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Mua'llagat An-Nabeghah: A Representative of a Mighty Language (1)

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Abstract

This study presents an analytical, critical, and descriptive investigation of selected verses from the distinguished poem of An-Nabeghah Ath-Thubyani, which critics consider one of Mu'allaqat (the seven/ten pre-Islamic Arabic odes). The study attempts to highlight the impact of the poet's distinctive characteristics on the prolific nature of his contributions to Arabic poetry. It also seeks to reveal the influence of Arabic poetry on An-Nabeghah Ath-Thubyani, presenting his talent and mastery through two selected verses from his Mu'allaqah. The study is divided into four parts. It begins with a brief overview of the status of the Arabic language and its interaction with Arabic poetry. The next part focuses on the poet himself. It is followed by a descriptive analysis of the selected verses from his Mu'allaqah. The final part consists of the conclusion and recommendations.

Keywords: Al-Mua'llagah, Arabic language, Arabic poetry, pearls of words, the inspiration of Arabic tongue, Ziyad ibn Muawiyah

الملخص

تُقدّم هذه الدراسة البحثية تقصيًّا تحليليًّا، نقديًّا وصفيًّا لبعض أبيات قصيدة النابغة الذبياني المتميزة، التي عدّها النقاد من المعلقات. وتحاول الدراسة تسليط الضوء على أثر سمات الشاعر المميزة على غزارة إسهاماته في الشعر العربي. كما تسعى إلى كشف أثر الشعر العربي، مُسلّطًا الضوء على مواهبة وملكة النابغة الذبياني من خلال البيتين المختارين من معلقته. تنقسم الدراسة إلى أربعة أجزاء رئيسية. تبدأ بلمحة موجزة عن مكانة اللغة العربية وتفاعلها مع الشعر العربي. ثم تنتقل إلى الجزء التالي الذي يُسلّط الضوء على الشاعر. يليه تحليل وصفي لأبيات مختارة من المعلقة. أما الجزء الأخير فهو الخاتمة والتوصيات.

الكلمات المفتاحية: الذبياني، المعلقات، اللغة العربية، الشعر العربي، إلهام اللسان العربي، درر الكلام، زياد بن

معاوية

1. Introduction

Arabic Language: The Influencing Tongue

Classical Arabic is the language spoken by poets and rhetoricians, and it is the Diwan of the Arabs. One of the great poets who, through his poetry, elevated the majesty of the Arabic language is An-Nabeghah Ath-Thubyani. He is thought to be one of the most authoritative Arabic poets. An-Nabeghah is not only a perceptive poet but also, as many critics have said, the poet of Thubyan is the judge and assessor of great poets. The Arabic language is one of the ancient languages known as the Semitic languages in relation to Sam ibn Noah, peace be upon him. It is stated that "the Arabic language, one of the Semitic languages, is rooted in numerous centuries before Islam. It has involved different dialects distinguished by serenity and influence on other tongues" (Dahami, 2019a). Most languages have vanished and become extinct, except the Arabic language. It has prevailed and spread. The Arabic language is now full in the ears and hearts. It is spoken by hundreds of millions of the inhabitants of this land—Arabic countries. In addition, the hearts of millions of Muslims aspire to it because it is the language of Al-Qur'an.

Language is one of the pillars of society's existence. Accordingly, Arab Muslims have preserved the Arabic language and have sacrificed for it the precious and valuable cost of service to the Holy Book of Allah Almighty and adhering to the religion. Several Arab Muslims directed their efforts toward grammar, morphology, and rhetoric, and some others took care of poetry, both in narration and dexterity. "The Arabic language has reached creativity and originality in different fields of literature of which the greatest is poetry" (Dahami, 2020b). Many critics have indicated that Ibn Abbas, may Allah be pleased with them both, said: "If you ask me about the strange of Qur'an, then seek it in poetry, for poetry is the Diwan of Arabs" (Qawfi, 2018, p. 79; As-Suyuti, 2017, p. 183; Ibn Al-Jawzi, 2012, p. 24). Furthermore, "Arabic poetry has always been regarded as diwan Al-Arab (the repository of Arabs), a resort in times of sorrow and happiness, of defeat and victory, and an expression of the Arab people's cultural ideals and great aspirations" (Abdullah, 2021, p. 118; Dahami, 2018a; Allen, 2000, pp. 65-66).

The Arabic language has a place that words cannot describe. It has a sanctity that is unique to it among all other languages, and it is preserved by memorizing the Book of Allah, the Holy Quran, which preserves for it a distinct and eternal existence. It is surrounded by the care of people of understanding; it is suitable for the sciences and literature. "One of the essential sciences that raised significant concerns is literature as a means of Man's knowledge" (Dahami, 2020a). The Arabic language has melodious words and beautiful meanings. In addition, "Poetry in [the] Arabic language is full of music and an exquisite accent" (Dahami, 2018b; Dahami, 2015). Indeed, it is the wondrous language of the Qur'an, and whoever enters into its abundance finds rhetorical pleasure and verbal spaciousness. Allah Almighty said:

"إِنَّا أَنْزَلْنَاهُ قُرْآنًا عَرَبِيًّا لَعَلَّكُمْ تَعْقِلُونَ" سورة يوسف، الآية (٢).

"Verily, We have sent it down as an Arabic Qur'an in order that you may understand" (Al-Hilali, 1997, p. 303, verse 2, Surat Yusuf).

Allah also says:

"وَإِنَّهُ لَنَزِيلُ رَبِّ الْعَالَمِينَ ﴿١٩٢﴾ نَزَلَ بِهِ الرُّوحُ الْأَمِينُ ﴿١٩٣﴾ عَلَى قَلْبِكَ لِتَكُونَ مِنَ الْمُنذِرِينَ ﴿١٩٤﴾ بِلسَانٍ عَرَبِيٍّ مُبِينٍ ﴿١٩٥﴾"
سورة الشعراء، الآيات (١٩٢-١٩٥).

“And truly, this (the Quran) is a revelation from the Lord of the Alamin (mankind, jinn, and all that exists), Which the trustworthy Ruh [Jibril (Gabriel)] has brought down. Upon your heart (O Muhammad صلى الله عليه وسلم) that you may be (one) of the warners, in the plain Arabic language” (Al-Hilali, 1997, p. 502, verses 192-195, Surat Ash-Shu’ara).

One of the advantages of the Arabic language is that it is flexible in use and assimilation. It has a human body estimated at 400 million people who speak it; a billion people use its alphabet; and more than one billion and 700 million Muslims revere its book, the Noble Qur’an. All of these benefits make it a language used in international media, as it is one of the easiest languages to translate simultaneously out of many of the world's languages.

Several critics have believed that the reasons for the composition of the Arabic language as literary are numerous. (1) Some of them might be the conditions created by the specialists of [the] Arabic language for their language until it reached the rank it has nowadays. (2) It is the conversational style and continuous communication with life. (3) The Arabic language seems important in Arabic society as a medium of oral poetry. (4) This poetry, [being] abundant and rich, not only occupied a special place in the lives of the several tribes but also served as a koine and unifying force among them. (5) It is to their poetry that the Arabs owed their awareness of being one people because this gave focus to their artistic, intellectual, and spiritual expression. (6) The importance of this poetry is further attested to by the enviable position of influence that the pre-Islamic poet enjoyed among the members of his tribe and through the power of his highly rhythmical and forceful verses (Dahami, 2019b; Chejne, 1969, p. 8).

The Arabic language is the unifying language among all the regional, religious, tribal, and sectarian components in the countries that use the Arabic language. It is a factor of communication and unification among the Arabs, as it is a language of fusion and integration among its speakers. The Arabic language is written without formation moves, but it is read with the move; that is, it is read with the mind and not with sight. This characteristic is not found in the rest of the other languages of the world, and it has the ability to renew and develop itself through its thoughtful speakers.

2. An-Nabeghah: the Wise and Judge of Poets

An-Nabeghah Ath-Thubyani is "Ziyad ibn Muawiyah ibn Thabab ibn Jaber ibn Yarbo'o ibn Murrah ibn 'Auf ibn Saad ibn Thubyan" (An-Nabeghah Ath-Thubyani, 2016, p. 6; At-Tebrizi, 2016, p. 317), Al-Ghatafani, Al-Muthari. He is one of the most legendary Arab poets of the pre-Islamic age, and he is one of the first classes in the poets' strata. An-Nabeghah is considered one of the virtuosos of poetry, and he is the best of them in the preamble of poetry. In addition, he is the most elegant in speech and the most honorable in making the verse line, and his poetry

is not pretentious. Ibn Salam compared An-Nabeghah to Imru' Al-Gais, Zohayr, and Al-A'sha. These four, according to Ibn Salam, are placed at the peak of all other poets before Islam. Such judgment is followed by most critics, and they believe that the four are the most dignified ones in their ability to act on poetic sayings and in the various genres of poetry. See more at (Al-Hashimi, 2018, p. 205; Organization of the Arabic Encyclopedia, 1998, p. 324; 'Atwi, 1990, p. 229).

An-Nabeghah Ath-Thubyani gained wide fame in his time among princes, poets, and others. This recognition continued to the ages following his age, as it was narrated that when Al-Asm'ai asked Bashar about the best of the poets, Bashar supposed: "The people of Basra unanimously agreed to present Imru' Al-Gais and Tarafah, and the people of Al-Kufah unanimously agreed to present Al-'Asha and Bishr ibn Abi Khazem. As for the people of Al-Hejaz, they unanimously agreed on An-Nabeghah and Zohayr. Moreover, the people of the Levant unanimously agreed on Jarir, Al-Farazdag, and Al-Akhtal. See more at (Hamad, 2018, p. 180; Ibn 'Asaker, 2012, p. 490; Al-Baghdadi, 1882, p. 287; Ali, 1968, p. 230). An-Nabeghah is a brilliant poet who knew how to choose his words, diversify his denotations, and build his images. He is one of the best of those who take care of their verse intonation and revision. He does not accept everything that comes to his mind but rather works on refining and purifying them so that the elegant intonation and the rich preamble are equivalent to him.

The ancient critics and those interested in Arabic poetry have spoken for a long time in praise and apology about the mastery of An-Nabeghah Ath-Thubyani. His poetry is not only limited to praise and apology; the poet also wrote nice poems on lamentation, pride, and satire. An-Nabeghah has poems and pieces of poetry related to the events of his tribe and its allies, as well as enemies from Bani 'Aamer. He mastered other poems in the colors of wisdom, sincere experience, and evidence of his loyalty, sincerity, and honesty in his affection.

The examiner of the poetry of An-Nabeghah finds evidence of his poetic status and the height of his heels. That is the reason that other poets came to see him as a judge and showed him their poems for evaluation. "Al-Asfahani, the owner of the book of songs, stated that An-Nabeghah used to have a dome in Soug Okath (Okaz market) for the poets to come to him and present to him their poems for assessment" (Gabaili, 2020, p. 54; An-Nabeghah Ath-Thubyani, 2016, p. 4; Al-Kafri, 2012, p. 59).

3. Al-Mua'llagah: A Worthy Example of Arabic

Al-Mua'llagah of An-Nabeghah is considered one of the most famous poems. It consisted of fifty verses and is thought to be one of the insights into Arabic poetry, as in all the long poems of pre-Islamic poets. This Mua'llagah begins by standing on the ruins. The poet moves on to the main point, which is praising King An-Numan ibn Al-Munthir. Al-Mua'llagah is pervaded with verses of wisdom that indicate the poet's genius. The poem indicates the genius of the poet, and accordingly, he is called An-Nabeghah, and his name is Ziyad. See more at (Numayrī, 2005, p. 273).

Like all long poems in the pre-Islamic epoch, An-Nabeghah Ath-Thubyani's Mua'llagah has started by standing on the remainders, relics, and residues of the beloved, describing her houses, and naming the places with their prominent real and direct names. In Al-Mua'llagah of An-Nabeghah, the narrative soul is mixed with poetic fluidity until there appears to be an internal harmony in the structure of the poem, as well as in the portrait of standing in front of

the ruins, where he presents a review of a love story. In his *Mua'llagah*, An-Nabeghah proved to be one of the wise men of the Arabs. He showered his people with verses of wisdom that describe and paint the images of the Arab man, his life, and his environment. The poet of wisdom and peace, Zohayr ibn Abi Solma, also excelled in this craft and engraved in his *Mua'llagah* images of wisdom and his call for peace. Zohayr shares the point of wisdom, saying:

فلا تكتمن الله ما في نفوسكم ليخفى ومهما يُكتم الله يعلم (Zohayr, 1988, p. 4)

Do not hide from Allah what is in your chest that may be concealed; whatever is concealed, Allah knows all.

Zohayr lived a very long life of prosperity. He gained great wealth from his talented craft of saying amazing imaginative poetry given to him by the leaders and honorable men of his tribe. The above two verse lines indicate that he was a Unitarian and a believer in the hereafter. Zohayr advises his people to be honest, sincere, and truthful. According to the poet, good people are those who do not conceal or hide something from others in their hearts. Such behavior is the habit of devilish creatures. Any immoral action that is kept secret or hidden one day is revealed. In all cases, if a person [plans] inside his mind to do a harmful hidden task, it shall not be concealed from Allah (God), who knows everything, whatever it is. Such an idea is supported by verses of the Holy Quran in different Surat (chapters) of the Quran (Dahami, 2019a).

"يَقُولُونَ بِأَفْوَاهِهِمْ مَا لَيْسَ فِي قُلُوبِهِمْ وَاللَّهِ أَعْلَمُ بِمَا يَكْتُمُونَ" (سورة آل عمران، الآية ١٦٧)

"saying with their mouths what was not in their hearts. And Allah has full knowledge of what they conceal" (Al-Hilali, 1419 A.H., p. 99, verse 167, Surat Aal 'Imran).

An-Nabeghah had a great standing with King An-Nu'man ibn Al-Munthir, and he was one of his companions and comrades in his councils. An-Nabeghah was also higher in status than many of the kings' courts, so his riches and treasures increased, and his grace was abundant for that. As a result, "it was said that An-Nabeghah did not eat but on gold and silver plates from the gifts of the king and those of his father and grandfather; thus, he did not use anything else" (Ali, 2020, p. 120; Hammour, 2006, p. 313; Hammour, 2006, p. 37). However, slander and envy are like fire that afflicts wood and devours it. An-Nu'man became angry at An-Nabeghah for the defamation said by Al-Munkhel ibn Ubaid Al-Yashkuri.

The explanation for that can be said to be that An-Nabeghah and Al-Munkhel were once sitting with King An-Nu'man. The king was a person of ugly appearance and unpleasantness; on the other hand, Al-Munkhel was a very handsome one. He used to refer to the wife of King Al-Nu'man, named Al-Mutajaredah. Al-Nu'man, in a day, said to An-Nabeghah, "Oh, father of Omamah, portray Al-Mutajaredah in your poetry." An-Nabeghah composed a poem describing the wife of the king. Al-Munkhel Al-Yashkuri was an immoral and malicious person. Opposite to him, An-Nabeghah was chaste, upright, and virtuous. Because of the morals of An-Nabeghah and the bad manners of Al-Munkhel, jealousy and envy attached themselves to Al-Munkhel, who incited King An-Numan against An-Nabeghah but angered the king. Therefore, it happened in An-Nu'man's soul, so An-Nabeghah feared him, and then he fled to the Levant, taking shelter with the kings of Ghassan. See more at (As-Saqqa, 2014, p. 131; Ibn Gutaibah, 2009, p. 81; At-Tuneji, 1999, p. 753).

When An-Nabeghah Ath-Thubyani arrived at Ghassan, he stayed with King 'Amr ibn Al-Harith Al-Asghar and praised him and his brother, An-Nu'man. He remained with King Amr

until the death of the king. After that, the rule and sovereignty passed to his brother, An-Nu'man. An-Nabeghah continued with the new king. During that time, the genius poet persisted in praising An-Nu'man ibn Al-Munthir, apologizing to him, and repudiating what Al-Munkhel Al-Yashkuri had denounced. He wrote great poems about that situation. They are the most poetic and the most beautiful of his poems. Then he returned to King An-Nu'man after he had escaped from him.

The poet Hassan ibn Thabit once said that he came to King An-Nu'man ibn Al-Munthir and praised him, so he ordered him to be rewarded. Hassan remained at his gate until An-Nabeghah Ath-Thubyani came after escaping from An-Nu'man while he was in the vicinity of two men from the tribe of Fazarah. There was a special relationship between the two men and An-Nu'man. The king did not feel that An-Nabeghah was with them. An-Nabeghah secretly set a she-singer to sing to An-Nu'man from his poetry, with which he launched his Mua'llagah. See more at (Al-Asfahani, 1980, p. 27; Jād Al-Mawlá, 1971, p. 354; Ghalāyīnī, 1912, p. 270).

The passage through the language gate in the poetry of Al-Mua'llagat starts with the residues and remnants and mentions the houses and loved ones who once lived in those homelands. Critics, historians, as well as those interested in language and poetry, find the existing correlation and similarity in the different connotations and make from them an integrated and homogeneous unit to reach the main goal of the poets, whether in pride, praise, showing strength, courage, wisdom, peace, or even apology. All of these go smoothly and with a fascination with the ability of Al-Mua'llagat poets and their varied ideas, whether concrete, abstract, or both. The difference in vocabulary and the diversity in methods are, in the end, converging on one entity and image, which is the residue.

No matter how different poets use diverse premises in forming this picture of 'residues' and broadcasting their feelings through them and addressing the residues as an entity that contains a world, the residues still possess the ingredients that enable poets to address them and involve them in their world. The vestiges (الطلال) at-talal in the poetic achievement are a statement of the rebirth of another life in the face of death that keeps on chasing the elements of pleasure in life. It is permanently clinging to the symbols of pleasure and insisting on their survival, making them exemplary, eye-catching, and an arena for the heart and the eye together. An example of that is Mua'llagat An-Nabeghah, which starts with the following lines.

١. يا دارَ مَيَّةَ بالعلياءِ، فالسَّنَدِ، أَقْوَتْ، وطالَ عليها سالفُ الأبدِ (An-Nabeghah, 2005, p. ٣٢)

O abode of Maiah on Al-'Alia, and Assanadi departed long ago and might be forever

In their poetry, the Arabs symbolized women with residues, drawings, houses, landmarks, and places. It is a symbol that is not difficult to comprehend with the slightest meditation. An example of that is in the first line of Al-Mua'llagah, where the poet begins the first word by addressing the house (dar) of a dear person to him. One of the aesthetics of poetry is that a poet might refer to a specific thing and then symbolize or signify something else. Likewise, the poet can address an object, but the connotation of his speech is implicitly understood as being that of a person, or that the poet wants to raise the status of that thing to a higher and more elevated level than it is as a result of its significance in the poet's memory.

The first verse line in this Mua'llagah represents the same points mentioned above. The poet, An-Nabeghah, addresses an object, not a human. It is a clear indication that the poet uses personification. The speech is to the house, but the symbolism is for the beloved Mayiah (ميه).

We find that the poet raised the status of the house because it was the place of his beloved. Besides personification, there is another poetic device that the poet is skilled at using: allegorical metaphor. The poet addresses his beloved Mayiah (مَيَّه) indirectly, and this method is permissible in poetry because poetry does not depend on the direct meaning only but rather seeks the deep connotation that abounds with symbols, images, and metaphors to make the dealing with it through not only the tongue but also the mind and heart.

يا دارَ مَيَّةَ بِالْعَلِيَاءِ، فَالسَّنْدِ، أَقْوَتْ، وَطَالَ عَلَيْهَا سَالِفُ الْأَبْدِ

ya dar Mayiat bel alia', fa ssanadi, aqwat, wa tal alayha salefu alabadi

In this verse line, we can discover alliteration in the two words (السَّنْدِ) *assanadi* and (الأَبْدِ) *alabadi*. They alliterate in the last segment or syllable of both words, *adi*. In addition, if the poet had said, addressing 'O Mayiah' (يَا مَيَّه), he would have been truthful and would not be far from his intent, which afflicted him, by mentioning her homeland, the high place (العلياء) *ala'lya*. "As scholars of the language state, (العلياء) *Al-Alia'* is the place raised above the ground. *Al-Alia'* is also one of the names of the heavens, and it is a noun, not an adjective as many think" (Al-Andalusi, 2006, p. 353).

Moreover, the place called (السَّنْدِ) *assanad* with the place of Mayiah is attached to *al-alia'* since *assanad* is the support and protector of *al-alia'*. *Al-alia'* is the land of Mayiah. The mentioning of the house and the place is expected to convey the spirit of nostalgia inside the poet by using the real names of places as expressions of memory. The term (السند) *assanad* is something that is used to support something else. It is the pillar of the mountain, which it supports. That is, the house was built on a high platform because, if it were placed on a high platform, it would not be harmed by the torrent and the sand would not fall on it. (العلياء) *ala'lya* and (السند) *assanad*, each of them is not the name of a particular place. The poet of wisdom and peace, Zohayr ibn Abi Solma, in his *Mua'llagah* mentions the word (العلياء) *ala'lya* saying:

تَبَسَّرَ خَلِيلِي هَلْ تَرَى مِنْ طَعَائِنٍ تَحْمَلْنَ بِالْعَلِيَاءِ مِنْ فَوْقِ جُرْثُمِ (Ibn Abi Solma, 2008, p. 19)

Look closely, my friend. Do you see women carrying on howdahs atop camels, crossing elevated tracts, above the Jurthum brook (Maso'd, 2013).

This verse line shows that the poet is obsessed with crying rather than looking at the places he mentioned. He asked a question, but no one beside him answered. The question is forwarded to any reader or listener of this poem to share his views and feelings. The poet asks if the addressee can see women (طَعَائِنٍ) carried by the ships of the desert traveling through the highlands – metaphorically referring to a specific land. The connotative sense here is that the poet is taken by affection to such a great extent in which he feels it is impossible to find what he seeks (Dahami, 2021).

After that, the poet has other purposes involving love and nostalgia. This poetic line is the first line in the poem in which An- Nu'man ibn Al-Munthir is praised and asked for an apology for what he heard of Al-Mutajaredah when Al-Munkhel Al-Yashkari has denounced. The place mentioned by the poet (دارَ مَيَّةَ) *Dar Mayiah*, a well-known land-living in the desert. Moreover, the poet said this: a result of pain hit him because he was with his beloved, residing with her in pleasure and grace for a time. Such graceful time has passed; consequently, the poet began to address her in pain for what he saw of the changes occurring to the place and their effects. In addition, the heart pain touched his memory in recollection of the grief he finds in that place.

The Arabic word (أقوت) agout means empty or made blank. That is, the places are empty of life, and the deep meaning that the poet wants in this context is that these places have become devoid of affability and partners. The concise denotation is that the poet An-Nabeghah Ath-Thubyani calls and addresses the house of his beloved, which is located in the intended place that the poet signifies. He aches and suffers grief because the places of his beloved have become empty and devoid of any affection. It has been too long.

It is imagined that the poet says, ‘O abode of unhappiness and love, leaning on the slope of the valley and the chest of the mountain, I call to you painfully and with sighing. At a time, the call and pain had no result because the land was desolate. Your troubled clan is carried away without hope of return. Time is elongated; there is no expectation or hope for a reappearance.

٢. وقفتُ فيها أصيلاً نأ أسأئلهما، عَيْتُ جواباً، وما بالربع من أحد

I stood on it late in the afternoon, asking, received no answer; no one in her house.

This second verse line has a direct relationship to the previous verse line and also to the next one. The poet says, summarizing the line: I once stood in the dwellings of Maiyah, a day in that time oscillating between the end of the day and the beginning of the night, and the defeated blue twilight shirt bids farewell to the world, or almost, and the nights that migrated to us landed, or almost. The poet adds: I stood perplexed to ask her about her family and what has happened to them as a result of changing ages and the passing of time. She was unable to answer, like a dumpling who has no way to reply. Life has been silenced in her; the silence is frightening since there is nobody there.

In such a way, the Arab poet expressed his nostalgia for the days of his youth and the spring of his life, as Arab poets have always combined their happy past with their homelands, which they abandoned and migrated from due to circumstances that were often outside their will and desires. The one who is familiar with the collections of Arab poets from their past will not fail to enjoy poems expressing sentiment and nostalgia for their homelands.

Arabic poetry in the pre-Islamic period is distinguished by its nostalgia for the days of youth and remembering the lost houses and remnants. The ancient Arab poets who longed for their first houses necessitated the inevitability of standing on the relics, remembering the beloved, and describing the riding that transported them to the vacant houses. The Arab poets used to move and travel, and the houses and residences of youth and the pastures of love and passion always remained the main engines of the sentiments of this poet or that.

Arab poets are distinguished in the east or west of Arabia. They used to wander about the details of memories. The remembrance and adherence to the necessity of lamenting the places of early life and youth did not stop at a particular poet but rather participated in the work of most of the eminent poets across the land and over a long span of time. Perhaps the reason why these poets confined their introductions of Al-Mua'llagat, elegies, and beautiful poems to nostalgia for the days and abodes of youth and early life is that the poets, at that time, were wanderers most days of their lives. The inhabitants of the towns were enjoying their complete independence. Historians and critics of the pre-Islamic era did not mention or refer to the displacement of the people by force or war from the lands and towns in which they lived because most of these towns were not usually subject to the rule of multiple tribes. Rather than having its own towns, each tribe had its own valley.

One of the beauties and splendors of the Arabic language is that it is abundant in connotations and copious in words, terms, expressions, and their derivations. One of the significant pillars of the classical Arabic language in the past was classical poetry, which is the storehouse of the language. Arabic poetry is the language's inheritance. The person dealing with Arabic poetry and its authentic language must be aware of the profuse meanings, synonyms, and their various antonyms. This poetic line, its predecessor, and its successor contain many derivations, including direct, implicit, and hidden.

The first word (وقفْتُ) *wagafu* means 'I stood' and is rooted in the original (الوقوف) *alwogouf*, which denotes standing; its denotation is clear and direct. This word is derived from the original derivation (الوقوف) *alwogouf*. One of its denotations is 'an ivory bracelet'. Another derivative from this original (الوقوف) *alwogouf* is (الوقف) *alwagaf*, which means endowment, in addition to several connotations and synonyms.

The term (الجواب) *aljawab* refers to everything that is 1) in response to a question, supplication, claim, message, objection, and the like. The other word, *aljub* (الجوب) means 2) a blouse that a woman wears, and also means 3) a gear or 4) a huge bucket. All of these are derivations of one origin, despite the multiplicity and diversity of their meanings. The first one is the meaning that the poet implies.

In addition, the term *aljubah* (الجوية) is a smooth, easy space between two lands and also denotes the gap in the clouds or the low place of the land with few trees or space separating the mountains. It also means every wide space of land without construction, a gap between houses, or a wide round pit. It is also said that the word (الجواب) *aljawab* is applied to one of the men who used to travel all around the country. Another meaning derived from the root of the word is (المجوب) *almajoub*, which means the iron with which it is used to cut solid things.

The expression (الرُبْع) *ar-raba'u* refers to a house in itself; also, (الرُبْع) *ar-ruba'u* is a part of four. The expression (الرَّبِيع) *arrabee'* for Arabs has two denotations: the first refers to two months, and it also refers to the season of spring. Moreover, (الْمَرْبِيع) *almarba'a* is the home of the people in the spring, especially when someone says, 'these are our houses or our summer homes, where we live and enjoy the beautiful time of spring'. It can also be said that the camel (ارْتَبِع) *ertaba'* and (تَرَبِع) *taraba'*, which means that the camel ate the grass in the spring. The grass in the spring is known to be great, ample, and of great benefit. The expression (التَّرْبِيع) *attarba'* means to make something square. Moreover, if someone says (أَرَبَعَ إِلَيْهِ بِمَكَانِ كَذَا) 'arbaa 'iibilahu bi makan katha', that is, he grazed his camels in the spring. These are some of many; however, the intended connotation by the poet in this verse line is the first one, *ar-raba'u*, which indicates the house or place.

4. Conclusion

In the poetry of An-Nabeghah, especially his poem Ad-Daliyah, which critics place in the status of Al-Mua'llagat, they find a single image of integrated poetry with clear and well-defined characteristics. Yet they find the most important of these to be the detachment from sophistication, the accuracy of expression, the good choice of words, and their elegance, as well as care for metaphors and analogies. Through this literary-analytical journey with the first lines of An-Nabeghah Ath-Thubyani's Mua'llagah, the picture is clear about his prodigious position and rank among the stallion poets of pre-Islamic. The poet has excelled by adding new talent to the Arabic poetic heritage, as represented by his proficiency in most of the genres of poetry, especially description.

As for the style of An-Nabeghah in *Al-Mua'llagah*, many prominent features are clear, the most important of which is the ingenuity of the initiation at the beginning of his *Mua'llagah* through the declaration, which gave a musical harmony that had the effect of stimulating the soul and motivating it for listening to poetry. Through his concern for the prologue of *Al-Mua'llagah*, we realize the skill of An-Nabeghah in linking its topics, as he was skilled in moving from one topic to another smoothly, a skill that only the great poets possess, and this is evident in his portrayal of the homeland of his beloved. His poem is not separated but rather homogeneous, and this is a unique poetic talent and a sense that penetrates the insight and perception of the poet.

The poet An-Nabeghah, with his artistic ability and mastery of language, is able to take great care in choosing the terminology of his poem. He is also creatively able to combine words and their denotations. As a result, the prologue of *Al-Mua'llagah* is devoid of matters that disturb the eloquence of the word and speech. The conscious reader of the poem will not see any form of anomaly in its composition; on the contrary, the observer finds a wonderful harmony. The expressions in *Mua'llagah* vary between the abundance of denotations and the strength of molding at times and the ease of selecting words at other times.

In addition, the poet chooses resilient terms for the strong connotation and gentle words for the delicate meaning. This is clearly evident in the depiction of the homeland and its effects, as stated in the first lines of the poem. An-Nabeghah was careful in choosing his verses and meticulous in applying them to the appropriate places. Including his choice of the word (أَفْوَتْ) agout in the first line, not (خَلَّتْ) khalat, which means became empty, as well as the word (أَسْأَلُهَا) asaeluha in the second line, not (أَسْأَلُهَا) asaluha, which means 'I ask her'. The geniality of An-Nabeghah in the method of abstraction and attention is that the speaker and the addressee are both present at the same time. This is only in the meanings that have importance and are related to the conditions of the soul.

5. Recommendation

The poetry of An-Nabeghah Ath-Thubyani, in the close of what came of the analysis about the selected lines of *Al-Mua'llagah*, is worth mentioning that the poetry should be given more examinations and analyses. This short critical study is not enough to reflect the poet's psychology, personality, mind, and life, especially since the poet is An-Nabeghah Ath-Thubyani, a high literary genius. The experience, knowledge, and practice of this pre-Islamic poet are still full of more secrets and unexplored topics. Consequently, the researcher recommends further studies and examinations of the poet and his poetry as a significant bearer of the banner of the Arabic language.

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