

A CONCISE BIOGRAPHY OF AL-FARAZDAQ A POETIC COLOSSUS OF THE UmayyAH ERA

BY
Prof. Z.I.Oseni

"I'm the son of the Tamimites who 're famous for their
comely habits as generous leaders and as lions" ..

Al-Farazdaq is recognized as one of the greatest classical poets of the Arabs. He lived in the Umayyad period and was influenced partly by the spirit of Islam which permeated his society and his rough Bedouin origin which had traces of pre-Islamic crudeness and rudeness.

This study aims at giving a brief, biography of the poet, interlaced with some extracts from his poetry. This is to give the English reader some insight into his multi-faceted poetry and also enable the scholars of Arabic literature to see him in true historical perspective and through his own poetic works. After all, the poet lived at a time when poetry played an indispensable role in historical documentation.

In writing this work, we have relied much on primary and secondary sources. We have, used two versions of the poet's *Diwan* \ one of them is plain and bowdlerised in order not to corrupt students with some obscene verses while the other is full, with copious commentary.² We also consulted some other ancient and modern Arabic historical and literary works written by scholars like al-Mubarriz, al-Fakhuri, Farrukh, and Irfan al-Bustani, Some English works by orientalist were consulted too. Nevertheless, the opinions expressed are solely the responsibility of present writer.³

The main body of the paper is divided into two broad sections. The first one dwells on the history of al-Farazdaq while the second one treats his poetic legacy for Arabic scholars in particular and mankind in general.

It is hoped that this humble study would help Arabic literary historians and literary critics to understand a little more about the person and phenomenon of al-Farazdaq, an enigmatic poet whose poetry gives Arabic scholars some pleasure and a headache.

Al-Farazdaq's full names were Abu Firas, Hammam b. Ghalib b. Sa'sa'ah. He was named "al-Farazdaq" a name which means "the loaf of bread" in Persian because of the wrinkles on his face.⁴ Another version, however says that perhaps he was named al-Farazdaq, by his father in honor of the Dihqan

(Grandiose chief) of, al-Hirah because the poet resembled the chief in arrogance.⁵

The poet was from the honourable clan of Mujashi b. Darim, a sub-division of the Tamim group. Al-Farazdaq's grandfather, Sa'sa'ah, was wealthy and extremely generous. He is reputed to have saved a good number of girls from being buried alive during a severe famine in Arabia. It should be recalled that it was not uncommon in-the pre- Islamic times for poor parents to bury their baby girls alive during famine in order to save themselves the trouble of feeding the fair sex considered -by tradition to be a liability to the tribe. His father, Ghalib,, had a large herd of cattle. His mother was Linah bint Qarazah.⁷

Al-arazdaq was born at Kazimah about the year 20 A. H/642 C.E. during the reign of Umar1.The poet's people had lived .in Basrah since its foundation In 35 C.E. though they still had their Beddouin traits. They spread from the lower Iraq to Upper Najd and parts of al-Yamamah. The poet- consequently had nomadic characteristics in language, temperament and emotional instability despite the fact that he often visited cities

He grew up as a dissolute man and had an unstable marital life, having married and divorced not less than twelve woman. His socialization was so poor that women found it difficult to bear his misdemeanor. The most famous of his wives was an-Nawar, a cousin of his whom he tricked into marriage to himself. Although couple lived together for a long time and had ten children.

Nevertheless, the poet was compelled to pronounce an irrevocable divorce on an-Nawar, consequent upon her seeking the assistance of Jarir his rival against him during one of their frequent disputes.¹² The major witness during the divorce was no less a personality than al- Hassan al-Basri. The poet later regretted divorcing an Nawar and lamented the act in poem

Feel repentance like al-kisa I,
Now that Nawar has been divorced by me
She was my paradise which I have lost
Like Adam when the lord command he
Trespassed. I am like one who willfully puts
Out his eyes, Then dark to him the shinning
Day doth rise.

Of al Farazdaq's children, four were well known, namely Labatah, sahatah, Khabatah and Rakadah. They were all from an Nawar. He had five or six daughters from their women. The poet's bad dealing with his family made his

children offend him frequently. He often complained bitterly against their disrespect to him.

The poet regret at his divorce of Nawar was a lasting one. When the woman died many years later, he was deeply touched. He mourned her and pledged to al-Hasar al-Basri that he repented and provision for the Judgment Day, with the Word of Testimony (*Kalimat ash-shahadah*) which he had recited for eighty years.¹⁵ He then sang the following verses to al-Hasan tearfully.

Lost indeed is any of Darims children who walks
Into Hell with a tightly chained neck
when a harsh hauler of a warder would come to me . . . On time
Resurrection Day to drag al-Farazdaq'
I fear post grave events which are more painful
And more difficult than the tomb if I'm not pardoned.
That's when they' ll like drinking pus therein
And you'll see them melting into bits from the pus heat.

The poet was not particularly lucky in the company of Umayyad caliphs and governors and this this will luck can be explained by his rash manners. As a young man he was first expelled from Barsan for satirizing the noble family of Banu Nashal.¹⁷ Moreover, he satirized Ziyad b. Abih, Mu'awiyah's ruthless viceroy of Iraq and fled to Madinah where he was warmly received by the authorities.¹⁸ He soon plunged himself "into gallantry and dissipation", thus occasioning his expulsion from the holy city- in 56/675-6. He then went to Makkah, Yemeni Bahrayn. Palestine, Damascus and Rusafah . In all the places, he eulogised and satirised people, depending on his mood and attitude to such people he dealt with.²⁰ When Ziyad died; he satirised him and lampooned the poets who composed threnodies for the deceased governor.²¹ This did not, however, stop al-Farazdaq from going back to Iraq to attach himself to °Ubayd-Allari b. Ziyad b. Abih the new governor of Iraq.²²

The poet praised Ibn az-Zubayr and then satirised Him when he fell in 692. Al-Farazdaq had no reasonable option other than to acknowledge the authority of the Umayyad house. He had contacts with most of the Umayyad Caliphs from Mu'awiyah to Hisham b. Abd'al-Malik. He praised and satirised al-Hajjaj b. Yusu and many other Umayyad viceroys at different times. Nonetheless his praise of Banu Umayyad did not prevent him from composing an impressive panegyric on Imam Zayn at- Abidin,

Ali's grandson in Makkah during the holy pilgrimage in 712 when Hisham (then an heir-apparent) pretended not to know the Hashirrite leader.²³ The poem is as follows:

This is the one whose footsteps the Makkah valley knows
He is known to the House (the *Ka'bah*) and violate and
Inviolable places.

This is the son of the best of God's servants
This is the God-fearing, pure and flawless leader,
This is the *son* of Fatimah if you are ignorant of him
With his grandfather the chain of God's Prophets was sealed.

Your saying "Who is this?" does not harm him

Both the Arabs and non-Arabs know him.

His hands are a rain whose grace is all-embracing

They are the much wanted rain and are never empty.

Soft in disposition with no frightful temperament.

He is bedecked with two qualities: a handsome physique and
character.

He bears the peoples burden when they are weighed down; He has
a sweet disposition., positively dishing out graces.

He had never said "No" literally except in his Testimony

But then the "Yes" of the Testimony is negative:

His goodness embraces all creature so that

Darkness, poverty and nothingness are removed.

Whenever the *Quraysh* see him, a spokesman says: T

This man's honour marks the summit of all honours.

He shyly lowers his gaze and people lower their gazes too

To honour him: he smiles whenever he's spoken to.

In his hand is a sweet-smelling staff,

An admirable Hand and his-'hose is well-shaped

The pillar of Hamit (the Black stone) nearly- clasped

His graceful palm when he came to touch it.

God has honoured and magnified him on the outset;

This having been inscribed on His Tablet by the Pen.

Whose head amongst the creature, does not

Acknowledge his first position or his benevolence?

He who thanks God acknowledges the first position

Of this man; the Faith came to the nations from his house.

He grew up to the peak of Faith, (a position)

Which (people's) hands and feet cannot attain.
 He is the one to whose grandfather other prophets' glory became
 humble
 And for whose community's glory other nations'
 glory humble itself.
 His genealogical root is derived from God's Messenger
 And its growth, character, nature and disposition
 have been wholesome.

20. The cover of darkness is rent asunder when the light
 Of his face appears as darkness disappears at sunrise,
 He is from a people whose love is faith, whose hatred
 Is disbelief and whose nearness is safety and salvation.
 After the mention of God. their mention is made
 At the beginning and end of every- speech. .
 if the pious are to be counted, they' re the leaders; or if the question.;
 "Who are the best people on earth?" is asked, the reply is
 that they're.
 No magnanimous man can do what they do,
 No people however noble they may be, are near them (in
 fame).

- 25 They're the sources of help when there's hardship;
 They are lions of *ash- Sharaden* when the battle is fierce Hardships
 do not reduce the liberality of their palms
 Tis all the same whether they have or not
 With their love people push away evil and misfortune
 And seek increase in goodness in grace.²⁴
 The above poem earned al-Farazdaq imprisonment.²⁵ It is a clear
 proof of the poet's attachment to All's family which, in spite of the
 many evidences in the history of the poet and his poetry. R.
 Blachere denies.²⁶ Perhaps, the poet was not really a Shi^cite but he,
 no doubt, maintained close contacts with the house of AM and
 showed sympathy for the ^cAlis. To buttress this, we should note the
 following.

First, al-Farazdaq was presented to 'Ali shortly after the battle of the Camel
 by Ghalib who proudly told the Caliph that the boy could compose poems. Ali
 advised the budding poet to, learn the Qur'an by heart. Though the poet could

not memorise the holy Book at that time, the advice made an impression on his mind and he tried his best before other events overtook this one² Secondly, the poet's father allegedly played a role in the conflict between ^GAli and Mu^cawiyah.²⁸ Thirdly, on the number of Husan b. ^CAH at *Karbala* in 680, the poet furiously warned the Muslims:

"If ye avenge not him, the son of the best of you,

Then fling, fling the sword away and naught but the spindle ply'²⁹

Fourthly, the poet maintained good relationship with the Banu Bakrah who secretly flirted with the *Shi'ites* while openly showing their support for the Umayyad rulers,³⁰ The *Shfite* doctrine of *taqiyyah* (pudent fear) which permitted one to conceal one's real beliefs in the face of danger, might have occasioned[^] the appearances of groups and individuals who were Shi^cites at heart but pro-Umayyads only in word. The poem quoted above shows a sudden outburst of a poet who could no longer conceal his strong sympathy for ^CAli's cause, though he knew what the consequences of such fool-hardiness would be.

Al-Farazdaq's popularity as an Umayyad poet rested partly on the satires he and Jarir composed against each other for about fifty years. Those satires were caused by a dispute between Jarir and al-Ba'ith al-Mujashii. In the Course of the quarrel, Jarir composed vituperative satires to disgrace not only his opponent and his clan, but also the innocent women of *Mujshi'* clan. Hence al-Farazdaq was called upon to rescue the honour of his clan from Jarir .³¹ Prior to this incident, al-Farazdaq had chained himself, trying to memorise the Qur'an .; as he was advised to do when he was young by 'Ali.³² He was unable to memorise the Qur'an thoroughly before his clan called upon him for help. He . prove equal to the task. His satires and those of Jarir were echoed all over Arab lands. The fair of al-Mirbad in Iraq was the main rendezvous for those satires and then fans were divided into two: .the Jarirites and the Farazdaqites, (slanging matches) were so popular that they are almost paralleled in the history of Arabic literature.³⁴

Al-Farazdaq died.in. Basrah, about the year 114/ 732 at the age of over ninety years.³⁵ The poet was impious most of his life and did shift his political allegiance apparently according to the dividends he reaped from the Umayyad turmoil and partly as a matter of conviction at various times. Even then, the poet was steadfast and constant about certain issues, for instance he was fanatical about the preservation of his clan's honour and debasement of his opponent's prestige.³⁶ Secondly, he maintained his pro-Alid stance in spite of his encomia on many Umayyad stalwarta. As far as we know there is no record of any instance where he was rude to the Banu Hashim. It is interesting to note that the

poet was often seen in the company of al-Hasan-al-Basri the great pietist and ascetic of the time. He also maintained an excellent relationship with al-Ahtwas at Madinah and the grammarian Abu Amr b. al- 'Ala'.³⁷

A-Farazdaq was a giant among the poets of the Umayyad period. He left a legacy of excellent poems on numerous themes. The collection of his poetry began in his life time. His contemporary, Khalid b. Kulthum al-Kalbi collected some of them although, the people associated with the first production of *hir*, *diwan* (anthology) as we know it today are Abu Shafqah, Ibn al-A^crabi and Muhammad b. a4-Habib an-Nahwi. al-Basri.³⁸

This first printed version is the first part of the *Diwan* edited by a French Orientalist, Boucher from a manuscript in the library of time University of Aya Sofia, Istanbul in 1970, 1871 and 1875. The remaining parts were edited and published by a German scholar, J. Hell in 1900-1901.³⁹

In Cairo, one third of the *Diwan* was published in 1293/1876; the text was printed along with the poetry of some other classical poets like an-Nabighah, Urwah b. al-Ward, Hatim at-Ta'i and Alqamah al-Fahi. The whole volume was captioned *Khamsat Dawawin min shu^cara'a' ^cArab* and was grossly defective. ^{do} A Lebanese press, *al-Maktabat al-Ahliyyah* in Beirut re-arranged the poems of al-Farazdaq in the preceding editions, authenticated them and re-printed the *Diwan* in 1933.

Furthermore, all the above named editions were put together, examined critically and then augmented with al-Farazdaq's other poems scattered in Arabic literary books and published in 1936 by Abdullah Isma'il as-Sawi. The editor effected numerous corrections and commented on the various texts copiously.⁴² The present writer found the commentary useful in translating the poems used in this paper into English. Another significant edition also consulted intensively is the one published by *Dar Sadir Dar Bayrut* which was edited by Karam al-Bustani.

The *Naqaid* of Jarir[^] and al-Farazdaq were published between 1905 and 1912 by an English scholar, Bewa in three large volumes. He based the text on Abu Ubaydah's collection and fully commented on it ⁴³

There is hardly any poetic- theme of the Umayyad period not dwelt on by the poet. He composed many eulogy, Satires, boasting poems, elegies, love poems, scenic descriptions, religious poems and bacchanalian poems.⁴⁴

He composed eulogies for Marwanid Caliphs from Abd al-Malik to Hisham, and lived by time proceeds of such laudatory poems. Contrary to the view of Blachere, ⁴⁵ the poet addressed some panegygrics to Abd al-Malik, though he did not visit the Caliph's court.⁴⁵ He enjoyed the patronage of al-Wahid I and

Sulayman but was treated with indifference by Umar II. His popularity as a pro-Umayyad poet, was enhanced when he descended on Yazid b. ai-Muhallab, a viceroy who rebelled against *Umayyad* authorities after all the benefits he enjoyed sequel to his restoration by Sulayman.⁴⁷ It should be recalled that al-Hajjaj b. Yusuf imprisoned Yazid and was saved only after the intervention of Crown-Prince Sulayman and Caliph al-Walid I⁴⁸ When Yazid .b al-Muhal!ab was in power, al-Farazdaq praised him in numerous poems but when he fell out with the Marwanid overlords and was crushed, the poet, satirised him.⁴⁹

To illustrate his panegyric, we quote his poem which he addressed to Abd al-Malik b. Marwan. The eulogy clearly depicts the political climate in the Empire at the time al-Hajjaj was sent to govern Iraq in 695 and the success he achieved for the *Umayyad* Caliph.

O rider who drives his mount, setting out
To the meeting-place of the riders needs.
If you get to the Commander of the Faithful,
Tender your advice and talk with insight, but don't lie.
Iraq has offered you her submission
And life has returned to it after destruction.
(It is) a land to which you hauled one
Of the lively sharp swords of God when it was rebellious
He hardly sheathes the sword before it's unsheathed
(again).
Against the outlaw's head, crucified in the market,
Fighting the enemies of God and satisfied with
Repulsing them with stabs without self-defence.
When wars break out, exposing their fangs,
The undaunted warrior's feet rapidly pounce on the enemies
The earth is God's own; he installed the Caliph on it;
The friend of God on it is invincible.
Following the rebellion staged by Makkah's impostor⁵⁰ To cause intrigue
and destruction,
They sought after the Caliphate with treachery
And some hearts erred and reaped disappointment They 're like a silly
woman who kept her cooking butter In a water-Skin that is not greased
with rob.
People fell into a blind turbulence which left their grandees.
Among those slain and pierced with lances

They supplicated to God to choose as Caliph the best of them
And God hearkens to the call of all the afflicted.
And gives the best of them as the ruler
After a disagreement and an irreparable split.
The legacy of 'Uthman: They are his heirs
Their royal apparel is on them, not stolen.
They wear armours to protect their dominion
Like great leaders who surmount all difficulties.⁵¹

Al-Farazdaq combined the power of self-glorification with virulent satire. For instance he attacked Mu'awiyah in a satire, on account of the caliph's misappropriation of a property owned by the poet's uncle al-Hutat. Below is the poem;

Your father and my uncle, O Mu'awiyah, Inherited estates:
The best person to inherit is the dead one's relations. How about the inheritance of al-Hutat which you appropriated
While the estate of Harb is left intact for you to use?
If this judgment were to be in the Pro-Islamic era,
You would have known who (between you and me) has fewer milk-producing camels.
If this matter had not been under your dominion.
You would have handled it well or water would have been made to choke its drinker.
Am I not the one who has the best families and clans
Among all people and his family, no one like me
Had been born to near him by any woman.
My father is Ghalib and the mainly Sa'sa'ah who
Grew out of Darim's lineage -Who equals him?
My house has a spacious compound on one side;
It has the full moon whose stars brilliantly shine.
What father I have, O Mu'awiyah, -a man who continues
compete with the wind in generosity and is never calumniated.
He was an offspring of the branches of masters,
And your father' who's from 'Abd Shams dared not address him.
You observe him like a sword-blade shaking in readiness to give out.
Generously, meeting glory since the time his moustache started to grow.
He had a long sword-belt throughout his life;
Qusayy and 'Abd Shams were too humble to address him.⁵²

This poem earned al-Farazdaq banishment from Basrah by the order of Ziyad b. Abih.

Self-glorification-Hs the theme on which the poet composed his best poems. He excelled Jarir and al-Afchta! in this genre.⁵⁴ It is clear that, even when reacting to other themes, al-Farazdaq often brought in elements of self-praise to favour his verse. This caused a reduction in the prizes he received from the 'Jmayyad' leaders who, in their own arrogance, did not like his inclusion of his self-praise in his encomia for them.⁵⁵ The subject of his *fakhr* was his clan, *Zanu Muajashi b. Darim*. And the *Tamim* group in general. In a famous satire against Jarir and praise of himself, the poet chants:

The One who created the heaven has built for us
A house whose pillars are mighty and lengthy;
A house it is that the King built for us:
Whatever the heaven's Ruler built is never shaken;
A house it is indeed from which Zurarah,
Mujashi and Abu al-Fawaris Nahshal derived honoured They entered
the house of Mujashi and after being honoured
They came out like lofty mountains.
5. None ever 'derives honour from the compound of your house
Like' they did (at mine) if excellent deeds are to be evaluated.
From their greatness, the Kulayb clan dug out homes for themselves
At the grazing ground, behaving like lice at his place. The parable of the
spider and its cob-webs was made in respect of you.
And the revealed Book passed judgment on you by it. Our, warriors can
measure their heights with mountains in composure,
And when we're ignorant of a thing, the demons inspire us.
If you want to aspire to our achievements, stretch out your hand
To the Thahlan chain of mountains-and see whether it will move
You Son of a She-ass, where is your maternal uncle?
My own maternal uncle is Hubaysh who performs superb acts
My maternal uncle snatches away the souls of kings
And he is the one to whom the gifts of Jafnah were transferred.
Indeed, we strike the head of any tribe
But your father stays behind his she-ass, killing lice.
You avoid the thought of the nobles' esteem and what they built:

Lowly people (always) avoid lofty acts.⁵⁶

To this satire, Jarir replied in a poignant satire, using the same metre, rhyme, and rhythm in fifty-one lines.

Al-Farazdaq saw himself as the most generous, the bravest and the most sublime man of his time. He combined his talents with al-Akhtal's efforts to confront the indomitable Jarir and defended the Taghlib clan to whom Jarir had dealt devastating blows through his vituperative lampoons.

Al-Farazdaq often used the concrete images of wild animals and was one of the best poets of the period in describing sceneries, His power of quaint and picturesque description and excellent mastery of the Arabic Language are well known to literary critics.⁵⁸

In his love poems, he tried to imitate Imru'al-Qays and 'Umar b. Abi Rabi'ah in their vulgar descriptions of their amorous exploits. His language in this genre is often unrefined and the diction difficult.

Below is an extract from one of his love poems

The languid pupils (of the eyes) which women turn Disturb men's
lives and life's attraction.

It seems that when men's hearts see women's eyes-
Notwithstanding their noble goals-

They pulp out, and not you forcing out yourself -
And then your hard beating heart is troubled.

Al-Farazdaq repented to God in his old age and renounced a life of debauchery. He went to the extent of satirising Satan (Iblis) who, according to him, lured him away from the path of righteousness. The poem is one of the few poems on asceticism in the Umayyad era. It is as follows:

I obeyed you, O Iblis, for seventy years;
But when my grey hair became complete and my end drew near,
I fled to my Lord, having become certain
That I am going to meet my death.
Behold: I have for long allowed the devil '
Father of Demons, to drag my camel without reins.
He continued to lure me on to travel as I lean on my thighs;
At times, he stayed behind and at another walked in my front.
5. He gave me the glad tidings that I will never die
And that he'd make me immortal in the Garden in peace
And asked him, "Have you removed your dear

brother (Pharaoh)
 You threw him into the sea when you saw the place
 Like the mass of Mountains Yadhbul and Shamam.
 But when the waves closed together upon him
 You turned back and never devised for him a means of escape.
 Did you not meet the (Thamud) people of al-Hijr
 Luxuriating in comfortable life and marble houses?
 And you said, "Hamstring this pregnant camel
 Or halt it, for it will bring you destruction".
 But when they stopped it, you claimed innocence of their deed
 And turned back from accepting responsibility for their act.
 So also were Adam and his wife whom you pushed out When they were
 dwelling in the best of homes.
 You swore to a "sinless" oath, O Iblis,
 That you were only advising him and her,
 And they set put, weaving leaves together with their hands
 To cover up themselves after consuming the worst of foods.
 15. Many generations obeyed you but they have now become
 A subject of history; yet they used to luxuriate under
 the shade of clouds.
 O Iblis you are not the type of fellow I seek
 His pleasure or to lead me by the reins.⁶⁰

After his repentance, al-Farazdaq lived a pious life till his death. However al-Fakhuri opines that he did go back on his word and still continued in his impious way of life till his death.⁶²

The poet had a rough deal with many other poets. Apart from Jarir, he satirised Miskin ad-Darimi (who elegised Ziyad), At-Tirimmah and his clan, al-Asamm, al-Bahili and Nusayb.⁶³ He was alleged to have plagiarised some of the verses of the following poets: Dhu ar-Rummah (whom he listened to at *al-Mirbad* and gave an unfavorable judgment to his composition), ash-Shamardal, Jamil. B. Mu'ammam and Ib.n Miyadah.⁶⁴

As regards his style, al-Farazdaq used difficult words to carry out his imagery. No wonder that Abu Ubaydah said, "But for al-Farazdaq's poetry, one third of the Arabic language would have vanished."⁶⁵ The poet often used quadriliteral and quinquiliteral words in his poetry. Examples are *dirghama*, *saladim*, *hizabr*, *daygham* and *la°la*^c which all mean a lion^{6B} Other examples are *mu°alhaj* (a mean fool), *saydan'l* (king). *Hadjar*(huge), *daghabith*.(lazy people),

'*asabsab* (sever)' *shamarikh* {the peak; of a mountain), *hajhaja* (to shout) and *al-jahajihah* (leaders). 1

Moreover, he*often went beyond the recognized confines of the common grammatical and rhetorical canons in Arabic literature, Hence he always kept the grammarians and philologists of his time in Iraq busy.⁶⁸ Apart from its literary worth, al-Farazdaq's poetry has great historical value. It sheds light on aspects of the lives of *Umayyad* personages, the masses, the armies and their exploits, painting portraits which depict the good and the ugly as he saw things as a creative artist.⁶⁹

Finally, it is evident from the fore-going .that al-Farazdaq was a force to reckon with in the literary, political and 'social life of the *Umayyad* administration. He was tough and bold, a spurce of pride to the Mujashi'b. Darim clan and of the Tamimites in general. He was a man of honour who was close to the ascetic al-Hasan al-Basri in spite of his life of debauchery as a youngman. His poetry is profound, true in its expression of the happenings of the period and full of difficult words. It was on account of this that his arch-rival, Jarir,. elegised him in three elegant poems when he died in 732 C.E.⁷ From that it is crystal-clear that it is great people who know and recognized the worth of their peers even if they are rivals or opponents.

Notes And References

1. *Dawan al-Farazdaq* ed. Karam al-Bustan vol. 1 Beirut; Dar Sadir/Dar Bayrut 1960. P. 308. Henceforth the work will be referred to as D.F For the Arabic Original see Appendix No 1.
2. The first one is *D.F.* which has two volumes. Bowdlerised edition means a prudent or "purified" edition. See *M.H. Abrams, a Glossary of literary Terms*. 4th Edition New York: Holt, Rinehart and Winston, 1981, p 17. The second one is *Sharh Diwan al-Farazdaq* ed. Abdullah Isma'il asSawi. Cairo: Wlatba'at as-Sawi, 1354/1936. Henceforth this work will be referred to as *S.D.F.*
- 3 It should be mentioned here that the poetic pieces used in this study were translated by the present writer except where otherwise stated.
4. See R. Blachere, "Al-Farazdaq", in *The Encyclopaedia of Islam* New Edition, ed. B. Lewis, V.L. Menage Ch, Pellat, and J. Schacht Vo. 2, London Luzae and Co. 1965, p.788.
5. See Fu'ad Ifram al-Bustani, *al-Farazdaq: Mada'il Muntakhabah-Ar-Rawai* 37, 2nd Edition {Beirut, al-Maktabat al-Kathulikiyyah, 1953, p.ii.
6. *Ibid.* p. I
7. 'Umar Farrukh, *Tarikh al-Arabi Al-A'dab al-Qadim* Vol. I. 2nd Edition. Beirut, Dar-al-ilm lil-malayin, p. 649. ,
8. *Ibid.* p. 649.
9. F.I. al-Bustani, *op.cit* p. ii
10. *Ibid.* pp. li-iii
11. R.A. Nicholson, *A Literary History of the Arabs*, Paperback Edition, London: Cambridge University Press, 1969. Pp. 243-4
12. Abu al-Faraj al-Isbahani *Kitab al-Aghani* Vol. 9ed. Ibrahim al-Abyari. Cairo, Dar ash-Sha^cb, 1969-70, pp. 3452-4.
13. See *D.F* Vol. I, p. 294; *S.D.F.*, PP.363-4; al-Mubarrad *Al-Kamil* ed. Muhammad Abu al-Fadi Ibrahim and as-Sayyid Shahatah. Vol. 1. Cairo, Dar Nahdah Wlissr, n.d.p. 1,22; and Nicholson, *op.cit* p. 244. The translation of this piece is by Nicholson with modification for the Arabic original. See the Appendix 2.
14. F.I. Al. Bustani *Op.cit* . p. iii. See also Al-Isbahani *op.c/f*.Vol 25, p. 8588 where he specifically complained about Labatah's disobedience
15. Al-Mubarrad, *op.cit* Vol. I, p. 119 says sixty Vol.25 p. 8672 says seventy years.
16. *D.F*, II Vol. 2. P. 39 and al-Mubarrad, *op.c/f*,. vol. 1, p. 121. For the Arabic Original, see Appendix No 3.

17. Nicholson, *op.cit*, P. 243.
18. Blachere, *op.cit*,. p. 788.
19. Nicholson, *op.cit*,. p. 243 and al-Isbahani Vol. 25 pp. 8660-61.
20. Hanna al-Fakhuri *Tarikh at-Adab -Arabi* 2nd Edition Beirut, Matba' at al-Bulis, 1953, p.2B7. -
- 21./b/c(, p. 287 :
22. Blachere, *op.cit*,. p. 788.
- 23 Al-Fakhuri, *op.c/t*, p. 287,
- 24 D.F. Vol. 2, pp. 178-81; S.D.F p. 848; and al-Isbabani, *op.cit*,.Vol. 25, pp. 652-4, For the Arabic original, see the Appendix No 4.
25. See Nicholson, *op.c/t*, 243.
- 26 Blachere, *op.c/t*,. p. 788.
- 27 See A-Isbahani, Vol.25, pp. 8529 and 8677.
- 28 See Blachere, *op.c/t*, 788.
- 29 See Nicholson, *op.c/t*, p.243, quoting al-Isbahani Vol. 19, p. 34 line 18 (Bulaq edition, 1284-85 A.H/869 C.E.).
- 30 See Blachere, *op.cit*,. p. 788.
- 31 See al-Fakhuri, *op.c/t*,. p. 288 P-
- 32 See F.I. Al-Bustani, *op.cit*,. Vol. 37, pp v-vi.
- 33 Farrukh states that the poet actually memorised the Qur'an,. See Farrukh, *op.cit*,. p.647.
34. See P.K. Hitti, *History .of the Arabs*. 10th Edition, London, Macmillan, 1970, p. 252.
35. See Farrukh, *op.cit*,. p.650; al-Fakhri, *op.cit*,. p. 288; al-Isbahani, *op.cit*,.Vol. 25 p. 8529 where 110 A.H. is mentioned and p. 8667 where 112 and 114 A.H. are mentiot.«jd as well as Nicholson, *op.cit*,. where 728 is mentioned .
36. Al-Fakhuri *op.cjt*,. p. 288.
37. Blachere. *op.cit*,. p.788.
38. F.I. *al-Bustani Al-Farazdaq Ahaji wa Mafakhir: Ar-RawaT* Vol. 38.2nd Blition. Beirut, Al-Matba'at al- Kathulikiyyah, 1955,p iv.
39. *Ibid*. p.v.
40. *Ibid*. p.v. .
41. *ibid*, p.v.
- 42 *Ibid*. p.v-vi.s
- 43 *Ibid*. p.vi.
44. *Ibid*, p.vi-x.

45. Blachere, *op.cit.*, p. 788.
46. See D.F. Vol. I, pp. 24 -25 and S.D.F. pp.24 -27.
47. Blachere, *op.cit.*, p. 788.
- 48 For detail on the intricate power play between al-Hajaj and the Marwanid Caliphs, see Z. I. Oseni, "A study of the relationship between al-Hajaj ibn Yusuf al-Thaqaf and the Marwanid Royal Family in the Umayyad era "Hamdard Islamicus Vol. x No 3, Autumn 1987, pp. 15 -27.
49. See D.F. Vol. 2, p. 341.
50. The word "impostor" here refers to 'Abdullah b, az-Zubayr.
51. See D.F. Vol. I, pp. 24 -25 and S.D.F. pp.24-27. For the Arabic original, see Appendix No 5,
52. D.F. Vol. I. P. 45. For the Arabic original see Appendix No.6.
53. F.I. al-Bustani, *o.p.c/f* Vol. 37, p iii.
54. Farrukh *op.cit.*, p. 651.
55. *Ibid.* p. 651.
56. D.F. Vol. 2.pp. 155, 158, In this diwan, the poem contains 77 lines. Farrukh, *op.cit.*, p.104 say that the poem contained ,104 lines originally, which is confirmed in S.D.F. pp. 714-25 wherein the poem contains 104 lines. For the Arabic original, see the Appendix No. 7.
57. See Karam al-Bustani (ed.) *D iwan Jarir.Beirut*, Dar Sadir/ Dar Bayrut, 1960. Pp. 356 - eO.JHenceforth this works will be refered to as *D.J*
58. See D.F. Vol1, pp. 117-118, 308, and 414.
59. See *D.F.* Vol,1, p. 391. For the Arabic original, see the Appendix No 8. GO, D.F. Vol.2, pp. 213 -14 and S.D.F. pp. 770 -71 For the Arabic original, see the Appendix No 9.
61. See S.D.F p. xiv.
62. Al-Fakhuri, *op.c/f*.p.294.
63. *F.I.* al-Bustani, *op.cit*, Vol. 38, p. vii and al-Isbahani, *op.cit.*, Vol. 25, p. 8607. For ai-Miakni ad-Darimi whom al-Farazdaq satirised, see vol. 25, pp. 8620 - 22.
64. *F.I.* al-Bustani, *op.cit*, Vol. 38,p.vii.
65. Al-Fakhur, *op.cit*, p. 295.
66. See *D.F.* Vol. pp. 177,126, 101, 8 and 299 and Vol.2, pp. 249 respectively.
67. See D.F. Vol 1,pp. 119,120, 304 368, 30, 178, 230 and 283 respectively.
68. Al-Fakhuri, *op.cit*, p.295.

69. *Ibid.* p. 296.

70. See Z.I. Oseni, "An appraisal of Jarir's dirges for al-Farazdaq in the context of their lives as Umayyad bards" *Journal of Arabic and Religious Studies*, Vol. 4, December 1987, pp. 63-74, The three poems are in *D.J.* pp. 72 (2 lines), 323 (14 lines) and 439 (3iines).

APPENDIX

APPENDIX

NO. 1

أنا ابن تميم لعادتهما قروما تمت وليوثا محورا

NO. 2

ندمت ندامة الكسعي لما غدت مني مطلقة نوار
وكانت جنتي فخرجت منها كأدم حين لح به الضرار
وكنت كفاقي عينيه عمدا فأصبح ما يضيء له النهار

NO. 3

لقد خاب من أولاده دارم من مشي إلى النار مشدود الخناقة أزرقا
إذا جاءني يوم القيامة قائد عتيف وسواق يسوق الفرزدقا
أخاف وراء القبر إن لم يعافني أشد من القبر التهابا وأضيقا

NO. 4

هذا الذي تعرف البطحاء وطاته هذا ابن خير عباد الله كلهم
والبيت يعرفه والحل والحرم هذا النقي النقي الطاهر العلم
بجده أنبياء الله قد ختموا وليس قولك "من هذا" بضائره
العرب تعرف من أنكرت والعجم كلتا يديه غياث عم نفعتهما
يستوكفان ولا يعرفهما عدم سهل الخليقة لا تخشى بوادره
يزينه اثنان: حسن الخلق والشيم جمال أنقال أقوام إذا افتدحوا
حلوا الشمائل تحلو عنده نعم ما قال "لا" قط إلا في تشهده
لولا التشهد كانت لآءه نعم عم البرية بالإحسان فانقضت
عنها الغياهب والإملاق والعدم إذا رأته قريش قال قائلها
إلى مكارم هذا ينتهي الكرم بغضنى حياء وبغضنى من مهابته
فما يكلم إلا حين يتسم بكفه خيزران ريحه عبق
من كف أروع في عرنينه شيم يكاد يجسكه عرفان راحته
ركن الخطيم إذا ما جاء يستلم الله شرفه قدما وعظمه
جرى بذاكله في لوحه القلم أي الخلائق ليست في رقابهم
لأولية هذا أوله نعم من يشكر الله يشكر أولية ذا
فالدين من بيت هذا ناله الأمم ينمي إلى ذروة الدين التي قصرت
عنها الأكف وعن إدراكها القدم من جده دان فضل الأنبياء له
وقضل أميته دانت له الأمم مشتقة من رسول الله نبعته
طابت مغارسه والخيم والشميم ينشق ثوب الدجى عن نور غرته
كالشمس تنجاب عن إشراقها الظلم من معشر حبهم دين وبغضهم
كفر وقربهم منجي ومعتصم

مقدم بعد ذكر الله ذكرهم
 إن عد أهل النبي كانوا أئمتهم
 لا يستطيع جواد بعد جودهم
 هم العيوث إذا ما أزمة أزمتم
 لا ينقص العسر بسطا من أكفهم
 يستدفع الشر والبلوي بحبهم

في كل بدء ومختوم به الكلم
 أو قيل: "من خير أهل الأرض؟" قيل هـ
 ولا يدانيهم قوم وإن كردوا
 والأسد أسد الشري والبأس محب
 سيان ذلك: إن أثروا وإن عدموا
 ويسترب به الإحسان والنعيم

NO. 5

يا أيها الراكب المزجي مطيته
 إذا أتيت أمير المؤمنين فقل
 أما العراق فقد أعطيتك طاعتها
 أرض رميت إليها وهي فاسدة
 لا يعمد السيف إلا ما يجرده
 مجاهد لعداة الله محتسب
 إذا الحروب بدت أنيا بما خرجت
 فالأرض لله ولاها خليفته
 بعد الفساد الذي قد كان قام به
 راموا الخلافة في غدر فأخطأهم
 كانوا كسائلة حمقاء إذا حقنت
 والناس في فتنة عمياء قد تركت
 دعوا ليستخلف الرحمن خيرهم
 فأصبح الله ولي الأمر خيرهم
 تراث عثمان كانوا الأولياء له
 يحمى إذا لبسوا الماذي ملكهم

يريد مجمع حاجات الأراكيب
 بالنصح والعلم قولاً غير مكذوب
 وعاد يعمر منها كل تخريب
 بضارم من سيوف الله مشبوب
 علي قفا محرم بالسيف مصلوب
 جهادهم بضراب غير تذييب
 ساقا شهاب علي الأعداء مصبوب
 وصاحب الله فيها غير مغلوب
 كذاب مكة من مكر وتخريب
 منها صدور وفازوا بالعراقيب
 سلاءها في أديم غير مربوب
 أشرافهم بين مقتول ومحروب
 والله يسمع دعوى كل مكروب
 بعد اختلاف وصدع غير مشكعوب
 سربال ملك عليهم غير مسلوب
 مثل القروم تسامى للمصاعيب

NO. 6

تراثا فأولي بالثراث أقاربه
وميراث حرب جامد لك ذائبه
ندفت من المولي القليل حلائبه
لاديته أو غص بالماء شاربه
وأمنعهم جارا إذا ضيم جانبه
كمثلى حصان في الرجال يقاربه
إلي دارم ينمى، فمن ذا يناسبه؟
ومن دونه البدر المصنئ كواكبه
أغر يبارى الريح ما ازدر جانبه
أبوك الذي من عبد الشمس يخاطبه
جوادا تلاقى المجد من طر شاربه
قصي وعبد الشمس ممن يخاطبه

أبوك وعمي يا معاوي أورثا
فما بال ميراث الحثات أكلته
فلو كان هذا الحكم في جاهلية
ولو كان هذا الأمر في غير ملككم
ألست أعز الناس قوما وأسرة
وما ولدت بعد النبي وأهله
أبي غالب والمرء صعصعة الذي
وبيتي إلي جنب رحيب فناؤه
وكم من أب لي يا معاوي لم يزل
نمته فروع المالكين ولم يكن
10 تراه كنصل السيف يهتز للندى
طويل نجاد السيف مذ كان لم يكن

NO. 7

بيتا دعائمه أعز وأطول
حكيم السماء فإنه لا ينقل
ومجاشع وأبو الفوارس فمشل
برزوا كأنهم الجبال المثل
أبدا إذا عد الفعال الأفضل
زربا كأنهم لديه القمل
وقضى عليك به الكتاب المنزل

إن الذي سمك السما بنى لنا
بيتا بناه لنا المليك وما بنى
بيتا زرارة محتب فناؤه
يلدجون بيت مجاشع وإذا احتبوا
5 لا يحتبى بفناء بيتك مثلهم
من عزهم حجرت كليب بيتها
ضربت عليك العنكبوت بنسجها

وتخالنا جنا إذا ما مجهل
تهلان ذا الهضبات هل يتحلح
خالي حبيش ذو الفعال الأفض
وإليه كان حباء جفنة ينقل
وأبوك خلف أتانته يتقمل⁴
إن اللئيم عن المكارم يشغل

أحلامنا ترن الجبال رزانة
فادفع بكفك إن أردت بناءنا
يا ابن المراغة، أين خالك إنني
خالي الذي غصب الملوك نفوسهم
إنا لنضرب رأس كل قبيلة
وشغلت عن حسب الكرام وما بنوا

10

NO. 8

حدق يقلبها النساء مراض
حدق النساء لنيلها الأغراض
فأصيب صدع فؤادك المنهاض

منع الحياة من الرجال وطبيها
فكأن أفندة الرجال إذا رأوا
خرجت إليك ولم تكن خراجة

NO. 9

فلما انتهى شبي وتم تمامي
ملاق لأيام المنون حمامي
أبو الجن إبليس بغير خطام
يكون وراتي مرة وأمامي
سيخلدني في جنة وسلام
يمينك من خضر البحور طوام
كفرقة طودي يذبل وشمام
نكصت ولم يحتل له بمرام
بأنعم عيش في بيوت رخام
لكم أو تنيخوها لقوح غرام
وكنت نكوصا عند كل ذمام
وزوجته من خير دار مقام

أطلعنك إبليس سبعين حجة
فررت إلي ربي وأيقنت أنني
إلا طال ما قد بث يوضع ناقي
يطل يميني على الرجل واركا
بيشري أن لن أموت وأنه
فقلت له: هلا أخيك أخرجت
رميت به في اليم لما رأيت
فلما تلافي فوقه الموج طاميا
لم يأت أهل الحجر والحجر أهله
فقلت اعقروا هذى اللقوح فأها
فلما أناخوها تبرأت منهم
وآدم قد أخرجته وهو ساكن

5

10

وأقسمت يا إبليس أنك ناصح
فظلا يخيطان الوراق عليهما
فكم من قرون قد أطاعوك أصبحوا
وما أنت يا إبليس بالمرء ابتغى
له ولها إقسام غير إثم
بأيديهما من أكل شر طعام
أحاديث كانوا في ظلال غمام
رضاه ولا يقتادني بزمام

15

