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Mua'llagat Zohayr ibn Abi Solma: An Elegant Piece of Arabic Poetry

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Abstract:

Zohayr ibn Abi Solma is considered one of the most important Arabic poets before Islam. He is a wise poet and bearer of their banner to the highest ranks, and he is the one who had the distinguished ability to depict the depth of the idea, the eloquence of wisdom, the beauty of art, and his inimitable poetics through his diverse poetry, in particular Al-Mua'llagah. Many critics consider Zohayr's Mua'llagah to be comprehensive of the highest human values; through it, he carries the banner of peace. All this led us to continue studying some creative aspects of Zohayr's poetry, complementing previous explanations. This paper is a descriptive analysis of selected verses from his famous Mua'llagah, attempting to elucidate the impact of virtuous aspects of the poet's potentialities with reference to the ample usage of the Arabic language. It starts with a terse introductory abridgment shedding light on the prominence of the Arabic language and its engagement with poetry. The study attempts to prove the importance of Arabic poetry and reveal the talents of the poet via some verse lines of Zohayr's Mua'llagah. It consists of four main sections. The first section deals with the importance of the Arabic language; after that, it moves to the next part that focuses on the poet Zohayr ibn Abi Solma, and the third central section is an analytical and critical effort of some verse lines of Al-Mua'llagah. The fourth section is represented by the discussion and the conclusion.

Keywords: Al-Mua'llagah, Arabia, Arabic language, Arabic poetry, pearls of words.

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1. INTRODUCTION

The Arabic Language: The Sea in It and the Pearls Concealed

The Arabic language presents the concepts of beautiful aesthetic frameworks and wonderful rhetorical images that achieve understanding and

enjoyment together. It breaks the barrier of monotony and enriches thought and conscience. It not only expresses the various perceptions accurately but also seeks to achieve this through the application of the highest standards of total quality and following the paths of fairness and mastery. These and other idealistic features put the Arabic language at the forefront of contemporary languages. Such features nominate it to be the language that critics, historians, and modern linguists are looking for in order for it to be a common universal language. Furthermore, the classical Arabic language "is flawless and free from defects and shortcomings. The classical Arabic language is also the tongue of the literary humanities, as well as the communication tool of poetry and rhetoric" (Dahami, 2018c).

أَنا البَحرُ في أَحشائِهِ الدُرُّ كامِنٌ فَهَل سَأَلوا الغَوّاصَ عَن صَدَفاتي (Al – Bawi, 2016: 49; Al Masri, 2015: 87)

I am the sea in which pearls are potential inside, if not sure ask the diver (Dahami, 2019a).

In the above-mentioned verse line by Hafith Ibrahim [Ibraheem], the poet makes the language speak. The language compares itself to the sea, in which, inside its depths, jewelry and ornaments are kept. The classical language questions those who question its magnificence and significance, reassuring them that they can ask the diver, who has firsthand knowledge if they are unsure. "Hafith Ibrahim makes the Arabic language his mouthpiece and says that this language is the sea itself, which has no end in its wideness, strength, and profundity. The one who realizes its precious value and knows its rank and position is the diver who masterfully swims and dives in its depth" (Dahami, 2019a).

A right word has been said by the Arab thinker and poet, the poet of the Nile, Hafith Ibraheem, when he said and was precise in saying. The poet has been better in his description of the greatness, eminence, and merit of the Arabic language. Arabic is the language of glory and grandeur, the language of meritorious poetry. Furthermore, "poetry in [the] Arabic language is full of music and exquisite accents" (Dahami, 2018b; Dahami, 2015). It is the language of a concise saying. It

is the language of briefs and verbosity. It is a language that the sea, whenever the diver tries to probe the bottom of it, will not reach.

Metaphorically, Arabic is a deep and bottomless sea, and in its depths inhabit pearls, amethysts, gems, and precious jewels. The poet has analogized, with a beautiful description in form and content, the greatness of the Arabic language in its expansion and treasures as if it were a profound sea as a witness to its grandeur. It is a renewed language, despite being ancient. In this poetic line, we find the Arab poet Hafith Ibraheem sending an interrogative message whose purpose is to restore balance to its rightful position; it is pride. Through it, the poet portrays the meanings of the language and its composition with precious pearls. See more at (As-Sahrawii, 2014: 86; As-Sadi, 2012: 45).

What distinguishes the Arabic language is its stability, constancy, and fascinating and watchful resilience; it has not changed and has not altered over the years since the generations who speak it have inherited it. While we find that several sounds in other languages change, transform, and even vanish completely from their phonetic discipline, Arabic is permanent. The observer and those interested in the Arabic language find that its sounds are received and distributed in a balanced manner over the longest runway of a speech device known to a human language, so they come out clear, distinct, easy, and smooth.

Therefore, they converge in their pronunciation and come out strong and clear for their learners. See more at (Cultural Magazine, 2004: 51). The most important characteristic of Arabic writing is that it has been, since its early inception, a very developed model for the style of standard phonetic writing and its pronunciation. The Arabic language, unlike several other languages, is rich in vocabulary, and its capabilities are expanded to express renewed concepts through intelligent structures such as derivation and molding to formulate new vocabularies. See more at (Basha, 2020: 22; Durad, 2016: 6).

It is sufficient for the Arabic language to have prestige, loftiness, and honor that Allah Almighty and Majestic chose it above the languages of the world and

made it the language of the Noble Qur'an, which contains within it the teachings and laws of Islam. In the Noble Qur'an, it is found that the comprehensive final message is addressed to all of creation. In addition, the Noble Qur'an is sent to all people of different tongues and colors, different epochs and times, and different cities and countries via the Arabic language. Allah says:

"وَمَآ أَرۡسَلۡنَٰكَ إِلَّا كَآفَّةٗ لِّلنَّاسِ بَشِيرٗا وَنَذِيرٗا وَلَٰكِنَّ أَكۡثَرَ ٱلنَّاسِ لَا يَعۡلَمُونَ" سورة سبأ الآية (28).

"And We have not sent you (O Muhammad صلى الله عليه وسلم) except as a giver of glad tidings and a warner to all mankind, but most of men know not" (Al-Hilali, 1997: 579, verse 28, Surat Saba').

The undisputed fact is that what a language achieves in honor and prestige is that it is a clear language that is capable of transparency and disclosure of what is said by the same speaker and to the same extent; it is reasonable and understandable by the listener or recipient; it is the Arabic language.

The examiner of the characteristics of the Arabic language and its distinctive features realizes the unique position of the Arabic language among the languages of the world. It is an uncomplicated and flexible language. Furthermore, it is prepared, conditioned, and designed to remain throughout the ages, resistant to all factors of annihilation, deterioration, and extinction. It stands impervious to all manifestations of change, deviation, or distortion.

The Arabic language has reached us, expressing a long history and an ancient heritage, speaking on our tongues as it was pronounced on the ancient tongues, without being strange. Furthermore, "the Arabic language is presented as the perfection and excellence of phraseology, full of flashes of humor and pageantry" (Dahami, 2018a). Its origins, formulas, and structures have not been affected by change despite the length of eras and the succession of generations. This originality is a rare occurrence in the world of languages that history has recorded only for the Arabic language, whose ancient texts are read today by the reader, who does not feel their antiquity.

Objectives of the Study

Many critics regard Zohayr's Mua'llagah as encompassing the highest human values; via it, he flies the peace banner. All of this prompted us to dig deeper into several creative features of Zohayr's poetry, supplementing previous explanations. Knowing about the many aesthetic innovations in Arabic poetry may be useful to viewers. The goal of the study is to shed light on the skillfulness of Zohayr and illustrate the greatness of Arabic poetry. This investigation aims to demonstrate that Zohayr ibn Abi Solma's Mua'llagah meets various criteria for being classified as a great Mua'llagah.

Research Method

A thorough examination of the literary devices would have disclosed the facts discovered by this type of study. These are especially important when given analytically. It highlights the importance of a comprehensive examination that considers the play's use of visual metaphors as well as portrait insertion. The first section provides an overview of several analytical perspectives, thoughts, and evaluations of the unique Arabic poetic language. Next is a short presentation on Zohayr ibn Abi Solma: The Man and the Poet. The main section of the study is the critical analysis of some verse lines of Zohayr's Mua'llagah. In the final phase, the investigation is summed up with a discussion of the study and a terse conclusion.

Zohayr ibn Abi Solma: The Man and the Poet

Zohayr ibn Abi Solma is acknowledged as a prominent poet who shaped great poetry with supremacy in wisdom and peace. He paid great attention to the poetic industry, to the extent that it was said that he used to write and say one poem in a whole year. That is why it is called the yearly poem (الحولية). In Arabic, (alhawliah) refers to hauol (حول) which means a year. The poet used to compose the poem in four months and then review and refine it in four months; he would then say and repeat it among the people of his tribe for the next four months, thus completing a year (Mahmoud, 2021: 298; Al-Akhfash As-Sagheer, 2011: 13).

Among the technical traits of Zohayr are that he is distinguished by features that made him one of the poets of the first class, as mentioned in most poetry books

before Islam, including those of Ibn Sallam. In his poetry, Zohayr touched on most of the artistic purposes of poetry, expressing his ideals with honorable, sublime, and glorious meanings. If he praises, he is elevated and ascended; if he flirts with beauty, he is rational in his flirting; and if he reviews his experiences, they are wisdom and proverbs. These are some of the traits of the Arabic tongue. "The Arabic tongue is abundant, productive, and fruitful with proverbs, perceptiveness, knowledge, sagacity, sense, insight, and wisdom" (Dahami, 2020). The attributes of feeling and emotion in Zohayr are deep in their meaning, as his feelings towards those whom he praises are marked by honesty. The poetic honesty of the poet seemed to be a sincere emotion. It does not separate from or clash with what happened in his feelings toward the praised ones.

> Zohayr is engaged early and fruitfully in the adoration of poetry. His great maternal uncle, Bashamah ibn Ghadiyr ibn Murrah, brother of the mother of his father, Abo Solma, appreciated him very much, kept him close to him, and treasured his poetry. Bashamah is a poet himself, rich, and greatly considered among Bano Ghatafan, who has not carried out anything without consulting him, but he has no children. Before his death, he made the sharing of what belonged to him with his close kin and the sons of his brothers but did not give Zohayr any. Some of the attendants said to him, 'Will you not give Zohayr something?' 'I donate him, answered Bashamah, 'the most beautiful portion of my legacy; it is my talent for poetry. However, said one of the attendants, 'poetic talent is something that he already possesses.' Do you believe, said Bashamah. "What do you think of the Mozayna? No, it cannot be. All Arabia knows that poetic intellect is an appanage of my clan and particularly of me, and it is from me that he has passed it to him. Bashamah, however, added to his will an inheritance in favor of his grandnephew, Zohayr (Dahami, 2019b).

The reader who contemplates Zohayr bin Abi Solma's poem will find in it a gifted expressive and pictorial energy and precise rhetorical images. It has been developed more in Zohayr than in the pre-Islamic poets. The poet was keen to use colors and mix them with new ones in an elegant and sensual movement. The imaginary mental images are filled with ancient heritage elements from tales and circulating news. In other words, Zohar's language turned into a coherent sensory-

figurative language. It is a language that commensurates with what he sensed of the faculties and metaphorical or symbolic expressions with a coherent vision that fits the goal that the poet aims at on the introspective level. It means that Zohar's metaphor transferred what he sensed with his acuities and senses to the level of sensory thinking, as he was able to draw these images with the senses of hearing and sight. All of this has a profound effect on the soul, one deeper than direct images. See more at (Juma', 2011: 38-39).

Analysis of Some Certain Verse Lines of Al-Mu'alagah

The long poem of Ibn Abi Solma "deserves to put him third among the limited poets of Mua'llagat. Al Mu'allaqat were immortal poetry. They stemmed from souls that knew the harshness of the desert, which instilled in them dreams and secrets that their tongues translated into verses of poetry that were almost magical (Dar Salah Al-Din, 2023). This eminent hanging poem of Zohayr, equally all his poetry, is essentially extraordinary for several motives, among which his verse bears extraordinary issues such as courtly love poetry" (Dahami, 2021). In the first part of Al-Mua'llagah, as is the custom of Al-Mua'llaqat's poets, Zohayr ibn Abi Solma initiated depicting and remembering the residues and remnants as well as recalling the events that happened in the past. After Zohayr finished describing the residues of his beloved's place, he illustrated the hour of her departure. The time is night (السحر), before sunrise. Through it, he represents the splendor of her mount, her procession, and how it passes before his eyes with grandness and majesty. The poet also describes the fabrics of cloth that surround the procession as luxurious, grand, and precious.

In this remarkable introduction to Al-Mua'llagah, the poet begins to glorify life, motherhood, and childhood. It may be said that the poet Zohayr is paving the way for the glorification of peace and taking a stand against war and conflict. That is represented in the quest of Al-Harith ibn Awuf and Harim ibn Sinan, who first sought to reconcile Abs and Thubian (Ibn Abi Solma, 2004: 17). Their quest was not just a movement or a saying, but sayings and actions, as they carried the blood

money of the people they killed from both tribes after fierce wars between Abs and Thubian tribes. Secondly, the poet, the poet of peace, aims to present a picture contrary to war and to defend and seek peace. See more at (Ibn Abi Solma, 2008: 14-15).

It is stated that Zohayr went on to mention women in different ways because femininity tends to be peaceful and optimistic in the face of violence and conflict. In the seventh line of Al-Mua'llagah, the poet mentions the traveling women (الظعائن) *athaeayin* as an indication of the significance of women in life; he says, "تَبَصَّر خَلِيلي هَلْ تَرَى من ظَعائِنٍ" (Ibn Abi Solma, 1988, p. 103). In addition, because war is mostly restricted to men, women very rarely fight. The introduction of Al-Mua'llagah can be read artistically in another way. Arguably, it can be indicated that the course of this poem is a journey, initially from dark, black, and dry red colors to blue and pure, clear, watery, and life-pulsatile tents. It is self-evident that war always leads to the annihilation of the human race, and women represent a crucial factor in the continuation and production of life. As a result, we find the poet always referring to the role of women in his poetry because of the significance they represent in life.

11. بَكَّرْنَ بُكُوراً وَاسْتَحَرنَ بِسُحْرةٍ فَهُنَّ وَوَادِى الرَّسِّ كاليَدِ لِلْفَمِ (Ibn Abi Solma, 2005: 66)

They arose early in the morning and got up at dawn, and they went straight to the valley of Rass as the hand goes unswervingly to the mouth, when eating (Maso'd, 2013)

The poet continues his elegant description of the traveling women (الظعائن) *athaeayin*, mentioned in the seventh verse line of his long poem. The Arabic word (الْبِكْرُ) *al-bekru* implies multiple meanings. The first famous meaning is the virgin and its plural is (أَبْكَارٌ) *abkarun*. It is taken from the origin or source called (الْبَكَارَةُ) *al-bakaratu*, which refers to initialism. Another meaning is called for the firstborn, either male or female. It also refers to all or every, as when it is said, 'they have come all of them' none remained or did not attend. A fourth meaning might be an

indication of ‘early time’, as when someone says, ‘They have come/left early.’ This reference to time, particularly early time, is mentioned in the Holy Qur'an, in which Allah says:

"وَسَبِّحْ بِالْعَشِيِّ وَالْإِبْكَارِ" سورة آل عمران (41)

“and glorify (Him) in the afternoon and in the morning” (Al-Hilali, 1997: 73, verse 41, Surat Aal ‘Imran).

This meaning is the one meant in this poetic line. In addition to that, the meaning is connected with time, which means tomorrow (بكرة). All of that presents a scene to the listeners/readers about the dexterity of the poet and the productivity of the Arabic language.

The second important phrase of the first hemistich is (اسْتَحَرنَ بِسُحْرةٍ) *astaharna bisuhratn* which connects the first phrase (بَكَّرْنَ بُكُوراً) *bakanrn bukuraan*, which is mentioned earlier. Furthermore, this phrase is a derivative of (السَّحَرُ) *assaharu*. It has several derivative meanings and connotations. This Arabic root denotes the time before sunrise or going before the sun rises. It also means the sound of the croak before the sun rises. Another meaning is the time of having a meal for fasting by Muslims. This meal is to be taken before the dawn prayer. It is called (سحور) *suhoor*. The point is supported by an example from the Holy Qur’an. Allah says:

"إِنَّا أَرْسَلْنَا عَلَيْهِمْ حَاصِبًا إِلَّا آلَ لُوطٍ نَجَّيْنَاهُمْ بِسَحَرٍ" سورة القمر، الآية (34)

The interpretation of this holy verse is “Verily, We sent against them a violent storm of stones (which destroyed them all), except the family of Lut (Lot), We saved them in the last hour of the night” (Al-Hilali, 1997: 728, verse 34, Surat Al-Qamar). Again, it is a sign of the time before dawn or sunrise. Another abstract meaning to this word (السِحرُ) *asseheru* is magic since the black practice is done when it is night or dark. One of the definitions of *ar-rass* (الرس) is a stone-folded well. It is also the name of a well that was in the remnant of (ثمود) Thamud, the nation of Prophet Saleh.

This poetic line contains vocabulary with many meanings that the illiterate or uneducated person cannot fulfill the requirement of a complete understanding of the meaning of the poet, which researchers, poets, and critics agreed on the connotation, that means the desired meaning is hidden in the poet's belly, including the term (وَادِى الرَّسِّ) *'wadi ar-rass*.' The word *ar-rass*, as in the lexical dictionaries, is characterized by the diversity of its meanings, connotations, and synonyms. One of these meanings is 'reform between people'. In addition, (الرس) *ar-rass* means 'the beginning or origin of something'. The word *ar-rass* also means 'the fixed thing that has remained in its place and did not move'. Another meaning for *ar-rass* is 'the old well' and 'the old metal'. It is stated that *ar-rass* is also a well for Thamud; it is mentioned in the Holy Qur'an in which Allah Almighty says:

"وَعَادًا وَثَمُودَ وَأَصْحَابَ الرَّسِّ وَقُرُونًا بَيْنَ ذَلِكَ كَثِيراً" سورة الفرقان، الآية (38)

"And (also) 'Ad and Thamud, and the Dwellers of Ar-Rass, and many generations in between" (Al-Hilali, 1997: 483, verse 38, Surat Al-Furqan).

Every well, according to the Arabs, is called *ar-rass*, and there are those who say that *ar-rass* is a village in Al-Yamamah called Falaj. It is said that *ar-rass* is the name of a valley, as in what Zohayr said in this poetic line, which is the closest to what the poet wants. The meaning is that these women do not go beyond this valley and do not pass it, just as the hand does not go beyond the mouth or pass it, in addition to many other meanings. See more at (Ibn Manthour, 2009: 118; At-Tebrizi, 1997: 133; Ibn Ash-Shjari, 1996: 121; At-Tebrizi, 1894: 56).

Zohayr ibn Abi Solma has superior ability and unparalleled power to express his goals. In addition, he possesses feelings of sentiment in terms that tend toward beauty (as an indication of brevity) in words. He also enjoys choosing his verses mentally, emotionally, and expressively so that they are derived from the poet's environment and mixed with his life and experience. So, he does not mention anything in praise except words that apply to the meaning of the praised component in a realistic application. They are condensed words in the place of generosity, and

gentle words in the place of tenderness, as he said in this poetic line (*bakrana bokuran* بَكَّرْنَ بُكُوراً), (*estahazna besuhratin* اسْتَحَزْنَ بِسُحْرةٍ). See more at (Ibn Abi Solma, 1944: 10; Ibn Ash-Shjari, 1996: 21; Ash-Shanti, 1992: 2-3).

Zohayr ibn Abi Solma possessed features rarely found in many poets, including the artistic attributes of imagination and figurative perception, as well as talent, mastery, and creativity in metonymy. The poet was also distinguished by drawing symbolic images with deep connotations in their meanings and objectives. Zohayr had such a wide range of inventiveness that he relied on his utterances to draw out intentions and components. The analogy has prevailed over the images, which are produced by the potentials of his thoughts, as is the case in most of the poems of poetry before Islam, incorporating the saying of Zohayr (فَهُنَّ وَوَادِى الرَّسِّ كَالْيَدِ لِلْفَمِ) *fahunna wa wa wadi arrassi ka al yid lil fami*, they – the women – and the valley are mutual and integrated, just as the hand is important to the mouth in the process of eating. The hand never misses the mouth.

The poet does not mention eating, but it is understood implicitly as a euphemism. One aspect of the ingenuity of the poet is his knowledge and erudition of the classic Arabic language. We find a simile in the verse line in the phrase 'as the hand to the mouth' (كَالْيَدِ لِلْفَمِ), denoting that these gathering ladies and the alley are inevitable to each other. As a concrete example, no one denies the significant need for hand-to-mouth. A human being requires his hands to eat, drink, and wash his mouth.

It turns out to be the poet's superior ability to use an incarnated sensory analogy. There are two or more points that can be addressed in clarifying the second part of this poetic line. It is not hidden from the listener, which is what the poet means by the first word (they are) (فَهُنَّ), the crowd of women mentioned in the previous verses of Al-Mua'llagah. An attribute of these women is that they are of high rank and status, with the same lofty status as *Wadi Ar-Rass* (وَادِى الرَّسِّ), referring to a valley named *Ar-Rass*. Another point that can be deduced is the

comparison of women to the greatness and loftiness of their position, at least with the poet, if not with the general public in society.

12. وَفيهِنَّ مَلْهَىً لَّلطِيفِ وَمَنْظَرٌ أَنِيقٌ لِعَيْنِ الْنَّاظِرِ الْمتَوَسِّمِ

And amongst them is a place of amusement for the far-sighted one, and a pleasant sight for the eye of the looker who looks attentively (Maso'd, 2013)

The term *almalhaa* (الملهى) is a metaphor for amusement and enjoyment, and it is a reference to the location or place where this kind of enjoyment is practiced. The word *allatif* (اللطيف) refers to a person who is gentle, elegant, and good-looking. Both terms refer to one goal, which is enjoyment. Also, the word *al'anigi* (الأنيقِ), which is a name denoting elegance and handsomeness. This word, like its counterparts in this poetic line, goes in one design, which is the beauty that leads to ecstasy, either the sensual pleasure through looking or the abstract delight through contemplation, meditation, and imagination.

All of this is due to the extraordinary ability of the poet Zohayr ibn Abi Solma, through which he proves his vast capabilities in dealing with the poetic line and arranging and coordinating his expressions in a way that raises the status of the poetic verse and the poem to a high level of elaborate literary art. It is thus reflected in the beauty of the Arabic language, which carries all such vocabularies and their multiple connotations and implications. There is another derivation of the term, which is (الإيناق) *al'iinag*, which denotes admiration. Admiration is a kind of fascination with a particular situation. The last word (التوسّم) signifies contemplation, thinking, and introspection. It is a reference to the poet's request from the listener and the reader whom he expects to realize the desired sense that the poet craves. From that, we find regard for and reference to the meaning of the saying of Allah:

"إِنَّ فِي ذَلِكَ لآيَاتٍ لِلْمُتَوَسِّمِين" سورة الحجر، الآية (75)

“Surely! In this are signs for those who see (or understand or learn the lesson from the Signs of Allah)” (Al-Hilali, 1997: 344, verse 75, Surat Al-Hijr).

The origin of the meaning of the word (الوسام) *alwsam* is that it refers to the connotation of handsomeness and goodness. From that, it is permissible to say that (التوسم) *altawasum* follows the merits of a thing, and it may be derived from (*alwsam*). Therefore, the meaning is to follow the signs and characteristics of the thing. In sum, these women are a source of amusement, and their place is a location of entertainment for the good-looking gentleman. These women have superior aesthetic qualities and traits. By being anywhere, they represent impressive scenes to the eye of the beholder. As a result of the superior aesthetic features, we find the observer anticipating and imagining those advantages and accompanying features wherever they go.

13. كَأَنَّ فتَاتَ الْعِهْنِ في كلِّ مَنْزِلٍ نَزَلْنَ بهِ حَبُّ الْفَنَا لم يحَطمِ

As if the pieces of dyed wool which they left in every place in which they halted, were the seeds of night-shade which have not been crushed (Maso'd, 2013)

The word (الفُتات) alfutat is a name for what is negated from something, i.e., dispersed, scattered, and disassembled. The origin of word is derived from (الفت) alfat, which denotes severing and scattering. As for the word (الفنا) alfana, it means a tree with red grains or the so-called gooseberry. It is also said that alfana is a tree whose fruit has red grains and black dots. In addition, the word (التحطم) attahatum means shattered or broken. The red color indicates or accompanies travel and departure. The red color was furnished on the floor at the beginning of Al-Mua’llagah. It indicates a welfare state and prosperity. Now the poet has put it on camels and around the women, making a high red procession to look at on a gray background.

As for the main word in this poetic line (العهن) *al'ehn*, it means dyed wool, and the plural is (العهون) al'ehoon. Al-Asma’i said al'ehn is the wool, whether it is dyed or not, and here the targeted one is the dyed one. The meaning of the poet's saying is that the parts of the dyed wool, with which the howdahs were decorated in every house these women inhabited, are gooseberries. In any case, these beads must be

intact and not broken, because if they are broken, their color will fade and disappear. Ibn Kathir (2003), mentioned in his interpretation of the following noble verse mentions that “The mountains will be like wool, carded” (p. 570) that what is meant by (العهن) *al'ehn* is the wool. The word (العهن) was mentioned in the Book of Allah, the Noble Qur'an, twice; once in Surat Al-Qari'a, and once in Surat Al-Ma’arij.

"وَتَكُونُ الْجِبَالُ كَالْعِهْنِ" سورة المعارج، الآية (9)

“And the mountains will be like flakes of wool” (Al-Hilali, 1997: 788, verse 9, Surat Al-Ma’arij).

In the fifth verse of Surat Al-Qari'a, we find the Almighty Allah’s saying:

"وَتَكُونُ الْجِبَالُ كَالْعِهْنِ الْمَنْفُوشِ" سورة القارعة، الآية (5)

“And the mountains will be like carded wool” (Al-Hilali, 1997: 851, verse 5, Surat Al-Qari’ah).

It only came once as (العهن) *al'ehn* in Surat Al-Ma’arij and it came once in the word (العهن المنفوش) *aleahun almanfush* in Surat Al-Qari’ah. Here, he talks about the huge mountains that will exist on the Day of Resurrection, like multi-colored wool, which is blown by hand, signifying that it flies from the human hand when he catches it, and it becomes vain and disappears from the hand. The meaning here is that (العهن) *al'ehn* is the different colors of the wool, and Allah Almighty resembled the mountains in color. From that, it can be realized that they are softened after being hard and are dispersed after being one solid component on earth. It is said in the interpretation of the verse: As soon as the mountains change, they become scathing sand and are then blown up, and then in vain.

Discussion

If the symbolism of the residues suggests the renewal or rebirth of life, the female must be the means of such renewal or rebirth. The (الظعائن) *athaeayin* here symbolizes the spread of peace in war-ravaged areas, in which the images of (الظعائن) the traveling women have come to bring elegance back to life. It came after

a residual pause that was a symbol of life and its renewal, and its vocabulary is revealing an aesthetic inspiration radiating with bright colors. The patterns are considered to be rosy red, like blood. In addition to the wonderful descriptions mentioned, we find the loose robes and the remains of the scattered seeds, like red grapes. Then standing on the blue water is a sign of serenity and calmness. There is nothing to disturb it anymore. All these signs are factors of renewed life in the mind of the wise poet, Zohayr ibn Abi Solma.

Zohayr ibn Abi Solma has perfectly applied incarnations in his Mua'llagah, such as the elements of color, time, and place. He took care of mentioning the details, but concisely. In his description, he stood by the crumbs of (العهن) *al'ehn* that are spread on the howdahs, employing color with profound literary usage that facilitated the significance of deepening the connotation of symbolism. Then he highlighted the color of the blue water as the (الظعائن) descended next to it. The panel (الظعائن) appears full of symbols and suggestions connoting the renewal and rebirth of life. Colors (especially red) came as a symbol of a new emanation of blood at a time when it was a symbol of killing and destruction. The blue color came to disperse the peace that pervaded the place. See more at (Taif, 2008: 30; Rabābi‘ah, 1998: 112).

The images suggested by the poet remain wrapped in some ambiguity that calls on the recipient to dive deep into them and probe their depth in order to decipher them. The poet always refers to meditation and advocacy to take the warning and consider the lessons of wars and conflicts, especially the War of Abs and Thubian, in which he himself witnessed its devastating impact on both tribes. The poet also calls for hope and a desire for peace to prevail because of the new role of the sponsors of peace, in particular (Harim and Harith). Despite the poet's sense of security and reassurance, caution still dominates him from time to time, the (الظعائن) women have moved from the state of transfiguration to concealment in (بُكُوراً بَكَّرْنَ وَاسْتَحَرنَ بِسُحْرةٍ) *bakanrn bukuraan wa astaharn bisuhrtin*. With this appearance and

disappearance, even if it is hidden from the eye, the heart is convinced of its existence. See more at (Sabbah, 2016: 219-222; Nasif, 1995: 56).

Zohayr, because of his mastery of poetry and the implication of the language, could make the landscape a festival of joy using colors and embodying ensigns of delight after peace came to an end. There is no doubt that the woman inspired the beauty of his images and the symbolism indicating renewal or rebirth, despite its being hidden in its relaxation.

CONCLUSION

As an aficionado of peace, Zohayr ibn Abi Solma has developed elegant Arabic poetry with masterfulness in metaphorically portraying Arab traveling women through the different villages and towns in which they dwell. As is the nature of the man of peace, the knight of speech, it is the word that Zohayr has used as a weapon. Three verse lines of Al-Mua'llagah, the eleventh, the twelfth, and the thirteenth, have demonstrated the great experience of Zohayr to deal with the traveling women as an indication of peace. He has proved, through these lines, perception and good sense utilizing elegant language.

The poetic image, in Zohayr's poetry in general and in his Mua’llagah in particular, is very artistic and creative. The poet has possessed the ingenuity and smoothness of dealing with poetry in a way that no one else can embody. Zohayr's concepts of image and word power are mixed with passion and a realistic depiction of events. Zohayr ibn Abi Solma had the ability to create and formulate a poem that integrated linguistic and rhythmic construction in a harmonious way so that they complemented each other. The etymological meaning improves and beautifies the verbal rhythm, and in the same context, the poetic rhythm is completed by a deep and worthy sense.

Through all of the above, it can be seen that the poet Zohayr ibn Abi Solma has a long history in the field of poetic language. This is confirmed by his worthy

choice of expressive verses and lively phrases, which, in one way or another, influenced the soul of the recipient and inflamed his feelings with the figurative facts and symbolic images they bear. Such images are very accurate and creative. As the analysis displays, Al-Mua'llagah pursued a logical structure based on the most significant sources. It portrays and interprets unique Arab standards and moral beliefs during a period that witnessed the peak of the greatness of the Arabic language; it is the pre-Islamic age.

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