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8389. FAKHREDDINE, Huda J. · *Metapoesis in the Arabic tradition: from modernists to muh̄dath̄ūn*. Leiden: Brill, 2015 (Brill Studies in Middle Eastern Literatures, 36). 222 pp. Examines a meta-poetic tendency and a self-reflexive attitude in the poetry of the first century of Abbasid poets.
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a government official in Lahore, where his tomb still exists and where in 1079/1668-9 he had built a small mosque. He is famed for his detailed history of Shāh Djahān and his reign, the *ʿAmal-i Ṣāliḥ*, completed in 1070/1659-60, but with later additions (many mss.; ed. Ghulām Yazdānī, Bibl. Indica, 3 vols. Calcutta 1912-39), and also an *inshāʿ* collection, the *Bahār-i sukhān*, still in manuscript.

Bibliography: Storey, i, 579-81, 1317.

(C.E. BOSWORTH)

MUḤAMMAD-SHĀHĪ NIZĀRIYYA [see ISMĀʿĪLIYYA].

MUḤAMMAD TAPAR [see MUḤAMMAD B. MALIK-SHĀH].

MUḤAMMAD ʿUTHMĀN DJALĀL (1829-16 January 1909, thus in Brockelmann, S II, 725), Egyptian translator and adapter of European drama into Arabic.

He played a crucial role in the transfer of the cultural milieu of European dramatic forms into an indigenous Egyptian language and format. After a traditional secondary education, he was sent to Rifāʿa al-Taḥṭāwī's [see RIFĀʿA BEY AL-ṬAḤṬĀWĪ] famous translation school, the *Madrasat al-alsun*, and became thereafter one of the foremost of its graduate translators from French to Arabic (both literary and colloquial). Alongside his achievements as a translator he also had a civil service career, firstly in the Khedive's office, then as a judge in the Mixed Courts, and later as a government minister. Various dates are given for his death, ranging from 1894 to 1909 (cf. Brockelmann, II², 627-8, S II, 725).

Moving from the practicalities of administrative manuals to the more complex stylistic issues of literary genres, Djālāl began his literary translation career with the *Fables* of La Fontaine, which he rendered into Arabic verse and published in 1858 (*al-Uyūn al-yawākiẓ fi ʿl-amṭhāl wa ʿl-mawāʿiẓ*). In 1872 he issued his famous translation of Bernardin de St. Pierre's *Paul et Virginie* (as *al-Amānī wa ʿl-minna fi hadith Kabūl wa-Ward Djanna*), using the lofty style of *saḍf* (rhyming prose) and "arabising" and "islamicising" many of the discourse elements of the original French text. He thereafter turned his attention to the dramatic genre, translating four comedies of Molière into colloquial Arabic poetry (using the form of *raḍjāz*) and once again cleverly transferring the cultural context from a European to an Egyptian milieu. The four plays in question (published as a group in 1889) were: *Tartuffe* (*al-Shaykh Maṭlūf*), *Les femmes savantes* (*al-Nisāʿ al-ʿālimāt*), *L'école des maris* (*Madrasat al-azwāj*), and *L'école des femmes* (*Madrasat al-zawājāt*).

From comedy, he moved on to the French tragedies, translating (once more into colloquial Cairene dialect) a set of plays by Racine and Corneille: *Esthèr*, *Iphigénie*, and *Alexandre le Grand* by the former (as *al-Riwāyāt al-mufīda fi ʿlm al-tarājīda*), and *El Cid* by the latter. His one excursion into dramatic writing on his own part, *al-Khaddāmīn wa ʿl-mukhaddimīn* ("Servants and agents", 1904), was, like his translated plays, composed in colloquial verse.

In the lengthy and complex process of indigenising imported literary genres during the 19th century, Djālāl's role as a translator was a central one. That the translated versions of European works that he produced were successfully assimilated into Egyptian society can be convincingly demonstrated by the fact that *al-Shaykh Maṭlūf*, his Egyptianised *Tartuffe* and most masterful adaptation, has been revived on the Cairo stage in recent times (e.g. 1963, 1971) to tremendous popular acclaim.

Bibliography: M.M. Badawī, *Early Arabic drama*, Cambridge 1988; idem (ed.), *Modern Arabic literature* (*Cambridge History of Arabic Literature*), Cambridge 1992; P.C. Sadgrove, *The Egyptian theatre in the nineteenth century 1799-1882*, Reading 1996; Faṭīma Mūsā-Maḥmūd (ed.), *Kāmus al-masrah*, Cairo 1996, ii, 493-4; Carol Bardenstein, *Matters of non-equivalence. Egyptianizing French literature*, in Lenore A. Grenoble and J.M. Kopper (eds.), *Essays in the art and theory of translation*, Lewiston 1997, 97-120; Shimon Ballas, *The translations of Muḥammad ʿUthmān Jalāl: between innovation and conservation*, in *Studies in canonical and popular arabic literature*, ed. S. Ballas and R. Snir, Toronto 1998, 47-53. For older literature, and biographical sources (including 'Alī Pasha Mubārak, *al-Khiṭaṭ al-tawfiḳiyya al-djādīda*, xvii, 62ff.), see Brockelmann, *loc. cit.* (R.M.A. ALLEN)

MUḤAMMAD ZAMĀN MĪRZĀ, perennially rebellious Mughal prince and brother-in-law of the emperor Humāyūn [*q.v.*].

On Humāyūn's accession in 937/1530, he allied with Bahādur Shāh of Guḍjarāt, provoking an invasion by Humāyūn of Guḍjarāt via Mālwā. Muḥammad Zamān was pardoned, but in 941/1534 rebelled again, this time in Bihār, but had to escape to Guḍjarāt once more. This provoked a full-scale invasion and occupation of Guḍjarāt by the Mughal emperor (941-2/1535-6). Muḥammad Zamān escaped; he tried to claim the throne of Guḍjarāt for himself on Bahādur Shāh's death in 943/1537 but failed in the attempt, submitting at last to Humāyūn.

Bibliography: See that to HUMĀYŪN, and add R.J. Majumdar (general ed.), *The history and culture of the Indian people*, vi, *The Mughal empire*, Bombay 1974, 45-51, 395, 398. (C.E. BOSWORTH)

MUḤDATHŪN (A.), "the Moderns", i.e., in classical Arabic literary history, those poets that came after the ancient poets (called *kuḍamāʿ*, *mutakaddimūn* or *awāʿil*) of the pre-Islamic and early Islamic periods. The term is first applied to some poets "of the two dynasties" (*mukhaddramū ʿl-dawlatayn*), who flourished in the middle and second half of the 2nd/8th century [see MUKHADRAM]. No formal end of the period of the *Muḥdathūn* movement is recognised, but mostly the term applies to poets of the first few centuries of the ʿAbbāsid period. For poets from later times, one finds occasionally the term still used, or, more commonly, expressions such as *ahl al-ʿaṣr* and *muʿāṣirīn* "contemporary [poets]".

Critics were aware of the differences between the poetry of the pre-Islamic (*djāhili*) poets and that of their successors, the *mukhaddramūn* (straddling the *Djāhiliyya* and Islam), the *Islāmiyyūn* and the Umayyad poets. However, the changes in style, themes and motifs that arose from the mid-2nd/8th century—in the wake of the fundamental social and intellectual changes that took place in that period (such as the role of the *muwālī* [see MAWLĀ] and the impact of Greek and Persian civilisation)—were considered so fundamental that the dichotomy between "old" (*kuḍīm*) and "modern" is dominant in traditional literary criticism. The distinction is important, too, in Arabic linguistics, since there was a general consensus among the grammarians and lexicographers that only early (pre-*muḥdath*) poetry could serve as attestation for the codification of the "pure" (*fushā*) language; as Ibn Djinnī, quoted by Ibn Rashīk (*ʿUmda*, Cairo 1953, ii, 236), put it: "Modern poets [he uses the term *muwālādūn*, on which see below] may be cited as authorities (*justashhadu bihim*) on motifs (*maʿānī*), just as ancient poets may be cited as authorities on words (or expressions,

Muḥammad al-Salāmī
(336–93/948–1003)

Abū al-Ḥasan Muḥammad ibn 'Ubayd Allāh (or 'Abd Allāh) al-Salāmī was a poet from **Baghdad**. His genealogy goes back to Makhzūm (Quraysh); his name al-Salāmī refers to his birthplace (Madīnat al-Salām, i.e. Baghdad). As a child he moved to Mosul, where he met other poets such as Abū 'Uthmān al-Khālīdī (see **al-Khālidiyyān**) and **al-Babbaghā**. Later he associated with, and was honoured by, **al-Ṣāhib Ibn 'Abbād** in Isfahan and 'Aḍud al-Dawla in Shiraz. **Al-Tha'alībī** quotes extensively from his poetry in *Yatīmat al-dahr*.

Text edition

Shi'r, Ṣabīḥ Radīf (ed.), Baghdad (1971).

G.J.H. VAN GELDER

al-Muḥāsibī
(c.165–243/c.781–857)

Abū 'Abd Allāh al-Ḥārith ibn Asad al-'Anazī al-Muḥāsibī was born in **Basra** and died in **Baghdad**. An influential **Ṣūfī** writer, al-Muḥāsibī was learned in the religious sciences, particularly in **Mu'tazilī** theology. He sought, however, to transcend rationalized religion in an ascetic and moral quest for enlightenment. Through rigorous spiritual scrutiny of the self (*muḥāsaba*), this quest characterized al-Muḥāsibī's **Ṣūfī** methodology and informed his literary style. His spiritual psychology of the religious emotions remained his hallmark. This may be seen, for example, in his *Treatise on the Beginning of One Who Returns in Repentance to God, Most High*. Here al-Muḥāsibī describes the external and internal acts of the repentant in worshipful communion with God. The structure of the *ṣalāt* (prayer) is clearly the formal model, while the emotional description is al-Muḥāsibī's internal **Ṣūfī** topos of the *ṣalāt*. A few lines in translation will illustrate the style and mood: 'When he [the penitent] had been standing long before his Lord and yearning to humble himself by throwing dust on his face in obeisance to Him, you should have seen him dropping down from his upright position with burning heart, throbbing breast and bated breath. Then he fell in prostration on his face, thinking of his Lord looking at him, tears streaming down his cheeks and pooling on his face, contrite and

imploping his Lord, shouting, crying, moaning...' (*Kitāb Bad' man anāba ilā Allāh Ta'ālā*, 15–16).

Text editions

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R.L. NETTLER

***muḥdathūn*, 'the moderns'**

Name for the poets of the 'Abbāsīd period, in opposition to the ancient Arabic poets, i.e. poets of the **Jāhiliyya**, **mukhaḍramūn** and **Umayyad** poets. **Bashshār ibn Burd** (d.167/783) is called 'father' of the moderns (Ibn Rashīq, *al-'Umda* I, 131). He was, however, already prominent during the late Umayyad period (*mukhaḍram al-dawlatayn*). Other prominent early *muḥdathūn* are **Muṭī' ibn Iyās** (d. 169/785), **Muslim ibn al-Walid** (d. 208/823) and, above all, **Abū Nuwās** (d. c. 200/815). As the most remarkable characteristic of *muḥdathūn* poetry, the indigenous critics mention the frequent and conscious application of **badī'**. Originally, this term was understood to be a certain kind of metaphor (example: 'hand of the Northwind'); later it came to mean a certain group of figures of speech (among others, paronomasia and antithesis) and finally the figures of speech in general.

The poetry of the *muḥdathūn* excels in a way of rhetoricizing that did not exist before. Remarkable is the often complicated technique of imagery (Abū Nuwās on the blossoms of the narcissus: 'as if, they were eyes, but different [from the human eye] in their colour; yellow instead of the black [of the pupil], and the lids are the white'). The image becomes more important than the object that it is meant to elucidate (Abū Nuwās: 'she

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R.C. OSTLE

muwalladūn

The term *muwallad* (pl. *muwalladūn*) is originally taken from the language of husbandry, where it means ‘crossbreed’, ‘bastard’. Applied to human beings, it referred to persons of mixed, Arab and non-Arab, blood. Since the important poets of early ‘Abbāsīd times were mainly of mixed origin, Iranian and Greek ancestry being not uncommon, they were called *muwalladūn*; by semantic extension, the term *muwallad* is also applied to their poetry. Outside poetry, with the direction of semantic development unclear, the term is used to denote as ‘post-classical’ certain linguistic items, such as words, derivations and even proverbs. ‘Post-classical’ means: not belonging to the classical language of pre- and early Islamic texts.

The *muwalladūn* poets are also called *muḥdathūn*, this from the point of view of being the ‘Moderns’ *vis-à-vis* the ‘Ancients’. There is, however, a tendency somewhat later to use *muḥdathūn* for the early ‘Abbāsīd poets, while *muwalladūn* is applied to the later poets, the sequence of eras in indigenous Arabic literary history thus being: *Jāhiliyyūn* ‘pre-Islamic’; *mukhaḍramūn*, ‘straddling’; *Islāmiyyūn*, ‘[early] Islamic’; *muḥdathūn*, ‘[early] Moderns’; and *muwalladūn* ‘[later] Moderns’.

W.P. HEINRICHS

muwashshah (pl. muwashshahāt)

A strophic poetic form, usually performed with musical accompaniment, which originated in Islamic Spain in the third/late ninth century. The *muwashshah* became popular throughout the Islamic world and was adopted

by poets in other languages, notably Hebrew. The question of the Andalusian *muwashshah*’s relation to European poetry, in particular the Provençal troubadour lyric, has fuelled several centuries of animated debate. In the latter half of this century, the discovery of a corpus of bilingual poems (mainly Arabic–Romance, Hebrew–Arabic and Hebrew–Romance) has excited scholars in a wide range of fields, and spawned a new generation of controversies.

Tradition has it that this verse form was invented by Muqaddam ibn Mu‘afa al-Qabrī late in the third/ninth century, but none of his works are extant. Although ‘Ubāda Ibn Mā’ al-Samā’ (d. 419/1028 or 421/1030) was long held to be the author of the oldest attributable *muwashshah*, we now have a poem by Abū al-Qāsim ibn al-‘Attār (d. 387/997) which is likely earlier. However, our knowledge of the early period of *muwashshah* composition is limited, and many questions remain unanswered or the object of intense speculation. To what degree was the metre of the poems determined by pre-existing Romance verse? Can their appearance be explained as an outgrowth of earlier, purely Arabic forms such as the *musamma‘*? In the context of a polyglot, multicultural al-Andalus, to which many people now look as a kind of mirror of our own times, the questions of the metre of the *muwashshah*, of defining the role and even the language of the *kharjas*, go far beyond the realm of literary–critical esoterica. The interpretation of the poems, and uncertainties about their origins, have been burdened by the weight of their symbolism as a point of contact between European and Arabic culture and sensibility, as a place to explore notions of cultural influence and borrowing, hybridity, tradition and innovation.

Although we know that many celebrated Andalusian poets composed *muwashshahāt*, these are generally not included in their *diwāns*. It seems clear that as a non-classical form, these compositions – songs, we must not forget – were deemed unworthy of inclusion in tomes of lofty verse. Instead, the vast majority of these poems that have come down to us were collected in books solely devoted to *muwashshahāt*. The two most important known sources of Andalusian Arabic *muwashshahāt*, the ‘*Uddat al-jalīs*’ of Ibn Bishrī and the *Jaysh al-tawshīh* of Ibn al-Khaṭīb, date to the eighth/fourteenth century,

تولوا أمر التعريب يومئذ إنما هم الصناع والمحترفون لا الكتاب والمؤلفون ؛
وبذلك صار الدخيل لغة في التاريخ بعد أن كان تاريخاً في اللغة .

وبقي من هذا الفصل كلام في كيفية التعريب ، واختلاف الكتاب فيه ،
والحروف التي يطرّد فيها الإبدال ، والألفاظ التي عرّبها المتأخرون أو
اصطلحوا على تأدية معانيها ، ونحو ذلك مما لا تملّث له بالتاريخ ؛ فأمكننا
عن إيراد وإن كان ثروة من الكلام .

أما الكتب التي وُضعت في المرّب والدخيل فأجمعها كتاب (المرّب)
لأبي منصور الجواليقي المتوفى سنة ٥٣٩ هـ و (شفاء الغليل) للخفاجي من
أدباء القرن الحادي عشر ، وكلاهما متداول مشهور .

المولّد .

ويسمى المولّد أيضاً ، ويراد به في الاصطلاح اللغوي : ما أحدثه
المولّدون الذين لا يُحتج بألفاظهم ، وهم الطبقة التي وليت العرب في القسم
على لغتهم من المتحضرين . وذلك يشبه الوضع في بادئ الرأي . لأنه
استقلال بالنطق عن الطريقة التي انتهجتها العرب ، والعلماء لا يقبلون الوضع
ولا يصححون الاستعمال إلا من عربي ، لمكان السليقة واعتبار النجيزة ، ولذا
ميزوا بين الكلام فيما ينقلونه ، فقالوا : هذه عربية ، وهذه مولدة .

وشرط المولّد عندهم أن لا يكون في استعمال أهل البادية ولا في العتق
من كلام العرب ، وبهذا قال بعضهم إن (الغضارة) مولدة ، لأنها من
خزف وقصاع العرب من خشب .

وفي أمالي ثعلب ما يفهم منه أن المولّد عنده كل لفظ كان عربي الأصل
ثم غيرته العامة بنوع من أنواع التغيير ، كأن يكون مهموزاً فتدع همزه ،

(١) سذكر في بحث الشعر من يحتج به في اللغة ومن لا يحتج به .

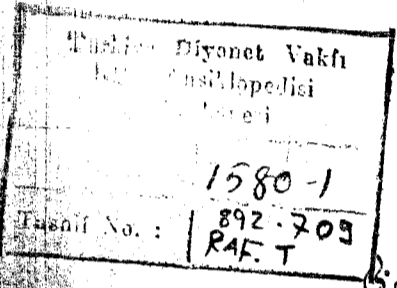
تاريخ أدب العرب

MUVELLEDDIN (207-212)

تأليف

مصطفى صادق الرافعي

الجزء الأول



الناشر
دار الكتاب العربي

بيروت - لبنان

والستر ؛ فأما المنافق فاسم جاء به الإسلام لقوم أبطنوا غير ما أظهروه ،
وكان الأصل من نفاق اليربوع (١) .

ومن هذا الضرب كل ما استحدثه أهل العلوم والصناعات من الأسماء
كمصطلحات الفقه والنحو والعروض وغيرها مما يكون له اسمان : لغوي
وصناعي ، والأصل في جميع ذلك الألفاظ الشرعية التي نقلها النبي ﷺ من
اللغة إلى الشرع كما رأيت .

وقد كان مثل هذا النقل المجازي في الجاهلية أيضاً ؛ لأنه سبب من أعظم
الأسباب في نمو اللغة كما تقدم في موضعه ، ولكن لم يُنسب من ذلك شيء
لناقل معين فيما علمنا . إلا كلمة واحدة ذكرها الجاحظ في كتاب الحيوان ،
وهي فيما يقال : إن أول من سمى الأرض التي لم تُخفر قط ولم تُحسرت إذا
فعل بها ذلك (مظلومة) النابغة ... وقد تبعه العرب على ذلك ، ومنه
قيل : سقاء مظلوم ، إذا أعجل عليه قبل إدراكه (٢) . وقال الجاحظ في
جزء آخر من الحيوان وقد ذكر هذه الكلمة : إن النابغة ابتداء هذا الاسم على
الاشتقاق من أصل اللغة ، وإن العرب اجتمعت على تصويبه وعلى اتباع أثره .

وما يلتحق بفصل الألفاظ الإسلامية ، كلمات عربية كرهوا النطق بها
في الإسلام ، كأنهم من خوفهم على العرب أن يعودوا في شيء من أمر الجاهلية
احتاطوا فنعومهم من الكلام الذي فيه أدنى متعلّق . وأصل ذلك ما سألني
عنه النبي ﷺ نحو قوله : « لا يقولن أحدكم لمملوكه : عبدي وأسيدي »
يقول : فتاي وقتاتي ؛ ولا يقولن المملوك : ربي وربتي ، ولكن يقول
سيدي وسيدي . « وعلّة هذا المنع ظاهرة ؛ ولكن فيما كرهوه أشياء جارية

(١) ذكروا أن اليربوع يحفر في حجره طريقاً يكتبها تسمى « النافق » ويصير فيها
مخالفة لها تسمى « القاصع » فإذا أتى من جهة الطريق الظاهرة ضرب الألفاظ
فانتفق ونجا . وقد قيل إن النفاق لفظ حبشي معناه البدعة والضلالة . وهو من
الألفاظ النصرانية .

(٢) المراد : الوطئ يسقى منه اللبن قبل أن يروب .

نحو هناك الطعام ، في هناك ؛ أو تبدل الهمز فيه نحو واخيته في آخيته ؛
أو تسقطه ، نحو قفلت الباب ، في أقفلته ؛ أو لا يكون مهموزاً فتهمزه .
نحو رجل أعزب ، في عزب ؛ أو يكون مشدداً فتخففه ، نحو فوهة النهر ،
في فوهته ؛ أو يكون مخففاً والعامّة تشدده ، نحو الدخان في الدخان ؛
أو يكون ساكناً وتحرّكه ، نحو حلقة الباب ، وهي الحلقة ؛ أو تبدل فيه
حرفاً بحرف نحو الزمرد وهو بالذال ؛ أو يكون مفتوحاً فيكسرونه ، نحو
الكيتان وهو بالفتح ؛ أو مكسوراً ويفتحونه ، نحو الدهليز وهو بالكسر ،
وهلم جراً .

وفي كتاب أدب الكاتب لابن قتيبة أمثلة كثيرة من هذه الأنواع .

الألفاظ الإسلامية .

وقد سبقت التوليد طبقة من الوضع العربي خرجت ببعض الكلام في
الاشتقاق عن معاني الجاهلية ، وذلك ما يسمونه بالألفاظ الإسلامية ، وقال
ابن فارس في أسبابها : كانت العرب في جاهليتها على إرث من إرث آبائهم في
لغاتهم وأديابهم ونسائلكهم وقرابينهم ، فلما جاء الله جل ثناؤه بالإسلام حالت
أحوالهم ونسخت دياناتهم وأبطلت أمورهم ونقلت من اللغة ألفاظ من مواضع
إلى مواضع أخرى زيادات زيدت وشرائع شرعت وشرائط شرطت ،
فعمى الآخر الأول . فكان مما جاء في الإسلام ذكر المؤمن ، والمسلم ،
والكافر والمنافق ؛ وإن العرب إنما عرفت المؤمن من الأمان والإيمان ، وهو
التصديق ، ثم زادت الشريعة شرائط وأوصافاً بها سمي المؤمن بالإطلاق
مؤمناً ؛ وكذلك الإسلام والمسلم : إنما عرفت منه إسلام الشيء ، ثم جاء في
الشرع من أوصافه ما جاء ؛ وكذلك كانت لا تعرف من الكفر إلا الغطاء

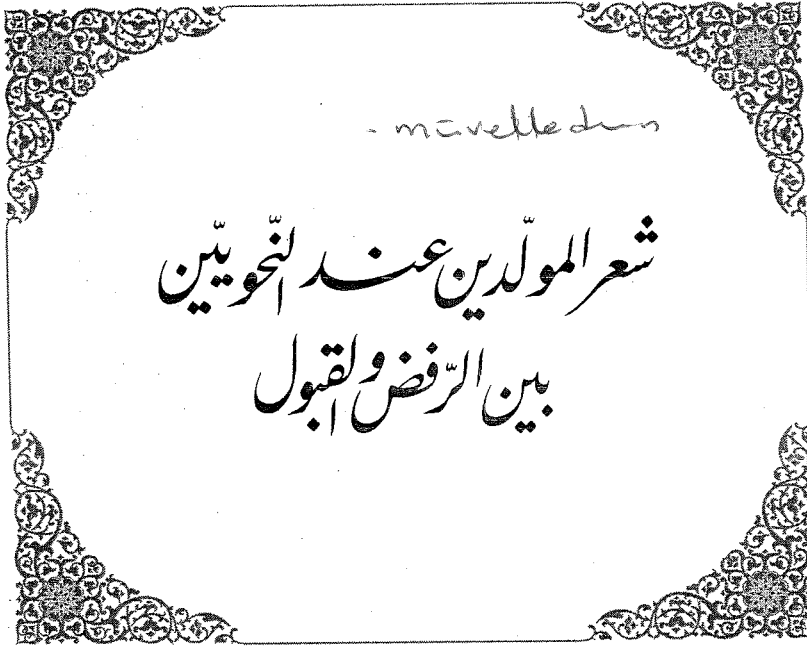
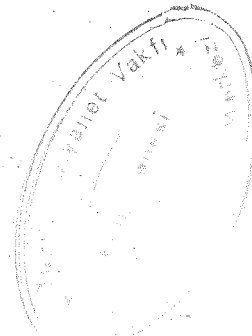
مصر والشّام، وخامس عن المدارس التحوّية عامة، كما فعل الدكتور شوقي ضيف.

ولو أنّه سبقت هذه الكتابات دراسات أكثر تخصصاً، وأكثر تحديداً لكان الشّأن غير الشّأن، ولغير الباحثون من خطّهم، ولعدّلوا عن عنواناتهم التي اختاروها لكتاباتهم.

وقد دعاني إلى هذا القول ما يجده القارئ في كتب ما يُسمّى بالمدارس التحوّية من اتّباع وتسرع وعدم استقصاء.

ولقد ألف القدماء في الخلاف التحوّوي بين البصريين والكوفيين، فجاء المحدثون، فجعلوا لكلّ منهم مدرسة ومنهجاً، وما دَرَوْا حدود المدرسة، وما تنطلّبه، ولكنهم اتّبعوا عرفاً سائداً، فتسرّعوا مع من تسرّعوا، ولم يحتكموا إلى العقل والمنطق، أو إلى جمهرة الباحثين والدارسين من حملة العلم، لكيلا يضيع حق أو يُهجر علم...

والله أعلم



تأمر حسين العبيدي

المدرّس العالي بإعداد المعامير - زهرنة

لقد شكّلت الأشعار أساساً مهماً، وعماداً أولاً في تفعيد القواعد النحوية - بعد كتاب الله، وعني النحويون عناية كبيرة بذلك، وقد زخرت كتبهم به، ولا ريب، فقد نُقل عن ابن عباس (رضي الله عنهما) قوله: «إذا قرأتم شيئاً من كتاب الله فلم تعرفوه، فاطلبوه في أشعار العرب، فإن الشعر ديوان العرب»⁽¹⁾.

وقد قسّم نقّاد الشعر العربي الشعراء إلى أربع طبقات، هي:

1 - طبقة الشعراء الجاهليين، وهم: الذين عاشوا قبل الإسلام، ولم يدركوه، مثل: امرئ القيس، وعنترة، وطرفة بن العبد، وغيرهم.

(1) العملة لابن رشيق 3:1.

MADDE YAYIMLANDIKT
SONRA GELEN DOKÜ

- 3455 PANDYA, Sophia. Yemenis and *Muwalladîn* in Addis Ababa: blood purity and the opportunities of hybridity. *Journal of Arabian Studies (Arabia, the Gulf, and the Red Sea)*, 4 i (2014) pp. 96-114. Ethiopia. *Müvelledun* 132810

28 Temmuz 2015