

بَانَتْ سَعَادُ

*The First
Poem of the Shawl*

KA'B BIN ZUHAIR

رَضِيَ اللهُ عَنْهُ

TRANSLATION AND EXPLANATION

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Who was Ka'b bin Zuhair (ra)?

He was a famous Sahaabi of Rasulullah *sallallahu alaihi wasallam*. He, his father, as well as his son and grandson were acclaimed poets. Ka'b (ra)'s father is one of the celebrated poets of jahiliyyah whose poems were hung in the ka'bah.

The Story of Ka'b (ra)'s Poem

Ka'b (ra)'s brother Bujair went to Madinah. Impressed with the message of Islam, he became a Muslim and stayed over. When Ka'b (ra) learnt of Bujair (ra)'s conversion to Islam, he became angry and sent him a message in which he reprimanded him and insulted Rasulullah *sallallahu alaihi wasallam*. Unable to bear his anguish, Bujair (ra) informed Rasulullah *sallallahu alaihi wasallam* of Ka'b (ra)'s message. Thus, Rasulullah *sallallahu alaihi wasallam* told those who were with him that if anybody met Ka'b and killed him, there would be no reprisal.

Later, when Makkah was conquered and Rasulullah *sallallahu alaihi wasallam* returned successfully from Ta'if, Bujair (ra) wrote a letter to Ka'b (ra) informing him of the execution of certain poets of the Quraish who used to scorn Rasulullah *sallallahu alaihi wasallam* and that the other poets, including Ibn Zaba'ra and Hubayra bin Wahb had fled. He also informed him that Rasulullah *sallallahu alaihi wasallam* had announced amnesty for anybody who repented for his past and accepted Islam. Having said that, he gave his brother two options, flee to some distant place where you may not be caught or come to Madinah and accept Islam. Ka'b (ra) chose the latter, Al Hamdulillah.

Upon placing his hands in the hands of Rasulullah *sallallahu alaihi wasallam* and accepting Islam, Ka'b (ra) compensated for previously

insulting Rasulullah *sallallahu alaihi wasallam* by saying the following poem. When he completed his poem, Rasulullah *sallallahu alaihi wasallam* bestowed him the shawl that he was wearing at that time. Thus, this poem is also known as *Qasidah-al-Burdah* (The Poem of the Shawl).

The Status of Ka'b (ra)'s Poem

The status of this poem in Arabic literature and the importance attached to it is gauged from the fact that it has more than thirty commentaries and that it has been translated into eight other languages: Latin, French, German, Italian, Polish, English, Turkish and Persian. Interestingly, the Latin translation was published as early as 1748.

This Translation

In preparing this translation I utilised the commentaries of Yahya bin 'Ali At-Tabrezi (d.502AH), Ibn Hisham Al-Ansari (d.761AH), Mulla Ali Qari (d.1014AH) and Ibrahim bin Ahmad Bajoori (d.1197). The footnotes of the editor of At-Tabrezi's commentary were also referred to in no small measure. The *Sihah* of Jawhari (d.398) and *An-Nihaayah* of Ibn-ul-Atheer (d.606) were also used frequently. I regularly checked the translations of Michael Sells (Haverford College) and Dr. Abdur Rahim Baloch (International Islamic University, Islamabad). The former's translation was much better but I did not rely on either of them.

Finally, I request the reader's du'as for divine acceptance in the court of Allah. I also request their suggestions and constructive criticism.

Abu Hudhaifa
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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Line 1

بَانَتْ سَعَادُ فَقَلْبِي الْيَوْمَ مَتَّبُولُ مُتَّيِّمٌ إِثْرَهَا لَمْ يُقَدَّ مَكْبُولُ

*Su'ad left me thus, today my heart is resented
Like a slave in her tracks, un-ransomed and fettered*

- سعاد is the name of a woman, either the poet's wife or an imaginary lover.
- متبول is the اسم المفعول of التبل
 - Ibn-al-Atheer interpreted التبل as الذحل (resentment)
 - Tabrezi interpreted it as الوغم which is interpreted by Jawhari as الترة (anger).
 - Mulla Ali Qari said that متبول is derived from تبله الحبُّ (love made him weak and ill). Accordingly, we could change our translation of اليوم متبول to 'today my heart is ill' or 'today my heart is in pain'.
- متَّيِّم comes from the phrase تَيَّمَهُ الْحَبُّ which means استعبده الحبُّ (love enslaved him).
 - Tabrezi explained that after Su'ad left him and began despising him, he became like a shackled prisoner (whose ransom has not been paid). She resents him the way a master resents his slave.
 - Mulla Ali Qari explains that this is because the lover is like a slave in the manner he obeys his beloved.
- مكبول is derived from الكبل which means القيد (a chain or shackle). Thus, مكبول is a person whose feet are shackled.

Line 2

وما سَعَادُ عَدَاةَ الْبَيْنِ إِذْ رَحَلُوا إِلَّا أَعْرُنُ غَضِيضِ الطَّرْفِ مَكْحُولِ

When they left on the morning of separation, Su'ad was (like) a gazelle, a lowered gaze and black eyes

- Having mentioned Su'ad's name in the previous line, usage of a ضمير (pronoun) would have sufficed. The poet could have simply said *وما هي*. However, he preferred repeating her name because the lover finds pleasure in repeating the name of his beloved.
- There could be two reasons for usage of the plural verb *رحلوا*
 - a. Su'ad did not leave alone. She left with other members of her family.
 - b. عظمة - The poet wants to show her تعظيم
- *أعْرُنُ* is the صفة of a موصوف that is محذوف This is either إنسان or ظلي The reason for regarding the word إنسان as the موصوف محذوف is obvious. Su'ad is an إنسان
- The reason for regarding the word ظلي (deer) as the موصوف محذوف is that:
 - *أعْرُنُ* is a person who speaks or animal that makes sounds from the nose.
 - *ظلي* (the plural of *ظلي*) make sounds from their noses
- Ibn Hisham's explanation of the above is that being a *ظلي* لازم of وصف لازم it is most commonly used to describe *ظلي* Therefore, غلبة الاستعمال causes it to be treated as if is not used to describe anything else.
- If *ظلي* is regarded as محذوف then this is تشبيه بليغ because in this instance the poet is comparing Su'ad to a *ظلي* However, he did not mention the وجه الشبه and the أداة التشبيه

- There are a number of interpretations of غضيض الطرف
 - a. She has languishing (soft and relaxed) eyes like the eyes of a gazelle. According to this explanation:
 - غضيض الطرف is a physical attribute.
 - غضيض الطرف is مفعول in the meaning of فعيل
 - b. She is عفيفة (chaste) and does not look at أجانب (strange men).
 - c. It is a كناية for شدة الحياء – She is a very shy person.
 - d. She turns a blind eye to other people’s bad habits, pretending that she never saw. In fact, she does not look at other people’s actions.
- ❖ Ibn Hisham prefers the first explanation.
- Mulla Ali Qari interprets مكحول as a person with naturally black eyelids. Tabrezi interprets it as a person with black eyes i.e. the pupils of her eyes are black.
- Bajoori says that the crux of this line is that at the time of Su’ad’s departure, she had three qualities of deers:
 - a. A pleasant nasal sound in her speech (and when she sang).
 - b. Soft, relaxed eyes which is a form of beauty.
 - c. Black eyes which is also a form of beauty.
- Mulla Ali Qari explains that at the time of her departure she was like a ‘singing’ deer; shy, content with her beauty and not bothered of others.
- Mulla Ali Qari thereafter says that:
 - In the first line the poet is alluding to the need of the مُحِبّ (lover) for the محبوب (beloved). The lover needs the beloved.
 - In the second line he is alluding to the استغناء (independence) of the محبوب (beloved) from the مُحِبّ (lover). The beloved does not need the lover.

Line 3

هَيْفَاءُ مُقْبِلَةً عَجْزَاءُ مُدْبِرَةً لَا يُشْتَكِي قَصْرَ مِنْهَا وَلَا طُولَ

*Slim as she walked forward, a fleshy rump as she walked away
There was no complaint of her being (too) tall or (too) short*

- هيفاء is a girl or woman with a slender waist. عجزاء is a girl or woman with fleshy buttocks. The question is: Why did he describe Su'ad as slender only when she walks forward? If she is slender, would she not be slender in all conditions, whether walking forward or backward? The same question applies to having fleshy buttocks. Surely, the size of her buttocks would not change depended on whether she is walking forward or away. Mulla Ali Qari's answer is that he did this because these attributes are more evident in these conditions. Having a slender waist is more evident when she walks forward. Having a fleshy rump is more evident when she walks away.
- There is مجاز عقلي in the words لَا يُشْتَكِي قَصْرَ مِنْهَا because actually this should be لَا تُشْتَكِي قَصْرًا وَلَا طُولًا (She does not complain of being too tall or too short). An example of this is when you tell a man سُرِّتِي رُوَيْتُكَ (Seeing you made me happy). There is مجاز عقلي in this statement. Your intention was سُرِّرْتُ بِرُوْيَاكَ (I am happy to see you).
- The poet should have said لَا يُشْتَكِي قَصْرَ وَطُولَ مِنْهَا i.e. he should have mentioned قَصْرَ مِنْهَا after طُولَ. However, he did not do so and mentioned قَصْرَ before طُولَ in order to maintain the قافية.
- Mulla Ali Qari notes that there is مطابقة in this line because قَصْرَ is related to مقبلة and طُولَ is related to مدبرة. Thus, he mentioned قَصْرَ before طُولَ just as he mentioned مقبلة before مدبرة.

- We may add that there is also طباق between
 - مديرة and مقبلة
 - طول and قصر
- The gist of this line is that irrespective of her condition, Su'ad is always beautiful. I have only mentioned two more of her qualities. She has so many other admirable qualities, it will take too long to tell you all of them. However, you may judge them in the light of the examples I have given you.
- The poet's objective in this line is to indicate that everything about المليح is مليح (everything about a pleasant person is pleasant). Ultimately he is also indicating to sincerity in his submission to Rasulullah *sallallahu alaihi wasallam*.

Line 4

تجلو عوارضَ ذي ظلمٍ إذا ابتسمتْ كأنه مُنْهَلٌ بالراحِ مَعْلُول

*Revealing shining white teeth when she smiled
As if it was quenched with a first and second draught of wine*

- جلوث السيف means 'I polished the sword'. By polishing something you reveal its beauty. Hence, in this line we will translate تجلو as 'she reveals . . .'
- عوارض means ضواحك (the molars) but here it is used in the meaning of teeth in general.
- الظلم refers to the moisture, shine and whiteness of teeth.
- There is إضافة العام إلى الخاص in عوارض ذي ظلم because عوارض refers to all teeth whether they are clean white or not, but ذي ظلم only refers to clean white teeth. So:

- عام is the مضاف and it is عوارض
- خاص is the مضاف إليه and ذى ظلم
- مُنْهَلٌ is the اسم المفعول of أَنْهَلَهُ which means سقاه نَهْلًا (he gave him the first sip)
- الرّاح means الخمر and بالراح is the متعلّق of مُنْهَلٌ
- معلول comes from يعلّه (belonging to the باب of يضرب) and it means 'he gave him a second sip'.
- محذوف should also be followed by بالراح However, it is
- ذى ظلم is كأنه in ضمير of the مرجع ذى ظلم of صفة of كأنه . . .
- Tabrezi explains that the poet is praising the smell of Su'ad's mouth. Being quenched with a first and second draught indicates that she cleans her mouth with a miswak even though her mouth has a pleasant smell. To the person standing in front of her, the smell from her mouth resembles the smell of wine.

Line 5

شُجِّتْ بِذِي شَبِيمٍ مِنْ مَاءٍ مَحْنِيَةٍ صَافٍ بِأَبْطَحِ أَضْحَى وَ هُوَ مَشْمُولٌ

*Mixed with cold clean water from a crook at the bottom of the valley
Touched in the morning by the Northerly Wind*

- This sentence is either of حال or صفة
- The crux of this sentence is that the strength of the wine was 'broken' by mixing it with water.
- شُجِّتْ بِذِي شَبِيمٍ means 'I diluted the wine'. Thus, شُجِّتْ means the wine was diluted with . . .
- Tabrezi interpreted شَبِيمٍ as البَرْد (cold) but Mulla Ali Qari interpreted it as البَرْد الشَّدِيد (very cold).

- **محنية is** **محنية** **from** **حنوٲ أحنو (to bend, lean, curve) – a bent place.**
Thus we translated it as a crook.
- **If** **محنية is** **from** **حنوٲ أحنو** **it should be** **محنوة** **However, the** **واو** **was changed** **to a** **ياء** **because the** **واو** **is:**
 - **The** **اللام**
 - **The fourth letter in the word**
 - **Preceded by a** **كسرة**
 - ❖ **The rule is that when the** **اللام** **is a** **واو** **preceded by a** **كسرة** **and**
it is the fourth letter in the word, it should be changed to a **ياء**
- **ماء** **is the** **صفة** **of** **صافٍ**
- **Tabrezi defined** **أبطح** **as** **ما اتسع من بطون الأودية** **(open space at the bottom** **of the valley).** **Ibn Hisham interpreted it as** **مسيل واسع فيه دقاق الحصى** **(a** **broad riverbed with lots of small stones).**
- **ناقصة** **or** **تامة** **أضحى**
 - **If it is** **تامة**
 - a. **It means** **دخل في وقت الضى**
 - b. **The sentence** **حال is** **و هو مشمول**
 - c. **The** **واو** **in the beginning of this sentence is for** **ابتداء**
 - d. **The water was taken from the riverbed in the morning.**
 - **If it is** **ناقصة**
 - a. **The sentence** **أضحى of** **خبر is** **و هو مشمول**
 - b. **The** **واو** **in the beginning of this sentence is** **زائدة**
 - c. **The wind blew on the water in the morning.**
- **مشمول** **means** **الذى أصابه الشمال** **(on which the Northerly Wind blew).**
- **As noted by Mulla Ali Qari, the wine represents the Qur'an and the** **naturally cold water represents the Sunnah.**

Line 6

تَنْفِي الرِّيحِ الْقَدَى عَنْهُ وَأَفْرَطَهُ مِنْ صَوْبِ سَارِيَةٍ بِيضٍ يَعَالِيلُ

The winds blow the dust away from it and it is filled with the rain of white clouds, one on top of the other

- This sentence is a صفة or حال of ماء
- القدى is a speck of dust that enters one's eye or falls in the water.
- Tabrezi mentions two possible interpretations of أفرطه
 - a. It comes from أفراطُ القربة (I filled the water-bag) and غدير مملوء (a filled pond). In short, the meaning of أفرط is to fill.
 - b. It comes from أفراطُ القوم (you left them behind). Therefore, the translation of the words أفرطه من صوب سارية is that this water is 'left by the rain of white clouds'. Ibn Hisham discredited this interpretation arguing that usage of أفرط in this meaning is unheard of. According to him أفراطُ القوم means سبقت القوم (you surpassed them).
- If we take the first interpretation, we will have to say that there is مجاز in أفرطه because the rain fills the place of the water and not the water itself. Thus, Mulla Ali Qari says والمراد: ملاً مكانه
- The word صوب has a number of meanings but in this context it means المطر (rain).
- سارية is a cloud that appears at night. A cloud that appears in the day is called غادية
- Tabrezi and Mulla Ali Qari have interpreted بيض يعاليل as white clouds. Ibn Hisham disagrees with this interpretation. According to him بيض يعاليل refers to الجبال المفرطة البياض (very white mountains). Rain

water first falls on the mountain tops and then flows to the bottom of the valley. This explanation, he says, emphasises the coldness and cleanliness of the water. On the other hand, cannot be referring to white clouds because:

- a. Rain does not fall from white clouds.
 - b. The present line of the poem would mean that some clouds get rain water from other clouds. (The *بيض يعاليل* fill the ponds with water gained from the *سارية*) This, however, is incorrect and not what the poet intended.
- Tabrezi translates *بيض يعاليل* as *سحاب بيضاء* (white clouds). Ibn Hisham merely explains *بيض* to mean very white mountains but does not explain the meaning of *يعاليل* in relation to this translation. Mulla Ali Qari explains that *يعاليل* is the plural of *يعلول* and it means clouds that one on top of each other. This is how Ibn-al-Atheer explained *يعاليل* in his *An-Nihaayah*. Jawhari did the same in *As-Sihaah*. Bajoori explains in his commentary that:
 - If *بيض* refers to mountains, *يعاليل* could mean any of the following:
 - a. Very white
 - b. On which water (rain) falls repeatedly
 - c. High
 - If *بيض* refers to clouds, the meaning of *يعاليل* is *التي تجيء مرة بعد أخرى* (clouds that come repeatedly)
 - ❖ Bajoori prefers interpreting *بيض* as mountains and he prefers interpreting *يعاليل* as very white because when the water falls on the mountain and then flows to the bottom of the valley, it is cleaner than the water that falls on the bottom of the valley immediately. *ثوب يعلول* is a garment that is dyed more than once

(غُدِّي بالصَبِغِ مرَّةً بعد أُخرى) Repeatedly dying a garment strengthens its colour.

Line 7

أَكْرَمَ بِهَا خُلَّةً لَوْ أَنَّهَا صَدَقَتْ مَوْعُودَهَا أَوْ لَوْ أَنَّ النَّصِيحَ مَقْبُولٌ

*What an excellent friend if (only) she fulfilled her promises
Or if (my) advice was accepted*

- بما ضمير of the ضمير in بما is خُلَّةٌ and صبيغة التعجب is أكرم بما
- خُلَّةٌ (with a ضَمَّة on the خاء) means خليل (friend) whether male or female.
- لو is for تَمَتَّى therefore, there is no need to identify a جواب الشرط
- كرم is used in the meaning of generosity. However, it has a broader meaning than monetary generosity i.e. it extends to generosity in agreement and union.
- is صدق (it requires two maf'ools). Over here the first مفعول is محذوف and the second مفعول is موعودها The complete عبارة should be لَوْ أَنَّهَا صَدَقَتْنا موعودها (if only she fulfilled the promises she gave us).
- The above is based on موعود being a مصدر on the scale of مفعول like the words ميسور and معسور or المفتون in the ayah بأَيْكُمْ المَفْتُونُونَ (Who among you is afflicted with *fitnah*?) مفتون is used in the meaning of فتنه
- However, it is also possible that موعود is اسم المفعول and it means the person to whom a promise was made. Accordingly, موعودها is the first مفعول and the second مفعول is محذوف
- أو in the second half is used in the meaning of 'and' . . . If only she fulfilled her promises and accepted advice.

Line 8

لَكِنَّهَا خُلَّةٌ قَدْ سَيْطَ مِنْ دَمِهَا فَجَعٌ، وَوَلَعٌ وَ إِخْلَافٌ وَ تَبْدِيلٌ

But she is a friend whose blood is mixed with affliction, lies, breaking of promises and changing (of friends)

- ساط الشيء يسوطه ساط and the meaning of يسوطه is to mix one thing with another. The reason for calling a whip سوط is because يسوط اللحم بالدم (it mixes flesh with blood).
- فَجَعٌ is a مصدر and it means to afflict somebody with agony.
- وَلَعٌ means الكذب (to talk lies)
- The poet's aim in this line is that despite her beauty, she also has some bad qualities. However, his love for her prevents him from looking at those bad qualities.
- The words سيط من دمها also indicate that she should not be blamed for these qualities because that is how Allah created her.

Question

If the poet really loves Su'ad, would it not be inappropriate for him to mention her bad qualities?

Answer One

In order to ease the pain of separation from Su'ad, he initially spoke of her excellent qualities. However, it then appeared to him that those who were listening to him were developing an inclination to her. Thus, he started mentioning her bad qualities in order to prevent anybody else from falling in love with her. In different words, the reason for speaking of her bad qualities was

غيرة

Bajoori noted that while it is possible that Su'ad did actually have these qualities, it is also possible that she did not have these qualities but due to شدة الحب and غيرة the poet was imagining these things.

Answer Two

Noticing the audience's desire for Su'ad, his grief intensified. Thus, he mentioned her bad qualities to console himself.

Answer Three

Mulla Ali Qari's answer is that the poet is actually referring to the fact that كمال (perfection) of the beloved requires attributes of جمال and جلال and that the lover has to be cognisant of both these types of qualities of his beloved.

Line 9

فَمَا تَدُومُ عَلَى حَالٍ تَكُونُ بِهَا كَمَا تَلَوْنُ فِي أَثْوَابِهَا الْغُؤْلُ

*She never remains in the same condition
Just as the ghouls change colours in their guises*

- حال تكون is the صفة of the word بما
- The محذوف is علامة المضارع in تَلَوْنُ
- The ما in كما is مصدرية
- The ما added to the فعل after it (تَلَوْنُ) result in a مصدر that is مجرور because of the ك
- This مصدر added to the ك before it become the صفة of a موصوف that is محذوف

- Because of her continuous change in mood etc. she is متلون Thus, considering what was explained above, the complete عبارة would be: متلونٌ تلوننا كتلون الغول
- Anything that seizes and destroys man is called الغول Pre-Islamic Arabs believed that there is a type of Jin that appears to human travellers in the desert. Changing their shapes and colours, they mislead the travellers from the road and cause them to perish in the desert. However, this is a false notion. Mulla Ali Qari describes it as one of the أكاذيب العرب (lies of the Arabs). One poet said in this regard:

الجود و الغولُ و العنقاء ثلاثة أسماء أشياء لم تُخلق و لم تكن
*Generosity, the 'anqa bird and the ghouls are names of
 Three things that were never created and never existed*

In order to scare people of a sly person, the Arabs would call him غول (In his slyness, he is like a غول He changes his tune the way a ghouls changes its shape and colour.) So in this line the poet is saying that Su'ad changes her mood and condition just as a ghouls changes its shape and colour.

- In أنوإها في the colours of the غول are compared to garments on the basis of تشبيهه

Line 10

وَلَا تُمَسِّكُ بِالْعَهْدِ الَّذِي زَعَمْتِ إِلَّا كَمَا يُمَسِّكُ الْمَاءَ الْعَرَابِيُّ

*She never abides to the pledge she makes
Except how sieves hold water*

- The first تمسك is the مضارع of مسك and the second تمسك is the مضارع of أمسك
 - The first تمسك is sometimes read as تَمَسَّكُ (on the scale of التفعّل but with حذف of the المضارع (علامة المضارع). Mulla Ali Qari prefers reading it on the scale of التفعيل i.e. تَمَسَّكُ و لا تُمَسِّكُ
 - The reason for differentiating between the first and second تمسك is تَفَتَّن (variation of style) and does not imply any variation in meaning.
- The مفعول of زعمت is محذوف It may be estimated to be أُنْهَا تَفِيءُ بِهِ (the pledge which she claimed she would fulfil).
- زعمت may also be translated as الذى قالتها (which she utters). In this instance the مصدر (الزعم) may be read with any one of the three حركات on the زاء In this instance too the مفعول is محذوف it is not أُنْهَا تَفِيءُ بِهِ Instead, it is a ضمير which is the عائد of الذى
- The aim of this line is: Do not believe her pledges to never forget and to never leave me. Do not believe her pledge that she will always love me.
- Ibn Hisham says that the استثناء in إلاكما يُمسك الماء العرابي is like the استثناء in حتى يلبح الجمل في سمّ الخيط (until a camel will enter a needle's eye). Both of them show عدم The ayah shows عدم دخول الكافر الجنة and the poem shows عدم الوفاء بالعهد

- This is تشبيه العدم بالعدم (comparison of something non-existent to something else that is also non-existent). An example of such تشبيه is when love in the angered lover's heart is compared to wealth in hand of a rich man. The aim is to show that the مشبه does not exist. Hence, the nature of such an استثناء المدح بما يُشبه المدح (emphasis of criticism in a manner that resembles praise). Upon hearing the word إلا the audience gain an impression that sometimes Su'ad does fulfil her pledges. However, the ensuing تشبيه merely reiterates what was said before إلا

Line 11

فَلَا يُعْرَنُكَ مَا مَنَنْتَ، وَ مَا وَعَدْتِ إِنَّ الْأَمَانِيَّ وَالْأَحْلَامَ تَضْلِيلُ

*Be not deceived by her hopes and promises
(Your) hopes and dreams (regarding her) are in vain*

- The ساكن in يُعْرَنُكَ is نون التأكيد
- The famous grammarian, Khaleel, said that
 - The نون التأكيد which is خفيفة (ساكن) is equivalent to repetition of the فعل for a second time.
 - The نون التأكيد which is ثقيلة (مشدّد) is equivalent to repetition of the فعل for a second and third time.
- There are two possibilities as to why the poet added the نون التأكيد
 - a. He added it to maintain the وزن (poetic balance).
 - b. He added it because the context of مبالغة demands تشديد
- There are two possibilities with regards the مخاطب
 - a. He is speaking to a غير معيّن person i.e. he is not speaking to any particular person.

- b. He is speaking to himself.
- مَدَّتْ is derived from التمنية which means 'to give hope'. The poet is saying, 'do not be deceived by the hopes and pledges she gives you'.
 - Mulla Ali Qari interpreted تضليل as إبطال and تضييع Thus, our translation of تضليل as vain was not in vain إن شاء الله However, Mulla Ali Qari also mentions four possibilities with regards the usage of تضليل in this line.
 1. It is actually a مضاف إليه but it's مضاف محذوف If the مضاف was not محذوف it would be ذوات تضليل Accordingly the translation of this half could also be: Hopes and dreams are misleading.
 2. There is no مضاف محذوف Hopes and dreams are called تضليل in the same manner as a just man is called عدل rather than عادل In this case it would be like the poet is saying that hopes and dreams are so deceiving as if they are deception itself.
 3. There is a مضاف محذوف before الأمامي i.e. الأحلام and تضليل is in the meaning of مضلل (So this is usage of a مصدر in the meaning of the اسم المفعول) The meaning of مضلل is منسوب إلى الضلال A person who has too many hopes and dreams is regarded as a 'lost case'.
 4. تضليل is in the meaning of مضللة Could we say that this is a case of a مصدر used in the meaning of the اسم الفاعل? Mulla Ali Qari does not say anything in this regard. Instead he says that this is a case of مجاز عقلي There are different types of مجاز عقلي Here it is إسناد الفعل إلى سببه Dreams and hopes are called تضليل because they are سبب التضليل

Line 12

كانت مَواعيدُ عرقوبٍ لها مثلاً و ما مَواعيدُها إلاّ الأباطيل

*The promises of 'Urqoob are for her promises an example
Her promises are nothing but false*

'Urqoob was a man who promised to give his brother the dates on his tree. He told his brother to come to him when the dates start appearing on the tree. When the dates began appearing on the tree, 'Urqoob's brother approached him and asked him for the dates. 'Urqoob replied, 'Come to me when they turn into *balah*'. When the dates turned into *balah* and 'Urqoob's brother came back to him, he told him to come back when the dates turn into *rutab*. However, when the dates turned into *rutab*, 'Urqoob stalled the matter once more and told his brother, 'Come to me when the dates turn into *tamr*'. When the dates became *tamr*, 'Urqoob plucked them and took them for himself before his brother could come back to him. Thus, 'Urqoob became a parable for breaking of promises and the Arabs describe a man who frequently breaks his promises as *أخلف من عُرقوب* (he breaks his promises more than 'Urqoob).

Line 13

أرجو و أملُ أن تدنو مودّتها و ما إخال لدينا منك تنويلاً

*I hope and wish that her love would be close
But I don't think we will receive anything from you*

- أرجو comes from الرجاء which has two possible meanings:
 - a. ترجون من الله ما لا يرحون (desire) – This is its meaning in aayah (you desire from Allah what they do not desire).

- b. الخوف (fear) – This is how it is used in the *aayah* الآخر اليوم أرحو (I fear the last day).
- In order to avoid repetition, we could interpret أرحو as أخاف (I fear). Doing so we will then say that:
 - The محذوف of أرحو is محذوف
 - The محذوف of أرحو is أن لا تدنو محبتها (I fear that her love is not close). Thus, the poet is saying: I fear that her love is not close yet I hope that it is close. That being the case, he is indicating that he is بين الخوف و الرجاء (between fear and hope). Hence, this is a subtle to the demand of true *imaan*.
 - However, even if we interpret أرحو as desire, there is no issue of repetition because:
 - a. This عطف is for the sake of تأكيد (emphasis)
 - b. The معطوف is not the same word as the معطوف عليه
 - Besides, we could also say that أرحو means I hope from Allah and أمل means I hope from Su'ad.
 - The meaning of her love being close is that she would love me as I love her. The poet is hinting to the fact that true love only materialises when it is from both ends. Mulla Ali Qari notes that in the *aayah* اللهُ يُحِبُّهُمْ وَ يُحِبُّونَهُ Allah mentioned His love for them before their love for Him as an indication that the essence in true love is to be loved by the beloved.
 - In the second half of this line there is التفتت from غيبوبة to خطاب All along he was speaking of Su'ad. He suddenly addresses her directly.

Line 14

أَمْسَتْ سَعَادُ بِأَرْضٍ لَا يُبْلَغُهَا إِلَّا الْعَتَاقُ النَّجِيَّاتُ الْمَرَايِسِلُ

*Su'ad is now in a place to which
Only noble-breed swift horses can reach*

- Ibn Hisham explains two possibilities regarding لَا يُبْلَغُهَا
1. It is محذوف is مفعول (It requires two maf'ools.) The first مفعول is متعدى إلى مفعولين and the second مفعول is the ضمير التأنيث The complete is therefore لا يَلْغِي إِلَيْهَا إِلَّا . . . (nothing can take me to her other than . . .)
2. It is possible that بَلَّغَ has been used in the meaning of بَلَّغَ Hence, it means الوصول and is متعدى إلى مفعول واحد (It requires only one مفعول)
• عَتَاق is the plural of عَتِيق which means beautiful as if it is faultless.
• نَجِيَّات is the plural of نَجِيَّة which means noble and beloved. Thus, we translated it as noble-breed.
• مَرَايِسِل is the plural of مَرَسَال and it means swift.
• The gist of this line is that Su'ad is now in a very distant place.

Line 15

وَلَنْ يُبْلَغَهَا إِلَّا عُدَاوَةٌ لَهَا عَلَى الْأَيْنِ إِزْقَالٌ وَ تَبْغِيلٌ

*To which only such a strong camel can reach
That, despite fatigue, speeds like horses and mules*

- عُدَاوَةٌ is a she-camel that is صلبة عظيمة جسيمة (big and strong).
- الْأَيْن means الإعياء (fatigue).
- عَلَى الْأَيْن means despite being tired. This is like the words عَلَى ظَلَمِهِم in the aayah إِنَّ رَبَّكَ لَذُو مَغْفِرَةٍ لِلنَّاسِ عَلَى ظَلَمِهِم (Your Rabb is forgiving to the people despite the wrongdoing.)

- Tabrezi says that إِرْقَال and تَبْغِيل are نوعان من السير (two levels of speed). He then adds كأنه مشبه بسير البغال It seems that (even when tired) this camel's speed is comparable to the speed of mules. Ibn Hisham said that:
 - إِرْقَال is the مصدر for أرقل البعير and that it is نوع من الحبيب In short, it is a description of how fast the camel ran.
 - تَبْغِيل is the هملة بين العنق و الهملة مشي فيه اختلاف بين العنق و الهملة In short, it is a fast walk. Ibn Hisham then adds the words كأنه مشبه بسير البغال
 - The gist is that even when this camel is tired, her speed may be classified as إِرْقَال and تَبْغِيل So then, can you imagine how fast she is when she is not tired?
- Anyway, the purpose of this line is merely تأكيد of the previous line i.e. to show how far away Su'ad has reached.
- Mulla Ali Qari terminates his explanation of this line saying that it is an indication that man has to strive in the path of إحسان in order to reach the realm of عرفان so that he may attain الجنان and salvation from وبال النيران

Line 16

مِنْ كُلِّ نَضَّاحَةِ الدَّفْرِيِّ إِذَا عَرِقَتْ عَرَضَتْهَا طَامِسُ الْأَعْلَامِ مَجْهُولٌ

*Every profusely sweating camel behind the ear when she sweats
Her aim is a route with no signs and is unknown*

- Ibn Hisham mentioned two possibilities regarding the مِنْ in the beginning of this line
 1. The first is that it is تبعية This possibility is ظاهر (obvious) because the camel being described is one of all the نضّاحة الدفري

2. The second is that it is بيانية He writes further that this possibility may seem better because it has more مبالغة The reason for more مبالغة is that if this من is بيانية the meaning of this statement is that this one camel constitutes the entire جنس of camels. However, thereafter raises to objections against this من being بيانية

Objection One

من is always preceded by something that is مجهول الجنس (its جنس is بيانية مجهول) However, in this instance من is preceded by الناقة العذافة which is معلوم الجنس (its جنس is معلوم)

Objection Two

If this من is بيانية its مجرور would be the تفسير of the عذافة This, however, is not possible in this case because the مجرور of من is كلّ which is نضّاحة الذفري whereas عذافة is a نكرة and the rule is that (نكرة cannot make معرفة of a نكرة).

- Ibn Hisham thereafter suggests a third possibility regarding this من He suggests that it is for ابتداء Hence, the poet is describing the عذافة saying that كلّ نضّاحة الذفري و إيجادها من كرم الأصل Put it differently, he is praising the عذافة of the أصل of the عذافة
- نضّاحة means كثيرة الماء (having a lot of water). However, the next word tells us that in this poem it means perspiring profusely (having a lot of sweat).
- الذفري is a gland behind the ear and it is the first part of the camel's body to release sweat.
- The crux of this line is that this عذافة or its أصل (depending on how you interpret من) is so strong that she traverses unmarked unknown routes with much ease.

- The meaning of طامس الأعلام is that the landmarks have become effaced with the passing of time. Bajoori explains that the poet is informing us that due to extensive travel and journeying through the desert, this camel is acquainted with obliterated landmarks. This is an excellent in camels because often a travellers gets lost in the desert and loses his life. However, if his camel has the above quality, she will save him.

Line 17

تَرْمِي الْعُيُوبَ بِعَيْنِي مُفْرَدٍ لَهَقٍ إِذَا تَوَقَّدَتِ الْحَزَانُ وَالْمِيلُ

*Glancing at the unseen with eyes of a white coloured wild ox
While the rugged land and sand dunes are ablaze*

- الغيوب is the plural of غائب or غيب
- If it is the plural of غيب it has been used مجازاً in the meaning of غائب
- Bajoori explains الغيوب as the effaced landmarks in the journey.
- ترمي الغيوب means to shoot an arrow. Hence, there is استعارة in ترمي الغيوب. She sees the hidden signs as quick as the arrow strikes its target. Taking this further we could say that there is استعارة تبعية in ترمي and الغيوب in استعارة مكنية
 - الإبصار (to see) is compared to الرمي (to shoot an arrow) but only a مشتق (derivative) of الرمي is used. This is استعارة تبعية
 - الغيوب is compared to the archer's target but only الغيوب (i.e. the مشبه) is mentioned. This is استعارة مكنية
- مفرد means a wild ox that is منفرد عن أنيسته and لهق means white.
- There is تشبيه بليغ in بعيني مفرد. The poet meant بعينين كعيني مفرد (with eyes like the eyes of a wild ox).

- There is استعارة in the word توقّد Extreme heat of the sun is compared to the burning of a fire. We could say that the الحِرْزَان and the الميل are compared to firewood but only the مشبه به (the الحِرْزَان and the الميل) is mentioned. This is استعارة مكنية
- الحِرْزَان is the plural of خريز which means hard rugged ground.
- الميل is the plural of ميلاء which is a sand dune.

Line 18

ضَحْمٌ مُقَلِّدُهَا فَعَمٌ مُقَيِّدُهَا فِي خَلْقِهَا عَنِ بَنَاتِ الْفَحْلِ تَفْضِيلُ

*A thick neck and strong legs
Excelling she-camels in their features*

- ضَحْمٌ is the مخبر مقدم of مقَلِّدُهَا and فَعَمٌ is the مخبر مقدم of مقَيِّدُهَا
- ضَحْمٌ and فَعَمٌ are synonyms.
- مقَلِّدُهَا means موضع القلادة (the part on which the necklace is worn) i.e. the neck.
- مقَيِّدُهَا means موضع القيد (the part on which the chain is tied) i.e. the legs.

Line 19

غَلْبَاءٌ وَجَنَاءٌ عُلُقُومٌ مُدَكَّرَةٌ فِي دَفِّهَا سَعَةٌ قُدَامُهَا مِيلٌ

*A Thick neck, high cheeks and strong; she resembles male camels
Broad shoulders and a long neck*

غلباء	عظيمة الرقبة
وجناء	عظيمة الوجنتين
علقوم	شديدة

مدكّرة	كالذكر من الأباقر
دَفّ	الجنب

- Bajoori mentioned two interpretations of قَدَامَهَا مِيل (The camel has a long neck.)
 1. It is a كناية for طول العنق (The camel has a long neck.)
 2. It is a reference to سعة الخطوة (The camel is very fast.)

Line 20

وَ جِلْدُهَا مِنْ أَطُومٍ لَا يُؤْبَسُهُ طَلْحٌ بَضْحِيَّةِ الْمُتَنِينِ مَهْزُولٍ

*Her skin is like the skin of a turtle, unperturbed
by a thin tick on its exposed back*

- Tabrezi and Ibn-al-Atheer interpreted أَطُومٍ as a giraffe. Ibn Hisham said that it could be interpreted as a giraffe or a turtle. However, he preferred interpreting it as a turtle. Mulla Ali Qari also mentioned two interpretations; a turtle or a particular type of fish whose skin was used to manufacture certain types of socks and sandals.
- There is a مضاف محذوف before the word أَطُومٍ This is مضاف محذوف. The complete عبارة would be جِلْدُهَا مِنْ جِلْدِ أَطُومٍ Commentators explain that the poet is comparing the camel's skin to the skin of the أَطُومٍ because both skins are strong and smooth. (One of the reasons why Ibn Hisham preferred interpreting أَطُومٍ as turtle is that its skin is stronger and smoother than the skin of a giraffe. Thus, there would be more effect in this interpretation.)
- Tabrezi translated تَبَيْسٌ as تَذْلِيلٌ The version of Ibn Hisham and Bajoori has the word يُوْبَسُ instead of يُوْبَسُ Nevertheless, both of them translated تَابَيْسٌ also as تَذْلِيلٌ Actually, Ibn Hisham said that يُوْبَسُ means يُوْبَرُ فِيهِ and يُذَلَّلُ
- طَلْحٌ means قَرَادٌ and مَهْزُولٍ is its صِفَةٌ

- Mulla Ali Qari explains that the ضاحية of a thing is ناحيته البارزة (an exposed side).
- He translated المكتنفا الصلب as المثنين (sides of the back).
- He also added that:
 - The إضافة in ضاحية المثنين conveys the meaning of اللام The complete would be ضاحية للمثنين (exposed side of the back).
 - The باء before ضاحية is in the meaning of في (Bajoori said that it could also be in the meaning of على)
- Tabrezi explained ضاحية المثنين as ما يبرز للشمس منه (the part of the back that is exposed to the sun).
- Summarising the poet's intention in this line, Mulla Ali Qari writes that because this camel is fat, her skin is tough and smooth. Thus, the bug that is thin due to hunger is unable to cling onto her.
- Bajoori explains that bugs are more active and suck more blood in the sun. Reference to ضاحية المثنين is an indication that if the bugs do not perturb this camel in the sun, to a greater extent they do not do so in the cold.
- Likewise, the poet referred specifically to a thin bug, a bug that is thin due to hunger. This is to show that if a hungry bug that needs to suck the camel's blood does not do so, to a greater extent a bug that is not thin and hungry also does not do so.
- Bajoori thereafter summarises the gist of this line saying this camel's skin is so soft and smooth, the thin hungry bug does not annoy it in the sun.

Line 21

حَرْفٌ أَبُوهَا أَخُوهَا مِنْ مُهَجَّنَةٍ وَعَمُّهَا خَالَهَا قَوْدَاءُ شَمْلِيلٍ

*Slender (like a letter), her father is her brother, well-bred
Her paternal uncle is her maternal uncle, tall and swift*

- هي حرفٌ is the عبارة of a محذوف that is مبتدأ خبر of حرفٌ
- The author meant حرفٌ هي مثلٌ حرفٍ However, he omitted the word حرفٌ for the sake of مبالغة
- There are two possibilities regarding the meaning of حرف
 1. حرف الخط – A letter of the alphabet
 2. حرف الجبل – This is explained by Bajoori as القطعة الخارجة من الجبل (the protruding edge of a mountain). The reason for this comparison is strength and firmness.
- The meaning of the first possibility is that this camel is as thin as a letter. This, however, contradicts the previous description of the camel as fat, having a thick neck and broad shoulders.
- Nonetheless, there is تشبيه بليغ in the word حرف The أداة التشبيه and the محذوف are وجه التشبه
- أبوها أخوها (her father is her brother) is كناية for strength, firmness and nobility of breed. The reason for this being that these qualities are the لوازم of mating an animal with its relative. Mulla Ali Qari explained that this is because:
 - Unlike man, animals have شهوة (desire) for their relatives.
 - Greater شهوة (desire) results in greater strength.
- مكزمة means مهجنة
- The من in مكزمة من is either تبعضية or بيانية

- قوداء means طويلة الظهر و العنق (long back and neck)
- شمليل means سريعة السير كالطير (swift like a bird)

Line 22

يمشي القرادُ عَلَيْهَا ثُمَّ يُرْلِقُهُ مِنْهَا لَبَانٌ وَ أَقْرَابٌ زَهَائِلُ

*A tick walks on her back but is flung off
By her smooth chest and sides*

- The مصدر of يُرْلِقُ is الإزلاق which is إفعال of الرلق (to slip). Thus, يُرْلِقُ means to make something slip.
- لَبَان means الصدر (the chest).
- أَقْرَاب means خواصر (hips)
- Regarding أَقْرَاب Mulla Ali Qari notes that the plural has been used in the meaning of the dual (because every animal has only two heaps).
- زَهَائِل is the plural of زُهلول (with a ضمة on the زاء) and meaning of زُهلول is أملس (smooth)

Line 23

عيرانةٌ قُدِفَتْ بالنحض عن عُرْضٍ مِرْفَقُهَا عن بنات الزَّورِ مَفْتُولِ

*Like a wild donkey, fleshy on her sides
Her elbows are not pressed by the daughters of her chest*

عيرانة	عَبْر الوحش
قُدِفَتْ	رُمِيَتْ
النحض	اللحم

عُرْضٍ	جانب
الزَّورِ	الصدر
مَفْتُولِ	مصروف

- بنات الزور (daughters of the chest) is كناية for the ribs.
- مفتول is derived from الفتل which means الصرف (to turn). This means that due to fleshy sides, the donkey's elbows do not rub against its ribs. This allows it to run much faster.
- In short the poet is describing the camel as fat and fast like a wild donkey.

Line 24

كَأَنَّمَا فَاتٌ عَيْنَيْهَا وَمَدَّجُحَهَا مِنْ خَطْمِهَا وَمَنْ اللَّحْيَيْنِ بِرَطِيلِ

*It seems that her nose and jaws that extend
Beyond her eyes and nose are a long stone*

فات	تقدّم	برطيل	مِعُولٌ مِنْ حَدِيدٍ
خطم	الأنف	برطيل	حجر مستطيل

- The ما in كَأَنَّمَا is موصول This ما and its صلة make up the اسم of كَأَنَّ
- The خبر of كَأَنَّ is برطيل
- He is describing the camel's head as big.

Line 25

تُزْرٍ مِثْلَ عَسِيبِ النَّخْلِ ذَا حُصَلٍ فِي غَارِزٍ لَمْ تَخْوَنُهُ الْأَحَالِيلُ

*She shakes a hairy tail like a branch of the date palm
Upon udders that are not weakened by being milked*

- أمرٌ بمرٍّ means to pass. Thus, أمرٌ بمرٍّ means to make something pass. Hence, we translated it as she shakes . . .
- مِثْلَ عَسِيبِ النَّخْلِ is the صفة of a موصوف that is محذوف The complete عبارة should be ذنبا مثل عسيب النخل

- حُصَلٍ is the plural of حُصْلَةٌ meaning a tuft of hair. Thus, ذَا حُصَلٍ means very hairy.
- ذَا حُصَلٍ is a second صفة of the موصوف that is محدوف . . .
- It could also be said that ذَا حُصَلٍ is the مفعول of يُجَرِّ In this instance we will regard $\text{مَثَلُ عَسِيبِ النَّخْلِ}$ as حَال of ذَا حُصَلٍ Actually it is the صفة of حُصَلٍ but the rule is that when the صفة is brought before its موصوف the صفة becomes حَال of the موصوف
- The فِي in the second half is in the meaning of عَلَى This is like the فِي in the ayah $\text{فِي جَذْوَعِ النَّخْلِ}$
- In this poem the meaning of غَارِز is الضرع (the udders).
- لَمْ تَحْوَنْهُ is $\text{عَلَامَةُ الْمَضَارِعِ}$ in محدوف
- The meaning of لَمْ يَنْقِصْهُ is لَمْ تَحْوَنْهُ
- الْأَحَالِيلِ is the plural of الإحليل which has two meanings:
 1. مخرج البول
 2. $\text{مخرج اللبن من الإحليل}$
- ❖ The poet intended the second meaning.
- Explaining the gist of this line, Tabrezi says that because her milk has dried up, she is no longer milked. Not being milked increases her strength. Ibn Hisham and Mulla Ali say that she is not milked because she is حائِل (not pregnant – the opposite of حَامِل). There seems to a عَموم خصوص difference between the two explanations. The explanation of Tabrezi is خاص whereas the other explanation is عام

Line 26

قَنَوَاءٌ فِي خُرَّتَيْهَا لِلْبَصِيرِ بِهَا عَتَقُ مُبِينٌ وَ فِي الْحَدَّيْنِ تَسْهِيلٌ

*A curved nose, in her ears the one who sees
Detects a high breed and her cheeks are smooth*

- قنواء is the خبر of a مبتدأ محذوف i.e. قنواء هي
- قنواء is the feminine of أفتى which is derived from القنا and the meaning of القنا is ارتفاع في وسط الأنف (when the middle of the nose is raise). Commentators translate قنواء as احديداب في الأنف Mulla Ali Qari then explains قنواء as احديداب في الأنف At the same time, a person with a hunched back is called أحدب Thus, we translated قنواء as her nose is curved.
- مبتدأ مؤخر is عتق مبين of خبر مقدم في خُرَّتَيْهَا
- If العليم is interpreted as الليم
 - مرجع of the ضمير in لِمَا is camels in general.
 - صلة باء is صلة
 - The meaning is: The one who has knowledge of camels detects noble breed between her ears.
- If الرائي is interpreted as الليم
 - مرجع of the ضمير in لِمَا this particular camel.
 - صلة باء is زائدة
 - The meaning is: The one who sees this camel detects noble breed between her ears.
- تسهيل is مبتدأ مؤخر and خبر مقدم is في الحدَّيْنِ
- تسهيل is explained as سهولة لا خشونة و خُزونة و تسهيل rather than rough.

Line 27

تَخْدِي عَلَى يَسْرَاتٍ وَ هِيَ لَاحِقَةٌ ذَوَابِلُ وَقَعُهُنَّ الْأَرْضَ تَحْلِيلُ

*Galloping on legs that are light and slender
They touch the ground sufficient to fulfil an oath*

- تَخْدِي means تُسْرِعُ (she runs fast)
- The word عَلَى in يَسْرَاتٍ عَلَى could be in the actual (حَقِيقِي) meaning of عَلَى or it could be in the meaning of the بَاءِ that appears before the آتِي (the بَاءِ in كَتَبْتُ بِالْقَلَمِ) So now the translation is: She speeds with light legs . . .
- In the actual meaning of عَلَى Tabrezi translated يَسْرَاتٍ as قَوَائِمُ Ibn Hisham says that this translation is incomplete. He says يَسْرَاتٍ means قَوَائِمُ خِفَافٍ (legs that are light).
- مَدْرَكَةٌ has been translated as ضَامِرَةٌ or لَاحِقَةٌ
- If translated as ضَامِرَةٌ the مَرَجِعُ of هِيَ is يَسْرَاتٍ
 - In this case, the sentence يَسْرَاتٍ هِيَ لَاحِقَةٌ is of حَالٍ وَ هِيَ لَاحِقَةٌ
 - Generally the مَرَجِعُ of يَسْرَاتٍ is نَكْرَةٌ This is condoned because, having a وَاو in the beginning, this sentence cannot be a صِفَةٌ of يَسْرَاتٍ
- If لَاحِقَةٌ is translated as مَدْرَكَةٌ the مَرَجِعُ of هِيَ is النَاقَةُ
- Ibn Hisham discredited the possibility of هِيَ referring to النَاقَةُ because:
 - a. The word ذَوَابِلُ in the second half is a صِفَةٌ of قَوَائِمُ (i.e. يَسْرَاتٍ) rather than النَاقَةُ

- b. If هي refers to الناقة it would mean that the الناقة is thin (the meaning of ضامرة is thin) whereas the poet has already described it as fat.
- If لاحقة is interpreted as مدركة there are two explanations:
 1. She 'catches up' with the other camels.
 2. She reaches distant places.
 - Some versions have the word لاهية instead of لاحقة The meaning of لاهية is that she is fast من غير اكترات Running so fast does not matter to her . . . and this means that running fast is in her nature. (However, in this instance the مرجع of هي is الناقة)
 - Tabrezi translated ذوايل as يابس (dry) but then explained that describing the camel's legs as يابس (dry) indicates that her legs were قليلة اللحم (did not have too much meat) and this enhanced her speed.
 - تحليل is interpreted as شيء قليل It's actual usage is for تحليل القسم (fulfilment of an oath). When a man takes an oath to do something that he does not really want to do, he fulfils his oath by doing that action in the least possible manner. Likewise, this camel runs so fast, it is as if her legs unwillingly took an oath to touch the ground. Thus, they touch the ground just sufficient to fulfil that oath.

Line 28

سُمِّرُ الْعَجَائِيَّاتِ يَتَرَكْنَ الْحَصَى زَيْمًا وَ لَا يَقْبِيهَا رُؤُوسَ الْأُحْمِ تَنْعِيلِ

*Brown tendons leave the pebbles scattered
Shoes do not protect her while she climbs to the top of the hills*

- سمر is the plural of أسمر which is derived from السمرة and السمرة is لون يقرب (a colour that is close to black i.e. brown).

- العجايات is the plural of العجاية which is explained as a piece of flesh that is attached to the vein that runs from the knee to the hoof. We translated it as a tendon.
- سمر العجايات means سمرٌ عجايأُهمْرٌ (their tendons are brown).
- هي سمر العجايات is the خبر of a محذوف i.e. هي سمر العجايات
- زِما means متفرقا
- يسرات of صفة of يتركن الحصى زِما
- زِما is either مفعول of يتركن or حال of الحصى
- The meaning is that: her legs touch the ground with such force that scatters the stones.
- إكام with a ضمة on the همزة and a سكون on the كاف is the plural of إكام which means hill.

Line 29

كَأَنَّ أَوْبَ ذِرَاعَيْهَا إِذَا عَرِقَتْ وَ قَدْ تَلَفَّعَ بِالْقُورِ الْعَسَاقِيلُ

*As if the roiling of her forelegs when she sweats
While the mirage wraps itself around the mountain peaks*

الأوب	سرعة تقلب اليدين و الرجلين	Quick movement of the limbs
تلفع	اشتمل على ثوب	Wrapped a shawl over himself
القور	جبل صغير	Small mountain
العساقيل	السراب	Mirage

- The second half is a كناية for وقت الهاجرة (midday, time of intense heat).
- ذراعا عيطلي نصفي is مشبهه به The مشبهه به is مشبهه به in line 32

Line 30

يوما يظَلُّ به الحرباء مصطخدا كأنَّ ضاحِيَه بالشمس مملولٌ

*On a day in which the chameleon burns in the sun
As if baked in hot ash*

- يوما is ظرف for تَلَقَّع or عَرَقَتْ (in the previous line).
- Alternatively, we could regard it as بدل of إذا
- يظَلُّ with a فتحة on the ظاء means to do something in the daytime. It could also mean يصير (to become).
- الحرباء means chameleon.
- مصطخدا (مخترقا)
- ضاحي was previously explained. Nevertheless, it means البارز (exposed portion)
- مملول is the مفعول of ملأْتُ الخبزَ في ألملة which means عملتُ الخبزَ في ألملة (I baked the bread in hot ash). ألملة means hot ash.

Line 31

وقال للقوم حاديهم و قد جعلتُ وُزُقُ الجنادبِ يركضنَ الحصى قيلولاً

*And the cameleer says to the travellers while the dark green locusts
flutter on the stones: Take a rest!*

- الحادي is a person who urges the camels forward by singing.
- وُزُقُ is the plural of أوزق which is derived from الورقة (الرماد) – a greyish colour). It has also been interpreted as أحضر يضرب إلى سواد (dark green).
- الجنادب means locusts.

- الرّكض means تحريك الرجل (movement of the foot). يركضن الحصى means that the locusts move their legs on the stones because the stones are so hot they are unable to remain on them, yet they too are feeling so hot that they are unable to fly away from the stones.
- قيلوا is the مقول of قال In simple words, the حادى said to the travellers قيلوا
- قيلوا is from قيلولَة (siesta)

Line 32

شَدَّ النَّهَارِ ذِرَاعًا عَيْطَلٍ نَصْفٍ قَامَتْ فَجَاوَبَهَا نُكْدٌ مَثَاكِيلٌ

*In the middle of the day – the arms of a tall middle-aged woman
That stood up thus, other women who lost children do the same*

- شَدَّ النَّهَارِ means ارتفاع النهار (the peak of the day).
- وقت ارتفاع النهار means شَدَّ النَّهَارِ
- شَدَّ النَّهَارِ is either ظرف for قيلوا or بدل of يوما in line 30
- ذِرَاعًا عَيْطَلٍ is the مشبّه به of أوب ذِرَاعَيْهَا in line 29
- However, there is a مضاف محذوف before ذِرَاعًا عَيْطَلٍ Thus, poet is saying كَأَنَّ أوب ذِرَاعَيْهَا أوب ذِرَاعِي عَيْطَلٍ (the roiling of the camels limbs resembled the roiling of the arms of a middle-aged woman).
- عَيْطَلٍ means طويّلة (tall).
- نَصْفٍ means التى بين الشبابة و الكهولة (middle-aged).
- The مرجع of the ضمير التأنيث in قَامَتْ is عَيْطَلٍ
- نُكْدٌ is the plural of نكداء (on the scale of محضراء) and it means a woman who لا يعيش لها ولد (i.e. none of her children live beyond a few days).

- مُتَاكِيلٍ is the plural of مُتَكَالٍ and it means (a woman who lost many children).

Line 33

لَمَّا نَعَى بِكُرِّهَا التَّاعُونَ مَعْقُولٍ نَوَاحِيَةً رِخْوَةً الضَّبَّعِينَ لَيْسَ لَهَا

*Wailing, her arms are light and she cannot think
When informed of the death of her first-born*

- رِخْوَةً الضَّبَّعِينَ is actually رِخْوَةً ضَبْعَاهَا (her arms are light). It refers to the way this woman lifts her hands to her face in shock. When informed of her child's death, she wails, throws her hands on her face and is unable to think.
- خبير الموت IS النعي
- التَّاعُونَ are those who bring news of somebody's death
- يَكُرُّ المَرَأَةَ is a woman's first child whether male or female.
- مَعْقُولٍ means العقل It (مَعْقُولٍ) is one of the مصادر that are on the scale of مفتون like ميسور مصور and مفتون

Line 34

تَفْرِي اللَّبَانَ بِكَفِّهَا وَ مِدْرَعُهَا مُشَقَّقٌ عَنْ تَرَاقِيهَا رَعَابِيلَ

*Scratching at her chest with her hands, her dress
Torn to pieces from the collarbone*

تَفْرِي	تَقْطَعُ
اللَّبَانِ	الصَّدْرِ
مِدْرَعِ	الْقَيْصِ

مَشَقَّقٌ	مَشَقَّقٌ شَقًّا كَثِيرًا
التَّرَاقِي	جَمْعُ التَّرْقُوتِ
رَعَابِيلَ	قِطْعَ

- (خبر ثاني and خبر أول) مدرعها خبر and مشقّق
- In تراقيها there is استعمال الجمع موضع المفرد (usage of the plural in the meaning of the singular).
- Out of grief she scratches her chest and tears her clothes.

Line 35

يَسْعَى الْوُشَاهُ بِجَنَابَيْهَا وَ قَوْلُهُمْ إِنَّكَ يَا ابْنَ أَبِي سُلمَى لَمَمْتُوْلُ

*The slanderers come around her saying
O son of Abu Sulma, you will be killed*

- يَسْعَى could be mean any of the following:
 1. To come
 2. To run
 3. To carry tales
- الْوُشَاهُ is the plural of وَاشٍ which is the اسم الفاعل of الوشي (to carry tales, to slander).
- The مرجع of the ضمير in جنابيهها is Su'ad
- The word قولهم could be مرفوعا or منصوبا
 - If قولهم is read مرفوعا it is a مبتدأ and its خبر is the sentence إِنَّكَ يَا ابْنَ أَبِي سُلمَى لَمَمْتُوْلُ
 - In this case the واو before قولهم is for عطف
 - If قولهم is read منصوبا it is a مصدر that ناب مناب الفعل (took the place of its فعل) like معاذ الله and سبحان الله
 - In this case the واو before قولهم is for حال
- Abu Sulma is the poet's grandfather. Actually, Abu Sulma was his كنية His name was Rabi'ah.
- The poet called himself the son of Abu Sulma on the basis of مجاز

- The *س* in سلمى has a ضمة Tabrezi noted that this is the only person whose name is pronounced like this (with a ضمة on the *س*).
- مقتول refers to the future rather than the past. It means ‘you are going to be killed’ rather than ‘you are killed’. It is like the word مَيِّتٌ in the aayah إِنَّكَ مَيِّتٌ وَإِئْتَمُّونَ
- In the words يسعى الوشاة جنايها the poet is referring to how the slanderers tried to deter Su’ad from him.
- In the words . . . و قوهم he is referring to how they tried to scare him.
- The poet’s aim is that separation from Su’ad and her being in an extremely distant and difficult-to-reach place did not diminish his love for her. Instead, his anguish was worsened by the way the slanderers deterred Su’ad from him and the way they threatened him.
- The statement of the slanderers that إِنَّكَ يَا ابْنَ أَبِي سُلَيْمٍ لَمَقْتُولٌ refers to the fact that Nabi sallallahu alaihi wasallam told the Sahaabah (ra) that there would be no consequences if any of them killed Ka’b (ra).

Line 36

وقال كلّ خليلٍ كنتُ آملُهُ لا أهينك، إني عنك مشعولٌ

*And every friend in whom I had any hope said:
I will not disturb you, I am too busy*

- خليل is on the scale of فعيل and it is from الخلة (with a ضمة on the *حاء*) which means (friendship).

- Sometimes خليل is from الحَلَّة (with a ضمة on the خاء) which means (need). In this case خليل is translated as فقير (needy person). However, this is not the meaning intended by the poet.
- Ibn Hisham tells us that أمّله means أمل خير or معونته أمل. In other words, there is a مضاف محذوف. The reason for regarding a مضاف as محذوف is that الذوات لا تُؤمَّل (we do not hope for people, we hope for their presence or their assistance etc).
- The meaning of لا أشعلتك عما أنت فيه لا أهينك (I will not disturb you in your predicament) and this simply means 'I will not ease your predicament'.

Line 37

فقلتُ خلّوا سبيلي لا أبا لكم فكلّ ما قدرَ الرحمنُ مفعولٌ

*So I said: Leave me alone, may you be cursed!
Whatever The Merciful has ordained will happen.*

- Having lost hope of being assisted by his friends, he tells them not to stop him from going to Rasulallah sallallahu alaihi wasallam because he is convinced that whether he goes to Rasulallah sallallahu alaihi wasallam or not, nothing can prevent the decree of Allah from being implemented.
- The phrase لا أبا لكم is used as كناية for مدح and ذم (praise and criticism).
 - If it is كناية for مدح the intention in saying that the person being praised does not have a father is to say that there is nobody like him.
 - If it is كناية for ذم the meaning is that the person being criticised is مجهول النسب (illegitimate).

- In the context of the poem, both meanings are possible. However, if the poet intended the first meaning, he is being sarcastic. Why would he praise them after they refused to assist him?

Line 38

كلُّ ابنِ أنثى، وإن طالَتْ سَلامَتُهُ يَوماً على آلةٍ حَدْبَاءٍ مَحْمُولُ

*Every woman's son, even if safe for a long time
Will one day be carried on a narrow bier*

- آلةٍ has three meanings:
 1. حالة (condition)
 2. نعش (bier)
 3. ما يُعمَلُ به (tool)
- Tabrezi opted for the first meaning. In doing so he cited the following two lines in which آلةٍ is used in the same meaning:

سأحمل نفسي على آلة فإما عليها و إما لها

*I will carry myself in any condition
Either to my detriment or my benefit*

و قد أركب الآلة بعد الآلة و أترك العاجز بالجدالة

*I will ride condition after condition
And I will leave the helpless on the ground*

Thus Ibn Hisham also mentioned that Tabrezi interpreted آلة as حالة. However, Tabrezi commences his explanation saying that the meaning of this line is that كلٌّ مَنْ وُلِدَ فمأله الموت (whoever is born will eventually die). Furthermore, Ibn Hisham also adds that آلة and حالة are متماثلان وزنا و معنى (they have the same scale and meaning).

- أحذب is the feminine of حدباء

- Jawhari explained الحذب as ما ارتفع من الأرض (high ground). This is probably why some have translated آلة حدباء as مرتفعة
- He added that الحذبة is a description of الظهر (the back). Thus, a hunchbacked man is called أحذب
- He thereafter referred to ناقة حدباء as a camel whose حراقف are showing. حراقف as explained by Jawhari, are the رؤوس الورق (hipbone). The camel must be very thin if its hipbone is visible. Thus, دابة مهزولة is الحرقوف (a thin animal). This ties up with Mulla Ali Qari's translation of حدباء as ضيّقة
- Some like Tabrezi have translated حدباء as صعبة (difficult). In this case the reason for describing the bier as حدباء is in order to be carried on a bier one has to die and death is صعب (difficult).

Line 39

و العَفْوُ عِنْدَ رَسُولِ اللَّهِ مَأْمُولٌ أَنْبِئْتُ أَنَّ رَسُولَ اللَّهِ أَوْعَدَنِي

*I've been told that Allah's Rasul threatened me
But being forgiven by Allah's Rasul is hoped for*

- The verb أَنْبِئْتُ is متَعَدِّي إلى ثلاثة مفاعيل (it requires three *maf'ools*). However, the نائب الفاعل is the first مفعول and أَنْ together with its اسم and خبر fulfil the role of two *maf'ools*.
- The difference between وَعَدَ and أَوْعَدَ is that the first is for شر and the second is for خير
- Having mentioned Rasulallah sallallahu alaihi wasallam in the first half, the poet could have suffice with a ضمير (pronoun) in the second half. However, he did not so. Instead, he repeated the words Rasulallah in the second half. Commentators explain the reason for doing so was:
 1. Honour and respect

2. To emphasise his acknowledgement of رسالة (prophethood).
 3. To strengthen his hope in being forgiven by Allah.
 4. To secure the forgiveness and pleasure of *Rasulullah sallallahu alaihi wasallam*.
- This line is the actual purpose of the entire poem. Everything mentioned thus far was an introduction and build-up to this line. It is narrated that when *Rasulullah sallallahu alaihi wasallam* heard this line he said العفو عند الله (forgiveness is from Allah).

Line 40

مَهْلًا هَذَاكَ اللَّهُ الَّذِي أَعْطَاكَ نَافِلَةَ الْفُرْقَانِ فِيهَا مَوَاعِظٌ، وَ تَفْصِيلٌ

Take it easy, may you be guided by Allah who gave you the Furqan (Qur'an) in which is admonishment and clarification

- Mulla Ali Qari explained that مهلا is a مصدر for the verb أمهل The complete عبارة would be أمهل مهلا Therefore, مهلا is an اسم in the meaning of a مصدر
- Ibn Hisham explained that مهلا is a مصدر mentioned in place of its verb. Since the verb is أمهل the poet should have said إمهالا In other words, أمهل was originally إمهالا but the حروف زائدة i.e. the همزة and the ألف are محذوف
- The phrase . . . هَذَاكَ الَّذِي is a جملة دعائية However, having acknowledged رسالة (prophethood) in the previous line, the author could not be making du'a that *Rasulullah sallallahu alaihi wasallam* be guided to the truth. Acknowledgement of رسالة means he already believed that *Rasulullah sallallahu alaihi wasallam* was on the truth. Mulla Ali Qari ruled out the possibility that he was making du'a that *Rasulullah sallallahu alaihi wasallam* be steadfast on the truth. Being the Rasul of Allah, he will always be steadfast. Hence, such

a du'a would be *تحصيل الحاصل* (trying to attain what is already attained). Therefore, the words *هداك الذى . . .* are a du'a that Allah increase the آثار and أنوار of Rasulallah *sallallahu alaihi wasallam's* guidance.

- It is also said that perhaps the meaning of this du'a was: May Allah guide you to pardon me and to refrain from enforcing your threat against me. So he was actually making du'a for himself.
- *نافلة* means *زائدة* (extra). Optional *salaah* and *saum* is called *نفل* because in relation to what is compulsory, they are extra.
- There are three possibilities with regards to what the poet meant by *نافلة القرآن*
 1. In comparison to all the knowledge of Rasulallah *sallallahu alaihi wasallam*, the Qur'an is *نافلة* (an extra boon) from Allah.
 2. The virtue and excellence of the Qur'an over all other books.
 3. The ahaadith of Rasulallah *sallallahu alaihi wasallam* which are *زائدة* (extra) in relation to the Qur'an.
- Some versions of the qasidah have *نافلة القرآن* while others have *نافلة الفرقان*. This is not a problem because *الفرقان* is another name of the Qur'an.
- The sentence *نافلة القرآن* is the *صفة* of *نافلة القرآن* و *تفصيل* فيها *مواعيط*
 - *مبتدأ مؤخر* is *مواعيط* and *خبر مقدم* is فيها
 - *اهتمام* is *تقديم الخبر* for the reason
- *ضرورة* due to *نكرة* is *مواعيط*
- This line and what follows is a *تتميم* of the poet's *استعطاف* (plea for clemency). In this line he enhances his plea by:
 1. Acknowledging that the Qur'an is from Allah.
 2. Acknowledging the *مواعيط* and *تفصيل* in the Qur'an.

3. Acknowledging that the Qur'an and موعظ and تفصيل in it are a نعمة (favour) from Allah.

Line 41

لا تأخذني بأقوال الوشاة، ولم أذنب وإن كثرت في الأقاويل

*Don't arrest me for what the slanderers say
I never sinned even if much is said about me*

Question

Why is he saying that he did not sin whereas he did reprimand his brother for becoming a Muslim and he did insult Rasulullah *sallallahu alaihi wasallam*?

Answer

He meant that acceptance of Islam results in forgiveness of all past sins and after Allah guided him to Islam he did not commit any of the sins still being attributed to him. This is the explanation of Mulla Ali Qari.

Bajoori's explanation is that non-acknowledgement of error is indicative of fear of being taken to task. Therefore, when the wrongdoer's attempt to conceal his error is due to fear, his error should be overlooked, his apology should be accepted, his sincerity should not be questioned and he should not be embarrassed. In short, the reason for the poet saying that he did not commit any wrong was fear of embarrassment and reprisal.

Note

The purpose of لا تأخذني is not actually نهي Instead, it is استعطاف and تلطف

Line 42

لَقَدْ أَقُومُ مَقَاماً لَوْ يَفْعَلُ بِهِ أَرَى وَأَسْمَعُ مَا لَوْ يَسْمَعُ الْفِعْلُ

*I stand in a position in which
I see and hear such that if an elephant hears*

- The لام in لقد is for جواب القسم Therefore, it is preceded by a قسم that is محذوف
- The words أرى ما لو يرى In short, أرى ما لو يسمع tell us that أرى is actually يرى of أرى is مفعول
- The ما لو يسمع in عائد is also محذوف Were it not محذوف the poet would have said ما لو يسمعه
- There is تنازع between (يقوم), (يراه), (يسمع) and مقدر that is (يراه), (يقوم) with regards of الفاعل (Is الفاعل the فاعل of the first, the second or the third?) The preferred opinion is that الفاعل is the فاعل of the third (i.e. يسمع) and the فاعل other two is the ضمير of الفاعل
- The جزء of the third (لو يسمع in لو) is in the next line i.e. لَطَلَّ يَرَعْدُ and the جزء of the first and second لو is محذوف
- This explanation means there are five things that are محذوف in this line. However, this is if we regard أرى and أسمع as حال of the ضمير in أقوم
- If we regard أرى and أسمع as a second and third صفة of مقاما the ظرف of each of them is also محذوف Now the عبارة will be به و أسمع به أرى به Accordingly there are now seven things that are محذوف

Line 43

لَظَلَّ يُرْعَدُ إِلَّا أَنْ يَكُونَ لَهُ مِنْ النَّبِيِّ بِإِذْنِ اللَّهِ تَنْوِيلٌ

*It will tremble unless if bestowed
With Allah's permission clemency from the Nabi*

- صار يُرْعَدُ means لَظَلَّ يُرْعَدُ
- يُرْعَدُ is in the صيغة المجهول The meaning of أُرْعِدَ فُلَانٌ is أَحْدَثَهُ الرُّعْدَةَ (he started trembling).
- is تنوِيلٌ from نَوَّلَ which means عَطِيَّةٌ (gift). Mulla Ali Qari explains it as إعطاء الأمان
- He is describing his fear as he stood in front of Rasulullah *sallallahu alaihi wasallam*. Due to the lies of the slanderers, he received such threats and he saw himself receiving such punishment that if an elephant heard such threats and saw such punishment, even the elephant would tremble. So can you imagine how he was trembling?

Line 44

حَتَّى وَضَعْتُ يَمِينِي لَا أَنْزِعُهُ فِي كَفِّ ذِي نَقَمَاتٍ قَبِيلُهُ الْقَبِيلُ

*Until I placed my right hand and did not pull back
In the palm of one who can be vengeful and whose speech is speech*

- In view of the next line it is clear that his fear did not dissipate upon placing his hand in the hand of Rasulullah *sallallahu alaihi wasallam*. In fact, at this moment his fear was worse than before. Therefore, this حَتَّى is in the meaning of فاء العاطفة
- لا أَنْزِعُهُ of the فاعل of وَضَعْتُ Ibn Hisham and Mulla Ali Qari translated as منازعة مجاذبة (to pull back). Bajoori explained as مخالفة

- كلمة (on the scale of) نَقَمَات (on the scale of) is the plural of نَقْمَة (on the scale of) and it means revenge. Rasulallah sallallahu alaihi wasallam is described as ذى النقمات because he used to take revenge from those who opposed the deen of Allah.
- قول means قِيلَ
- قِيلَهُ القيلُ is مبتدأ and خبر and is the same as شعرى شعرى in the statement of another poet أنا أبو النجم و شعرى شعرى (I am Abun-Najm. My poetry is my poetry).
- The crux of قِيلَهُ القيلُ is that the قول of Rasulallah sallallahu alaihi wasallam is كامل (perfect).
- تعريف of the خبر results in قصر As if he is saying the only قول that is worthy of being called قول is the قول of Rasulallah *sallallahu alaihi wasallam*.

Line 45

لِذَاكَ أَهْيَبُ عِنْدِي إِذْ أَكَلَّمْتُهُ وَقِيلَ إِنَّكَ مَنسُوبٌ وَمَسْئُولٌ

*To me he was more fearsome as I spoke to him
And it was said: You are accused and will be questioned*

- The لام could be for ابتداء or for اقسام that it is محذوف before it.
- There are possibilities regarding the of مشار إليه
 - a. ذى النقمات – Rasulallah sallallahu alaihi wasallam
 - b. وضع يمينه فى كفّ ذى النقمات – Placing his hand in the palm of Rasulallah *sallallahu alaihi wasallam*
- أهيبُ is صيغة التفضيل and it is من فعل المفعول (superlative description of the response of the مفعول). It means that 'I was more afraid of him than . . .'

- The مفضّل عليه is حادر in the next line. 'I feared him more than I would fear a lion . . .'
- مُشْهُوبٌ – Evil statements and actions have been attributed to you. This refers to his criticism of Rasulullah sallallahu alaihi wasallam and his reprimanding his brother for becoming a Muslim.

Line 46

من حادرٍ من ليوث الأسد مسكنه من بطنٍ عثّر، غيلٌ دُونَهُ غيلٌ

*Than a lion in its den, whose territory is in
The Valley of 'Ath-thar, forest encircled by forest*

- أهيبٌ of مفضّل عليه is حادر, As mentioned above, is من تفضيلية من
- حادر is translated as أسد داخل في حدره (a lion in its den)
- وزن الفعل and علمية because of غير منصرف (with a فتحة on the عين) عثّر
- غيل means الشجر الملتف (forest, thicket)
- مسكنه of متعلقٌ It cannot be غيل of حال that is محذوف of متعلقٌ من بطنٍ عثّر because (أسماء الآلة), (أسماء المكان), (أسماء الزمان) do not effect anything neither a ظرف nor مجرور or anything else.
- Considering the above, the meaning is: a lion whose territory is forest encircled by forest in the Valley of 'Ath-thar.
- حبر put together comprise a جملة اسمية which in turn is صفة of the first غيل. حبر is مبتدأ and حبر مقدمٌ This دونه is مؤخرٌ is غيل
- حادر of حبر which in turn is صفة of حبر
- **Question:** ليوث and الأسد mean lions. So is this not إضافة الشيء إلى نفسه (making something مضاف to itself)?

Answer: مشترك is ليث It has two meanings, lion and (a certain type of) spider. Thus, this is إضافة of اللفظ المشترك to one of its possible meanings.

Line 47

يَعْدُو، فَيَلْحَمُ ضِرْعَامَيْنِ، عَيْشَهُمَا لَحْمٌ مِّنَ الْقَوْمِ مَعْفُورٍ خِرَازِيلُ

*That leaves in the morning, feeding two cubs whose food is
The flesh of people, soiled and shredded to pieces*

- أول النهار means to go in يَعْدُو
- The ياء in يلحم may be read with a فتحة or a ضمة However, reading it with a فتحة is preferred.
- In this context the meaning of عيش is قوت (food).
- مَعْفُور means ملقي في العَمْر and the meaning of العَمْر is التراب (sand). Hence, we translated مَعْفُور as soiled.
- خِرَازِيلُ means I cut the meat into small pieces. Thus, خِرَازِيلُ means small pieces.

Line 48

إِذَا يُسَاوِرُ قِرْنًا لَا يَحِلُّ لَهُ أَنْ يَتْرُكَ الْقِرْنَ إِلَّا وَهُوَ مَجْدُولٌ

*When he pounces on his rival it doesn't behove of him
To leave his rival unless he's toppled on the ground*

- المساورة means الموائية (to pounce)
- المقام means rival
- لا يَحِلُّ لَهُ has been used in the meaning of لا يَتَأْتِي لَهُ (it is not feasible or it does not go well). Ibn Hisham explains the meaning as: not toppling his rival is so unbecoming that كَأَنَّهُ حَرَامٌ (it is comparable to something haraam).
- المجدول means الأَرْضُ (thrown on the ground – الجدالة means الأرض)

- Some versions have مفلول instead of مجدول Derived from الفَلَّ the original meaning of which is الكسر الحِسي the meaning of مفلول is مكسور (broken). However, in the context of this poem we may translated it as مهزوم (defeated).

Line 49

وَلَا تُمَشِّي بِوَادِيهِ الْأَرَاغِيلِ مِنْهُ تَظَلَّ سَبَاعُ الْجَوِّ ضَامِرَةً

*Fearing him, (other) beasts in the jungle remain silent
Men do not walk in his valley*

- The مِنْ in the beginning is سببية
- The مرجع of the ضمير in منه is خادر
- السباع is the plural of سُبُع which means predatory animal but is used most commonly for lion.
- الجوّ sometimes means ما بين السماء و الأرض (between the sky and the earth). This meaning, however, does not apply over here. Thus:
 - Ibn Hisham translated it as البرّ الواسع (vast piece of land)
 - Although Mulla Ali Qari mentioned that it has been translated as البرّ الواسع he preferred translating it as ما اتسع من الأودية (a broad valley).
- ضَامِرَةً means ساكنة (silent). According to some narrations, this word is ضَامِرَةً (with a raa) rather than ضَامِرَةً (with a zaa). ضامرة means hungry. Fearing this lion, the other beasts/lions are unable to hunt and stay hungry.
- The meaning of لا تُمَشِّي (with a ضَمَّة on the تاء and a شَدَّة on the ش) is the same as that of لا تُمَشِّي (with a فَتْحَة on the تاء and a كَسْرَة on the ش)

- الأراجيل is the plural of أرجال just as الأناعيم is the plural of أنعام and أرجال is the plural of رَجُل just as أفراخ is the plural of فَرخ and رَجُل is the اسم الجمع of راجل just as صَحْب is the اسم الجمع of صاحب
 - راجل is a pedestrian (person walking on foot).
- According to a second opinion, الأراجيل is the plural of رجيل which means a strong horse.

Line 50

وَلَا يَزَالُ بِوَادِيهِ أَحْوُ ثِقَّةٍ مُطْرَحُ الْبِزِّ وَالذَّرْسَانِ مَأْكُولِ

*In his valley there's always a brave man
Weapons and ragged garb on the ground, his body is devoured*

أحوُ ثِقَّة	الشجاعة	Brave man
مُطْرَحُ	مطروح	Thrown down
البزِّ	السلاح	Weapon
الذَّرْسَانِ	الثوب الخلق	Old clothes

- A brave man is called أحوُ ثِقَّة because ثِقَّة means trust and a brave man trusts his bravery.
- مُطْرَحُ and مَأْكُولِ are مرفوع because both of them are صفة of يزال لا and not خبر If they were خبر of يزال لا they would have been منصوب
- Therefore, the اسم of يزال لا is أحوُ ثِقَّة and its خبر is بواديه
- The في in بواديه is in the meaning of في
- The مرجع of the ضمير in بواديه is خادر
- Thus far the poet described six features of this fierce lion. His aim in doing this is to demonstrate how fearful he was of Rasulallah *sallallahu alaihi wasallam*. He feared him more than this lion.

Line 51

إِنَّ الرَّسُولَ لَنُورٌ يُسْتَضَاءُ بِهِ مَهْنَدٌ مِنْ سَيْوْفِ اللَّهِ مَسْئُولٌ

*The Rasul of Allah is a radiance from whom light is sought
A drawn sword from the swords of Allah*

- Some narrations of the *qasidah* have سيف (sword) instead of نور (light). (The Rasul of Allah is a sword.) Accordingly, this (وجه الشبهه and أداة التشبيهه حذف of the تشبيهه بليغ). Tabrezi said that it is استعارة but that is incorrect because in استعارة the مشبهه or the مشبهه is محذوف whereas here both are mentioned.
- Explaining the comparison of Rasulallah sallallahu alaihi wasallam to a sword, Mulla Ali Qari says, 'because he is like a sword that terminates all disputes'.
- The meaning of يُسْتَضَاءُ بِهِ (from whom light is sought) is يُهْتَدَى بِهِ (from whom guidance is sought).
- مَهْنَدٌ is:
 - A second خبر of إِنَّ in the narration that إِنَّ الرَّسُولَ لَنُورٌ In this case there is تشبيهه بليغ in مَهْنَدٌ unless if we regard مَهْنَدٌ as مضاف إليه of a مضاف صاحب مَهْنَدٌ is actually مَهْنَدٌ محذوف Thus, we say مَهْنَدٌ is actually مَهْنَدٌ
 - A صفة of سيف in the narration of إِنَّ الرَّسُولَ لَسَيْفٌ
- مَهْنَدٌ means a Hindi (Indian) sword. The Arabs regarded Indian swords as the best.
- It is narrated that when the poet, Sayyiduna Ka'b bin Zuhair (ra), read this line, Rasulallah sallallahu alaihi wasallam gave him his shawl. Later, Sayyiduna Mu'awiya (ra) offered Sayyiduna Ka'b (ra) ten thousand dirhams for this shawl but he refused saying that he would not give the shawl of Rasulallah sallallahu alaihi wasallam

to anyone. However, after Sayyiduna Ka'b (ra)'s demise, his heirs sold it to Sayyiduna Mu'awiya (ra) for twenty thousand dirhams. Eventually the Umayyad and later the Abbasid khulafa used to wear this shawl. Anyway, this is the reason why this qasidah is also called قصيدة الردة (The Poem of the Shawl).

Line 52

فِي عُصْبَةٍ مِنْ قُرَيْشٍ قَالَ قَائِلُهُمْ يَبْطِنُ مَكَّةَ لَمَّا أَسْلَمُوا زُؤَلُوا

*Among a group of the Quraysh, one of whom said
In the valley of Makkah when they accepted Islam: Leave!*

- إِنَّ of خبر is another في عصابة
- عصابة of صفة is مِنْ قُرَيْشٍ
- Therefore, the meaning is إِنَّ الرَّسُولَ كَائِنٌ فِي عُصْبَةٍ كَائِنَةٌ مِنْ قُرَيْشٍ (The Rasul is among a group who are from the Quraysh).
- عصابة of صفة is قَالَ قَائِلُهُمْ
- قَالَ ظَرْفٌ is يَبْطِنُ مَكَّةَ

Line 53

زَالُوا، فَمَا زَالَ أَنْكَاسٌ، وَلَا كُشْفٌ عِنْدَ اللَّقَاءِ وَلَا مِئِيلٌ مَعَاذِيلُ

*They left (but) not weaklings, with no shields
In battle, neither useless horsemen nor without spears*

- أَنْكَاسٌ is the plural of نَكْسٌ meaning الرجل الضعيف The actual meaning of نَكْسٌ is a broken arrow. Thus, usage of the word نَكْسٌ for الرجل الضعيف is تشبيه
- كُشْفٌ is the plural of أَكْشَفٌ meaning مَنْ لَا تُرْسَ مَعَهُ فِي الْحَرْبِ
- مِئِيلٌ is the plural of أَمِيلٌ meaning:

a. مَنْ لَا سَيْفَ مَعَهُ

b. مَنْ لَا يُجَسِّنُ الرِّكُوبَ مَعَهُ وَلَا يَسْتَقَرُّ عَلَى سَرَجٍ

❖ Our translation is based on the second interpretation.

- مَنْ لَا سِلَاحَ مَعَهُ is the plural of مِغْرَالٍ Ibn Hisham translated it as مَنْ لَا سِلَاحَ مَعَهُ Tabrezi translation is more specific. He says a man is called أَعْرَلٌ when لَمْ يَكُنْ مَعَهُ رُمْحٌ
- فَعَلَ نَاقِصٌ (and not فَعَلَ تَامٌ and مَا زَالَ and زَالُوا)
- The crux of this line is that when they left Makkah and migrated to Madinah, none of them had any of these qualities.

Line 54

شُمَّ الْعَرَانِينَ، أَبْطَالٌ، لَبُوسُهُمْ مِنْ نَسِجِ دَاوُدَ فِي الْهَيْجَا سَرَائِيلَ

*High noses and brave, their garb in battle is
Armour woven by Da'ud*

- أَصَمٌ is the plural of أَشَمٌ like صَمٌّ is the plural of صَمٌّ
- أَشَمٌ is a person with a high nose.
- الْعَرَانِينَ is the plural of عَرْنِينٌ and the meaning of عَرْنِينٌ is nose.
- شُمَّ الْعَرَانِينَ could be:
 1. عَلَى حَقِيقَتِهِ – Interpreted in accordance with its apparent meaning. There is no harm in this interpretation because having a high nose is a praiseworthy feature. Rasulullah sallallahu alaihi wasallam is also described as أَشَمُّ الْعَرْنِينِ
 2. كِنَايَةٌ for lofty status. Describing a man with lofty status, the Arabs say فِي أَنْفِهِ شَمَمٌ
- أَبْطَالٌ is the plural of بَطَلٌ Often translated as brave, Mulla Ali Qari gave two explanations:

1. A person whose enemies' blood becomes باطل when fighting him. In other words, they are killed and he is not held accountable, there is neither دية nor قصاص

2. A person whose enemies' schemes to defeat him are باطل (never successful).

- كَبُوس is translated as ما يُلبَس من السلاح We translated as armour.
- من نسج داؤد could be:
 1. على حقيقته – Based on the possibility that armour manufactured by Nabi Da'ud (as) there was still found at that time.
 2. تشبيه – It means armour like the armour manufactured by Nabi Da'ud (as).
- الهيجا means الحرب (battle, war)
- سراويل is the plural of سِرْمال which generally means قميص (shirt) but is also used in the meaning of الدَّرع (armour). Here it is used in the meaning of الدَّرع (armour).
- شَمَّ العرانيين could be:
 - a. خبر of a مبتدأ that is محذوف
 - b. عصبه of صفة in line 52
- أبطال could be a second خبر of the مبتدأ محذوف or it could be a second عصبه of صفة
- لبوسهم is a مبتدأ and:
 - خبر من نسج داؤد is its first خبر
 - سراويل is its second خبر
 - ظرف في الهيجا is its ظرف
- Alternatively, we could say that سراويل is the only خبر of لبوسهم and that سراويل of حال is من نسج داؤد

Line 55

بِيضٌ سَوَابِغٌ قَدْ شَكَّتْ لَهَا حَلَقٌ كَأَنَّهَا حَلَقُ الْقَفْعَاءِ مَجْدُولٌ

*Shining and complete armour, interwoven links
Twisted like the links of the qaf'a plant*

- The meaning of بِيضٌ is بَجَلَوَةٌ صافية (shining). It is a صفة of سُرَابِيل
- The meaning of سَوَابِغٌ is طَوَالٌ تَامَةٌ (long and complete). It is also a صفة of سُرَابِيل
- The مفرد of بِيضٌ is أبيض and the مفرد of سَوَابِغٌ is سَابِغٌ Generally, the مفرد of فواعل is فاعلة However, there are a few exceptions. One of these exceptions is the صفة of ما لا يعقل
- The actual meaning of الشكَّ is إدخال الشيء في الشيء (to enter one thing into another). Here it refers to interlocking of the links (steel rings) used to make the armour.
- Some versions have the word سُكَّتْ (with a *seen*) rather than شَكَّتْ (with a *sheen*). The meaning of السكك is الضيق (narrowness, tightness). Therefore, سُكَّتْ means صُيِّمَتْ (to be tightened). The links of the armour were tight.
- حَلَقٌ (with a فتحة on the حاء and the لام) is the plural of حَلْقَةٌ (with a سكون on the لام).
- القفعاء is a plant that ينبسط (creeps) on the ground.
- The سُرَابِيلِ صفة commencing with قَدْ شَكَّتْ is another صفة of سُرَابِيلِ
- مجدول means محكم الصنعة (firm). It is a second صفة of سُرَابِيلِ
- This is an example of mentioning الوصف بالجملة before الوصف بالمفرد An example of this in the Qur'an is فسوف يأتي الله بقوم يحبهم ويحبونه أذلة على المؤمنين and it is a صفة of قوم يحبهم ويحبونه

○ قوم is a مفرد and it is also a صفة of أذلة

- **Question:** If مجدول is the صفة of سرايل should it not be مجدولة (feminine)?

Answer: Mulla Ali Qari answers this question saying that it is masculine because the words كل واحد منها is محذوف after it. The complete would be كل واحد منها مجدول

Line 56

لَا يَفْرَحُونَ إِذَا نَالَتْ رِمَاحُهُمْ قَوْمًا وَلَيْسُوا بِمَجَازِعًا إِذَا نِيلُوا

*They don't celebrate when their spears afflict the enemy
And when afflicted they don't agonise*

- عصبة of صفة لَا يَفْرَحُونَ is another
- The مرجع of the ضمير in ليسوا is also عصبة
- كثير الجرح is the plural of مجازع meaning a person who is مجازع
- مجازع should be غير منصرف but over here it is read منصرفا due to ضرورة (poetic need).
- Explaining the reason for not rejoicing upon defeating the enemy, Bajoori writes that joy is experienced when attaining or experiencing something uncommon. On the contrary, these people, the Muhajiroon, experienced victory very often. In other words, this is a كناية for frequent victory.
- Referring to the above explanation, Mulla Ali Qari adds a second and that is that the two aspects mentioned in this line are a كناية for قوة الباطن (inner/moral strength). The previous three lines described the outer/physical strength. In this line he described their inner/moral strength
- Ibn Hisham merely states that the poet is describing them as brave, resolute, patient and indifferent towards difficulty.

Line 57

يَمْشُونَ مَشْيَ الْجِمَالِ الزُّهْرَ يَعِصِمُهُمْ ضَرْبٌ إِذَا عَرَدَ السُّودُ التَّنَائِيلُ

*Walking like white camels, they are protected by
The walloping they give when the short dark skinned men flee*

- *يَمْشُونَ* is the صفة of *الجمال* موصوف that is محذوف The complete عبارة will be *يَمْشُونَ مَشْيَ الْجِمَالِ* (صفة is the موصوف and *الجمال* is the صفة).
- *الزُّهْر* is the plural of *الأزهر* which means الأبيض (white).
- The reason for the تشبيه is either الإسراع (speed) or الوقار and الامتناع (dignity and self-defence).
- The sentence *يَعْصِمُهُمْ ضَرْبٌ* is either حال of *يَمْشُونَ* of فاعل or another عصبية of *يَمْشُونَ*.
- *ضَرْبٌ* refers to *ضربهم الأعداء* (their striking the enemy).
- *عَرَدَ* means فرّ (to flee).
- *السود* is the plural of *الأسود* (black).
- *التَّنَائِيلُ* is the plural of *التَّنَائِيلُ* meaning القصير (short).
- According to Mulla Ali Qari, *السُّودُ التَّنَائِيلُ* refers to the disbelievers. However, it is stated in the *Sirah* of Ibn Hisham and the *Bidaayah* of Ibn Katheer that it refers to the *Ansaar*. That being the case, we now have to answer two questions:

Question One

While this is praise for the Muhajireen, it is ridicule of the Ansaar. So why did Ka'b (ra) ridicule them?

Answer

He was angry with the Ansaar because when he came to Madinah and revealed his identity to Rasulullah *sallallahu alaihi wasallam*,

one of the Ansaar stood up and said ‘allow me to behead the enemy of Allah’. Although Rasulallah *sallallahu alaihi wasallam* did not accept this request, it angered Ka’b (ra). However, Rasulallah *sallallahu alaihi wasallam* later told Ka’b (ra) to say something praiseworthy of the Ansaar just as he had done about the *Muhajireen*. Ka’b (ra) willingly complied. The lines he said about the Ansaar are recorded in the *Sirah* of Ibn Hisham and the *Bidaayah* of Ibn Katheer.

Question Two

Why did Ka’b (ra) describe the Ansaar as dark skinned?

Answer

The ancestors of the Ansaar were from Yemen. Due to Abyssinian rule over Yemen many Yemeni men married Abyssinian women. This led to their progeny having darker complexions than other Arabs.

Line 58

لا يَفْعُ الطَّعْنَ إِلَّا فِي نُحُورِهِمْ وما لَهمْ عن حِيَاضِ المَوْتِ تَهْلِيلُ

*Not pierced except in their throats
From the ponds of death they don't flee*

- Not being pierced except in their throats means that if they are pierced by the enemy, they are always pierced in the front, never in the back. This in turn means that they are never pierced while fleeing the battlefield.
- حِيَاضِ المَوْتِ (ponds of death) means الأماكن التي فيها مجتمعات الموت (places of death). This refers to the battlefield. Just as the حوض الماء is مجتمَعُ المَاءِ the battlefield is مجتمَعُ المَوْتِ

- التهليل is the مصدر for هَلَّل and it means التأخر (to delay). *They do not delay in going to the ponds of death.* (In other words, they do not delay in going to the battlefield.)
- It is narrated that when Ka'b (ra) read this line, Rasulullah sallallahu alaihi wasallam looked at the Muhajireen as if he was telling them, 'listen' or 'are you listening?' Mulla ali Qari and Bajoori note that this and the previous lines shows the استحباب of listening to this poem because it comprises:
 - A noble description of Rasulullah *sallallahu alaihi wasallam*
 - A noble description of Rasulullah (*sallallahu alaihi wasallam*)'s companions
 - Many intricate laws of Arabic grammar
 - A number of issues related to Arabic rhetoric

We conclude these notes on the blessed qasidah imploring Allah Ta'aala for forgiveness and the intercession of His beloved Rasul on the Day of Qiyaamah. O Allah, I beg you to accept this imperfect effort and place it in the scale of my good deeds on the Day of Qiyaamah. O Allah, convey the reward of this book to my uncle Yusuf Moosa Karolia and his wife and all the deceased members of my paternal and maternal families, *aameen*.

و صَلَّى اللهُ عَلَى النَّبِيِّ الْمُصْطَفَى وَ آلِهِ وَ أَصْحَابِهِ أَجْمَعِينَ
بِرَحْمَتِكَ يَا أَرْحَمَ الرَّاحِمِينَ

Abu Hudhaifa Muhammad Karolia
01 Ramadan 1441
25 April 2020
Lenasia