The Inner Musical Atmosphere of Ebn Mu’Ataz’s Conceited Poems

Gholam Reza Karimi Fard, Mahmood Abdanan Mahdi Zadeh, Sadegh Sayyahi, Bahram Yarahmadi*

Department of Arabic literature, Shahid Chamran University, Ahvaz, Iran
* Corresponding Author

Abstract

In poetry, whatever factor which brings integrity and order to the poem is regarded as musical factor. One of the nice and significant integral parts of Ebn Mu’Ataz’s poems, as a master of Arabic poetry and literature, is the harmony of the letters and terms with his poetic meanings and objectives. In his conceited poems, the poet has succeeded in canalizing letters, phonemes, syllables, and terms quite skillfully in line with the conceited meaning and bringing suitable harmony between the type of the letters used and the concept of his conceited poems so that the inner music therein causes the reader to find themselves within the musical atmosphere of the poems. To reach this target, the poet has utilized strong letters such as “the Arabic letters T, Gh, Z, E, B, J, D, z, and H” as well as vowels and alef which are in proportion to the concept of conceit in addition that he has also used the other elements of inner music such as repetition, rhyme, opposition, and atmospheric diction in order to make his poems more rhythmic. The current article examines and illustrates the inner music of Ebn Mu’Ataz’s poems through the descriptive and adaptive approach.

Keywords: poem, inner music, harmony of letters, words, and meaning, Ebn Mu’Ataz, conceited poems.

1 In this paper, the capital letter in the middle of the word or at the beginning despite not being a proper noun means that it is pronounced stronger in Arabic than the basic corresponding sound in English. Generally speaking, many sounds in Arabic are such, having either of the minor or major counterparts.

2 The Arabic letter Alef which is written like a vertical line holds a high tallness versus other letters.
1. Introduction

1.1. Music

“music” originates from the Greek term “musighi” which is a combination of two words: “musi” and “ghi”. “musi” means songs and “ghi” means rhythmic and pleasant. Therefore, “musighi” means rhythmic and pleasant sounds so that by the hearing that, the listener is delighted (Binesh, 1992: 96).

We do not know any nation not benefiting from music. This proves that music is some intrinsic phenomenon. It frequently happens that we see kids who react to music and sounds meaningfully.

1.2. The link between music and poem

Impressions which have led the human towards music are those who have led them towards poetry and the link herein is very strong. Poem, in fact, is the music of words, and the common music, the music of sounds (Shafi’ei Kadkani, 1979, p.32). It is not useless that Aristotle has known poem born from two powers: the instinct of imitation and the attribute of understanding rhythm and melody (Booteegha, 1958, p. 54, 55). Although the human can sing songs by prose, there is no nation whose music is by prose. It could be imagined that these two grew separately at the beginning and then joined each other, but we’d better say they were initially together and then separated (Hossein and others, 1954, 128).

1.3. Poem’s music

No one can disapprove the link between poem and music. However, it must be noticed that merely poetic meter is not meant by “poem’s music”, but we mean the subtle music which is sensed in poetry and even prose, which derives from the employment of musical words by the poet. In fact, each word has some special melody, and each sentence has also some special melody and rhythm (Zaif, 1999, p. 75).

In poetry, whatever factor which brings integrity and order to the poem is regarded as musical factor. Undoubtedly, one of the nice manifestations of poems is their musical atmosphere. In addition to creation of nice meanings, the letters and their assortment leads to creation of terms which together with a special discipline and assortment cause the poem to become more rhythmic so that the reader, having read or even seen the poems, feels that a special musical atmosphere dominates the collection of poems.

Poem has two types of general and fundamental music: the outer music which is the metering based on the length of syllables and stresses, and the inner music which denotes the harmony and proportion of words and the particular sound of each letter in vicinity of another letter (Shafi’ei Kadkani, 1979: 40).

---

3 Aristotle’s Poetics
The inner music of the poem is gained by integrity and harmony, intonation, rhythm, and metering. In terms of music, the sounds uttered by words and the inner music are different, and even one line of one poem may hold special music different from the inner music of another line (Shafi’ei Kadkani, 1979, p. 40). It is very likely that the meaning, metering, and the letters used in two lines are very similar but the type of their assortment together cause two different musical atmosphere. Inner music is the important component of the structure of the poem’s music, which firstly is based on the attributes of letters and sounds and secondly is derived from the neighborhood and combination of musical words in one line or semi-line of the poem.

1.4. Poem’s music among Arabs

Arabic critics had realized the link of poetry to music although they have not explained it. The experts on “expression” science would associate the intelligibility of individual words with how easy it was to pronounce them, and the intelligibility of the sentence and the whole with the integrity and harmony throughout the collection of words and lack of conflict between them. Tanvin, i.e. the combination of major vowels\(^4\) with the sound of N, and e’arab, i.e. use of major vowels, which individually are kind of word means of music, and other literary devices from the Lingual Innovation Science such as rhymed prose, as well as word-analysis ideas such as e’elal, i.e. flexible word-formation so as to have which are not very difficult to pronounce, edgham, i.e. merging, prohibition of starting with the mute sound, and priority of fat’hah, i.e. the vowel sound of “a” in “apple” over kas’rah, i.e. the vowel sound of “e” in “egg” are all signals to Arabic scientists’ great effort at the musical beauty and nice-sound utterance. Whenever Arabic prose and poetry from its eldest eras at the Age of the Stupid\(^6\) is compared to those of other languages, it would not be lower than any in terms of music and nice melody (Raja’ei, 1999: 96).

1.5. Research background

In the field of musical analysis, there are numerous papers written down among which are the following.

3- “Aljamal Almoosighi fei She’Ar Almotenabe’e” in Arabic by Shameli et al (2012).
4- “Tajdid Almoosighi Enda Ebrahim Naji” in Arabic by Momtahen (2012).

In the above research works, all types of music have been studied and analyzed and the share of inner music is very small so that little evidence has been proposed for such kind of music and it has not been dealt with elaborately.

\(^{4}\) Refer to footnote 9.
\(^{5}\) And the third to these two is Zammah, i.e. the vowel sound of “o” in “orange” by the British pronunciation.
\(^{6}\) The age of stupid Arabs contemporary with the holy prophet Mohammad.
1.6. Ebn Mu’Ataz and Poem’s music

Ebn Mu’Ataz’s poems hold the artistic and pleasant melody the study of which can affect the interlocutor’s understanding of his poems and delight them. By decent understanding of the elements and integral parts of music and aesthetics in the poem, Ebn Mu’Ataz who is among the legendry in the field of poetry and rhetoric of Arabic literature has succeeded in associating his poetry with beautiful manifestations of suitable music including melody and rhythm. By accurate perception of the attributes, meanings, and suitable assortment of letters, the poet has managed to harmonize the letters and terms with the poetic objectives and meanings. Each letter especially in Arabic holds special attributes and meanings which in vicinity of another letter, gains a different meaning. Having utilized this fact, the poet has raised the inner musical wealth of his poems. Based on Ebn Mu’Ataz’s social position as a member of the loyal family as well as his high degree of knowledge and literature, about which he would speak proudly, his conceited poems hold high, firm, and vivid concepts and since the inner music in his poems are in harmony with these concepts, and have not been researched so far, this paper seeks to study and analyze his conceited poems in such musical terms.

2. Examples of inner music in Ebn Mu’Ataz’s conceited poems

In conceited meanings, there are many which are noticed and used for self-admiration such as bravery and legend, rhetoric, generosity, threat, self-admiration by the grand-family or whatever by which the poet can regard his or her strength superior to others. Ebn Mu’Ataz has dealt with these meanings in his conceited poems, where he has expressed his pride over others.

2.1. Self-admiration by oneself’s grand-family and character

Ebn Mu’Ataz was the son of Abbasi inheriting kings. This greatness and pride is always obvious in his words and poems, especially when he regards himself as from Bani Hashem and true inheritors of the prophet’s inheritance, he does not regard anyone as their counterparts in terms of origin and forefathers, knowledge, innocence, and bravery any longer. He once introduces himself self-confidently to those who are doubtful about his position or do not want to approve his dignity because of jealousy, where he uses suitable words and letters so as to prove the position. He believes he is son of the king who has been the lord of people in his life and this greatness has continued after his death and when others are sleeping by carelessness, he stands up so as for achieving majesty.

“Ana Ebn Allazi saadahom fei alHayaat wa saadahom beya taHt atharaa
Wa maa lei fei aHaden marghab Bal feiyy yarghabo kollo alwaraa

7 Among Prophet Mohammad’s forefathers
8 In Arabic, it is common to merge the vowel at the end of the word before the second word starting with “al” which is equivalent to “the” in English and the “a” in “al” of the second word. So in this phrase, for instance, is pronounced as one word as “felHayaat”.
wa as’hamo le almajd wa almokramat eza ektaHalat a’Ayonon be alkaraa”9 (Ebn Mu’Ataz, 1424 AH: 21)

“I am son of the inheriting king who was the lord of people in his life and after his death, he maintained this position by me.

and I do not hold any greed towards anyone, but all people are interested in me.

when people were sleeping, I stand up so as to reach majesty and good acts and joining that.”

Energy, pride, and legend accompany the meaning well by the consonants and vowels. In the first semi-line, the poet shouts his individuality by the word “ana”10. The high number of continuous letters especially “a” and ending the rhyme by this syllable together with the vowels “a” and “o” which in contrast with “e” are symbols of superiority (Bashar, 2000, p. 461) all together have caused some high, conceited music and when the reader reads it, or hears its music, they sense some firmness from that. Strength, dimension, and continuation which are among the meanings of the letter “a” show his majesty and in terms of form and sound, they inspire firmness and pride which are in line with the conceited meaning of the poem.

The repetition of the word “saadahom” and the assonance in the two words “marghab” and “yarghab” have played a significant role in making the first two lines more musical. Assonance brings unity to the poem, which is regarded among the components of inner music. Within the first two lines, there is opposition between the semi-lines. The couples “alHayaat, taHt altharaa” and “maa lei marghab, feiyy yarghab” are opposites in terms of meaning. When in one line there are two or several opposite words, some kind of conceptual repetition is caused and the word’s opposite is posed against the word and some conceptual unity is brought to the poem, which is in itself some inner music.

In addition, the poem has presented these ideas in the form of “bahr motaghareb”11. Bahr motaghareb holds a legendry and dancing rhythm and together with its special music is suitable for sharp and severe topics such as legend (same: 39).

The poet in another place admires his tribe very proudly again, the tribe who is the symbol of patience in the hardship and whom no problem can knock down. Despite all this problems, they are people’s refuge and their generous hands help people out in the time of famine.

10 “ana” in Arabic means “I” in English.
11 Mutually Approaching Format (of the poem)
"ennei men alghowme allazina behem fakharat Ghuraysh Alaa Bani Ka’Abe
Soboran eza ma addahro AZZahomo wa akoffohom kheSbon lada ajadb12 (same: 26)

“I am from a tribe by whom Ghuraysh13 expressed pride over Bani Ka’Ab14.

Patient in life’s hardships, and generous in drought.”

The poet has expressed these high meanings by means of words and letters harmoniously. In the first line, the feeling of majesty and pride could be perceived well from the word “enni”15 which both holds the meaning of individuality and emphasizes on his great self. Succession of the vowels “a” and “o” over words which show greatness inspires a wave of this superiority. Repeated vowel-taken consonants induce modes. The vowel “e” inspires the reader to some disappointment while those of “a” and “o” show high meanings (Bashar, 2000: 460).

The words “AZZahom, aljadb, Soboran, and addahr” including letters “A, Z, j, b, and d” which all show severity and hardship are totally harmonious to the meanings of the second line including hardships, patience against life’s incidences, drought, and the torturing conditions thereof.

The poet’s use of the “bahr kamel”16 is also in line with the intended meaning, as this bahr is totally suitable for legendry meanings and admiration (Harakat, 1418: 35).

The poet’s self-admiration upon his character has been expressed many times in his poetry. Once again he regards himself at the summit of dignity and greatness which is obvious to all. He is constantly approaching and ascending towards this height together with great wishes. To reach this nobility, he is decisive, by a decision which is as sharp as a sword and on this way, removes any doubt from the way.

“ra’ayto Tareighi fei zorri al’Eze waaZeHaa fa serto wa ragh’hatni almona fa taragh’ghayto
Wa Azmen ka Hadde assayf Zarrayto Haddah Ala ash’shake Hatta ghaddahoo thomma amZayto17 (same: 44)

12 An Arabic well-known tribe
13 Another Arab tribe
14 I indeed
15 The full format (of the poem)
"I found my way in my majesty, which is clear to all, so I followed it and the wished raised me and I also improved.

I hold a firm intention as sharp as the sword, and I sharpened it for removal of doubt so as to tear it out and implemented this job.”

The poet has employed strong letters much, nine times, to express these high meanings. Letters such as “gh, z, A, Z, t, d” all of which are the same in meanings such as manhood, firmness, and shock have brought suitable harmony with the meanings and a firm music. The successive vowels of “o” and “a” over letters inspire the sense of superiority and highness well.

Other elements of inner music such as atmospheric diction are totally visible in both lines. There is atmospheric diction and harmony in “Tareigh, waaZeH, serto” in the first line and in “Hadd, sayf, ghaddah, Zarrayto” in the second line. The poet’s use of the pronoun “to” much, five times, shows this meaning that in any idea to be expressed, he wants to be seen by others. Ending in rhymes by this pronoun also states the poet’s personality of expressing himself so as to shout his individuality more.

Repetition of “t” has impacted on the creation of assonance which is caused by repetition of letters. This assonance causes a pleasant music which upon reading or hearing pleases the ears by its nice intonation.

Frequent repetition of stressed letters nine times has created a strong and firm musical atmosphere in accordance with the conceited meanings.

2.2. Bravery

Ebn Mu’Ataz has not participated in any real war according to history (Khalifah, 1999: 96), but this has not prevented him from expressing his bravery. This proud upon his bravery has taken place in a form of suitable syllables and words. Where he considers himself much more famous than not to be known by any one, he holds a sharp and shining spear and sword the food of which is the enemies’ blood and organs and by which he sends the agent of death towards them.

“wa ana alwaZeH allazi en tabaddaa, ya’Arefooho wa laa yaghooloona man zaa
Wa ghawimen ka alkhaTTe yazdado leinan be dema’e al’AHsha’e wa aljouf yaghzaa
Zaaka Endei wa ghad jama’Ato elayhe rosola mouten Sawaayeb Alwagh’A Hozzaa

18 “to” in Arabic means “I” in English.
Wa doroo’An ka annahaa wajho maa’en SaafaHatho reiHon wa AZaban maHazzaa”¹⁹ (same: 62)

“I am the shiny star which if it rises, all know him and do not say who he is.

I holds a sharp sword and spear which feed on the enemies’ blood and organs.

I sent out death agents who hit the target exactly towards him.

I own sharp swords and spears which are as shiny as a water surface upon which wind has blown.”

The poet has blown the spirit of pride into the lines by employing “ana”. He attracts all to his character. Paying attention to the third person narrative form, he keeps others away from becoming face-to-face to himself so that his high character would not be reached by anyone. Long letters especially “a” state his great character. The letter “a” by its height²⁰ and length shows his high position. The poet’s use of big and explosive letters such as “a, Z, gh, A, S, zz” which all commonly state meanings such as continuation, firmness, bravery, and severity is in line with his meaning of bravery. These strong letters beside the vowels “a” and “o” and words such as AZab, Hozzaa, doroo’A, aHshaa’a, ana, mout, and wagh’A hold an atmosphere full of harsh music and a scene full of the poet’s bravery. The words addema’a, al’ahshaa’a, aljouf in the second line and also addoroo’a, AZb, maHazza in the last line which have led to atmospheric diction has made a significant impact on the inner music of these poems.

The poet has presented these meanings in the weak format, which is harmonious to these meanings. This format is in line with the meaning of war due to holding short and light rhythm-sections²¹ (Harakaat, 1418: 50).

In the following lines, the poet mentions some good and appreciable characteristics such as bravery in the battle field, wisdom in confrontation with incidences and problems, aiding the fellow-race in the hardship and drought, and eliminating enemies while facing them and admires himself by these characteristics over others. The poet has stated these meanings in a form of suitable letters and words.

“konto rayHaanat almajaales fei assalme wa Hatf al’abTale youm alHarooobe

¹⁹ The vowel “a” in Arabic is spelled in a high form, similar to its sound which is pronounced long.
²⁰ The Arabic taf’Eilat: the sections which together make the rhythm of a poem.
Wa Edaten TaHantohom be raHaa jayshen lehaam methl adobe almajloobe
Wa laghad akshofo akhotooba be ra’ayen laysa Anho aSSawaabob be almaHjoobe
wa O’Afe al’Afeina men sagham aljoo’A wa asghaa sayfei dam al’Orghooobe”22
(same: 447)

“At the time of peace, I was like a flower in meetings and at the time of war, the cause of heroes’ death.

And how likely the enemies whom I eliminated by the grindstone of my army like a plant.

I solve difficulties by wisdom,

and aid those begging help to me because of the pain of hunger, and water my sword by the enemies’ blood.”

The poet’s use of the vowels “o” and “a” which has given the words some aspect of greatness, also enjoyment of strong letters such as t, S, gh, A, kh, and T which commonly denote meanings of intensity, firmness, and greatness have pushed the poem’s atmosphere towards the sense of bravery and conceitedness upon that.

The poet’s utilization of the words Hatf, abTaal, TaHantahom, raHy, laghad, alkhoToob, sagham has demonstrated the legendry meaning of the harshness in the battle field better. In addition, the poet’s use of partial assonance in “o’AAfei, al’AAfein” in the forth line as well as repetition of the letter “s” have let the line’s music more musical.

Once again the poet admires his tribe proudly upon their bravery in the form of legendry letters and words.

“wa eza alwaghaa kaanat Zaraaghematan wa Alat Ajaajato moughefen Sa’Abe
labesoo HoSoonan men Hadidehem Sabbaaratan le aTTa’Ane wa aZZarbe

کُنتُ ریحانةُ المجالس  فی السّـم  وَ حَتفُ الأبطال  یَومَ الحروب
وَعداً طَخْنَتُهُم بَرَحی جَبِی
وَ لَقَدْ أكَشفُ الخَطُوبَ برأی
وأعافى العافینَ من سَقَمَ الجوع و أنسى سَیفُ دَمَ العرقوب (ابن
معتز، 1424: 447)
waAdat jeyaadohom be kolle fatan yaghZei be gha’emen monSelen AZbe”23 (same: 27)

“When the battle field is darkened by the armies and weapons and dust is within the air, they put on metal defense-board which are very resistant against sword hits and attacks. Horses take any man who can attack the enemy by the sharp sword to the battle field.”

The harshness and firmness deriving from the letters Z, A, j, and gh in the first line and the sharpness from the letters H and d in the word Hadid, also the exaggeration in the word Sabbaarah and the thickness from the letters T, A, and Z in the words Ta’An and aZZarib in the second line which denotes hard hit, as well as the hardness and harshness from the letters of Zaraaghematan all enter the person into a hard, harsh, and frightening atmosphere. The sharpness of the tribe’s swords which are gained by the letters gh, Z, and A in the words AZb and yaghZei are harmonious to the meaning of the third line well.

The poet in another place narrates his tribe’s attack on the enemy with a legendary intonation.

“ennaa la nantaabo al’Edaat wa en na’ou24 wa nahozzo aHshaa’a albelaad jomoo’Aa”25 (same, 80)

“We successively attack the enemies even if they are away, and shake heart of lands.” (same: 80)

The assortment of letters and vowels in “lanantaab” induces kind of movement and down-flowing over the enemy. The vowels of “a” over the letters l and n which show movement, also flowing, which is among the meanings of “n”, also the letter “t” which means explosion all inspires attack. The horror caused in the enemy is easily understood from the word nahozzo. The repeated z denotes meanings of severity and firmness. When we have the assortment of the letters n and h, which also hold the meaning of anxiety and severity, as well as “z” in one word, we certainly face the meaning of shaking something, which herein is the

23 “ou” is pronounced in this paper as “ow” is pronounced in English “now” meaning the present.
heart of the desert. In “nahozzo”, there is characterizing metaphor. The emphasis by “enna” and “l”\(^{26}\) shows the certainty of the attack.

The poet has enjoyed the full format, which is a good choice. Although this format is suitable for all poetic types and purposes, it is more harmonious to severity and firmness rather than lenience and delicacy, in line with the attack and fight.

In another place there is similarly the harmony between meaning and poem’s music.

\[ \text{“ghoumon eza ghaZaboo Alaa a’Adaa’ehem jarroo alHadeid azejjatan wa doroo’Aa} \]

\[ \text{Hattaa tofaregha haamohom ajsaamahom Zarban yofajvero men damen yanboo’Aa} \]

\[ \text{Wa ka anna aydeina tonaffero Anhom Tayran Alaa al’abdane konna wogho’Aa} \]

\[ \text{Wa eza alkhoToob ra’ayna menna maTraghaa nakaSat Alla a’Aghaabehenna rojoo’Aa”}^{27} \] (same: 80)

“my tribe are those who if they get angry over their enemies, would flow types of metal, arrowhead, and defense-board towards the enemy.

So that their heads would leave their bodies and hard hits would reach them so that springs of blood would stream from their body.

And as if our hands were putting away the birds who had landed over their bodies.

And when incidences and hardships see our firmness and hits, they would give up and turn backward from us.”

The poet’s tribe’s fighters’ firmness and severity is intelligible in the first line by the special assortment of the big and strong letters. The raf’A tanvin “on” over the word ghoumon herein is for respect. The word ghoumon undoubtedly means a big, strong, and firm tribe and the tanvin herein does not denote disrespect or uncertainty. Darkness and interrelation which are among the meanings of “gh” beside “Z” which means bravery and manhood show the word

\[ \text{(same: 80)} \]

\[ \text{قَومُ إذا غَضَبوا عَلی أعدائه م} \]
\[ \text{جَـرّوا الحـدیدَ أزجةً ودروعا} \]
\[ \text{ضَرِبًا يَفَجّـرُ م ن دَمٍ یَنبوعا} \]
\[ \text{وکَأنَّ أیدینا تُنـَفِّرُ عَنهُمُ طَیراً عَلی الأبدان  کُنَّ وُقُوعا} \]
\[ \text{وَإذا الخَطوُبُ رأینَ م نّا مَطرَقا} \]
\[ \text{نَکَصَت عَلی أعقاب هنَّ رُجُوعا} \]

\[ (مان: 80) \]

---

\(^{26}\) “enna” and “l” in Arabic mean indeed in English.

\(^{27}\) قَومُ إذا غَضَبوا عَلی أعدائه
ghaZaboo for “ghoum” horrible to the enemy. Taking spears, and defense-boards to the field as well as the sound thereof is in full harmony with the meaning of the poem in the first line considering the meaning of “H” which shows thickness and destruction and the letter d which means shock, firmness, and darkness, and draws a crowded, dark, vague, and very noisy atmosphere in the battle field, where weapons send the enemies’ heads into the air.

The second semi-line of the second line which is full of long vowels especially “a” shows the height and distance of the thrown heads. The repeated letters used in the third line beside the assortment of “T, gh, and A” and the music derived from “f, and r” in “tonaffar” and “Tayran”, which denotes divergence or movement, induce the flight of the birds having landed over the corpse of the dead. Words such as jarroo, azejjah, Hadeid, dam, ghaZaboo, a’Eda’a have all contributed to demonstration of the atmosphere where war music is being played.

The poet again has employed the full format for explaining the bravery of his tribe and himself so that by more words and long rhythm-sections he could present the meanings to the interlocutor more elaborately. Undoubtedly, the legendry meaning of each leads to a different music due to letter assortment.

In the following lines, the poet’s sense of proud in the hardships has been expressed in its special tune.

“Aba Hasan! Thabbatta fei al’amr waT’atei wa adraktanei fei almo’Azalaat alhazaa’eze
Wa albastanei der’An Alayya HaSeinatan fa naadayto Sarfa Addahre hal men mobaareze”28 (same: 352)

“Aba Hasan! You made me perseverant in this job, and caught me in hard incidences
And dressed me a defense-board to protect me until I called on incidences for fight.”

The severity and firmness deriving from “thabbatta” comprising repeated letters, and the greatness from “b, and t” as well as thickness and severity by the meaning of “T, and a” in “waT’at”, besides the anxiety deriving from “h” and the repeated “z” in “alhazaa’ez” which verbally means hardships and the mouth-taking letters in “almo’AZalaat and der’An” and the legendry phrase “hal men mobaareez”29 have all created some strong and firm music stating the intention of the brave and resistant human in life’s hardships.

28 أبا حَسَنٍ ثَبَّتَّ فی الأمر وَطأتی وَأدرَکَتنی فی المُعضلات الهزائز
و ألَبستَنی د رعاً علیَّ حًصینَهً فَنادَیتُ صَرفَ الدَّهر  هل م ن مُبار ز
(همان: 254)

29 “hal men mobaareez” in Arabic means “is there anyone to fight me?” in English.
In the following line full of “s” beside other letters, the poet has succeeded in making the wanted meaning that is the sound of reaping the crop.

“fa daashahom dous alHaSeid alyaabes be alkhayl wa arrejaal wa alfawaares” 30
(same: 411)

“(he) ground them (the enemies) like a dry crop, by the horses and men and fighters. “

The sound of “s” is the same sound made by the cutter touching dry stems. Severity, firmness, destruction, movement, and sound which are among the meanings of “kh, j, f, r” are also harmonious to the whole meaning of the line especially the second semi-line, the meaning of war and hard confrontation with the enemies. The poet has also enjoyed assonance between “daasahom” and “dous” as well as atmospheric diction between the words in the first semi-line and those in the second, which both are cause of many elements of inner music especially the fact that this poem has been made in the format of conceited dispute31, which is mostly used for meanings such as agility and speed in the battle field. (Harakaat: 35)

The other example in the same format is the following.

“tafarraghoo wa bolbeloo belbala wa boddeloo men ba’Ad Halen Haala”32 (Ebn Mu’Ataz, 425)

“they spread out and were transformed very much and they changed mood to another.”

The poet is mentioning the enemy’s defeat. Among the meanings of “b” is severity and decentralization, and among the meanings of “l” is diversity and disorganization. Neighborhood of these two together with “d” which denotes shock induce the meaning of full transformation. Accordingly “b” and “l” belong to the set33 of five letters including gh, T, and also j which are not vowel-less even when other letters are read vowel-less due to being at the end of utterance. This dynamism is in line with the meaning of the poem. The poet has also perfected his music by the assonance between “bolbeloo” and “belbaalaa” as well as by repeating use of “b” and “l”. assonance, repetition, and other literary devices increase the listener’s aural sense and delights them (Ebn Aashoor, bei taa: 42).

2.3. Generosity

Generosity is among the characteristics which is appreciated by anybody especially Arabs. So is the poet.
“Wa laylat o ghorren ghad ahanto kareimaha wa lam yako bei shoHHon Ala aljoode ghallabaa

Wa ghomto ela alkoume aSSafaayaa be monSelei fa Sayyartohaa majdan le ghoumei wa aHsaabaa

Fa telka feda’o al’ErZe men kolle zeimaten wa matjaro Hamden yablogho alfakhra a””Aghaaba”34 (same: 28)

“and very likely was it that I prosecute the best camel and there was no tightfistedness within me to overcome my generosity.

With my sword, I went towards my big-hump and milky camel, and made it cause of majesty for my tribe.

May it be sacrificed for my moral credit and restrain me from any fault, a capital by which others would praise me and the pride of which would reach my descendants.”

The poet’s use of strong letters herein such as gh, j, b, S, Z, z, and t all demonstrate his power in overcoming tightfistedness. Accordingly, these letters have been accompanied by the strong vowels “a” and “o”. It is significant to remark, on the contrary, that the most vowel used in the poet’s romantic works is “e” which induces humility and failure. In addition, much use of repeated letters as well as the first person singular pronoun the Arabic “to” has raised this conceitedness. Existence of some opposition in couples “ahanto, karimaha”, “shoH, aljood”, and “al’ErZ, zeimat” has increase the inner music therein considerably. The assortment of letters is such that no soft letter exists there

2.4. Threatening and frightening enemies

The poet threatens his enemies on many occasions if they are thinking about fighting against him.

“ennani zak allazi jarrabtomo lam yaTol Ahdi be erghaame al’a’Aadei

Fa men al’aan fakkeroo ou da’Oo fa allati takhshoun aHlaa fei fo’aadei

Endemoo ghabla remaaHen shorra’A wa soyoofen zaate Azzen wa Se’Aad”35 (same, 461)
“I am the one whom you tried, who is fast in knocking down the enemies
So think about the result of the job right now or leave it, for what you are afraid of is sweetest in my heart.
Before prepared spears and biting and raised swords target at you, declare your give-up.”

In the first semi-line, three repeated letters, and the vowels “a” and “o” especially the ending “o” over “m”, without any “e”, all show the poet’s majesty and bravery. The meaning of severity in “sh” in “shorra’A”, the repeated “r” and the letters z, Z, S, and A containing the meaning of severity, bravery, and firmness all induce his fear into the enemies’ hearts.

The same harmonious style is visible in the following.

“ghad Ajamoo Oudi, fa konto morraa Horran eza lam yako Horron Horra
Laa ta’ameno men ba’Ad Helmen sharra kam ghoSon en akhZara Saara jamra” 36

they tested me to realize my firmness, so I was bitter and rough, so was I a free-man when there was no free-man indeed.

Do not feel secured after my patience and forgiveness. Very likely is it that a green branch turn to be a burning fuel.”

The letters A, k, H, kh, Z, and S are all explosive and big letters, in total accordance with the meanings of conceitedness and threatening enemies.

Repetition of “H” and “r” in the first line has caused and repeated the word Horr. Repetition of H has enhanced the inner music in the poem. Combination of “A” and “j” denoting severity and hardship has made “Ajamoo” which is in line with the meaning of testing and the hardship thereof. The opposition between “sharr” and “helm”, as well as the two colors “akhZar” and “jamra” are effective herein. In fact, these oppositions hold some threat within them so that the interlocutors may think about the result of their initially-intended job. On the
other hand, there is partial assonance among the words marraa, Horraa, sharraa, and jamraa which is obviously a source of rhythm and pleasant music.

3. Conclusion

Based on the descriptive-adaptive studies in this research it was illustrated that Ebn Mu’Ataz has succeeded in creating integrity and harmony between letters, words, and the conceited meanings of his poem by suitable assortment of the letters T, gh, Z, z, A, d, b, j, and H which mean severity, shock, and firmness, as well as the vowels “a” and “o” and alef denoting greatness and pride, together with poetic formats and the literary devices assonance, repetition, atmospheric diction, and rhymed prose which are among the elements of inner music. All this delights the interlocutor by the poems full of inner music.
References

1- “Aristotle’s Fann Ashshe’Er”, transslated by Badwei, A. (n/a) Maktabat AnnahZat AlmeSeiyya Inst., Cairo.
3- Ebn Aashoor, M. A. (n/a): “Moojez Albalaaghah”, AlmaTba’At ATtoonesiyyah Inst., Tunisia.
12- Harakaat, MuSTafa (1418 AH): “Owzaan ash’e’ar” in Arabic”, Dar Ateghaafat le Annashr Publication, Cairo.