

# CLASSICAL ARAB POETIC CONVENTION BY THE Umayyad Period: A Psychological Study of Imagination

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This study is concerned with a set of questions to illustrate the main aspects of images of thoughts, which emanate from the depths of the mind, and the underlying forces and their symbolic functions: particularly, the archetypal images of the 'hero-heroine', 'nature' and 'animal', and their symbols in the "Classical Arabic Lyrical Traditional Ode Convention" elaborated by Umayyad poets. What are the aspects of their archetypes and the plans of reality according to which the imaginary experience of each of them is constructed? What are the forces that stand against the hero from the very beginning of the traditional amatory prelude (*nasīb*) and along the movement of the Arabic poem till the end, where the poet receives the prize from his praised patron or from his beloved woman? These questions are essential in exploring and revising ethics and profound values; they could be answered differently from various standpoints. Notably, the transmutation of sentiment is one of the more vital constituents that offer a clue to understanding the meaning of the whole poem.

**Key words:** classical Arab poetic convention, textual structure and integration, textual functional interpretation, lyrical ode, romance, figurative representations, poetic imagination, symbolic language, archetypal criticism, archetypes, symbols, initiation rite, myths, dreams, anthropology, psychology

Within the field of classical Arabic poetry, a large number of studies are interested in illuminating aspects of individual qualities and innovations, compared to a smaller number of studies concerned with discerning the sources of the collective representations which founded the classical Arabic traditional convention.

The present article aims at shedding light on this unfairly overlooked subject, seeking to illustrate the nature of poetry as an inexhaustible storehouse of imaginative suggestions. The essence of poetry, in particular, draws from it an ingenious technique of displacement<sup>1</sup> and the magical power of metaphor, through which it unites juxtaposing categories in one image or in one poetic scene.

To achieve our goal, we need to depart in manifold directions because figurative identification and metaphorical language are not restricted to art. This is indeed a common factor bringing poetry, dreams, myths and rituals together. It combines aesthetic communication with psychological and social experiences. Driven from universal dreams, they all participate in the overarching dream of human growth and the symbols of awakening consciousness.<sup>2</sup>

In this article we interpret the structural principle of the classical Arabic ode in Umayyad poetry, unlike the functional interpretation suggested by *Ibn Qutayba*,<sup>3</sup> to demonstrate the coherent structure of the panegyric Arabic poem. To this end, we proceed by studying the relationship of poetic and psychological symbols, particularly the Freudian symbols and the Jungian archetypes behind the literary symbols which are manifested in various imaginary representations brimming with traces of pattern trails of ancient imaginative representations and Near Eastern cultural components. Significantly, the main key to grasping the poetic language, as a highly metaphorical representation, will sometimes necessitate understanding the mythical displacement in the poetically performed artistic rite. This in turn will explain the structural principles of the modes of characters, actions and symbols in poetry, and the way they constitute the metaphoric convention.<sup>4</sup>

Carl J. Jung pioneered this domain of archetypal criticism as he illustrated analogies of ritual into literature.<sup>5</sup> This sheds light on some of the following splendid studies in criticism, notably Northrop Frye's *Anatomy of Criticism*, in which he examined modes of literature as episodes of a quest-myth. Frye constructed an integrated study of forces controlling acts, and expressing desires, impulses, wills and impressions in his analysis of literary genres. Besides this, he approached how the structural principle of poetry provided the frame work of symbolism.<sup>6</sup> Maud Bodkin's *Archetypal Patterns in Poetry* also elucidated the various aspects of the archetypal images through which we can

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<sup>1</sup> FRYE, N. *Anatomy of Criticism, Four Essays*, p. 188.

<sup>2</sup> Idem, pp. 157 – 255.

<sup>3</sup> IBN QUTAYBA. *Poetry and Poetics*, pp. 74 – 75.

<sup>4</sup> FRYE, N. *Anatomy of Criticism, Four Essays*, pp. 101 – 188, pp. 201 – 204.

<sup>5</sup> JUNG, C. G. *Psychological Reflections*, pp. 38 – 53.

<sup>6</sup> FRYE, N. *Anatomy of Criticism, Four Essays*, pp. 214 – 215.

apprehend their collective representations emerging from the distant past, and how they maintain a powerful existence within our emotional and imaginative life, supporting or threatening our supreme values.<sup>7</sup> Josef Campbell's *The Hero with a Thousand Faces* revealed in turn the multidimensional aspects of the symbolic figures, actions, images, and motives, analyzing their analogies in rituals, myths, and dreams, with reference to both Freudian and Jungian psychoanalysis.<sup>8</sup> The distinctive monograph *Structuralist Interpretations of Pre-Islamic Poetry: Critique and New Directions*<sup>9</sup> by Suzanne P. Stetkevych – whose writings imply a comprehensive knowledge of Poetic Arabic tradition – paved the way for this study; she perceived an analogy to the rite of passage in the motif of the “journey” in the classical Arabic traditional ode.

We chose the poetry of the Umayyad period as our field of exemplification since generation after generation of Umayyad poets enlarged the classical poetic tradition's vision of life and transcended its profound principles into a universal vision of the world, realizing the underlying implications.<sup>10</sup> This age was in fact the truest representation of the inner consciousness of Arabs during the first century of Islam which, as Jayyusi said, was a frame of life rather than a deep spiritual experience of it. Poetry accounts for the conflicts and contradictions, the loss of established values in art and life, and the need for a moment of catharsis from the tension of oppression and bloodshed due to ideological clashes and the painful freedom of the spirit; the deep and vigorous movement of the national mind showed inexhaustible vigor everywhere due to the energy of a young emerging nation at the moment of self-discovery and self-assertion. The Umayyad poetry reflected this situation in poetry of fancy and adventure, of tears and despair.<sup>11</sup> The desire for experimenting needed to audit and elaborate the literary tradition of the classical Arabic Qasīda (beginning with 'Umr'u al-Qays in the pre-Islamic period and ending with Dhī al-Rumma in the Umayyad era).

We follow Bodkin in studying poetry, not distinctively with reference to the author, but as lived in our experience, manifesting itself time after time, particularly in those images and figures which have special powers over a reader's mind and become a collective representation mixed with archaic

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<sup>7</sup> BODKIN, M. *Archetypal Patterns in Poetry: Psychological Studies of Imagination*, pp. 164, 166, 210, 232.

<sup>8</sup> CAMPBELL, J. *The Hero with a Thousand Faces*, passim.

<sup>9</sup> STETKEVYCH, S. P. “Structuralist Interpretations of Pre-Islamic Poetry: Critique and New Directions”, pp. 85 – 107.

<sup>10</sup> JAYYUSI, S. AL-KHADRA'A. “Umayyad Poetry”. In *Cambridge History of Arabic Literature from the Pre-Islamic to Umayyad Period*, pp. 387 – 432.

<sup>11</sup> Idem.

residues.<sup>12</sup> Hence, they play a fundamental role in the poetic feeling which we endeavor to fathom. Being represented in several aspects, they reveal an affinity with different archetypal figures, powerful and deeply seated in the human mind.

Our core question has two dimensions: the poetic image and representations of feminine symbols, and the structural principle of the poem regarding its movement in integrating conventional poetry. The symbol of the woman – as symbolic, imagery and mythical encyclopedias and dictionaries depict – is the greatest symbol of life-giving (derived from the Mother Goddess image in the ancient Near East). It reflects man's profound need for security in an unfriendly world. We feel her presence wherever we feel tension between good and evil, the gift of life and the fear of death. She is mysterious, combining various aspects of opposites. As such, man fears feeling unable to understand and control her challenging unpredictable nature,<sup>13</sup> which, although somehow vexingly, is in touch with reality, phenomenologically through intuition and through secret sympathy with the heart of existence.<sup>14</sup>

Interesting enough to think of creation as an act of love, the history of human beings can be interpreted as the product of love, whereby rejected or disappointed love is perceived as the origin of all evils; for the arrogant it triggers anger, superiority, selfishness, and revenge, and for the modest, it generates a puritan pain of separation, and nostalgia for an innocent or golden age.<sup>15</sup> Thus, the desired fulfillment is in turn a key to universal regeneration, so that human love shares its delight with the cosmos. It expresses a universal yearning of the multiplicity to belong to the unit, the longing of the part to the whole, and the death or annihilation of the self into the subject of desire.<sup>16</sup>

As human experience is assimilated from multidimensional perspectives in addition to the universal aspect mentioned above, love – from the social point of view – is considered a point where the individual and the collective meet, and from the psychological perspective, it is a turning point where constituents of the psyche (the libido, the ego, and super ego) reconcile. The woman's symbol sways between the peak of transcendence and purified intellect, and the depth of temptation, uncertainty, or swallowing womb, ignorance, folly, irrational chaos (night-Mère) (shadow Mother) and self abyss. In Jungian terms, the feminine aspects represent the soul image or the *anima*<sup>17</sup> which leads man, identifying not only his dreams and ambitions but also his terrors, weakness and sorrow.

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<sup>12</sup> BODKIN, M. *Archetypal Patterns in Poetry*. Ch. IV.

<sup>13</sup> "Mother Goddess". In LAW, K. (Ed.) *Man, Myth and Magic*. Encyclopedia.

<sup>14</sup> BACHELARD, G. *Poetics of Place*. Introduction.

<sup>15</sup> LEARNER, L. *The Uses of Nostalgia: Studies in Pastoral Poetry*, part 1, passim.

<sup>16</sup> "Love". In CIRLOT, J. E. *A Dictionary of Symbols*, p. 194.

<sup>17</sup> JUNG, C. G. *Aspects of the Feminine*, pp. 176 – 179.

Regarding poetic images, we are concerned with a set of questions to illustrate the main aspects of images of thoughts, which emanate from the depth of the mind, and the underlying forces and their symbolic functions: particularly, the archetypal images of the 'hero-heroine', 'nature' and 'animal', and their symbols in the classical Arabic lyrical traditional ode convention elaborated by Umayyad poets. What are the aspects of their archetypes and the plans of reality according to which the imaginary experience of each of them is constructed? What are the forces that stand against the hero from the very beginning of the traditional amatory prelude (*nasīb*) and along the movement of the Arabic poem till the end, where the poet receives the prize from his praised patron or from his beloved woman? These questions are essential in exploring and revising ethics and profound values; they could be answered differently from various standpoints. Notably, the transmutation of the sentiment is one of the more vital constituents that give a clue to understanding the meaning of the whole poem.

As the standard pattern of the traditional (*qasīda*) convention consists of three main sections – the amatory prelude (*nasīb*), the disengagement in the form of the she-camel (*rihla*), and the final section of the main motive (*gharad*) – in Umayyad poetry the deserted abode of the beloved ('*atlāl*) with the tragic mood embodying the horror of time and the fear of destiny, personified in death spread everywhere, might also be omitted in the experimental Umayyad poem due to the new concept of time redirected in Islam; however, the amatory prelude was preserved as strong as it was, especially in *Hijā's* poems and in the famous preludes of *Jarīr*. The second section might be omitted or substituted with equivalent variations as we see in the poetry of 'Umar b. 'Abī Rabī'a and *al-Akhtal* for instance. Besides from the poetic experimental orientation, we will reveal with the help of collective and individual psychoanalytic interpretation the structural principle of the frequently recurrent themes of the traditional poetic approach, which was elaborated generation after generation until it reached its peak at the end of the Umayyad period.

The associations of poetic representations direct us to the wider significance of the feminine principle appearing in varied forms in this poetry. The first is the image of the lady of whom the hero-poet is enamored. The first section of the traditional *qasīda* – the *nasīb* – begins with the story of the poet's passion in a mood of anguish, nostalgia and yearning for the deserted abode of the beloved, and memories of past happy times with her. Anything associated with her provokes the poet's passion and moves his heart, as if the whole world she once touched or passed by belongs to her, or exists only through her: the names of lands, sand dunes, hills, wind breezes, fireplaces, heaps of ashes, doves cooing and the like. He communicates to us an imaginative experience of life shattered by love: a heart haunted by an obscure oppression of the beloved

woman; tears and sighs stifle his broken heart, suffering the reawakened longing for her. With an unquenched heart and tormented mind, the poet pleads his companion to let him stand in her deserted abode, saying:

لك الخير هلا عجت إذ أنا واقف      أغيض البكا في دار مي وأزفر<sup>18</sup>

Blessed you my companion  
To bend to me standing in *Mayya's* deserted abode  
Sighing and shedding tears

فأصبحت كالهيماء لا الماء مبرئ      صداها ولا يقضي عليها هيامها<sup>19</sup>

Like a thirsty she-camel  
Neither water nor wandering quench

Since she departed and disappeared, fading behind sand dunes and leaving him to deplore her loss with a crevice in his heart, his mind and feelings are in confusion, banishing every other thought. He could hardly turn away from her direction and the desert now is the enemy that has cut her off from him. He is left captive, unable to withstand her charm. The poet says:

لقد كنت أهوى الأرض ما يستفزني      لها الود إلا أنها من ديارك<sup>20</sup>

My yearning for lands was only directed to  
where you dwell.

على أنني في كل سير أسيره      وفي نظري من نحو دارك أصور<sup>21</sup>

Wherever I go  
North or south or fro  
Your abode is my destiny.

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<sup>18</sup> DHŪ AL-RUMMA. *Dīwān*, p. 613.

<sup>19</sup> Idem, p. 1000.

<sup>20</sup> Idem, p. 1725.

<sup>21</sup> Idem, p. 617.

فكيف بمي لا تواتيك دارها ولا أنت طاوي الكشح عنها فيانس<sup>22</sup>

Haunted by her love  
I wander everywhere  
To reach her without despair.

أفي كل أطلال لها منك حنة كما حن مقرون الوظيفين نازع؟<sup>23</sup>

Do not cease your longing for her  
Like a camel shackled by a chain?

To penetrate the aspects that underlie the symbols of feminine figures in this poetry, we find that all aspects of nature carry her traces, nothing she touched decays; time and place are full of the joy of her pleasant presence. His bygone happiness has turned the time of death and loss into an everlasting time of sweet memories which are always alive and can forever be recalled. The poet says:

تذكر دهر كان يطوي نهاره رفاق الثنايا غافلات الطلائع<sup>24</sup>

I remember olden times  
Rich with beauty  
And without surveillance

فدع ذكر عيش قد مضى ليس راجعا ودنيا كظل الكرم كنا نخوضها<sup>25</sup>

Forget all about past days and events  
Those were the days of the vineyard shadow.

منازل الحي إذ لا الدار نازحة بالأصفياء وإذ لا العيش مذموم<sup>26</sup>

Where all were innocently gathered around  
With friends and companions that abound.

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<sup>22</sup> Idem, p. 1118.

<sup>23</sup> Idem, p. 1279.

<sup>24</sup> Idem, p. 781.

<sup>25</sup> Idem, p. 706.

<sup>26</sup> Idem, p. 378.

The pure golden time لا العيش مذموم , the golden people الأصفياء, the symbol of the vineyard as the shadow of paradise ظل الكرم , and the innocent consciousness with decent creatures without surveillance غافلات الطلائع are significant signs symbolizing the lost paradise of an innocent childhood. The protagonist draws from the archetype of the hero of romance; he enables us to capture the old days with memories and opens the gate to future time in the natural cycle. Nostalgia posits two different times: the present and the longed-for past. With the cyclical time of eternal return, he sets us free from the fear of death; he performs a rite of revival in the same way the wound of Adonis was a subject of annual lament and has been incorporated into the pastoral elegy, celebrating the young dying god who is eternally alive.<sup>27</sup> The poet – trying to purify her deserted abode and redeem it from destruction by a sinister curse – recites his prayers, sheds tears and performs the rites of reviving *al-atlāl*. The poet says:

أمنزلتي مي سلام عليكما      هل الأزمن اللائي مضيعين رواجع<sup>28</sup>

O two abodes of *Mayya*, peace on you  
Would lost times be regained  
Redeemed from oblivion?

وأقوت من الآناس حتى كأنما      على كل شبح ألو لا يصيبها<sup>29</sup>

It is deserted, as if there is an oath not to tread on.

أرشت بها عيناك حتى كأنما      تحلان من سفح الدموع بها نذرا<sup>30</sup>

You shed tears, as if to fulfill a vow.

مقيم تغنيه السواري وتنتحي      به منكبا نكباء والذيل مرفل<sup>31</sup>

This debris is cheered by singing night drizzle  
And strutting dancing wind  
Trailing sand on the ground.

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<sup>27</sup> FRAZER, J. *The Golden Bough, A Study in Magic and Religion*. Ch. xxxii, 244 – passim.

<sup>28</sup> DHŪ AL-RUMMA. *Dīwān*, p. 1273.

<sup>29</sup> Idem, p. 693.

<sup>30</sup> Idem, p. 1412.

<sup>31</sup> Idem, p. 1598.

ترديت من ألوان تور كأنه زرابي وانهلت عليك الرواعد<sup>32</sup>

May ye be garbed with flowers?  
Like a rug, rich with heavy rain.

وقفت على ربع لمية ناقتي فمازلت أبكي عنده وأخاطبه  
وأسقيه حتى كاد مما أبثه تكلمني أحجاره وملاعبه<sup>33</sup>

On *Mayya*'s deserted abode  
I seized the she-camel to sigh

Pouring forth, I shed tears, inviting it to talk  
Yards and barren stones  
Approached almost reply.

With tears, clouds, talking, and the cuddling, singing and dancing of human and natural elements, the poet abolishes prohibition and breaks up desolation. He substitutes wilderness with active winds; seasonal rains reform and regenerate it until it is completely covered with aspects of fertility, flowers, and a wind trail مرفل reminding us of the train of a wedding garment.

However, the pleasure of the compassionate gentle lady is confronted with other voices which reflect the inner conflict. The poet expresses the voices of different conflicting wills in a clash. We notice interjection and interrogation: "I wonder, do you not cease?", "What is wrong with you?!", "Do you not give any heed?" فكيك بمي؟! , indicating the need to revise the system of moralities. The poet says:

ما بال عينك منها الماء ينسرب كأنه من كلى مفرية سرب<sup>34</sup>

What is wrong with you?  
Do you not give any heed?  
You pour out tears,  
As if they were leaking like a torn water-skin.

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<sup>32</sup> Idem, p. 1089.

<sup>33</sup> Idem, p. 821.

<sup>34</sup> Idem, p. 9.

We are faced with an admonitory voice either in sympathy with the lover, such as the voice of a male companion, a tender friend, or a female voice representing an archetype of a revered woman or a protecting mother. These semi-parental voices warn him of unbridled passion. They scold him for this other will and faith. Their chiding is colored with a tone of assertion, wondering and warning not of sinful love or guilt or as a fated victim, but as a responsible being duly warned of a devastating, unreasonable and dangerous passion. The content of the rebuke is a culpable reproachable levity and youthful frivolity. The poet says:

ألا لا أرى مثل الهوى داء مسلم      كريم ولا مثل الهوى ليم صاحبه  
متى يعصه تبرح معاصاته به      وإن يتبع أسبابه فهو عائبه<sup>35</sup>

Nothing is as unredeemable a malady as love  
For the noble one,  
If he obeys, it brings rebuke and disgrace.

عشية مسعود يقول وقد جرى      على لحيتي من عبرة العين قاطر  
أفي الدار تبكي أن تفرق أهلها      وأنت امرؤ قد حلمتك العشائر<sup>36</sup>

That night, while *Mas'ūd* is blaming  
Are you moaning people dispersing?  
While your clans expect ye to lead the road?  
You, the forbearing one!

The female tribe admonishes him for letting passion drive him towards a dangerous experience, unlike what is expected of him, as the clans proved him to be forbearing, lenient, clement, and mature. To be forbearing means that passion and frustration do not veil his reasonable judgment and disturb his psyche's balance. He should have control. The prophetic feminine voice draws from the archetype of the feminine principle of wisdom; she appeals to him not to follow his vehement passion. In wondering, yet with a vivid moral intuition, she warns him of going astray and abdicating tribal responsibility, and conducting the spirit beyond the range of human reason. The poet says:

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<sup>35</sup> Idem, p. 835.

<sup>36</sup> Idem, p. 1012.

وقائلة تخشى علي أظنه سيودي به ترحاله ومذاهبه<sup>37</sup>

She is blaming me  
Apprehending that I might be doomed  
In my endless travail.

The ethical clan voices or the parental images and the blamed lover, in the terms of Freud, belong to the parent-child relationship. The excessive egoism often represents an attitude of the child under rebuke and parental reproaches, the vague fear of anything that might weaken the social solidarity and the criterion of right and wrong. The lover should be awoken from his recoil to a childish docility by the brooding mother.<sup>38</sup> Advising him to release his mind, she urges him to guard himself from obedience to any suggestion that conscious reason could not fully justify. She rigorously tries to supplant the irrational element, excluded from morality. The unauthorized and repressed passion represents an essential part of a large part of the classical poem pattern. Yet, the blame rests on misunderstanding and seems to be a passion of arrogant purity resisting contact or for a life lived in stubborn need to regain balance and be released from a disturbed unconscious.<sup>39</sup> In disagreement with the poet, whose youthful devotion to the object of love divulges a soul striving to get energy that enables his own spirit to be reinvigorated. His vision reveals his struggles in discouraging moments to regain self confidence and enthusiasm or peace of mind which filled him with adventurous might. The sweetness of her love in his heart and her amorous delight hold imprints of a vivid impression of a woman's nature as a desirable maid. The poet says:

وإني لطاؤ سرها مجدل الحشا كمن الثرى في عهدة لا يبينها<sup>40</sup>

I keep her love deep in my heart  
Like the drizzle soaked in the dune.

<sup>37</sup> Idem, p. 858.

<sup>38</sup> BODKIN, M. *Archetypal Patterns in Poetry: Psychological Studies of Imagination*, p. 160.

<sup>39</sup> Idem, p. 183.

<sup>40</sup> DHŪ AL-RUMMA. *Dīwān*, p. 1788.

أينما كنت أو حلت بأرض أو بلاد أحييت تلك البلاد<sup>41</sup>

Wherever you are or move  
You give life to this and that land

على الأرض والرحمن يا مي غبرة      لبينكم واستجدبت لاحتمالك  
وكان جناب الأرض إذ تسكنونه      يطيب ويندى تربه لاحتلاك<sup>42</sup>

O *Mayya*, by the merciful, I swear  
The land you desert becomes waste  
And wherever you dwell fertility prevails.

As her presence and absence are the reasons for fertility يندى - يطيب (aromatized – drizzled dunes) and for sterility غبرة - استجدبت (barrenness – dust), her image represents the hidden life mystery of fecundity. Through metaphor, love and drizzle soaked in the dune are unified in one principle and implied in one criterion. The drizzled dune itself is a fertility symbol and a female emblem.<sup>43</sup> She reminds us of the harvest goddess and the mistress of all elements, who at the time of the first creation coupled the sexes in natural love.<sup>44</sup> As such she is the flower of the field and the lily of the valleys ... the mediator of the elements, bringing one into harmony with another ... that which is dry ... moistens; and the reverse which is hard, is softened.<sup>45</sup> Thus wherever she goes she is accompanied with buds sprouting from her litters. The poet says:

ألا هل ترى أظعان مي كأنها      ذرا أشاب راش الغصون شكيرها<sup>46</sup>

The sedan's rods carrying beloved *Mayy* away  
Are as blossoming as branches crowned with fluff.

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<sup>41</sup> AL-MUFADDAL AL-DABBĪ. *Al-Mufaddalīyāt*, p. 431.

<sup>42</sup> DHŪ AL-RUMMA. *Dīwān*, p. 1744.

<sup>43</sup> "Fertility". In LAW, K. *Man, Myth and Magic*, pp. 931 – 937.

<sup>44</sup> "Astarte". Idem, pp. 143 – 144.

<sup>45</sup> JUNG, C. G. *Man and His Symbols*, pp. 196, 413.

<sup>46</sup> DHŪ AL-RUMMA. *Dīwān*, p. 244.

تكاد يدي تندي إذا ما مسستها وينبت في أطرافها الورق الخضر<sup>47</sup>

When I touch her  
I feel my hands just about to become dewy  
And sprout green foliage.

Her image echoes inherent images in the poetic convention represented in the poetry of pre-Islamic *fuhūl* poets: such as *Taraḥa*, whose camel litter of the beloved seemed on that morning of departure to be a great ship reminding us of the sun's journey<sup>48</sup> and the eternal return of spring, bringing back the god/goddess of fertility, or 'Imr'u 'l-Qays, who fancied the beloved *Haudaj* and sped into a mirage as clumps of dawn-palms or a pitch-caulked ship,<sup>49</sup> and *Labīd*, who was watching her sedan swiftly fading into the distance, the mirage blurring them until they appear like trees.<sup>50</sup> All forms of guardianship, devoted to her litters, convey a touch of ritual performances. The poet says:

يمسحن عن أعطافه حسك اللوى كما تمسح الركن الأكف العواید<sup>51</sup>

The maidens sweeping the laden camel of *Mayya*  
Clearing the thorns of *al-Liwā* away  
Look like worshippers getting the blessing of the Holy Ka'ba.

The whole of nature participates in mourning, echoing the seasonal rite of lamentation for the time of scarcity that animals, vegetables and human suffer. It reflects the shadows of the lost divine child or husband (in the same way the rites of the mother goddess were leading the lament). The poet says:

إذا هيج الهيف الربيع تناوحت بها الهوج تحنان المولهة العجل<sup>52</sup>

When spring rages hot flusters  
Winds alternatively mourn in grief  
Like bereaved mothers lamenting a lost child.

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<sup>47</sup> "Al-MAJNŪN". In *Poetry Encyclopedia. Dīwān Al-'Arab*.

<sup>48</sup> AL-SAQQA, MUSTAFĀ. Ed. *Mukhtār al-Shi'r al-Jāhili*, Vol. 1, pp. 310 – 314.

<sup>49</sup> Idem, p. 44.

<sup>50</sup> Idem, p. 385.

<sup>51</sup> DHŪ AL-RUMMA. *Dīwān*, p. 1102.

<sup>52</sup> Idem, p. 139.

محانيق تضحي وهي عوج كأنها      بجوز الفلا مستأجرات نوائح<sup>53</sup>

The she-camels amidst desolation  
Turned curved thin and deadly beaten  
Like hired wailing tires.

Other aspects of woman's archetypal image are depicted as the perfection in her beauty of those who walk on foot and among all human beings, Arabs or non Arabs ولا يرى مثلها عجم ولا عرب. The date-palm grove frequently occurs in connection with the departure of the beloved and her caravan. It symbolizes the woman who is referred to as a garden. It echoes traces of a fertile deity stretching her nourishing arms from the palm tree giving dates.<sup>54</sup> The poet says:

أجدت بأغباش فأضحت كأنها      مواقير نخل أو طلوح نواضر<sup>55</sup>

Her accelerated sedan by evening,  
Looks by forenoon like heavy-dated palm trees or flourishing acacias.

نعت النساء فقلت لست بمبصر      شبها لها أبدا ولا بمقرب<sup>56</sup>

If women are depicted  
She is the incomparable one no one ever resembles.

His grief of her loss is a way of discovering his emotions and unconsciousness. Her image represents her giving sense to living and as a substitute gratification of peculiar intensity. The lyrical nostalgia for the innocence of the pre-sexual paradise is an aesthetic evasion where no disappointment exists. Her image is the image of the deepest dream of happiness and of reconciliation, which is a substitute for sex. It was begotten by despair upon impossibility. This love is perfect because it is unattainable. Deliberately, the poet encompasses her with impossibility. She is a grudge; her promises are hollow and her hopes in vain. The poet says:

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<sup>53</sup> Idem, p. 887.

<sup>54</sup> "Fertility", "Mother Goddess". In LAW, K. *Man, Myth and Magic*, pp. 931 – 937.

<sup>55</sup> DHŪ AL-RUMMA. *Dīwān*, p. 1019.

<sup>56</sup> "UMAR b.ABI-RABĪA". In *Poetry Encyclopedia. Dīwān al-'Arab*.

وإني لأرضى من بثينة بالذي      لو ابصره الواشي لقرت بلابله  
بلا وبألا أستطيع وبالمنى      وبالأمل المرجو قد خاب آمله<sup>57</sup>

In *Buthayna's* love we are content  
With the tiniest hint  
That delights the slanderer,  
Such as: "O no, never, I can't"  
Even with the hollow promise she never fulfilled.

Distance is the trigger; it converts love into a dream. It feeds his vision. His anguish and sadness make his dream of love pure; back to a time untroubled by sex or responsibility. We notice in the Umayyad love poetry the repetition of wish diction indicating the impossible attainment of the desired subject except in a dream-like existence. The poet says:

ألا ليتنا يا عز كنا لذي غنى      بعيرين نرعى في الخلاء ونعزب  
كلانا به عر فمن يرنا يقل      على حسنهما جرباء تعدي وأجرب<sup>58</sup>

O 'Azz, if we were two scabby camels for a rich man  
Grazing thither,  
Avoided wherever we go away,  
Brokenhearted people say  
O pity mangy her  
Yet, how beautiful they are!

وظني بمى أن ميا بخيلة      مطول وإن كانت كثيرا عروضها<sup>59</sup>

I believe *Mayya* is a niggard  
Never keeps any of her generous promises

<sup>57</sup> "JAMĪL b.MA'MAR". In *Poetry Encyclopedia. Dīwān al-'Arab*.

<sup>58</sup> "KUTHAYYIR A'ZZA". In *Poetry Encyclopedia. Dīwān al-'Arab*.

<sup>59</sup> DHŪ AL-RUMMA. *Dīwān*, p. 707.

فغير ذلك ما تعرفين      تغير ذا الزمن المنكر  
وأنت كلؤلؤة المرزبان      بماء شبابك لم تعصري  
قريبان مرتعنا واحد      فكيف كبرت ولم تكبري؟<sup>60</sup>

That was changed by the vicissitudes of time, as you well know!  
But you! Like the *marzuban*'s pearl, still a young girl,  
We were neighbors once, sharing the same playground.  
How did I grow old and you did not?

As she is available in the world of memories, she is free in the world of dreams, having her own adventures, daring to dispose of place and proceed courageously. It represents another world of freedom remote from censorship of consciousness and the heavy restraints of reality. The lady of his dream of the night vision has another mode of feminine representation. She comes to him in solitude, like the muse or in a phantom likeness. She knows more than the dreamer admitted to himself. She belongs to the night and brings light; she herself is a source of light/illumination (the pearl is a symbol of combining water and light or fertility and illumination). By night she comes, from afar, fearless, in no need of guidance *لار من نازح بغير دليل* or knowledge of directions.<sup>61</sup> The poet says:

جاءت معذبتي في غيبه الغسق      كأنها الكوكب الذي في الأفق  
فقلت: نورتنى يا خير زائرة      أما خشيت من الحراس في الطرق؟  
فجاوبتنى ودمع العين يسبقها:      من يركب البحر لا يخشى من الغرق<sup>62</sup>

My mourned beloved came in dusk, like a glimmering star  
O, Ye, the mighty coming, hail  
Do not you fear the guards in the trail?  
In tears she replied,  
Who plunged to sail  
Never terrified of drowning

<sup>60</sup> JAMĪL b.MA'MAR. *Dīwān Jamīl*, Ed. Husayn Nassār, p. 107.

<sup>61</sup> "UMAR b.ABI-RABI RABĪA". In *Poetry Encyclopedia. Dīwān al-'Arab*.

<sup>62</sup> Idem.

ألا طرقت مي هيوما بذكرها      وأيدي الثريا جنح للمغرب  
أخا شقة زولا كأن قميصه      على نصل هندي جزار المضارب  
بريح الخزامى هيجتها وخبطة      من الطل أنفاس الرياح اللواغب<sup>63</sup>

The night vision of beloved *Mayya*  
Occurred with the Pleiades' leaning to the West  
Scented with lavender fragrance spraying the sweet breeze  
Came to the enamored lover  
Brisk like a bared sharp Indian sword.

Hence, the full value of the female properties reveals the wider significance of the feminine principle appearing in various forms and modes of representations. Her image as mentioned in the above examples manifests itself as ideal, inviolable and mighty. And yet, she embodies lovely virginal youth. The sweet gentle lady is the truest embodiment of felt beauty, quickening man's sensibility to the beauty of nature. Fragments of ancient hymns in Near Eastern texts constituting the earliest embodiment remaining to us may illuminate the poetic experience. We discern the archetypal image of this pleasant archetypal woman in classical Arabic poetry and how it reflects representations of the Sumerian and Canaanite goddesses<sup>64</sup> as a deity of fertility whose hymns celebrate her mystery of vegetation: "In heaven, I take place and send rain. On earth, I take my place and cause the green to spring forth."<sup>65</sup> The poet says:

وتجلو بفرع من أراك كأنه      من العنبر الهندي و المسك يصبح  
نرى أقحوان واجه الليل وارتقى      إليه الندى من رامة المتروح<sup>66</sup>

When she wakes up in the morning  
Her glimmering mouth like a chamomile flower  
Glittering with dew by night  
Spreads an aroma in every corner  
With breath like Indian musk and amber.

<sup>63</sup> DHŪ AL-RUMMA. *Dīwān*, p. 191.

<sup>64</sup> FRAZER, J. *Adoni or Tamuz*, Ch. 9 – 10.

<sup>65</sup> "The Mother Goddess", "Ishtar". In LAW, K. *Man, Myth and Magic*, pp. 1895 – 1898; OLSON, C. *The Book of Goddess Past and Present: An Introduction to Her Religion*, Ch. 1, 2, 4.

<sup>66</sup> DHŪ AL-RUMMA. *Dīwān*, pp. 1203 – 1204.

Her words smite even the ibex, and her power of lust charms the lean hounds and ewes which descend from the mountains affected by her words. Her smile seduces the wise *Luqmān* <sup>67</sup> *لقمان* *كاد يبرق* and the old men whose minds she grips, leaving their hearts pierced as if she controls *Harut* and *Marut*'s magic of love. The poet says:

وعين كان البابليين لبسا . . . بقلبك منها يوم معقلة سحرا<sup>68</sup>  
ولو كلمت مستوعلا في عماية تصباه من أعلى عماية قيلها<sup>69</sup>

Even the ibex high above  
Hearing her pleasant talk  
Would dash lovingly into her arms.

هي السحر إلا أن للسحر رقية وإني لا ألقى لما بي راقيا<sup>70</sup>

She is charm itself  
Yet, there is no amulet for my release.

As mentioned in the Song of Songs,<sup>71</sup> her abandoned loose, dark and curly hair, like a propped-up grape vine hanging down over a column or like a heavy grove, symbolizes fertility and fecundity swooning in paradise as the peak of pleasure. Her lovely speech and glorious smile intervals are as sweet as wine mixed with the pure water of a white cloud. The symbol of the smile is to reach final ecstasy and to quench a long thirst. The poet says:

وأسحم كالأساود مسبكرا على المتتين منسدلا جفالا<sup>72</sup>

With curly hair, in black  
Prolonged like startled snakes on her back

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<sup>67</sup> Idem, p. 461.

<sup>68</sup> Idem, p. 1416.

<sup>69</sup> Idem, p. 915.

<sup>70</sup> Idem, p. 1310.

<sup>71</sup> "Journey", "Vine-vineyard". In DE VRIES, A. *Dictionary of Symbols and Imagery*, pp. 278, 487; *The Holy Bible*, Revised Standard Version, Translated from Original Tongues, Bible Societies, New York, 1952. Old Testament, Song of Songs, 2/2, 3/6, 4/3, 9 – 16. 843 p.; CAMPBELL, J. *The Hero with A Thousand Faces*, p. 152.

<sup>72</sup> DHŪ AL-RUMMA. *Dīwān*, p. 1520.

يقطع موضوع الحديث ابتسامها      تقطع ماء المزن في نرف الخمر<sup>73</sup>

Her words mingle with her smile  
Like the dew in a cup of wine.

Her smiling teeth gleam like dew, shining as the sun glides between intervals in the clouds. The poet says:

لها سنة كالشمس في يوم طلقة      بدت من سحاب وهي جانحة العصر<sup>74</sup>

She smiles like the sun-leaning afternoon  
Twinkling behind the clouds

وتصدفت حتى استبتك بواضح      صلت كمنتصب الغزال الأتلع  
وبمقلتي حوراء تحسب طرفها      وسان حرة مستهل الأدمع<sup>75</sup>

Her sleepy glance and glimpses left a pang in hearts  
Her smooth white throat  
like that of a gazelle with its graceful neck enslaves.

This image conveys the implications of the cosmic image that embodies the ideal core from which creation emerges from the depth of the mind, brimming with fulfilled promise. Thus she is not depicted amid her flowers, but through metaphoric representations unifying her with the natural powers. She herself is the flower: the chamomile الأفيون , the wild iris السوسن , the pimpernel الحنة , and the lavender الخزامى<sup>76</sup> gathering beauty and nature, symbolizing the desired fulfillment. The centripetal gaze is a metaphor signifying an innocent world, which is neither totally awakened nor mostly absent, but an animation of the purity of nature. She is a symbol implying the spiritual element. The poet says:

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<sup>73</sup> Idem, p. 952.

<sup>74</sup> Idem, p. 957.

<sup>75</sup> "AL-HADIRA". In *Poetry Encyclopedia. Dīwān al-'Arab*.

<sup>76</sup> DHŪ AL-RUMMA. *Dīwān*, poems 39-29-50. Passim.

كأن على فيها إذا رد روحها إلى الرأس روح العاشق المتهالك  
خزامى اللوى هبت له الريح بعدما علا نورها مج الثرى المتدارك<sup>77</sup>

Her scented breath reviving the lover's soul  
Is as the soft western air  
Imbued with the aroma of the lavender flower  
Blossomed at the drizzled dunes of *al-Liwā*.

These lines and the preceding ones intensify the impression of the bounty of delights. As if she is the queen of love and innocence, she is the beauty that banishes all offences liberating the poet/lover from all fears. She is the irradiating point, the most frequent symbol of the hidden center. She is emanating from a distance in solitude and purity from the magical navel of the earth, from a mythical garden protected by nature and from a mythical time which does not belong to day or night, as if she is the soul of nature.

براقة الجيد واللبات واضحة كأنها ظبية أفضى بها لبب  
بين النهار وبين الليل من عقد على جوانبه الأسباط والهدب  
زين الثياب وإن أثوابها استلبت فوق الحشية يوما زانها السلب<sup>78</sup>

None could ever vie with her charm  
Her neck and chest glitter  
Like an antelope emerging from a dune  
Covered with brush at dusk time  
Whether dressed or not  
She is beauty on the spot.

Arabic poetic tradition draws the image of perfection of the ideal feminine principle as if her mouth is a glittering chamomile upon which a sun beam has been poured سقتها إياة الشمس<sup>79</sup> a mouth with sweet saliva quenched with the juices of pomegranate and apple or wine أو من معتقة أو من عناقيد رمان وتفتح<sup>80</sup>. With

<sup>77</sup> Idem, p. 1726.

<sup>78</sup> Idem, pp. 26 – 29.

<sup>79</sup> AL-SAQQA, MUSTAFĀ, Ed. "Tarafa" In *Mukhtār al-Shi'r al-Jāhilī*, Vol. 1, p. 309.

<sup>80</sup> "AWS b.HAGAR". In *Poetry Encyclopedia. Dīwān al-'Arab*.

pearl-like rows of teeth, she has thick dark hair, framing a shining face and charming eyes whose dark pupils contrast with the white cornea. She has rosy cheeks, a bright neck like that of the gazelle *كمنتصب الغزال الأتلع*,<sup>81</sup> a generous bosom *مضمرة*,<sup>82</sup> a slender waist *لها مقلة كحلاء نجلاء خلقة كان أباهما الطيبي أو أمها مها*, plump buttocks, sensitive skin softer than silk and rose foliage *ردى الروادف خلقتها مكمور*, a fleshy ankle and gracefully swaying walk *بيضا حساتا خرائدا قطفا يمشين هونا*. She is the sun and the moon, even more glittering than them *تضيء ظلام الليل صورتها كما يضيء ظلام الحندس*. Thereupon, understanding aspects of imaginary representations could be illuminated by realizing the affinity between different types of symbolic language (the mythical, the psychological and the literary representations).

The second main section of the conventional thematic structure of the Arab lyrical *qasīda* is the “journey” section. This theme, which may give a consolation in the pre-Islamic period as a response to the shock attributed to the horrendous destiny, is turned to convey an optimistic atmosphere out of Islamic concepts, particularly that of time, which may account for the gradual decline of *atlāl* until it became a subject of parody in the Abbasid period. The world is no longer a mere vale of tears pouring down as rain to revive the valley of the world and purify the deserted campsite enclosed by the death curse, it is also an articulation of a mind distinguishing itself from destiny. This means that the hero figure does not stand long between loyalty to the social code and his dream’s assertion, which might be considered his error and require atonement.<sup>86</sup>

Going on a journey is a decisive step in life and in the movement, which according to the structure of the poem commences the second section. The fearfulness of the loss of personal individuation represents a heavy burden entailing a test of manhood, namely, of becoming a full man. There is no inner peace and freedom or reconciliation without an initiation rite. Frequently it takes the form of a symbolic journey representing a *quest*. The quest is an archetype for the urgent desire for discovery that underlies all modes of traveling and movements in pursuit of life with intensity through new and profound experiences.<sup>87</sup> The journey is neither acquiescence nor escape; it is evolution, a transcendental experience of an unqualified soul.<sup>88</sup> Traveling,

<sup>81</sup> AL-HADIRA. In AL-MUFADDAL AL-DĀBBĪ. *Al-Mufaddalīyāt*, p. 44.

<sup>82</sup> “JAMĪL b.MA‘MAR”. In *Poetry Encyclopedia. Dīwān al-‘Arab*.

<sup>83</sup> “QAYS b. DHURAYH”, Idem.

<sup>84</sup> “UMAR b.ABI-RABĪA’”, Idem.

<sup>85</sup> Idem.

<sup>86</sup> BODKIN, M. *Archetypal Patterns in Poetry*, p. 146.

<sup>87</sup> “Journey”. In DE VRIES, A. *Dictionary of Symbols and Imagery*, p. 278.

<sup>88</sup> CAMPBELL, J. *The Hero with A Thousand Faces*, pp. 97 – 105.

psychologically, is an image of aspiration, of an unsatisfied longing to finding its goal. The ordeals of initiation frequently take the form of symbolic journeys which represent a quest starting in the darkness of the profane world or of the unconscious.

A backward glance toward ancient Middle-Eastern cultural components may help us distinguish the universal elements of the symbolic representation of this section and its function as integrated with the whole of the poem. The quest is a search made for various reasons: to end the sterility of nature, to regain fertility, to rescue spring or youth, ensure regeneration either for the self or for the people, and redeem the disturbance of the social order and moribund regime.<sup>89</sup>

As lyrical poetry, romance has the form of a sequence of adventures for a successful quest; the discovery and recognition of the hero express the passage from struggle through to a point of ritual death.<sup>90</sup> The final goal is to dispel the veil of ignorance by effecting a reconciliation of the individual consciousness with the universal will.<sup>91</sup> The individual should be detached from delusion, not by readjusting desire and hostility, but by extinguishing the impulses at their very root.<sup>92</sup> The poet says this while expressing the purgatory nature of his adventure:

وغيراء يفتات الأحاديث ركبها      وتشفي نوات الضغن من طائف الجهل<sup>93</sup>

The venture in the roan desert  
Is endured by intimate give and take  
That heals the heart from a dormant grudge

فرب امرئ طاط عن الحق طامح      بعينيه مما عودته أقاربه  
ركبت به عوصاء ذات كريهة      وزوراء حتى يعرف الضيم جانبه<sup>94</sup>

Such an arrogant aberrant  
Yearning beyond home habit  
We plunged into a perverted desert  
Till to yield to modest.

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<sup>89</sup> FRYE, N. *Anatomy of Criticism*, p. 188.

<sup>90</sup> Idem, pp. 188 – 189.

<sup>91</sup> BODKIN, M. *Archetypal Patterns of Poetry*, p. 238.

<sup>92</sup> Idem, p. 164.

<sup>93</sup> DHŪ AL-RUMMA. *Dīwān*, p. 147.

<sup>94</sup> Idem, p. 848.

One of the principal deeds of the adventure is to discern how the ego is enlarged through the individual dedication to the whole of the group/society especially on the verge of life and death *يَقَاتُ الْأَحَادِيثَ رَكْبَهَا*. As such, in the sphere of sympathy the ego is inflated instead of being annihilated. It also heals anyone who loses balance through excessive flattery and overprotection, enabling him to discern illusions and finally gain illumination.

The journey in the desert symbolizes the journey through the wilderness of life. It helps to heal the traveler who has gone beyond the terrors of ignorance which represent the negative aspect of humanity to heal the arrogant aberrant *من* *يُطَاعُ* until he yields to modesty, and cure the timorous from shuddering *يَشْفِي الضَّغَابِيسَ مِنْ طَائِفِ الْجَهْلِ*<sup>95</sup> as a symbolic representation of the sick man/nation in mythological figures. He transgresses the envelopment of consciousness which was annihilated and becomes free of all potential fear within all of us by being released. He is a man delving into the mysteries of the unknown enemies, namely into a symbolic image of the ogres of unconsciousness.<sup>96</sup>

The *quest* starts with plunging into painful circumstances symbolizing the darkness of the phenomenal world, or the world of the unconscious, facing the enemies symbolic to the unconscious or the father/clans who snatched him from the mother/innocence infantile paradise, yet he is not ready to submit to his/their codes. The ogre breaks us, but the fit candidate – the hero – undergoes the initiation like a man. Descent of the spirit into hell, or into the horror of individual ruin, is as inevitable as the call of love. The poet articulates this symbolic death, saying:

وفي النفس جثماني ونفس رهينة      بزَيْنَب لم أذهب بها حيث أذهب<sup>97</sup>

The convoy, carrying my corpse, is a fatal hazard  
While my spirit is captivated  
By beloved *Zaynab*.

وقائلة ما بال غيلان لم ينخ      إلى منتهى الحاجات لم تدر ما شغلي؟<sup>98</sup>

A woman says of wonder!  
Why is *Ghaylan* ceaselessly moving

<sup>95</sup> Idem, pp. 147, 1131.

<sup>96</sup> BODKIN, M. *Archetypal Patterns of Poetry*, pp. 147, 151, 154.

<sup>97</sup> DHŪ AL-RUMMA. *Dīwān*, p. 1843.

<sup>98</sup> Idem, p.157.

Yet never reaches the goal?  
Never imagined what I am up to.

The hero of the classical Arabic lyrical ode as the protagonist of romance and mythical figures (such as the Sumerian *Inanna* and the Babylonian *Ishtar*) has to take up the ordeals of initiation, moving ceaselessly through a symbolic night-sea journey or through the darkness. Yet he is supported by a tender guardian, a tender and wise power, namely the she-camel, which is the mirror of the soul in a strange zone <sup>99</sup> *وخذ كمرأة الغريبة أسجج* (her face is as dazzling as the polished mirror of a foreign woman); it plays the role of a visionary leader figure. In the Arabic conventional classic ode, it represents a manifestation of another form of feminine archetypes, embodying the wanderer soul's companionship amid outer loneliness and reflecting the *anima* characteristics as his soul image. The poet says:

ورأس كقبر المرء من قوم تبع      غلاظ أعاليه سهول أسافله<sup>100</sup>

The head of the she-camel  
Is like the tomb of *Tubba'a*

Tough at the top  
And deep at the bottom

يقيمونها بالجهد حالا وتنتحي      بها نشوة الإدلاج أخرى فترجع  
على مسلمات شغاميم شفها      غريبات حاجات ويهماء بلقع<sup>101</sup>

We thought her tumble down dead beaten  
Yet she steps up again  
And sometimes kneels down in night-elation  
Riding rawboned camels  
Burned herself out  
Pursuing strange goals  
And void wilderness.

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<sup>99</sup> Idem, p. 1217.

<sup>100</sup> Idem, p.1256.

<sup>101</sup> Idem, pp. 735, 737.

She is the embodiment of man's soul's persistence, endurance, and endeavor to conquer the surroundings in confrontation with the desert, symbolizing the treachery of life. Hence, she is the splendid inspired one capable of knowing the way and carrying him beyond imagination. The poet says:

هيهات خرقاء إلا أن يقربها      ذو العرش والشعشعات العياهم<sup>102</sup>

How far to reach *Kharqā'a*  
Except with God's support  
And the swift giant she-camels

كان قتودي فوقها عش طائر      على لينة سوقاء تهفو جنوبها<sup>103</sup>

Upon her back, my saddle is as a bird's nest  
On a palm tree  
Tossed by a turbulent wind.

The she-camel figure encompasses rich aspects of archetypal animal patterns with ritualized conventional symbols. Her imaginary figures represented her as symbolizing flight, the ark, a lofty invincible huge palace/building وجوف كجوف<sup>104</sup> a huge tomb, the protective womb of Mother Earth, a well with its implications of enclosed prophetic mysteries, and the big rock كأنه صفا دلصته طحمة<sup>105</sup> confronting the flood of the desert (a symbol of the stolen: water leaving land in drought by the monster in ancient Near-Eastern mythology).<sup>106</sup> The poet says:

مهريس أشباه كأن رء وسها      مقابر عاد جلة البكرات<sup>107</sup>

Our immense she-camels are similar  
Their huge heads like the tombs of 'Ād with vast reels

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<sup>102</sup> Idem, p. 423.

<sup>103</sup> Idem, p. 321.

<sup>104</sup> Idem, p. 477.

<sup>105</sup> Idem, p. 476.

<sup>106</sup> "Monster", "Dragon". In DE VRIES, A. *Dictionary of Symbols and Imagery*, pp. 325 – 326.

<sup>107</sup> al-FARAZDAQ. *Poetry Encyclopedia. Dīwān Al-'Arab*.

ظللنا نقل الأرض وهي تقلنا      مهامه نأي عن هوانا قعودها  
علينا أهابي التراب كأننا      أناسي موتى شق عنها لحودها<sup>108</sup>

Up and beneath the earth  
The desert never rests  
Covered with ash and dust  
Like cadaverous phantoms  
Their tombs are slits.

يرى الموت إن قامت، فإن بركت به      يرى موته عن ظهرها حين ينزل<sup>109</sup>

With her leaps he faces death  
Yet when she kneels down,  
Dismounting her back he faces death

على حميريات كأن عيونها      ذمام الركايا أنكرتها المواتح<sup>110</sup>

Traversing upon *Himiari* she-camels  
Her eyes are as drained as shallow wells

مراسيل تطوي كل أرض عريضة      وسيجا وتنسل انسلال الزوارق<sup>111</sup>

Traversing the vast wilderness  
Riding swift she-camels  
Hasty like fast boats.

The individual life standing on an edge is reaching a touchstone point; the usual hero faces a test and encounters obstacles, which he is certain to overcome armed with the she-camel. The poet says:

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<sup>108</sup> DHŪ AL-RUMMA. *Dīwān*, p. 1865.

<sup>109</sup> Idem, p. 1607.

<sup>110</sup> Idem, p. 886.

<sup>111</sup> Idem, p. 254.

إذا صكها الحادي كما صك أقدح      تقلقلن في كف الخليع المشارك<sup>112</sup>

The cameleer spurs on the she-camels  
As if he was shaking the arrow-shafts

وشبهت القلاص وحاديها      قداحا صكها يسرا قمار<sup>113</sup>

Slender she-camels and their driver  
Like arrow-shafts shaken by a gambler.

The poet provokes images of exhausted drowsy travelers with heads on their chests, and their loose turbans fallen away. They almost drop off their saddles, their tired bodies bent like those of men drawing water from a well, like a pail hung on two ropes to draw water from a crooked well swaying forward and to the ground. Significantly, the image symbolizes the swinging between two levels of consciousness, sustained with an image of fortitude and the endurance of the she-camels.<sup>114</sup> The poet says:

ونشوان من طول النعاس كائه      بحبلين من مشطونة يتأرجح  
أطرت الكرى عنه وقد مال رأسه      كما مال رشاف الفضال المرنج<sup>115</sup>

Swoon like a pail hung on two ropes  
To draw water from a crooked well

Swinging forever to and fro  
Like a boozer drinking the heeltaps.

There is a clear affinity between the dreams of potential fertility, the fantasies of life enclosed in the chest, the psychologically embryonic state of liquidity, and the anthropological graves of the traveling convoy. Depicting the graves as slits implies an intuition of expected resurrection (analogous to the image of seeds) buried in a dead world of new life.

<sup>112</sup> Idem, p. 1731.

<sup>113</sup> "JARIR". In *Poetry Encyclopedia. Dīwān al-'Arab*.

<sup>114</sup> JAYYUSI, S. AL-KHADRA'A. "Umayyad Poetry". In *Cambridge History of Arabic Literature from Pre-Islamic to Umayyad Period*, p. 430.

<sup>115</sup> DHŪ AL-RUMMA. *Dīwān*, pp. 1214 – 1215.

The convoy consisting of the poet, the cameleer, the companions, and the she-camels are similar to crescents in their orbits كاني وأصحابي هلالين<sup>116</sup> symbolizing (with a reflection of a solar myth related to the moon crescent) a promise of growth. The cameleer of the convoy is fleeting and is with a rider as if walking on the edge of a sword على مثل حد السيف يمضي دليلها<sup>117</sup>. The image of traveling lads in worn-out shirts, like a sharp sparkling sword, symbolize the brain splitting fires of delusion when one has proven himself capable of facing a greater revelation.<sup>118</sup> The unsheathed sword demonstrates the purposeful emancipation of an emanating life. The images of the she-camels with travelers are fleeting, with their footsteps like inhaling water beneath the trodden rocks or like kisses; they imply an intuition and a prophecy of quenching their thirst. The poet says:

بأشعث منقد القميص كأنه      صفيحة سيف جفنه متخرق<sup>119</sup>

Fleeting with a companion rumpled in torn garment  
Like a sword blade pulled out of a worn-out scabbard

لأخفافها بالليل وقع كأنه      على البيد ترشاف الظماء السوابع<sup>120</sup>

The she-camel's footfall upon the desert  
Sounds like a camel's sipping deadly thirst.

As the proper field could not only be geographical but also psychological, the geometry itself could be imaginary and mythical. The poet, the she-camel and the hero's convoy encounter an antagonistic and hostile vast distance where they plunge downward in immense heat or in the deep dark night. They become snared in a diabolic sphere: a mumbling humming of demons تراطن الجن, an empty wilderness of labyrinths, a timeless void, a spinning movement كفلكة مغزل, chaos, a flux of movement سالت بأعناق المطي الأباطح, a giddy dance رقصت بها, burial symbols and mirage enigmas; the hell of blaze like the sun or Satan's drooling saliva لعاب الشيطان - لعاب الشمس, a floating lame creature, a spiral movement دومت, and illusions where there lurk all creatures. The sea of

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<sup>116</sup> Idem, pp. 240, 921.

<sup>117</sup> Idem, p. 921.

<sup>118</sup> CAMPBELL, J. *The Hero with a Thousand Faces*, p. 146.

<sup>119</sup> DHŪ AL-RUMMA. *Dīwān*, p. 467.

<sup>120</sup> Idem, p. 811.

mirages is full of fountains yet without water where phantoms move, but do not move *كانما الأعلام فيها سير*. The poet depicts the convoy traveling, he says:

ومهمه فيه السراب يلمع      يدأب فيه القوم حتى يطلحوا  
ثم يظنون كأن لم يبرحوا      كأنما أمسوا بحيث أصبحوا<sup>121</sup>

They traverse treacherous wilderness  
Striving to cross blazing valleys of mirage,  
Round and round day and night  
They reel back to the same point.

كأن الفرند المحض معصوبة به      ذرا قورها ينقد عنها وينصح<sup>122</sup>

The hills and mounds' summits  
Are swathed with waves of mirage  
Like a wrap blazing and slits

نظرن إلى أعناق رمل كأنما      يقود بهن الآل أحصنة شقرا<sup>123</sup>

The tops of hills and mounds in the mirage  
Like reddish horses up and down.

Moving in an initiation rite (e.g. discovery, recognition, salvation, etc.), from one threshold to another, the last threshold of the passage through the land of death is to kill the dragon of drought (analogous to the ego or the black mother *أما الغولة* setting him free, reaching reconciliation and sublimation). He has to be symbolically swallowed and then disgorged out of the belly of the monster in death and rebirth (analogous to *Jonah* and the belly of the whale), denoting the ultimate abyss of unconsciousness where individual life is at the point of dissolving into undifferentiated energy. The desert is a figurative expression of the dragon, the antagonist, who the hero fought with the curious symbolic animal-tides. Representing a dragon killing theme, the poet says:

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<sup>121</sup> Idem, pp. 1854 – 1855.

<sup>122</sup> Idem, p. 1213.

<sup>123</sup> Idem, p. 1426.

تيممن يافوخ الدجى فصدعنه وجوز الفلا صدع السيوف الصوابع<sup>124</sup>

They betake to crack the night brain  
And to split the desert trunk  
Like breaking blades

يخرجن من لهاله الأهوال يخلطن الوخد بالترقال<sup>125</sup>

The she-camels emancipate  
As if from the gullet of horror

على شدنيات كأن رؤوسها فؤوس إذا راحت رواجف في نصب<sup>126</sup>

Upon strong she-camels  
Traveling till their heads  
Tremble from fatigue like cutting blades.

The harrowing of the hell monster which swallows all the water is regularly represented in the iconography by the toothed gullet after the death, torment and mutilation of the monster as a symbol of the monster as sterility or anarchy; the hero has to open the throat and come out into new life.<sup>127</sup> The poet says:

حشوت القلاص الليل حتى وردنه بنا قبل أن تخفى صغار الكواكب<sup>128</sup>

Inside night atrophied she-camels I stuffed  
Till they reach water before little stars smudged

غللت المهاري بينها كل ليلة وبين الدجا حتى تراها تمزق<sup>129</sup>

Night by night, my camels of the *Muhra* breed  
I kept thrust till squeezed  
Between dark and void.

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<sup>124</sup> Idem, p. 812. Footnote.

<sup>125</sup> Idem, p. 279.

<sup>126</sup> "AL\_FARAZDAQ". In *Poetry Encyclopedia. Dīwān Al-'Arab*.

<sup>127</sup> FRYE, N. *Anatomy of Criticism*, pp. 189 – 193.

<sup>128</sup> DHŪ AL-RUMMA. *Dīwān*, p. 200.

<sup>129</sup> Idem, p. 487.

يخرجن من لهاله الأهوال      خوصا يشبن الوخد بالإرقال<sup>130</sup>

Slim she-camels mixing swift running and leaping  
Released as if from the gullet of horror

والآل منفهق عن كل طامسة      قرواء طائفها بالآل محزوم  
كأنهن ذرى هدي مجوبة      عنها الجلال إذا ابيض الأيادي<sup>131</sup>

Mounds swathed with waves of mirage  
Under blazing heat where land is ash  
Out of cleavage blown throat  
Like mounts in pilgrimage offering drove  
They cram and shove.

To traverse the distance between himself and his purposes, being capable of splitting the blaze of delusion is a sign of his valor. By piercing through the umbilical point, he became able to shatter and annihilate that key knot of his limited experience.<sup>132</sup> The offering sustains the atonement and renunciation purpose. A part of him should perish. He has to be submitted to castration where he accepts sacrifice and purification. The poet says:

كأن يدي حربائها متشمسا      يدا مجرم يستغفر الله تائب<sup>133</sup>

The chameleon under the sun heat  
Like a crucified criminal  
Beseeching the almighty for mercy.

In the sterile desert, symbolically the belly of the monster, the hero cuts his trunk *قطعت جوز الفلاة*, epitomizing a symbolic sex act so as to deflower the sand dunes *فصاحت ولا والله ما وجدت تزني*<sup>134</sup> and the well *رمل كأورك العذاري قطعت*, crying not out of ecstasy as an adulterer or to strike fire with fire sticks; the two sticks

<sup>130</sup> Idem, p. 279.

<sup>131</sup> Idem, p. 414.

<sup>132</sup> BODKIN, M. *Archetypal Patterns in Poetry: Psychological Studies of Imagination*, pp. 147, 161.

<sup>133</sup> DHŪ AL-RUMMA. *Dīwān*, p. 203.

<sup>134</sup> Idem, p. 1783.

– the socket and the spindle – are known respectively as the female and the male generating new life, <sup>135</sup>وساق أبيها امها اعتقرت عقرا<sup>136</sup>. The poet says:

ورمل كأوراك العذارى قطعتَه إذا جلتَه المظلمات الحنادس<sup>137</sup>

I dwell into the sand dune  
Covered with deep darkness  
Like the defloration of virgins.

The structural principle of the poem provides a better frame work of symbolism; the conflict of meditation over ruins, nostalgia for the lost pastoral simplicity, the pathos where he feels a strong need to rediscover faith and oneself from the interior not just to echo man's code; the recognition where the sphere of morality which comes to terms of experience and necessity becomes quite distinguished from the desire which motivates him to escape from necessity<sup>138</sup> so as to have reconciliation, transcending the value system according to experience, maturity and illumination. He returns to his society endowed with high qualities: spiritual transcendental and blessed. Sentimental experience gives sense to the psychological, social, and intellectual experience, and it is the way to reach harmony and wisdom. By then, the walls collapse and duality remains behind. The grammar of literary imagery expresses this perception symbolically in the form of gaining the prize acquired from being in touch with the beloved or the patron. The poet says:

تمام الحج أن تقف المطايا على خرقاء واضعة اللثام<sup>139</sup>

My ultimate aspiration of a pilgrim  
longing for the Holly Ka'ba.  
Is to grasp my veiled enamored one.

Traveling is often invested with a higher subliminal significance. To come to understand the nature of the labyrinth and move to the center drives him out of the maze. Being entrapped, suffering and redeemed, to be a full man entails the culminating points of life. The journey and the way the hero enacts it project his

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<sup>135</sup> CAMPBELL, J. *The Hero with A Thousand Faces*, pp. 247 – 248.

<sup>136</sup> DHŪ AL-RUMMA. *Dīwān*, p. 1431.

<sup>137</sup> Idem, p. 1131.

<sup>138</sup> FRYE, N. *Anatomy of Criticism*, pp. 153 – 156.

<sup>139</sup> DHŪ AL-RUMMA. *Dīwān*, p. 1913.

spiritual state onto the nature around. The journey brings him to the center of a holy land as in a pilgrimage,<sup>140</sup> where he finally meets the lady of the quest whose archetype stands between the lady of duty and the lady of innocent pleasure.<sup>141</sup> Her epiphany is veiled as if she has the nature of some truth unbearable to gaze upon.<sup>142</sup> Without reaching her as the final destination, where he must stop and grasp the truth (we notice that the Arabic word وقف conceals both denotations),<sup>143</sup> his pilgrimage/transcendental quest is incomplete. Symbolically he has undergone a process of transmutation from the emotional attitude of a sentiment into an intellectual attitude which pilgrimage may symbolize.

To end our essay, the ultimate sense of relief we feel in the final section of the conventional form of the classical Arabic ode (*qasīda*) can be achieved by reaching, as the ultimate aim of the journey, either the feminine in love poetry (*ghazal*) or the patron in panegyric poetry (*madīh*) as the goal of the persistent search and pursuit. In the suggested functional interpretation, it represents another phase of the ultimate goal and receiving the prize delivered to the poet/hero by an idealized man. It is parallel to the last part of the rites of passage<sup>144</sup> as well as a parallel to the reconciliation of the consciousness/father with the outside world, representing reintegration with society and living in reality. The vision of the imaginary patron is a reflection of the mighty and glorious one. He personifies truth, purity, and a conscience differentiating the real from the forged. The poet depicts the patron where the poet/hero finally dismounts, putting an end to his long suffering with calmness and release. He says:

.....	عند خير فتى .....
إذا الأشياء حصلت الرجالا <sup>145</sup>	ندى وتكرما ولباب لب

Capable of recognizing truth and mockery  
Touched with his purity  
You realize generosity, superiority, and the core mind.

<sup>140</sup> "Journey", "Pilgrimage". In DE VRIES, A. *Dictionary of Symbols and Imagery*, pp. 278, 487.

<sup>141</sup> FRYE, N. *Anatomy of Criticism*. pp. 159 – 195.

<sup>142</sup> BLANCHOT, M. "Orpheus Gaze". In *The Space of Literature*, pp. 171 – 176.

<sup>143</sup> IBN MANZŪR. "Waqafa". In *Lisān al-'Arab*, Vol. 6, 4989 p.

<sup>144</sup> ELIADE, M. *Rites and Symbols of Initiation, The Mysteries of Birth and Rebirth*. New York: Harper & Row, Publishers Inc., 1975. 175 p. passim.

<sup>145</sup> DHŪ AL-RUMMA. *Dīwān*, p. 1537.

His supreme image identifies the value system as the human imagination may personify, and as peculiar societies, cultures and codes exemplify.

To conclude, we think that the formulas and interpretations of metaphorical images we suggested are able to illustrate the significance of their archetypal patterns in Umayyad poetry: how poems are centered and how their movement illustrates a structural principle of the classical Arabic poetic tradition through which we can account for its conventional integration.

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