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 (nusīb) 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 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.

In this article we interpret the structural principle of the classical Arabic ode in Umayyad poetry, unlike the functional interpretation suggested by Ibn Qutayba, 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.

Carl J. Jung pioneered this domain of archetypal criticism as he illustrated analogies of ritual into literature. 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. Maud Bodkin’s *Archetypal Patterns in Poetry* also elucidated the various aspects of the archetypal images through which we can

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1 FRYE, N. *Anatomy of Criticism, Four Essays*, p. 188.
2 Idem, pp. 157 – 255.
3 IBN QUTAYBA. *Poetry and Poetics*, pp. 74 – 75.
5 JUNG, C. G. *Psychological Reflections*, pp. 38 – 53.
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.7 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.8 The distinctive monograph *Structuralist Interpretations of Pre-Islamic Poetry: Critique and New Directions*9 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.10 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.11 The desire for experimenting needed to audit and elaborate the literary tradition of the classical Arabic Qasida (beginning with *’Umru al-Quys* in the pre-Islamic period and ending with *Dhi 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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8 CAMPBELL, J. *The Hero with a Thousand Faces*, passim.
10 JAYYUSI, S. AL-KHADRA’A. “Umayyad Poetry”. In *Cambridge History of Arabic Literature from the Pre-Islamic to Umayyad Period*, pp. 387 – 432.
11 Idem.
residues. 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, which, although somehow vexingly, is in touch with reality, phenomenologically through intuition and through secret sympathy with the heart of existence.

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. 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.

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 which leads man, identifying not only his dreams and ambitions but also his terrors, weakness and sorrow.

12 BODKIN, M. Archetypal Patterns in Poetry. Ch. IV.
13 “Mother Goddess”. In LAW, K. (Ed.) Man, Myth and Magic. Encyclopedia.
14 BACHELARD, G. Poetics of Place. Introduction.
15 LEARNER, L. The Uses of Nostalgia: Studies in Pastoral Poetry, part 1, passim.
16 “Love”. In CIRLOT, J. E. A Dictionary of Symbols, p. 194.
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. Asides 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:

\[\text{لك الخير هلا عجب إذ أنا واقف} \quad \text{أغيض البكا في دار مي وأزفر.}\]

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

\[\text{فأصبحت كالهيماء لا الماء مبرئًا} \quad \text{صداؤها ولا يقضي عليها هيامها.}\]

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:

\[\text{لقد كنت أهوى الأرض ما يستفزني} \quad \text{لهاء المود إلا أنها من ديارك.}\]

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

\[\text{على أنني في كل سير أسيره} \quad \text{وفي نظري من نحو دارك أصور.}\]

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

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18 DHŪ AL-RUMMA. *Dīwān*, p. 613.
19 Idem, p. 1000.
20 Idem, p. 1725.
21 Idem, p. 617.
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:

فكيف بمي لا تواتيك دارها ولا أنت طاوي الكشح عنها فيانس

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

أفي كل أطلال لها منه حنة كما حن مقرون الوظيفين نازع؟

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

To remember olden times
Rich with beauty
And without surveillance

فدع ذكر عيش قد مضى ليس راجعا ودنيا كظل الكرم كنا نخوضها

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

منازل الحي إذ لا الدار نازحة بالأصفية وإذ لا العيش مدموم

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

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22 Idem, p. 1118.
23 Idem, p. 1279.
24 Idem, p. 781.
26 Idem, p. 378.
The pure golden time, the golden people, the symbol of the vineyard as the shadow of paradise, and the innocent consciousness with decent creatures without surveillance 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. From the archetype of the hero of romance, he enables us to capture the old days and has been incorporated into the pastoral elegy, celebrating the young dying god who is eternally alive. 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:

أمنزنتي في سلام عليكما
هل الأزمن اللائي مضين رواج

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

وأقوت من الآنات حتى كأنما
على كل شبح ألوة لا يصيبها

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

أرشت بها عيناك حتى كأنما
تحلان من سفح الدموع بها نذرا

You shed tears, as if to fulfill a vow.

مقيم تغليه السواري وتنتتحي
به منكبا نكبة والذيل مرقل

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

27 FRAZER, J. The Golden Bough, A Study in Magic and Religion. Ch. xxxiip, 244 – passim.
28 DHŪ AL-RUMMA. Dīwān, p. 1273.
29 Idem, p. 693.
30 Idem, p. 1412.
31 Idem, p. 1598.
May ye be garbed with flowers?
Like a rug, rich with heavy rain.

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 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?”” "كيف بك لى كل عام؟ ما بال عينك؟" , indicating the need to revise the
system of moralities. The poet says:

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.

32 Idem, p. 1089.
31 Idem, p. 821.
34 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 أرى مثل الهوى داء مسلم
كريم ولا مثل الهوى ليم صاحبه
إذ يعصه تبرح معاصاته به
إن يتبع أسبابه فهو عاناه

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

أفي الدار تبكي أن تفرق أهلها
أعدية مستود يقول وقد جرى
وجئت امرأ قد حلمتاه العشائ

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:

36 Idem, p. 1012.
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. 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. 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:

وأتي لظاى سرى مجدل الحشا كمون الثرى في عهدة لا بينها

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

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37 Idem, p. 858.
39 Idem, p. 183.
40 DHŪ AL-RUMMA. Dīwān, p. 1788.
أينما كنت أو حللت بأرض أباد أحييت تلك البلاد

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

على الأرض والرحمان يا مي غبيرة
لبيكم واستجديت احتمالك
وكان جنب الأرض إذ تسكنوه
يطيب ويندى تربه لاحتلاك

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 (aromatized – drizzled dunes) and for sterility (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. 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. 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. Thus wherever she goes she is accompanied with buds sprouting from her litters. The poet says:

ألا هل ترى أظعان مي كأنها
ذرا أشآب راش الغصور شكرها

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

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41 AL-MUFADDAL AL-DABBĪ. Al-Mufaddalīyāt, p. 431.
42 DHŪ AL-RUMMA. Diwān, p. 1744.
43 “Fertility”. In LAW, K. Man, Myth and Magic, pp. 931 – 937.
44 “Astarte”. Idem, pp. 143 – 144.
45 JUNG, C. G. Man and His Symbols, pp. 196, 413.
46 DHŪ AL-RUMMA. Diwān, p. 244.
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 Tarafa, whose camel litter of the beloved seemed on that morning of departure to be a great ship reminding us of the sun’s journey\(^{48}\) 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,\(^{49}\) and Labīd, who was watching her sedan swiftly fading into the distance, the mirage blurring them until they appear like trees.\(^{50}\) All forms of guardianship, devoted to her litters, convey a touch of ritual performances. The poet says:

\[\text{كما تمسح الركن الأكف العواب} \]

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:

\[\text{إذا هيج الهيف الربع تناححت} \]

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

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\(^{47}\) “Al-MAJNŪN”. In Poetry Encyclopedia. Dīwān Al-’Arab.


\(^{49}\) Idem, p. 44.

\(^{50}\) Idem, p. 385.

\(^{51}\) DHŪ AL-RUMMA. Dīwān, p. 1102.

\(^{52}\) Idem, p. 139.
53 محانيق تضحي وهي عوج كانها بجوز الفلا مستأجرات نوانى
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. 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. 54 The poet says:

54 أجدت بِأغبياش فأشت كأنها مواقين نخل أو طلوج نواضر
Her accelerated sedan by evening,
Looks by forenoon like heavy-dated palm trees or flourishing acacias.

55 نعت النساء فقلت لست بمبصر شبه لها أبدا و لا بمقرب
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:

In Bathayna’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:

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!

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

57 “JAMĪL b.MA’MAR”. In Poetry Encyclopedia. Diwân al-‘Arab.
58 “KUTHAYYIR A’ZZA”. In Poetry Encyclopedia. Diwân al-‘Arab.
59 DHÛ AL-RUMMA. Diwân, p. 707.
Do not you fear
My mourned beloved came in dusk, like a glimmering star
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 or knowledge of directions.61

The poet says:

كأنها الكوكب الدي في الأفق
فقتل: نورتنى يا خير زائرة
أما خشيتي من الحراس في الطرق؟
فجاوبتني ودع العين يسبقها:
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

62 Idem.
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 goddesses⁶⁴ 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.”⁶⁵ The poet says:

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.

⁶³ DHÚ AL-RUMMA. Dīwān, p. 191.
⁶⁴ FRAZER, J. Adonis or Tamuz, Ch. 9 – 10.
⁶⁶ DHÚ 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 67 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:

68 **وعين كأس البابليين لبسا... بقلبك منهايوم معقلة سحرأ.**
69 ** ولو كلمت مستوعلا في عمادة تصباه من أعلى عمامة فيلهأ.**

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

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

As mentioned in the Song of Songs, 71 her abandoned loose, dark and curly hair, like a propped-up grape vine hanging down over a column or like a heavy bough, 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:

72 **وأمسح كالأساود مسبركا على المتنين منسدا جمالأ.**

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

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67 Idem, p. 461.
68 Idem, p. 1416.
69 Idem, p. 915.
70 Idem, p. 1310.
72 DHÚ AL-RUMMA. Diwān, p. 1520.
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:

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, the lavender, the wild iris, the pimpernel, the pomegranate, and other flowers, gathering beauty and nature, symbolizing the desired fulfillment. The centripetal gaze is a metaphor signifying an innocent gaze, like that of a gazelle with its graceful neck enslaves.

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

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 a mouth with sweet saliva quenched with the juices of pomegranate and apple or wine or from a mouth of honey and gurgle. With

77 Idem, p. 1726.
78 Idem, pp. 26 – 29.
80 “AWS b.HAGAR”. In Poetry Encyclopedia, Diwān al-ʿArab.
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, 81 a generous bosom, 82 a slender waist 83 a generous bosom, plump buttocks, sensitive skin softer than silk and rose foliage 83 a fleshy ankle and gracefully swaying walk. 84 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 gaṣīda 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. 86

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. 87 The journey is neither acquiescence nor escape; it is evolution, a transcendental experience of an unqualified soul. 88 Traveling,
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.89

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.90 The final goal is to dispel the veil of ignorance by effecting a reconciliation of the individual consciousness with the universal will.91 The individual should be detached from delusion, not by readjusting desire and hostility, but by extinguishing the impulses at their very root.92 The poet says this while expressing the purgatory nature of his adventure:

وغراء يقتات الأحاديث ركبها
وتشفي ذوات الضغن من طائف الجهل

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

فررب امرئ طاط عن الحق طامح
بعينيه مما عودته أقاربته
ركبت به عوضاء ذات كريهة
وزوراء حتى يعرف الضيم جانبته

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

89 FRYE, N. Anatomy of Criticism, p. 188.
90 Idem, pp. 188 – 189.
91 BODKIN, M. Archetypal Patterns of Poetry, p. 238.
92 Idem, p. 164.
93 DHÛ AL-RUMMA. Dîwân, p. 147.
94 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. 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 until he yields to modesty, and cure the timorous from shuddering 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.

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 پزينب لم أذهب بها حيث أذهب

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

وقاءلة ما بال غيلان لم ينخ إلى منتهى الحاجات لم تدر ما شغلي

A woman says of wonder!
Why is Ghaylan ceaselessly moving

95 Idem, pp. 147, 1131.
96 BOKIN, M. Archetypal Patterns of Poetry, pp. 147, 151, 154.
97 DHU AL-RUMMA. Diwan. p. 1843.
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 99 (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:

100

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

Tough at the top
And deep at the bottom

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.

99 Idem, p. 1217.
100 Idem, p.1256.
101 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:

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

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, a huge tomb, the protective womb of Mother Earth, a well with its implications of enclosed prophetic mysteries, and the big rock confronting the flood of the desert (a symbol of the stolen: water leaving land in drought by the monster in ancient Near-Eastern mythology). The poet says:

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

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102 Idem, p. 423.
103 Idem, p. 321.
104 Idem, p. 477.
105 Idem, p. 476.
107 al-FARAZDAQ. *Poetry Encyclopedia. Divān Al-‘Arab.*
Their tombs are slits.

٨٥/و٦٢٨٢٤/لاك٦٢٨٢٣/َ/ى٦٢٨٢٢/ك٦٢٨٢١/َ/ـ ذ٢٦٩٩/َ/ر٦٢٨١٨/٦٢٨٢١/٦٢٨٢٣ /٦٢٨٢٤/ُو٦٢٨٣١ /٦٢٨٢٥/٦٢٨٢٢\bigbreak

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

٨٩/ي٦٢٨٢٣/َ/ـى٦٢٨٢٢/َ/َ٦٢٨٢٤/َ/ى٦٢٨٢١/َ/ـى٦٢٨٢٣/َ/٦٢٨٢٢/٦٢٨٢١/٦٢٨٢٣ /٦٢٨٢٤/ُو٦٢٨٣١ /٦٢٨٢٥/٦٢٨٢٢\bigbreak

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

٨٨/ي٦٢٨٢٣/َ/ـى٦٢٨٢٢/َ/َ٦٢٨٢٤/َ/ى٦٢٨٢٠/َ/ـى٦٢٨٢٣/َ/٦٢٨٢٢/٦٢٨٢١/٦٢٨٢٣ /٦٢٨٢٤/ُو٦٢٨٣١ /٦٢٨٢٥/٦٢٨٢٢\bigbreak

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:

٨٧/ي٦٢٨٢٣/َ/ـى٦٢٨٢٢/َ/َ٦٢٨٢٤/َ/ى٦٢٨٢٠/َ/ـى٦٢٨٢٣/َ/٦٢٨٢٢/٦٢٨٢١/٦٢٨٢٣ /٦٢٨٢٤/ُو٦٢٨٣١ /٦٢٨٢٥/٦٢٨٢٢\bigbreak

108 DHÜ AL-RUMMA. Dīwān, p. 1865.
109 Idem, p. 1607.
110 Idem, p. 886.
111 Idem, p. 254.
The cameleer spurs on the she-camels
As if he was shaking the arrow-shafts

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. The poet says:

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.

\[\text{References:}\]
\[\text{112 Idem, p. 1731.}\]
\[\text{113 “JARİR”. In Poetry Encyclopedia. Dīwān al-’Arab.}\]
\[\text{114 JAYYUSI, S. AL-KHADRA’A. “Umayyad Poetry”. In Cambridge History of Arabic Literature from Pre-Islamic to Umayyad Period, p. 430.}\]
\[\text{115 DHŪ AL-RUMMA. Dīwān, pp. 1214 – 1215.}\]
The convoy consisting of the poet, the cameleer, the companions, and the she-camels are similar to crescents in their orbits 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. 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. 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 متتعرق
Fleeing 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 الظماه السوايع
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 antagonist 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, an empty wilderness of labyrinths, a timeless void, a spinning movement, chaos, a flux of movement, a giddy dance, a reflection of a solar myth related to the moon crescent, a promise of growth, burial symbols and mirage enigmas; the hell of blaze like the sun or Satan’s drooling saliva, a floating lame creature, a spiral movement, and illusions where there lurk all creatures. The sea of

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117 Idem, p. 921.
118 CAMPBELL, J. *The Hero with a Thousand Faces*, p. 146.
119 DHŪ AL-RUMMA. *Diwān*, p. 467.
120 Idem, p. 811.
Classical Arab Poetic Convention by the Umayyad Period: a Psychological Study ...

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

ومهمه في السراب يلمع
Deferred in the erasing, but in truth they changed.  

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

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

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, analogously to the dragon killing theme), 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:

121 Idem, pp. 1854 – 1855.
122 Idem, p. 1213.
123 Idem, p. 1426.
They betake to crack the night brain
And to split the desert trunk
Like breaking blades

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

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. The poet says:

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

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

125 Idem, p. 279.
126 “AL_FARAZDAQ”. In Poetry Encyclopedia, Dīwān Al-‘Arab.
128 DHŪ AL-RUMMA. Dīwān, p. 200.
129 Idem, p. 487.
Slim she-camels mixing swift running and leaping
Released as if from the gullet of horror

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. 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:

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 epitomizing a symbolic sex act so as to deflower the sand dunes, crying not out of ecstasy as an adulterer or to strike fire with fire sticks; the two sticks

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130 Idem, p. 279.
131 Idem, p. 414.
133 DHÚ AL-RUMMA. Dīwān, p. 203.
134 Idem, p. 1783.
The socket and the spindle – are known respectively as the female and the male generating new life. The poet says:

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 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:

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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136 DHŪ AL-RUMMA. Dīwān, p. 1431.
137 Idem, p. 1131.
139 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, where he finally meets the lady of the quest whose archetype stands between the lady of duty and the lady of innocent pleasure. Her epiphany is veiled as if she has the nature of some truth unbearable to gaze upon. Without reaching her as the final destination, where he must stop and grasp the truth (we notice that the Arabic word /afii62810/afii62811 conceals both denotations), 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 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:

\[
\text{عند خير فتى} \\
\text{اذا الأشياء حصلت الرجالات} \\
\text{ندى وتكرم وليباب لب}
\]

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

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140 “Journey”, “Pilgrimage”. In DE VRIES, A. Dictionary of Symbols and Imagery, pp. 278, 487.
142 BLANCHOT, M. “Orpheus Gaze”. In The Space of Literature, pp. 171 – 176.
143 IBN MANZŪR. “Waqafa”. In Lisān al-‘Arab, Vol. 6, 4989 p.
145 DHŪ AL-RUMMA. Diwān, 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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At least since the end of the Umayyad period, Classic Arabic was not a spoken language, and like all purely literary idioms, naturally conservative, but the place occupied in it acquisition by systematic grammar is, as far as I know, unique among languages. In modern linguistics the question has been much debated by which psychological processes the langue, the system of language which lies behind our individual speech-acts, or langage, functions within our minds. Where structure is concerned, research can hope to reach results independent of the Arab philologists only in the study of that period of the language before their influence became decisive, a period which is, of course, also of particular interest as being the formative stage of the literary idiom. Start studying ARA101 MID2 PPs. Learn vocabulary, terms and more with flashcards, games and other study tools.

Is the leader divinely sanctioned or should he be selected by the community? Is leadership hereditary? Should it remain in Quraysh? Abu Bakr Al Siddiq. “hurub al-ridda” the apostasy wars. Abu Bakr Al Siddiq, ruled 11-13/632-634 (around two years). Love poetry, with its well-known conventions for depicting women and their bodies, was an important genre in the medieval courts from the Umayyad period onward. Women poets established authority by employing conventions for representing their own bodies and augmented it by playing with and altering those conventions. According to the preface, he compiled it in response to a request by the chief minister, after a conversation about slave-girls who composed poetry. The book is arranged according to the accomplishments of the poetesses and the times in which they lived. It includes women’s verses, most of which are given in context, and so conveys one author’s perception of the social dynamics at play. The Umayyad and Ê‡AbbÁsid dynasties: classical Islamic music. Islamic music in Spain. The modern period.

There are two reasons for this difficulty. On the one hand, it was a formative period, a time when new forms were created that identify the aesthetic and practical ideals of the new culture. Such periods are difficult to define when, as in the case of Islam, there was no artistic need inherent to the culture itself. The second complication derives from the fact that Muslim conquest hardly ever destroyed former civilizations with its own established creativity. It is possible to study those centuries as a succession of clusters of monuments, but, because there are so many of them, a study can easily end up as an endless list. Mahmud, H.A.-S.: Classical Arab Poetic convention by the Umayyad period: a psychological study of imagination. Asian Afr. Stud. 21, 35â€“69 (2012)Google Scholar. Maranda, E.K.: Structure des Ê©nigmes. L’Homme 9(3), 5â€“48 (1969)Google Scholar. Current Trends in the Study of Midrash, Supplements to the Journal for the Study of Judaism, 106, pp. 111â€“131. Brill, Leiden (2006)Google Scholar. Copyright information. â© Springer Nature Switzerland AG 2019. Authors and Affiliations. Basil Lourié. 1.