
	50 ^h	22	<i>Ghazal</i> , describing the Iraqi-Syrian war and the Umayyad and anti-Umayyad conflicts
Qays b. al-Mulawwah (Majnūn Laylā) (d. 65–80/685–699)	84 ⁱ	12	<i>Ghazal</i>
	114 ^j	14	<i>Ghazal</i>

a George Kanazi, *The Umayyad Poet-Rebel 'Ubaydullāh Ibn al-Hurr al-Ju'fi* (Wiesbaden: Harrassowitz, 2000), 143–145.

b Qays b. Dhariḥ, *Dīwān Qays b. Dhariḥ* (Qays Lubnā), ed. 'Abd al-Rahmān al-Miṣṭāwī (Beirut: Dār al-Ma'rifah, 2003), 70–71.

c Qays b. Dhariḥ, *Dīwān*, 72–73.

d Yazid b. Mufarrigh al-Himyarī, *Dīwān Yazid b. Mufarrigh al-Himyarī*, ed. 'Abd al-Quddūs Abū Ṣāliḥ (Beirut: Mu'assasat al-Risālah, 1975), 185–193.

e Iḥsān 'Abbās, *Shi'r al-khwārij*, 2nd ed. (Beirut: Dār al-Thaqāfah, 1974), 118–119.

f 'Ubaydallāh Ibn Qays al-Ruqayyāt, *Dīwān 'Ubaydallāh b. Qays al-Ruqayyāt*, ed. Muḥammad Yūsuf Najm (Beirut: Dār Ṣādir li-l-Tibā'ah wa-l-Nashr, 1958), 31–32.

g Ibn Qays al-Ruqayyāt, *Dīwān*, 97–100.

h Ibn Qays al-Ruqayyāt, *Dīwān*, 128–132.

i Qays b. al-Mulawwah, *Dīwān Majnūn Laylā*, ed. 'Abd al-Sattār Aḥmad Farrāj (Cairo: Dār Miṣr li-l-Tibā'ah, 1979), 84–85.

j Qays b. al-Mulawwah, *Dīwān*, 102–103.

TABLE 3 Umayyad poems (*cont.*)

Poet	Poem	Number of verses	Main contents
Jamil b. Ma'mar (d. 82/701)	112 ^k	23	<i>Ghazal</i>
	1 ^l	23	<i>Ghazal</i> , including a description of the <i>atlāl</i> and narrating the lover's story
‘Imrān b. Ḥiṭṭān (d. 84/703)	199 ^m	16	Gnomic, describing two types of people: believers who will go to paradise and disbelievers who will languish in hell, intertextuality with the Qur'an
‘Umar b. Abī Rabī‘ah (d. 93/712)	285 ⁿ	22	<i>Ghazal</i> : a story of the lovers
Al-Ḥakam b. ‘Abdal (d. 100/718)	1 ^o	27	Asking the patron for financial aid, a humorous poem
Al-Farazdaq (d. 114/732)	50 ^p	24	<i>Atlāl</i> , camel-section, praise
	35 ^q	22	Old age, camel-section, praise
	181 ^r	49	<i>Nasīb</i> (suffering at night, <i>atlāl</i> , the beloved's husband, <i>za‘ā'in</i>), a humorous tale about the encounter with the beloved
Ayman b. Khuraym (d. 114/732)	17 ^s	10	Depicting a fierce woman in the context of the Khārijite vs. Umayyad battles

^k Ibn Maymūn al-Baghdādī, *Muntahā al-ṭalab*, 2:370–372.^l Jamil b. Ma'mar, *Dīwān Jamil Buthaynah*, ed. Ashraf Ahmad ‘Adrah (Beirut: ‘Ālam al-Kutub, 1996), 168–171.^m ‘Abbās, *Shī'r al-khwārij*, 170–171.ⁿ ‘Umar b. Abī Rabī‘ah, *Dīwān ‘Umar b. Abī Rabī‘ah*, ed. Fāyiz Muḥammad, 2nd ed. (Beirut: Dār al-Kitāb al-‘Arabi 1996), 264–266.^o Ibrāhim al-Najjār, *Shu‘arā’ ‘abbāsiyyūn mansiyūn*, 7 vols. in 2 parts (Beirut: Dār al-Gharb al-Islāmī, 1997), 2/3: 91–92.^p Al-Farazdaq, *Sharḥ Dīwān al-Farazdaq*, ed. Īliyyā al-Ḥāwī, 2 vols. (Beirut: Dār al-Kitāb al-Lubnānī, 1983), 1:116–118.^q Al-Farazdaq, *Dīwān*, 1:86–89.^r Al-Farazdaq, *Dīwān*, 1:353–359.^s Ayman b. Khuraym, *Dīwān Ayman b. Khuraym*, ed. al-Tayyib al-‘Ashshāsh (Beirut: Mu’assasat al-Mawāhib, 1999), 51–52.

TABLE 3 Umayyad poems (*cont.*)

Poet	Poem	Number of verses	Main contents
Jarīr (d. 114/732)	11 ^t	21	<i>Nasīb</i> (<i>za‘āin</i> , the crow-motif), and praise.
	3 ^u	40	<i>Nasīb</i> (<i>aṭlāl</i> , apparition, the fire motif), camel-section, other love stories, the strained relationship between the poet-protagonist and his tribe, and self-praise
Dhū al-Rummah (d. 117/735)	30 ^v	27	<i>Nasīb</i> (incorporating various motifs), self-praise that highlights the courage required to traverse the intimidating desert and approach treacherous water courses
Al-‘Arjī (d. 120/737)	15 ^w	20	<i>Ghazal</i> : a narrative about encountering the beloved during the pilgrimage
	87 ^x	13	<i>Ghazal</i> : a tale of an encounter with the beloved and her companions
Al-Ṭirimmāḥ b. Ḥakīm (d. 126/743)	22 ^y	9	The desire to fight in a battle where he may become either rich or martyr
	290 ^z	16	<i>Nasīb</i> (<i>aṭlāl</i>), gnomic verses about the concept of death

^t Jarīr, *Dīwān Jarīr bi-Sharḥ Muḥammad b. Ḥabīb*, ed. Nu‘mān Muḥammad Amīn Ṭāha, 3rd ed., 2 vols. (Cairo: Dār al-Ma‘ārif, 1986), 1:136–139.

^u Jarīr, *Dīwān*, 1:74–81.

^v Dhū al-Rummah, *Dīwān dhī al-Rummah bi-Sharḥ al-Imām Abī Naṣr Aḥmad b. Ḥātim al-Bāhilī ṣāḥib al-Asma‘, rīwāyat al-Imām Abī al-‘Abbās Tha’lab*, ed. ‘Abd al-Quddūs Abū Ṣalih, 3 vols. (Beirut: Mu‘assasat al-‘Imān, 1982), 2:981–998.

^w Al-‘Arjī, *Dīwān al-‘Arjī*, ed. Sajī‘ Jamil al-Jubayli (Beirut: Dār Ṣādir, 1998), 189–191.

^x Al-‘Arjī, *Dīwān*, 290–292.

^y Al-Ṭirimmāḥ b. Ḥakīm, *Dīwān al-Ṭirimmāḥ*, ed. ‘Izzat Ḥasan, 2nd ed. (Beirut: Dār al-Sharq al-‘Arabī, 1994), 201–203.

^z Al-Ṭirimmāḥ b. Ḥakīm, *Dīwān*, 235–237.

TABLE 3 Umayyad poems (*cont.*)

Poet	Poem	Number of verses	Main contents
Al-Kumayt b. Zayd (d. 126/743)	6 ^{aa}	20	A poem of the <i>hāshimiyyāt</i> (praising 'Alī b. Abī Ṭālib and condemning the Umayyads)
	8 ^{ab}	7	A poem of the <i>hāshimiyyāt</i> (praising 'Alī b. Abī Ṭālib)

aa Al-Kumayt b. Zayd, *Sharḥ Hāshimiyyāt al-Kumayt bi-tafsīr Abī Riyāsh Aḥmad b. Ibrāhīm al-Qaysī*, ed. Dāwūd Sallūm and Nūrī Hammūdī al-Qaysī, 2nd ed. (Beirut: 'Ālam al-Kutub and Matkabat al-Nahḍah al-'Arabiyyah, 1986), 195–199.

ab Al-Kumayt b. Zayd, *Sharḥ Hāshimiyyāt al-Kumayt*, 202.

TABLE 4 'Abbāsid poems

Poet	Poem	Number of verses	Main contents
Abān b. 'Abd al-Ḥamīd al-Lāhiqī (d. 200/815–816)	1 ^a	14	A humorous poem that mocks the marriage of a noble wife to a humble man
Abū Nuwās (d. 200/815)	19 ^b	10	A humorous poem that condemns a loaf of bread
Muhammad b. Yasīr al-Riyāshī (d. 198–227/813–842)	Najjār ^c	14	A humorous poem condemning a pot
Abū Tammām (d. 231/845)	21 ^d	16	Praising and requesting a fur cloak, describing the cloak
	71 ^e	32	Praise, description of nature

a Al-Najjār, *Shu'arā' abbāsiyyūn mansiyūn*, 2/3:230.

b Abū Nuwās, *Dīwān Abī Nuwās al-Ḥasan b. Hāni' al-Ḥakamī*, ed. Ewald Wagner and Gregor Schoeler, 2nd ed., 6 vols. (Berlin and Wiesbaden: al-Kitāb al-'Arabi and Franz Steiner Verlag, 2001), 2:47–48.

c Al-Najjār, *Shu'arā' abbāsiyyūn mansiyūn*, 2/3:287–288.

d Abū Tammām, *Sharḥ Dīwān Abī Tammām, al-Khaṭib al-Tibrīzī*, ed. Muhammad 'Abduh 'Azzām, 5th ed., 4 vols. (Cairo: Dār al-Ma'ārif, 1987), 1:277–281.

e Abū Tammām, *Dīwān*, 2:191–197.

TABLE 4 ‘Abbāsid poems (*cont.*)

Poet	Poem	Number of verses	Main contents
	5 ^f	45	Recalling the beautiful past life with the beloved, <i>atlāl</i> , and praise
	475 ^g	14	Portraying a convivial wine gathering (Bacchic poem)
	469 ^h	17	Mourning the end of summer, describing the seasons, and mentioning the camel-section
	342 ⁱ	9	Gnomic
Dīk al-Jinn al-Ḥimṣī (d. 235–236/849–851)	490 ^j	21	Reflecting on old age, offering gnomic wisdom, contemplating mortality, and seeking God's forgiveness
	397 ^k	36	Expressing the <i>atlāl</i> theme, voicing invective, and delivering praise
	183 ^l	22	Elegy
	2 ^m	30	Describing a wine gathering, praise
	38 ⁿ	9	Condemning the habit of describing the <i>atlāl</i> , <i>ghazal</i> , and thoughts about generosity and miserliness
	62 ^o	14	Requesting a favour, praising the non-Arabic origin of the poet, and describing the poet's needs

^f Abū Tammām, *Dīwān*, 1:92–107.^g Abū Tammām, *Dīwān*, 4:541–543.^h Abū Tammām, *Dīwān*, 4:526–529.ⁱ Abū Tammām, *Dīwān*, 4:296–297.^j Abū Tammām, *Dīwān*, 4:600–602.^k Abū Tammām, *Dīwān*, 4:393–401.^l Abū Tammām, *Dīwān*, 4:43–46.^m Abū Tammām, *Dīwān*, 1:20–39.ⁿ Dīk al-Jinn al-Ḥimṣī, *Dīwān Dīk al-Jinn*, ed. Aḥmad Maṭlūb and ‘Abdallāh al-Jibbūrī (Beirut: Dār al-Thaqāfah, 1964), 132–133.^o Dīk al-Jinn al-Ḥimṣī, *Dīwān*, 156–158.

TABLE 4 ‘Abbāsid poems (*cont.*)

Poet	Poem	Number of verses	Main contents
Ibn al-Rūmī (d. 283/896)	13 ^p	5	Love (the poet's emotions after killing his beloved)
	15 ^q	5	Describing the poet's emotions after the tragedy of his beloved's death (a form of elegy)
	33 ^r	22	Gnomic
	11 ^s	25	<i>Ghazal</i> and invective
	1 ^t	28	Elegy: describing the power of Fate (Time) and paying tribute to the deceased individual
	2 ^u	27	Elegy: mourning the death of al-Ḥusayn, the son of ‘Alī b. Abī Ṭālib, and honouring ‘Alī's family
	6 ^v	4	Composed after the poet killed his beloved
	27 ^w	7	A humorous elegy mourning a rooster
Ibn al-Rūmī (d. 283/896)	344 ^x	15	Humorous satire
	701 ^y	21	Describing a meal (including a roast chicken), and praise
	1074b ^z	7	Mocking a particular dress

p Dik al-Jinn al-Ḥimṣī, *Dīwān*, 87–88.

q Dik al-Jinn al-Ḥimṣī, *Dīwān*, 90–91.

r Dik al-Jinn al-Ḥimṣī, *Dīwān*, 120–123.

s Dik al-Jinn al-Ḥimṣī, *Dīwān*, 78–84.

t Dik al-Jinn al-Ḥimṣī, *Dīwān*, 65–71.

u Dik al-Jinn al-Ḥimṣī, *Dīwān*, 41–46.

v Dik al-Jinn al-Ḥimṣī, *Dīwān*, 89.

w Dik al-Jinn al-Ḥimṣī, *Dīwān*, 126–127.

x Ibn al-Rūmī, *Dīwān Ibn al-Rūmī*, ed. Ḥusayn Naṣṣār, 6 vols. (Cairo: Dār al-Kutub wa-l-Wathā’iq al-Qawmiyyah, 2003), 1:411–412.

y Ibn al-Rūmī, *Dīwān*, 3:954–955.

z Ibn al-Rūmī, *Dīwān*, 4:1415.

TABLE 4 ‘Abbāsid poems (*cont.*)

Poet	Poem	Number of verses	Main contents
Al-Buhturī (d. 284/897)	154 ^{aa}	12	Condemning a rival who criticised the poet's work
	9 ^{ab}	34	Praising the Creator for crafting fruits, specifically the banana
	104 ^{ac}	18	Portraying the scene of a wine gathering
	539 ^{ad}	18	Narrating the tale of a porter
	775 ^{ae}	10	Discussing the challenges and hard work involved in the art of composing poetry
	343 ^{af}	10	Humorous satire
	691 ^{ag}	15	Invective (ridiculing the long beard of a particular individual)
	915 ^{ah}	40	<i>Nasib</i> (<i>aṭlāl</i>), self-praise, describing the pool of the Caliph's palace, and praising the Caliph
	256 ^{ai}	18	<i>Nasib</i> (<i>za'ā'in, aṭlāl</i> , the beloved's beauty), self-praise
	5 ^{aj}	30	<i>Nasib</i> (the vision of the beloved, reminiscences of a previous encounter with her), the poet apologizes on behalf of the benefactor, praising the benefactor

aa Ibn al-Rūmī, *Dīwān*, 1:203–204.ab Ibn al-Rūmī, *Dīwān*, 1:60–63.ac Ibn al-Rūmī, *Dīwān*, 1:146–147.ad Ibn al-Rūmī, *Dīwān*, 2:705–706.ae Ibn al-Rūmī, *Dīwān*, 3:1029.af Ibn al-Rūmī, *Dīwān*, 1:410–411.ag Ibn al-Rūmī, *Dīwān*, 3:927–928.ah Al-Buhturī, *Dīwān al-Buhturī*, ed. Ḥasan Kāmil al-Ṣayrafi, 3rd ed., 5 vols. (Cairo: Dār al-Ma'ārif, 1965–1978), 4:2414–2421.ai Al-Buhturī, *Dīwān*, 1: 619–621.aj Al-Buhturī, *Dīwān*, 1:149–153.

TABLE 4 ‘Abbāsid poems (*cont.*)

Poet	Poem	Number of verses	Main contents
Al-Mutanabbi (d. 354/965)	59 ^{ak}	30	<i>Nasīb</i> (the reprimands or ‘ādhilah motif, the connection with the beloved, the <i>aṭlāl</i>), self-praise (the battlefield), praise
	209 ^{al}	43	<i>Nasīb</i> (<i>aṭlāl</i> , the essence of women), praise
‘Abdallāh b. ‘Abd al-Ḥamīd al-Lāhiqī (no year of death is mentioned)	Najjār ^{4am}	19	<i>Ghazal</i> tale (<i>aṭlāl</i> , reminiscing about an encounter with the beloved)
‘Ubayd b. al-Akhṭal (no year of death is mentioned)	Najjār ^{2an}	24	Ridiculing a horse

ak Al-Mutanabbi, *Dīwān al-Mutanabbi bi-Sharḥ Abī al-Baqā’ al-‘Ukbarī al-musammā bi-l-Tibyān fī sharḥ al-Dīwān*, ed. Muṣṭafā al-Saqqā, Ibrāhīm al-Abyārī, and ‘Abd al-Ḥafīz Shalabī, 4 vols. (Beirut: Dār al-Kutub al-‘Ilmiyyah, 1997), 1:273–285.

al Al-Mutanabbi, *Dīwān*, 1:263–277.

am Al-Najjār, *Shu’arā’ ‘abbāsiyyūn mansiyyūn*, 2/3:248–249.

an Al-Najjār, *Shu’arā’ ‘abbāsiyyūn mansiyyūn*, 2/3:294–295.