INHALT

Aufsätze

N. NEBES: 'in al-muḥaffafa und al-lām al-fāriqa I. .......................... 7

J. ROSENHOUSE: Some Features of some Bedouin Dialects in the North of Israel ......................................................... 23

S. A. SOWAYAN: A Poem and its Narrative by Riḍa ibn Ṭārif aṣ-Ṣam- mari .............................................................. 48

Miscellen

P. BEHNSTEDT: iz-zarga .................................................. 74

H. BOBZIN: yiʾanīna ....................................................... 75

K. MUNZEL: Die zusammengesetzte Verbalform kunṭ ʾiʿmil im Kairener Arabisch. Versuch einer Erklärung ......................... 76

M. G. CARTER: Remarks on M. B. Schub: "A Sublime Subtlety?" ...... 79

Buchbesprechungen

G. BOSSONG: Probleme der Übersetzung wissenschaftlicher Werke aus dem Arabischen in das Altspanische zur Zeit Alfonso des Weisen (M. Betz) ................................................................. 82

F. FORKEL: Die sprachliche Situation im heutigen Marokko. Eine soziolinguistische Untersuchung (L. Kropfisch) ................. 84

M. ULLMANN: Wa-ḥairu ʾl-ḥadīṯi mā kāna lāḥnan (S. Hopkins) ...... 87

F. ABU-HAIDAR: A study of the spoken Arabic of Baskinta (C. Correll) 88

M. TAYMÜR: il-maḥbaʾ ṣāqam talattāṣaʾ. An annotated phonemic transcription by STIG T. RASMUSSEN (M. Woidich) ................. 91

F. TALMOUDI: The Arabic Dialect of Susa (Tunisia) (H.-R. Singer) .. 92

Y. HAKKI: Die Öllampe der Umm Haschim. Übertragung und Kommentar N. NAGUIB (H. Bobzin) ........................................... 94
A POEM AND ITS NARRATIVE BY RIḍA IBN ṬĀRIF AṢ-ṢAMMARI

By Saad Abdullah Sowayan, Riyadh*

Introduction

I recorded the following poem and its narrative in the fall of 1978 from the archives of the radio station in Riyadh, Saudi Arabia. The poem and the narrative are told in the voice of the poet himself, RIḍA IBN ṬĀRIF AṢ-ṢAMMARI. RIḍA addresses his words to BRĀḤĪM AL-YŪSIF, the host of the radio program *Mīn al-bādiyyah*, knowing well that he will be heard by many people who tune in to this popular program.

RIḍA is a good example of the oral poet of the desert who not only composes poetry but also has stored in his memory many poems and historical anecdotes. He is a nomad with a distinctive Ṣammarī accent and a resonant declamatory voice. He is a gifted raconteur of anecdotes and narratives, and both an original poet and a reciter of the poems of others. In this recorded example, RIḍA, prior to reciting one of his poems, relates the events which led to its composition. He has fallen in love with a bedouin lady who shares his feelings and expresses her willingness to marry him. But when he sends a messenger to her to confirm her pledge to marry him, the messenger instead asks for her hand himself. This leads to complications and misunderstandings. In the end, however, the treacherous messenger is found out. RIḍA and the lady make up, but by now it is time to break up summer camp and disperse into the desert; thus the marriage is postponed. The recounting of narrative and poem take up about fourteen minutes of recording time.

Notes on Translation

The difficulties of translating poetry are well-known and I need not dwell on them here. Poetic diction is very compact and highly specialized. The poetic message is conveyed not only through the denotative meanings of words but also through the images, echoes, connotations, and associations evoked by these carefully selected words. The affective properties and suggestive powers of a word are irretrievably lost once it is translated into another language. This makes exact word for word translation of poetry impossible, hard as one may try.

* Univ. of Riyadh, College of Liberal Arts - Riyadh, Saudi Arabia
The difficulty is compounded when we are dealing with languages, cultures, and poetic traditions so far apart. Not only are Arabic and English very different, but even more crucial, the aesthetic sensibilities and the world view of a nomad are quite different from those of an urban Westerner. Furthermore, the rendition of a poem in one language into a poem in another language is, like poetic composition itself, a skill which, alas, we do not all have. As a solution to this problem, the best I can do here is to give as faithful (though not word for word) a translation of RIPA’s poem as I can, and supplement this translation with detailed lexical notes and explanations of each verse.

Although both narrative and poem deal with an actual event, each is cast in a traditional style and each constitutes an attempt to comprehend on a general level the impact of tribal migration on individual lives. In that sense, narrative and poem provide not only a linguistic corpus but also an ethnographic portrayal of desert life cast in artistic form. The prose narrative employs a diction no less polished and a style no less refined than those of the poem, although from the lexical point of view the narrative prose is not as hard to translate as the poem. The main difficulty here lies not so much in finding corresponding words and expressions in English; rather, it is in how to transform a dynamic oral performance into a static written text. The audio-visual effects of gestures, facial expressions, and dramatic changes of voice quality and intonation leave no traces on the written text. Unlike the poem, which is composed and memorized prior to delivery, the narrative is composed as it is performed. This is not to say that RIPA is inventing fictitious episodes. Rather he is arranging real-life events into a narrative sequence and making sure that the audience is following. Therefore, background information, exegetical remarks, clarifications, graphic details, hesitations, and repetitions are superimposed upon the narrative thread and interwoven with it. Many of the elements of the narrative are conventional, thus enabling the interviewer to anticipate the drift of the story.

The active participation of BRĀHĪM AL-YŪSIF (ABŪ YŪSIF), the host of Min al-bādiyah, adds further complexity to the linear development of the prose narrative. BRĀHĪM and RIPA exchange traditional expressions of courtesy which do not really contribute to the story, but which are expected in this situation since they serve to establish rapport between the narrator and the audience. BRĀHĪM often tries to direct the flow and wording of this recorded version of the narrative, not only because he has heard the story before and wishes to make this version conform to the one he heard previously, but because its traditional format makes it possible to anticipate what is coming next. Moreover, the active participation of an interlocutor is one of the constitutive elements in determining the
structure of this type of narrative. BRÄHİM interjects comments and expressions of support and encouragement and asks for missing details. At times he becomes so involved that he assumes the character and role of RIDA and acts as his voice, and there are occasions when he literally puts words into RIDA's mouth. By so doing, BRÄHİM is acting as a truly interested and genuinely involved audience.

As a result of these conditions which are characteristic of oral performance, the prose narrative as it is written down may appear somewhat loose in structure and hard to follow. The reader is advised to keep pretending, while reading the text, that he is not looking at it but listening to it - to imagine RIDA orally delivering the narrative and addressing his words to BRÄHİM AL-YÜSIF, an eager and animated listener.

The narrative contains a few idiomatic expressions which cannot be successfully rendered into English and which merit some brief comments here.

1. *allah yastir* ʿalāna w-ʿalāk. The literal meaning of *yastir* is "to cover, to hide, to veil, etc.", but it also refers to the concept of *sitir*, a concept which is lacking in English and which is related to honor and reputation. In using this expression, one asks God to protect the honor and reputation of someone and guard him from disgrace. The expression is used to indicate that the speaker, though he may not have harmonious relations with X, wishes X no harm. It may be loosely translated as "May God keep both me and you above reproach."

2. *allah xalag al-mašāzi wa-n-nikāyi* f. The word *mašāzi* refers to the undertaking of a raid, *nikāyi* to the return from or the abandoning of a raid. The expression may be translated as "God ordains the going out on raids and the returning from them." This means that everything is in the hand of God; therefore, it should be no surprise that someone may think in one way now and in an altogether different way later. The expression is used in connection with someone who changes his mind about something.

3. *ṣarwa al-ḥūr. Ṣarwa "like", al-ḥūr "those present". The expression is used by a narrator of a story whenever he pays a compliment to a character in the story. It is an expression of courtesy and it means that the assembled audience are no less worthy of praise than the character mentioned. The proper response to this expression is ṣarwak at-ṭayyyib "the like of you is praiseworthy".

4. *b-al-ḡēd manāzil, yā ḥāl min dūnak bêt ʿiddak, ṭet. al-ḡēd "summer" is the time when nomadic tribes congregate around tribal wells in large multitudes. Because there are so many people camped together, friends may not see each other for a long time, especially if their tents are separated by other tents. The expression may be loosely translated as "Summer
camps are crowded; if your tent is not right next to mine, you might as well be dead (i.e. I wouldn't see you)".

5. **fēdat allī yigūl.** fēdat is the feminine of fēd (pl. fūd) which indicates possession and somewhat corresponds to ḥagg and māl in other dialects. It may be roughly translated as "as the saying goes". A similar expression is sālīt allī yigūl.

6. **nāḥ as-ṣyāḥ bi-ṣyāḥ w-taslam.** nāḥ is the imperative of niṭāḥ "to meet"; ṣyāḥ comes from ṣāḥ "to cry out", which in this context means to cry out complaints, abuse and accusations against someone. According to this proverbial advice, if someone comes to you and starts shouting complaints, abuse or accusations against you, you must hurl back at him similar shouts. By doing so, it is likely that you will come out exonerated and unscathed. I translate this expression as "Meet accusations with accusations and you will be safe".

7. **al-mgūbal yaṭird an-nūs.** mgūbal "meeting face to face", yaṭrid "to chase away, dispel", nūs "ill omens, calamities, evil thoughts, suspicions" etc. When misunderstanding arises between two people and their minds become full of rancor and suspicion about each other, it is best that they meet face to face to clear up the matter and prevent calamity. This expression is used by the lady in the narrative when she went to make up with RIṣāl; I translate it as "I decided to meet you face to face and clear up this matter with you".

8. **mitlāḥī tin ḥala xēr.** mitlāḥī tin is from laḥag "to pursue, to catch up with", hence "to meet again". xēr "good, prosperity, happy circumstances" etc. The expression, used by people who wish to meet again, may be translated as "May we meet again in happy circumstances".

9. **ṣaḥḥ lsānīk.** ṣaḥḥ is the optative form from ẓiḥḥīh "health"; lsān "tongue". This is said to a reciter after he finishes reciting a poem. The proper response is ṣaḥḥ ẓdinak or ẓdīn "May your body be sound".

Linguistic Remarks

Here I shall give a few brief remarks on the phonology and syntax of the Šammari dialect (henceforth ŠD) and make some comparisons between it and the dialect of Qaṣīm (henceforth QD).

I. Phonological Remarks

1. When the vowel a in an open syllable is followed by -wā- or -wā- it tends to change to e (iṃālah); e.g. jawāb > jēwāb "answer, words"; nawāna > newāna "we decided to". This tendency is inhibited when the preceding consonant is a guttural; e.g. ḥawāṣīrī "grass cutters". But if a
is followed by -wa + doubled consonant then the situation is a toss-up; e.g. tawajjah "to go in the direction of", but mawaddt ar-ribbon > mewaddt ar-ribbon "spring love".

2. Final -at becomes -ay in ŞD; e.g. jat > jay "she came".

3. In the 3 m. sg. pronominal suffix -uh the final h drops and, to compensate for this loss, the vowel is made slightly longer; e.g. lu "for him, to him" (vs. iuh in QD).

4. The suffix -ah marking the fem. gender changes to a slightly long -e, or, less frequently, to -ay or -at; e.g. zøyje, zøyjay, zøyjat "wife".

5. In ŞD, the position of the short vowel in the 3 m. pl. personal pronoun hom and in the pronominal suffixes of the 3 m. pl. -hom and the 2 m. pl. -kom is lower and more forward than it is in QD. Also, in ŞD the vowel which is inserted between the pronominal suffixes -hom and -kom and the base to which they are suffixed is a but in QD it is i; e.g. giş-rathom vs. gişrihum "their neighborhood".

6. In ŞD a vowel a always appears between the 2 sg. pronominal suffix -k and the word to which it is suffixed. In QD a vowel i (not a) appears between this pronominal suffix and the word to which it is suffixed only when the word final is _c or _cvc, but never when it is _cvc; e.g. a speaker of ŞD would say šität "your one sheep", šanızak "your goat", bdinak "your body", rkibak "your knees", šrifak "he knew you", šraḥak "he threw you down", šrifgiatan "your lady friend", miğilyıtak "she loves you dearly". But a speaker of QD would say šätik, šanızik, bidank, škabk, šrifık, šraḥık, šrif مجاني, miğilyäkk. Notice that each of the last six words has a different syllabic structure as it is pronounced by the two speakers.

7. The 3 f. sg. pronominal object in ŞD is -ha but in QD it is -ah. This leads to divergence in syllabic structure between the two dialects. For example, if the verb šayyarat "to change" is conjugated with 3 f. sg. the result is šayyarha and šayyirha in ŞD, but šayyarah and šayyra in QD.

8. The active participles of forms V and VI have different syllabic structures in ŞD than they do in QD; e.g. mitšayyare "she is changed" and mitšayyık "we shall see each other again" in ŞD, but mtašayyırh and mtašyuğın in QD.

II. Syntactic Remarks

1. The ethical dative li. This pronoun comes after the verb and agrees with it in number and gender; e.g. arsalit li wàḥiid, callyah "I sent me someone to her". Sometimes this pronoun is repeated twice; e.g. w-arsilik-li li wàḥiid, yüm inni arsalu yammah gäl: ṭelah "so I sent me this man, when
I sent him to her I told him: Go to her!" The ethical dative can be separated from its verb by other lexical items as in tāhāwāt ana w-ya li wāḥ-de min banāt al-bādīye "a bedouin lady and I fell in love with each other".

2. The particle mār/mār. This particle usually functions as a coordinating conjunction meaning "but", but it also has other uses as seen in the following two examples from the text: (a) ant mār mā jūbak b-ṣaṭ-ṭāri "as for you he did not even mention your name"; (b) ana ha-l-ḥīn mār ma bi ar-rājīl "I am not really interested in men right now".

3. The particle ġāri/tāri (tarīn, taryah, tarīk, etc.). This particle indicates a sudden realization or a mild surprise, regret, or disappointment; e.g. yīgūl ma ǧīnī tōz jāt w-ṭāri ġindu zāje w-ġindu wīḏīn "He said, 'I have no wife', but I found out that he has a wife and has children."

4. The subordinating conjunction yām (yām inn). The verb of the subordinating clause introduced by yām is generally (but not always) in the perfect. If the verb of the following main clause is in the perfect, then no particles intervene between the two clauses; e.g. yām inni arsal-tu yammah gīlt: ǧītah "When I sent him to her I told him: Go to her"; yām inna tišīlāḥna wāfiqat ar-ṣāhale raḥalna "By the time we had made up it was already time for me to move into the desert and I moved". But if the verb of the main clause is in the imperfect or if the main clause is non-verbal then it is separated from the subordinate clause by such particles as tāri, iliya, iliya mār, iliya mār tari; e.g. yām saμat ġewābi inna nabi niḥūl ilya wārdt al-bīll, taryah tiṣḏyigay "After she overheard my words that we shall go into the desert when the camels come back to drink, she became disturbed"; yām inni nahaḏt ṭāsi w-iliya hi msaṣṣīrīn ġala hali "When I raised my head I saw it was she who had come to our house"; yām abi ahūm asṣayir yammakom iliya mār ṭāni w-bēnakom ṣirwat miyyat ẓabbāb "Whenever I make up my mind to come and visit you I am detained by the hundreds of hearths on the way"; w-yām inni niṣadt iliya mār ṭāri ġindu zāje w-tāri lu wīḏīn "But when I inquired I found that he already had a wife and children".

---

The Text

1. **BRĀHĪM**: ḥayrāk *allah*, ya-'axx *rida*.
   **RIDA**: abgāk *allah*.

2. **B**: fīh gisīdīh - *ṭāl* Cimrik - *ṣrif* ana mina *bāt* alli tīgūl fīna:
   "ya-llāh la tarhīz ḥaṭāt al-bīṣūl *alla* Cala l-mīsīlim ydawīr baxāfīs."
   ḥādi *adīnī* laha mnāsibîn?
   **R**: Ināʾām, lah mnāsiba; min gisīydi ḥādi.

3. **B**: adī *innah* min gisīydič. w-ant gisīydič wājīd, w-ma-ṣa-llāh, taḥ-faḍ ḡur gisīydič.
   **R**: w-allaḥ wājīb C alāna.

4. **B**: w-ant yasmūnič Ṣār al-Inṣāf. ma Cindik tihīyyaţīn la 1-ṣammar
   wala ḡur ṣammar.
   **R**: *ṭāl* ġumrak - ana kīl tārīx al-bādye-ﬁṭīxur bu; jimī C tārīx al-
   bādye niţftīxur bu.

5. **B**: w-haḍa - ḡur Cimrik - hu al-wājīb. liđa sammok Ṣār al-Inṣāf.
   **R**: Ināʾām.

6. **B**: wiș mnāsbitah, al-gisīdīh?
   **R**: lah mnāsibe, w-mnāsbitah fiwīle. w-lākin nixītīg b-al-mājez Cala,
   ya Cni, la C tīgūl Cala l-barnāmaţ.

7. **B**: Ināʾām. hi *adīn* ant za' C aj 6 wāhīd yxaṭīb lik, aw kīda.
   **R**: tahāwīnt ana w-ya li waţhe min banāt al-bādye. w-ana, txabar, kill
   Cīsīti B b-al-bar ma C al-bādye. bdiwi lyā lān.

8. **B**: wala tizīl, Ināʾām.
   **R**: Ināʾām. w-yīm tahāwīt ana w-yīh ayyīm ar-ribī C. w-ja ayyīm aṣ-ṣīf
   - wagt al-mīgāțīn - w-nanzīl Cala ma, hom Cala bīr w-ţinn Cala bīrīn
   ţīni; ma ţīna jimī C Cala bīr wāhīd.

9. **B**: lākin mtigārbīn min ba C ād.
   **R**: Th. mtigārbīn. kilīna Cala jaww wāhīd.

10. **B**: ya C ni ysayyir 10 ba C āgkum Cala ba C ād.
    **R**: Th. ysayyir ba C āgna Cala ba C ād. kilīna Cala jaww, kilīna Cala

2 CA (Classical Arabic) 'ay na C ām.
3 LA (Literary Arabic) taḥayyuzūt from taḥayyaza "to take sides".
4 This expression is borrowed from radio parlance.
5 Cala la "so that it won't".
6 za C aj "to dispatch (quickly)".
7 LA wā-'iyya (QD w-iyya).
8 kill Cīsīti = kill Cimrī "all my life".
9 lān LA ilā l-'īn "till now" (QD ilā ha-l-ḥīn).
10 From sayyar "to take a walk, to go visit".
The Translation

1. BRĀHĪM: May God grant you long life, my friend Riḍa.
   Riḍa: May God preserve you.

2. B: There is a poem of yours – may your life be long – of which I know
   one verse in which you say: "May God bring no good to a vile man who
   deceives a trusting Muslim." I believe this poem has an occasion?*
   R: Yes, it has an occasion; this is one of my poems.

3. B: I know it is one of your poems. Your poems are many and, praise
   God, you have memorized other poems [besides your own].
   R: By God, such is my duty.

4. B: You are called the just poet. You are not prejudiced either towards
   Ţammār [your own tribe] or towards any other tribe.
   R: May your life be long – I am proud of the whole history of the de-
   sert; I am proud of the history of all the tribes.

5. B: And so you should be, may your life be long. That is why you are
   called the just poet.
   R: Yes.

6. B: What is the occasion for it, the poem.
   R: It has an occasion, and that is a long story. But I will give a
   brief summary so that it will not exceed the time of the program.

7. B: Yes. I think you dispatched someone as a go-between, or something
   like that.
   R: A bedouin lady and I fell in love with each other. As you know, all
   my life I have lived in the desert with the nomads. I am still a nomad.

8. B: Of course, you are still.
   R: Yes. When we fell in love with each other it was the rainy season.
   Summer came – the time for making camp – and we camped by the same
   watering place, her people at one well and mine at another; we were
   not all camped by the same well.

9. B: But you were close to each other.
   R: Yes. We were close. We were all camped in the same plain.

10. B: In other words, you could visit each other.
    R: Yes. We could visit each other. We were camped in one plain, we

* The occasion (mānāsībih) of a poem is a narrative explaining the events
    which led to the composition of the poem.
jaww wāḥid bu ḥirwat 11 cāṣīrt 12 abyār. arsallt li wāḥid ḡalyah; yaʿni, arsallt ḡalyah abaxaṭīb.


13 B: saḥīḥ. R: hān. w-arxil li li wāḥid; yūm inni arsallt yammah gīlt: Itah, 15 w-sallim li ḡalyah; w-čān 16 hi ʿala l-jewāb illi bēni w-bēnah, w-ana 17 b-xaṭīb min halah.

14 B: naʿam. w-iga kān innah mtgāyyrīrīh, f-allah yastir ḡalīna w-ḡalyah. R: w-in čān hi miğaṭyritin, ʿasa llah yastir ḡalyah. hān. w-la fīth līzīm. gāl: me yxālif. 18 li aṣāʾaraf inni aqīf lāk ḥāje; w-ha-l-ḥīn b-giṣr al-būt. hu, txabar, yʿarifhom 19 w-yijīhom. w-lu riḥman bahom, lu riḥman bahom, b-ahalāh. w-hu mu hu min garābahom al-grayyib, alli ʾyttakk mnu, yaʿni - bass innu hum xawālin lu.

15 B: xawālin luḥ. R: yeddī hom xuṭitu. hu b-giṣrahom baʿad. 20

16 B: w-jārin lahom, ʾināʾam. R: w-jārin lahom. wla ʾindu mire hu, ysammuṇu hak-al-wagt ʿīmil. ʾind al-būdīyat alli ma ʾindu mire ysammuṇu ʿīmil; būt yaʿni min dūn mire. w-nāzlin b-šanaghom. 21 w-tiṣṭīgīl lu hu w-yā xawātah, w-ḥāda.

11 ḥirwat "about", same as ḥūl and ḥawālay. Cf. b-ha-la-ḥarūwī "within this range".
12 QD ġāṣīrt.
13 gibal "always", same as dāyīm.
14 ḥūl, b-al-ḥūl "very much". This is an intensifier and it also means strength as in ma bi ḥūl "I have no strength left".
15 From CA ʿatī "to come, to go to".
16 čān, in čān, čān inn a conditional; see JOHNSTONE pp. 69, 151, 172.
17 wa-ana = f-ana
18 me yxālif "it does not matter, I have no objections, never mind". See JOHNSTONE p. 243.
19 yaʿtarifhum is also possible in QD.
20 baʿad "also, furthermore".
21 šanag (pl. ʾašnāg) "flank, side".
were all in the same plain which had about ten wells. I sent someone to her; that is, I sent him to her to ask for her hand.

11. B: You wanted to see if she had no objection.
R: I wanted to see if she held to her word, her promise [made] in the rainy season, or whether she had changed her mind. I had some doubts, because spring love always - it is always the case that a woman who does not love you very dearly, love you madly, I mean, she will most likely change in the summer, because in the summer there are many [other] faces.*

R: There are many faces.

R: Häh. So I sent a man; and when I sent him to her I told him: Go to her, give her my greetings; if she is still true to the vow we made, then I will ask her family for her hand.

14. B: Yes. And if she had changed her mind, then may God keep me and her above reproach.
R: And if she had changed, then may God keep her above reproach. Häh. And there will be no reason [to pursue this affair any further]. He [the go-between] said: I have no objection. It is an honor to me to be of assistance to you; anyway, her family lives right next door to me. He, you know, is acquainted with them** [i.e., her family] and visits them frequently. He is even related to them, related to them, to her family. But his relationship to them is not a close one, I mean not so close that I would have any misgivings about him. They are his maternal uncles.

15. B: His maternal uncles.
R: He claims they are his maternal uncles. He also had his tent pitched next to theirs.

16. B: He was their neighbour, yes.
R: He was their neighbour. And he had no wife. At that time such a man was called gîmil. Among the nomads a man with no wife was called gîmil - a man who has no woman in his tent. He had his tent pitched next to theirs. She [the lady] and her sisters were helping him out, and so on.

* In the rainy season, members of every nomadic tribe disperse in small groups to forage their tribal territory. During this period there are so few people around that one cannot be choosy with regard to whom one makes friends with. But in the summer tribal sections congregate around their tribal wells in large numbers, and then one can be discriminating in choosing friends.

** Here RIDA suspends the narrative to embed some personal information about the go-between.
17. B: ya’ni yswawin luh C’ašaũh w-yaxadminnuh.
R: yswawin lu C’ašaũh, w-yixidminnu, wi-yrawwin lu ma; bi-jwārahom.

18. B: šif: C’ala niga w-šaraf.

R: - w-ila C’indo zōje, w-ila ġār C’indo zōje ma ywáltman; ana lli C’indo zōje ma ywáltman; 26 gīlt: ġayyib tadri inn C’indik zōje!

R: t’arfan. w-m’allmah 27 in C’indik zōje w-gält: ma C’alay my an-ażijat; ḥamlah 28 C’alēk. lo 29 C’indak ya’ni taliţ gniwān ašīr rāb C’atin lihin. ḥāğa hi tigūl gabl. 30

R: źmām. wa-lekiin ḥāğa jāb li ha-l-jewab at-tāli. gūl innah tigūl: gaššan źmām. yigūl: ana b-iskiţ, w-ana ma C’indik aḥad. w-yōm inni nišadt iyla màr šari C’indo zōje w-țāri lu wiţdān. w-ana ma ywáltman = ya’ni, ar-rajj alli C’indo zōje w-C’indo wiţdān! Ḥ-bi-l-lah la-bi-l-lah. allah yastir C’ālēna w-C’alēh = zī C’ilt; txabar, ar-rajjālu aš-gidūg iyla gTl lu al-jewab yuḏaddiţ.

22 C’ād interjective particle; see JOHNSTONE pp. 107-8.
23 ġayyib, ila, la, ya: See JOHNSTONE pp. 16, 69.
24 źmām "immediately, right away, right then, at the time".
25 baxaţ "to know well, intimately".
26 ywáltman: CA yulţ’im?
27 C’allam "to inform, to tell".
28 ġišil "load"; ḥamlah C’alēk "the responsibility of caring for her is yours, she is no business of mine, she does not concern me".
29 lo "even if"; cf. JOHNSTONE pp. 159-60, 172. lo is related to wa-law "even though, still".
30 gabil "before, previously, in the past".
17. B: You mean they cooked his supper and did his chores.
R: They cooked his supper, did his chores, fetched him water; his
tent was pitched next to theirs.

18. B: Observe: in honor and good faith.*
R: Of course, in honor and good faith, yes. Ḥām. He [the go-between]
went [to the lady]. I do not know what he told her when he went, but
the next day when he met me, he said: You there, your lady friend has
changed her mind. I said: She has changed her mind? He said: Yes. I
said: What did she tell you? He said: She told me that God ordains
the going out on raids and the returning from them. I said: Fine, but
I am still on my way to the raid, I have not turned back. He said:
But she is turning back. I said: Did you not ask her? Did you not
say: What are the reasons? He said: Of course I did. I didn't leave
anything out. She told me: It is true that I gave him [Riĝa] my word
at the time that I was interested, I mean interested in marrying him,
nothing else,** but after I inquired about him - I didn't know if he
was married -

19. B: I see; she found out that you had a wife.
R: - I found out that he had a wife, and someone who has a wife does
not suit me; a married man does not appeal to me. I said: Fine; but
she [already] knew that I had a wife!

20. B: Probably she knew [about] you before you sent this man.
R: She knew [about] me. I told her that I was married and she said:
I do not care about the other wife; she is your responsibility. Even
if you had three wives I would become the fourth. That is what she
said to me before.

21. B: Those were her words then.
R: Then. But now this man brought me this last report. He said that
she said: He [Riĝa] cheated me then. He said: I will marry you, and
I have no wife. But when I inquired I found out that he had a wife
and children. This does not suit me - I mean, a man with a wife and
children! For God's sake, no. May God keep me and him above reproach.
I got angry; you know, an honest man is inclined to believe what
others tell him.

22. B: True.

* BRAHIM is commenting upon an admirable Bedouin trait. Unlike townspeo-
ple, the nomads allow people of opposite sexes to mix freely, although
man and woman must both make sure that such free mixing does not lead
to illicit sex and besmirching of tribal honor. The severe punishment
 accorded violators ensures conformity to this desert code.

** i.e., although she considered marrying him, she was not particularly
in love with him.
R: zi'^ilt. y&m inni zi'^ilt ca^lah tarakt al-mad'u ^awal ka^n asayyir yamm n^hyathom; w-ata'^adda lii min d^nahom w-ar^b l-n^hyathom. ya^ni tajiqban ragbiti yammahom.

23 B: na^m, w-ha-l-%In tarakt jihatom killah.
R: w-ha-l-%In kill jihatom killah; ga^yyart al-m^je. ma-tawajjah yamm n^hyathom, abad. xad^et ^ma xad^et wagt g^Ir al-ma atla l-wagt ridiy.

24 B: w-al-ar^d yimkin ma hIb ca^la awwal.
R: me hi ca^la awwal. w-jif^ana ^hinna ya-hal al-bi%Itr; wla ^dall b-al-ar^d ella hal al-^yanam.

25 B: hal-al-^yanam.
R: Th, w-hom ^yaname.

26 B: Th, hum ahal ^yanam.
R: ahal ^yanam.

27 B: w-antm ahal ibil.
R: w-%inna ahal ibil. ta^had dara^ 35 jima^ca^tna alli ana st^nis 36 cinda^ hom w-^st^n^n ^indi. ta^had dara^; w^n ta^had dara^ hak-al-wag^t ta^had- dara^ l-al-^r^g, yha^wr^n.

28 B: jihat al-^r^g.
R: l-jihat al-^r^g.

29 B: yamm al-h^r.
R: yamm al-h^r, wagt a^g-ar^fi, 37 ba^d ^tu ^sh^l. h^da yi^gIr al-h^r bu mig^Ir w-yi^gI ^hir^ al-^r^g, az-zr^gI, h^da lii ydbb^h al-bill iIy^a barad a^gfa 38 ^arru. r^haw big^et ana w-hali. w-asayyir ca^hom hak-l-y^m. w-iIy^a m^r ixwIn la^r ^zarwa al-%Itr -

30 B: ^srrw^k a^-%ayyib.
R: - r^b^I ghawe. w-ana-sayyir caIe^h hak-al-y^m - kill alli min tln- tina 39 w-altihi 40 bahom min gabI r^halaw -

31 LA mawd'u.

32 ga^yyart al-m^je "I changed the dial, I switched channels"; borrowed from radio parlance. It should be pointed out that the radio is very popular among the nomads and it exercises considerable influence on their speech.

33 From xad^et "to take". Like kala "to eat" → kal^et "I ate". xad^et ma xad^et wagt "I took some time, after some time, some time passed".

34 ridiy "bad", but here it means "to dry up, to become meager".

35 ta^had dara^w. The literal meaning is "they went down"; but here it means "they went in a north easterly direction", because the Arabian plateau is tipped towards that direction.

36 From wann^swh "to have a good time".
R: I got angry. After I got angry with her I pursued this affair no further. Before, I used to visit her people; I used to go beyond all the tents close to mine and go over to their side of the camp. Love drew me to them.

23. B: I see; and then you decided to avoid their neighborhood entirely.
R: At this point I avoided their whole area completely; I switched wavelengths. I never went in their direction, never. Then time passed and the wells began to dry up.

24. B: And perhaps the pasture was not as good as before.
R: Not as good as before. We, the people who raised camels, began to suffer. Only the people who raised sheep remained in the plain.

25. B: People who raised sheep.
R: Yes; and they [her people] raised sheep.

26. B: I see, they raised sheep.
R: They raised sheep.

27. B: And you raised camels.
R: And we raised camels. My clan, who were close to me and to whom I was close, had already left. They had gone; where did they go at that time? They went to Iraq, to the marshes.

R: Towards Iraq.

29. B: To the marshes.
R: To the marshes, at the beginning of fall, after the appearance of the star Canopus. There is good fall grazing in the marshes and at this time of year, when the weather begins to cool, the evil fever of Iraq, az-z đi, which is dangerous to camels, goes away. So my people left but I and my family remained behind. One day I went to visit them [the lady's people]. And there was this brother of hers who - like present company -

30. B: The like of yourself is praiseworthy.
R: - is a man whose coffee pots are always brewing [i.e. generous]. I went to see him that day - all the neighbors with whom I used to spend my time before had gone -

37 ag-ṣfiri "the beginning of the fall season".
38 From agfa "to turn back, to go away".
39 From tala "to follow, to be next to", hence al-mitāli "camels followed by their calves" and tiliw "a suckling camel".
40 From laha "to be busy, to be distracted, to be diverted, to be amused".

32. B: hi yîmkîn tasmâ C al-kalâm.

33. B: w-allî ant mwaşqî ma şîr kalâmûn giştîh?
R: lâ, ma şîr şîhîh. lo hu şîhîhîn ma jay. sallam Cîlah yôm inni sallam Cîlah şarîb jayyîtîc hûdî! gûłat: wallah lo ma 49 simi C al-yûm innakom tabûn tîfûlûn, inn ma niyyîti ijjî, al-ţûjîb inni za C lânîtîn C alêk. gilt: hûda lâli yigûl "nîţîh aţ-şûhî bi-şûhî w-taslam". wiś mizi Clict gûłat: mizi C lan innak Câtîtina jawâb ɜmûm, w-ţînna lyû lûn w-ţînna nağjîk. wiś-nûfak aşâddût 50 Cînna wla nadri wiś asbîb al-işdûde. w-ţînna ma nriżâţna b-al-Cahad allî bûnna w-bênak innak ya C ni azyan an-nîsh aţ-ţyab an-nîsh, lâkin rîbâţna al-kalâm allî gilt lîna w-gilna lik. w-al-yûm Cûd nabi al-mgâbal yaţîrîd an-nûs. gilt: şayyîb;

41 ahûm: CA 'ahimmu bi?
42 From šabb "to build fire, to make coffee and entertain guests".
43 From ɜwîyyâh (CA ɜawîyyâh) "desert".
44 niţûl "go to the inner desert at the beginning of the rainy season".
45 < natbaţhom.
46 mâhal "barren, dessicated".
47 ar-riffa "the women's section of the tent"; the men's section is called rabâh (pl. rabîC) .
48 tî nghĩa: tî nghĩa "she became disturbed, annoyed".
49 lo ma ... inn ma (also ɜan ma), a correlative conjunction.
50 aşâddût = şâddût "to turn away, to shun."
31. B: And no one remained but you and her people.
   R: And no one remained but myself, her people, and the other sheep
   herders, for those who raise sheep never go into the desert. So I
   went to see them. Her brother said: Hail, Abu Ṭārif, may God grant
   you long life, you've been avoiding us, it's a long time since you
   came to see us. I said: I am really a busy man, and as the saying
   goes: Summer camps are crowded; if your tent is not right next to
   mine, you might as well be dead. Whenever I decide to come and visit
   you I am detained by the hundreds of hearths along the way. But to-
   day here I am with you; my people have gone. He said: And you? Where
   will you go? I said: I really do not know. Maybe I shall follow my
   people when my camels come back for water, because my camelherd is
   beginning to complain that the camels are restless and starving and
   that the plains are becoming barren. I am sure that I have to follow
   my people; I have no choice. We talked a while like this; then I went
   back home.

32. B: Perhaps she was listening to your conversation.
   R: Of course; she was at home, in the tent - may your life be long -
   in the women's section, and she overheard our conversation. When I
   went home I took a nap in my tent, it was nearly noon; but my sister
   awakened me. "What is it?" She said: Someone is here to see you. At
   first I thought it was a man, but when I raised my head I saw that
   it was she who had come to our tent. The entire summer long she had
   never come to see us, except for this one time; she had never come
   to our neighborhood before. But after she overheard me say that we
   would go into the desert when the camels come back to drink, she be-
   came upset and was anxious to get in touch with me.

33. B: Then the man you had sent to her was not telling the truth.
   R: No, of course not. Had he been telling the truth she would not
   have come. I greeted her and after I greeted her [I said]: I am sur-
   prised by your visit! She said: Believe me, had I not heard today
   that you were preparing to move into the desert, I would not have
   come, because I am angry with you. I said: There is a saying, "Meet
   accusations with accusations and you will be safe." What makes you
   angry? She said: I am angry because you gave me your word then, and
   I have been waiting for you until now. But I see that you have been
   avoiding me, and I do not understand the reason for this. I did not
   remain faithful to the pledge we made to each other all this time
   because I thought you were the most handsome of men or the most gen-
   erous of men, but because of what you said to me and what I said to
   you. So now I want to meet with you face to face and clear up this
   matter with you. I said: I see; now that you have found out that I
hāda yām șiftīna nabi nihūl, tabīn tashījīni b-ha-l-čilme, w-ğadīc
thāṣṣīna mni li giṣīdtin, anšir lič dićūyh, gālat: mu hu gišīh, hu yijīna wi-yūḥēīna,

34. B: w-illa-na mirsīn limuk flān.
R: wi-lla-na mirsīn likom, awwal al-mubtida, mirsīn limok mirsāl;
w-tigūlūn, "innu ḡaššīna flān. yiğūl 'ma ẓindī zājat' w-tari ẓindū
zōje w-ẓindū wiḏīn." gālat: mirsālak, min hu? gilt: mirsālī flān.
gālat: mu hu gišīh, hu yijīna wi-yūḥēīna,

35. B: l-nafṣuh.
R: l-nafṣuh. yiğūl, "cān ente minte ārkitan, xawāli ma yḥasḏuni; wi-
ana b-ṣaḏbič min xawāli." w-gilt, "allah yastir ẓalāna w-ẓalāk, ana
ha-l-ḥin mār ma bi ar-rjūl." w-int mār ma jābak b-ṣaḏ-ṭāri - ma jābak
b-ṣaḏ-ṭāri.

36. B: wala gāl "mirsīn flān."
R: wala gāl "mirsīn flān." wala jābak b-ṣaḏ-ṭāri, mūliyyah. ana hak-
al-wagt tar ṣājiti me hi b-bōtī. w-illa maḥha waḏīn ẓind
halah. halah ma ẓindahom malfā, wa-sāmīn lah ẓind halah.

37. B: w-ant ẓindik ixtik.
R: wa-ant ẓindik ixtik maḥlīyin li b-al-bōtī. wle hi ẓind ẓad ṣā-
jiti; ẓala maḥni, me hi ẓind ha-l-ma lli ẓindina. al-mīḏ, tiḏlaḥna-na w-yāh. yām inna tiḏlaḥna wafīgat ar-rḥale. ṭāḥalna.
w-illa bān li-al-maḏūc.

38. B: ant gilt lah ha-l-ḥin ḥinna wagt...
R: giltuh...

39. B: inni wićadīt...
R: gilt innīna ha-l-ḥin...

40. B: ila jat al-bīl, nabi...
R: innīna ilẒimahm醤a ẓala r-riḥīl...

41. B: naćam, nabi niḥūl...
R: w-illa jat al-bīl nabi niḥūl, gaḥbin ẓalāna, w-lakin in-ṣa-llah...

51 ɟadīc = aqadīc "perhaps you..." Cf. HEIKKI PALVA: Studies in the Arabic
Dialect of the Semi-Nomadic al-ṣaṯīma Tribe (al-Balqā' District, Jor-
Gothoburgensia no. 2), p. 40.
52 giṣīdtin = giṣīdīh "poem".
53 dićūyah "poem", borrowed from radio parlance.
54 < maćha.
55 malfā "someone to come home to", from lifa "to alight, to come back
from a journey".
56 From wala "to oversee, to take care of".
57 manin is ma "water" with double tanwīn.
am about to go into the desert, you tell me these fair words in hope of rekindling my heart, so that I may compose a poem about you and make you famous.

34. B: But on the contrary, I sent so-and-so to you.
   R: But on the contrary [i.e. to prove my serious intentions], I sent you, in the first place, I sent you a messenger; but you told him, "So and so [Riḍa] lied to me. He said 'I have no wife', but I found out that he has a wife and children." She said: Your messenger, who is he? I said: My messenger is so and so. She said: This is not true. He did come and ask for me...

35. B: For himself.
   R: For himself. He said to me, "If you are not averse to marrying me, my maternal uncles wish me no evil; I shall ask for your hand from my uncles." I said, "May God keep me and you above reproach; but I am not really interested in men right now." As for you, he did not even mention your name - did not even mention your name.

36. B: He did not say, "So and so sent me."
   R: He did not say, "So and so sent me." He did not mention your name, ever. At that time it happened that my wife was not with me in the tent. She had taken the children and gone to her parents' tent. Her parents had no one to help them with the chores, so I gave her permission to go to her parents.

37. B: But your sister was with you.
   R: My sister was with me to take care of household matters. My wife was not with us; she was at a different watering place, not the same one I was camped at. At any rate, the lady and I made up. However, when we made up it was time for me to move to the desert, and I moved. But now the matter had become clear to me.

38. B: You said to her that now it was time...
   R: I said that...

39. B: That I promised...
   R: I said that now I...

40. B: When the camels come back from pasture, we will...
   R: That I had made up my mind to move into the desert...

41. B: Yes; we shall move...
   R: And when the camels come back I shall leave, I have no choice; but, God willing...

58 *al-mrād* "anyway, what I want to say is...".
59 *waʃag* "to meet with, to happen at the same time".
42. B: ābād...  
R: ābād mitānān ānā xār. gūlāt: allāh kirm. ṣāh. tawaddalā-  
ḥat li al-imār. as-sāwālīf 60 ḥīwle, ya-bu yūsīf, lākin ād nbayyin  
al-giḡe w-ma jara. ḥilna w-yūm inna ḥilna jibt 61 ḥādi al-giḡte. 62  
awwaal mūbtida l-giḡte mḥājimtin l-ad-dīr allī jifatna w-farrīgat  
al-ṣādīg.

43. B: farrīgat šīṭātika, ḍanām.  
R: w-farrīgat šīṭātika w-ābād bi ḍan āhawīyitī.  

(1) yā ḍīg bālī gīlān ḏannu dīlūlī *  
ḥīṭṭū 63 cālāhā kūraha w-āl-garāmīs. 63

(2) ḥīṭṭū 63 cālāhā kūraha w-īrsū ḍīlī *  
nabī nmāqī wāqtīna b-āl-mītārīḫī. 64

(3) ḥīnna nēwānā w-intēwānā niğunī *  
min fūg ṣīṭīs 65 al-fraj  b-āl-maḡbūṣī. 65

(4) min fūg naggīlay ṣīṭī al-ḥūmī *  
hiḥīs al-mēwāṭi mībī dāt al-maḥīṭī. 66

(5) ḍīrū ḍīlū 63 msāhīlīt al-ṣūlī *  
yāsīn ṭītīn allī  cālēhīm ṣārābīs. 67

(6) yā ūnād ad-dīrāt l-ṭārah niğunī *  
tājīl ṣūdīn yīṭīfīq  ṣūnīn 68

60 Sg. sālīfīh "a narrative about an actual event which happened in the  
past".

61 jibt "I brought", but here means "I composed".

The first hemistichs of the poem rhyme in -ūlī and the second hemi-  
stichs rhyme in -īs. The meter of the poem is mustaṣfīlūn mustaṣfīlūn  
Fatālūn... 63

63 ya = jla. ḍīg "to become crowded, to become constricted". bālī "my  
mind, my temper". ya ḍīg bālī "when my mind becomes crowded (with anx-  
ieties)"; the same as ya ḍīg sādīrī "when my breast becomes constricted  
(with distressing thoughts)". ḏannu "bring (m. pl.) close!"; ḏann,"bring  
(m. sg.) close", but idīn "come (m. sg.) close!". ḥīṭṭū "put (m. pl.)!".  
garāmīṣ (pl. with no sg. form) "small accessory objects", here referring  
to the rein, the stick, the cushions, etc.; cf. garmāṣ "to strip someone  
of all his possessions, to win (in a game) everything one has".

64 īrsū ḍīlī "give me (m. pl.) permission! excuse me!". nmāqī, from maqgā  
"to spend the time". mītārīḫī "travels", also the pl. of ṭīrīs "a trav-  
eler"; ṣārā is "to travel", and ṣārāṣ is "to send something to a distan-  
tant person or to send someone after him". The poet wants to dispel  
his anxieties by mounting his camel and travelling in the desert. This  
theme appears also in the classical poetry, as in the following line  
from the muṣaḥḥaḥ of TĀRĀFAH: wa-'innī la-umāqī l-hamma cīnā ḥīṭīs-  
raẖīsī * bi-awīṣa mirqālin tarāḥu wa-taḡtādī.
42. B: In the future...
   R: In the future we shall meet again, under happy circumstances. She
       said: God is gracious. Hāh. Things had become clear to me. It is a
       long story, O Abū Yusif, but I only wanted to tell you the story and
       what happened. I moved into the desert and after I moved I composed
       this poem. In the first part of the poem I castigated the land which
       had become barren and caused friends to be separated from each other.

43. B: Had dispersed you, yes.
   R: Had dispersed us and took me away from my lady love.

   (1) When gloomy thoughts invade my mind, I say: Bring forth my grace-
       ful mount; put on her saddle and her trappings,

   (2) Put on her saddle and grant me leave [to go]; I must seek relief
       on the desert roads.

   (3) It's time to strike camp and move out, on spirited beasts which
       march on by day and by night.

   (4) We load up and leave on sturdy camels with great hooves, fleet
       and enduring.

   (5) Their ribs are broad, their gait is smooth; they groan and growl
       in foreign tongues.

   (6) We quit the barren land and seek the verdant steppe, like a flock
       of birds in a gusty wind.

65 newēna same as intewēna from niggih "intention". giṭṭīc from giṭc "to
   cut, to traverse". al-frāj "great distances". maṣābit "dark rainy
   nights". The poet now begins to praise the camels on which they will
   load their luggage and migrate to the inner desert. These camels do
   not tire from ceaseless marches even when the night is dark and rainy.

66 nagālāy = nagālāt from nigal "to carry". ḥirā pl. of ḥara (m.), ḥar-
   ša (f.) "coarse, rough". mewāfī pl. of maṣāt "hoof"; cf. wiṭa "to step
   on" and al-wiṭa "the ground". mībīqāt from biq̄d̄ "far away, distant".
   al-manāṭīs "travelled desert highways leading to distant territories".
   mībīqāt al-manāṭīs are camels which travel great distances between
   one stop and the next.

67 giṭṭī ad-dūl "their ribs are bulging", from gaṭṭh "to become inflated,
   to blow up, to spring up and dash away". msahḥāt "to make easy to
   cross". al-xūlī pl. of xaḷ "a highway through sand dunes". yaṣdin
   "to resemble". riṭīn "foreign speech". ašli "alīhom tarābi ṭīs "those
   who wear fezes", i.e. Turks and foreigners. The growling of camels is
   compared to foreign speech.

68 yā ṣānt ad-dūrat "when the land becomes barren". nijjīl "migrate like
   a flock of birds (or a herd of gazelles)". The noun jāl refers to a
   flock of birds or a herd of gazelles on the move. The verb jāl refers
   basically to constant motion like bangles on the hand, hence mījwāl
   (pl. mījwil) "a bangle, a bracelet". ṣād "hunted birds (or animals)"
   tiṭṭifīg "to fly unsteadily". niṣāniṣ "winds".
(7) dārin jīfay sīkkāraха b-al-mḥūli *
miṣṭāḥah gārat ṣāliyna tanāwīs. 69

(8) wā xānt ad-dīn ya ḍada bah nzūli *
hassay manṣīl mibīdīn al-manāṭīs. 70

(9) allī nahīr al-kūn miṣl az-zūli *
rabīn ṣāla 1-mōt al-mṣaffa midaḥās. 71

(10) yā dār wiō nōhič ṣāliyna ziṣūli *
talḥınīna laḥḥat rūḥ al-ḥaṣūḥīs. 72

(11) yā dār farragti šīṭāt an-nuzūli *
hāl ar-rbīn mdallīhīn al-ganāṣīs. 73

(12) ġafaw mn al-wajla garaḥ āt-ṭūli *
w-min lu jānāhid yānḥaṭ tār b-ar-rīs. 74

(13) miṣṭānahom gāmat ṣāḥīha tiqūli *
taḥājīl al-ḡirbān mišl al-garāfīs. 75

(14) wi-,līf gā ya-li li tiqībīn gūli *
min fōg ġerāṭin tiqībī al-maґāṣīs. 76

(15) gīṭm al-fug m`ārīḥūt al-iṣūli *
min nasīl ḥirṣīn markizu ḥās ġan jās. 77

(16) ya-hl ar-rūḥīn rūḥbākom w-igharū li *
yā-mintīwīn ḏyār gīf al-Caґārīs. 78

69 jīfay = jīfat "to shun, to cause to suffer". mḥūli pl. of mḥ al "barrenness, dessication". miṣṭāḥah "its benefits, its good", here referring to grazing. tanāwīs from tanāwaṣ/tanēwaṣ "to reach out for something but hardly touch it" (same as tanēwaṣ); here it refers to the meagerness of pasture.

70 wā xānt ad-dīn ya = wiō xānt ad-dīn ya "what is the use? how treacherous is ad-dīn ya!" xāniḥ is use or benefit as in m` lu xāniḥ "it is of no use, it is of no importance". ḍada "to be lost". ḍada bah nzūli, i.e. the tribes left and were lost touch with and never heard from, or the campgrounds were obliterated beyond recognition. nzūli may refer either to the camping ground or to the camped people. hassay = hassat "gone, lost". mibīdīn al-manāṭīs [cf. n. 66] here refers to people who are so powerful that they could raid distant tribes and graze distant pastures.

71 nahīr al-kūn "day of battle". zmūl are strong male camels which are specially bred to carry heavy loads and they are famous for their stamina and endurance. al-mōt al-mṣaffa "pure (or sure) death, dire danger". midaḥās "lost their minds, confused", i.e. they attack the enemy on the battlefield courageously like mad men who fear no death.

72 wiō nōhič "what is the matter with you?" This is an idiomatic expression from the verb nōh "to wail, to bemoan"; the literal meaning is "what are you moaning about?" talḥınīna "prod us, press us hard". ḥaṣūḥīs "grass cutters" from ḥaṣūs "grass". Grass cutters press their heavily laden camels very hard.

73 mdallīhīn al-ganāṣīs "the entertainers of weary guests".
The barren wastes drive us on; the scanty pastures suffice no more.

Oh, so uncertain is fate; many a camp has become deserted; obliterated are the camps where once resided gallant men.

The stalwarts who roar on the battlefield like camels of burden, intoxicated by the sight of death so near.

O land, why do you drive us so hard? You press upon us as the grass cutters prod their loaded beasts.

O land, you dispersed the camps; you scattered the large tents wherein lodge weary guests.

The tribesmen moved and left behind the sweet water in the wells; whoever had a wing to fly, took off.

The black ravens circle their deserted camps, like the little lambs which roamed there before.

Leave that; carry my verses, ye riders on stout mounts which travel the highways of waterless wastes.

Thoroughbred camels with muscular thighs whose male progenitor was of a noble line.

Hail, well-mounted riders; halt and listen to me, since you are going to her camp - the lady with thick, long hair.

74 כַּע "to refuse something, to loathe, to abandon"). וַּעַל "anxiety, worrying, restlessness"). גָּז "fresh, sweet"). סְעַל "a water hole"). מִן לְגַנְהָל יָנָהֲבָו גָּז בּ-רַר-יָד "he who had a wing to lift him up flew via his feathers", i.e. anyone who has the means to go to the interior of the desert has done so.

75 מִרְבַּן "the place where camels spend the night"). תִּגְב "circle, crowd, invest"). תֶּהֲל "walk with a hop"). גִּיְבָן "little black lambs").

76 וִי-לֵש גָה "and aside from that"). This is an ushering phrase similar to דַּכְּכָ לָג הָגָה in classical poetry which signals thematic transition. גַּרְב "strong camel mounts"). גְּבַב from גָּב "to cast, to toss, to throw away"). עַל-מַגְּב "waterless wastes", cf. כִּגְב "thirst"). The camel mounts are as strong as male wild asses, and they are so fleet that they traverse waterless wastes swiftly and leave them behind as if they had tossed them away.

77 גִּיאָ תֹּנְג "to clip"). The thighs of the camels are so round and muscular they look like they are clipped. מַעַרְבּ הָל-יְפַי "thoroughbred, selectively bred). נָסֵל "progeny, descendant"). הִיר "a stud camel kept for breeding"). מַקְיִב "its origin"). יָבְש "camels selectively bred for their fine qualities for riding"). מַקְיִב יְבֶש "can יְבֶש "its pure ancestry can be traced back a long way").

78 יָגְה "restrain, hold back with the reins"). מִנְיִו "going in the direction of"). מְגִי "ample"). סָאְרִי "long black wavy hair".
(17) "یتیب گاوید "بمانده، صمیمی". یتیب "ضایع"، "بمانده"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بمانден"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بمانден"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بماندن"، "بmana
(17) When you alight by the camp of the faithful lady, the lady whose love has penetrated my heart,

(18) Tell her that even if she were to stay away from me for thirty years, I should not forget her unless the nomads quit migrating.

(19) Or unless the Rığlıh ridge is moved amongst the peaks of the Salma chains.

(20) Her love is causing me so much suffering; her red cheeks are painted the color of death.

(21) Her eyes are the eyes of a falcon swooping over a flock of birds: a hunting bird of reddish color; its talons tear off the feathers and spill the blood of the prey.

(22) Its broad wings strike the bustards; when the male bustard sees it, he leaves the sky and seeks the ground.

(23) Her legs are seemly, wearing new anklets. She is my choice among all fair maidens when she unplaits her wavy hair.

(24) She is the branch of a sweet basil bush nurtured by the dew in the shade of a palm garden.

(25) A supple branch with beautiful fragrance; its perfume is spread by the gentle breeze as it grows beside the running water.

(26) I sent an emissary to my faithful lady, wishing only to hear from her a word of greeting.

(27) My messenger proved useless as an old discarded garment; I found him putting obstacles in my path.

84 Cadil "straight, erect". manâbib pl. of manâbih "shoulder". Cadl al-
manâbib "broad-shouldered". ūbahiri pl. of ūbâra "a bustard". yûsûl "to
chase and cause to flee in confusion". hibrîm "male bustard". libad
"to cling to the ground and hide quietly". taṭnîš "spirited flight".

85 yâzha "looks seemly in". ḥjûl pl. of ḥ̄jil "anklet". nagwitî "my choice",
from tanagga "to choose, to select". naggât al-qaṭrîth "the ladies who
undo their long black wavy plaits", from nigaq, the opposite of fitâl
"to twist" and jidal or jaddal "to plait".

86 yâ Cūd raṭhâhin "you are the stem of a basil tree". ḡâdannîh from ḡâda
"to nourish". ḥîl pl. of ḥâli "dew, moisture". šây "shade". ḡîd [Ḡîn?]
"palm garden". yiṣṭifîq "to rustle or move from the effect of the
breeze". al-harrîš "the thick palm fronds".

87 mithazzîk "swaying". Cadillac "fresh, fragrant". šîqûl "fruits of differ-
ent kinds". al-garbî "the Western breeze". al-gûsh "running water".

88 b-al-maḥâbah shifî li "no one shares with me her affections". araya
al-ṣân "the lady with thick eyelashes".

89 jard "old, shabby". smûl pl. of simil "shabby garment". ḫanâfîth "ob-
stacles".
(28) wla jāb min nāb ar-ridāyif ḍūuli *
    ñād al-baxay saddad ḍala ay al-manāṭīṣ. 90
(29) yā rabb la tarzig xaṭāt al-biṭūli *
    alli ḍala l-misīm ydāwir baxānīṣ. 91
(30) alli za'ajtu āmāmahom tarjimo li *
    jān al-xabar min dūn jūs w-miṭārīṣ. 92
(31) gūlaw tahāggar w-intibīḥ la-tigūli *
    ma min wara ḍaqm al-halīmat ḍarāmīṣ. 93
(32) w-tamm al-jewāb w-kammal al-ṭīl gūli *
    ḍarāybin mā wallifūhin tahālīṣ. 94
(33) hādi miqāy w-al-xātmat l-ar-risūli *
    gālāt rabbi ḍidd wābl an-nīṣānīṣ. 95

44. B: ḥaṭṭ Ṭūnīk.
    R:  ḍaṭṭ bdisāk.

90 nābī "protruding, erect". ridāyif pl. of ridī "buttock". nāb ar-ridāyif
"her buttocks are erect". ḍūuli pl. of ḍūsil "news, a communication".
baṣay = baṣat "luck, fate". ñād al-baxay "the ill-omened one".
91 xaṭāt (also xaṭw) "some, a one". biṭūl "he who does bāṭīl, a vile one,
untrustworthy". baxānīṣ in this context means deception, fraud, and
duplicity.
92 tarjimo li "informed me"; i.e., the lady to whom the go-between was
sent told the poet that the messenger was lying. In other words, the
poet received this information directly from the lady, and he did not
have to send couriers to obtain this accurate report.
93 tahāggar "be careful!" intibīḥ "be alert". al-halīmat "a starved camel".
ḍarāmīṣ pl. of ẓrmūṣ from the verb ẓarmaṣ "to gnaw on a fleshy bone".
ma min wara, an idiom meaning that something cannot be expected from
something or someone, as in ma min wara ḍaqm al-halīmat ḍarāmīṣ "do not
expect flesh on the bone of a starved camel", i.e. do not expect any
good from such a base man.
94 jewāb "poem", as in ḍūs jewāb "what a wonderful poem!" Poetry is also
ṭīl and gūl "a contemplated utterance". żarāyib "rare, precious verses".
w-Allow "to compose". tahālīṣ "lies, vain talk"; cf. yoḥālīṣ (also yoḥālīṣ)
"to tell lies".
95 miqāy = miqāt "gone, finished". wābl "rain". niṣānīṣ "clouds impreg-
nated by winds".
(28) He brought me no word from the fair maiden of lovely figure; that ill-omened messenger, he closed all doors in my face.

(29) May God bring no good to a vile man who deceives a trusting Muslim.

(30) The lady told me the truth; I heard it from her own lips, not from mounted couriers.

(31) She warned me not to trust that man again; she said: Do not seek flesh from the bones of a starved camel.

(32) Thus ends this poem and I conclude the rhymes, my rhymes; precious verses which I did not compose in vain.

(33) I close with an offer of prayers on the soul of the prophet, like the rain which falls from laden clouds.

44. B: May your tongue be sound.
   R: May your body be sound.