



E-ISSN: 2789-1615  
P-ISSN: 2789-1607  
[www.educationjournal.info](http://www.educationjournal.info)  
Impact Factor: RJIF 5.7  
IJLE 2024; 4(2): 146-153  
Received: 20-07-2024  
Accepted: 26-08-2024

**Mona Sahib Muhammad**  
Directorate General of  
Education in Diyala, Iraq

## Rhetorical methods in the poetry of Samwal

**Mona Sahib Muhammad**

DOI: <https://dx.doi.org/10.22271/27891607.2024.v4.i2b.222>

### Abstract

Al-Samaw'al was an Arab poet from the pre-Islamic era who converted to Judaism and lived among the Jewish community, yet retained many Arab customs. Therefore, much of his poetry reflects pride and fervor. He was positively influenced by the belief in the Day of Judgment, which fostered his virtuous character. Al-Samaw'al became renowned for his loyalty to Imru' al-Qays and was a natural poet, free from affectation or pretension. His innate skill in poetry led writers to mention him and regard him above other Jewish poets. This study aims to clarify the poet's lineage and religion, as well as his poetic value through his themes, rhetorical expressions, and artistic imagery.

**Keywords:** Rhetorical techniques, poetry, Al-Samaw'al

### Introduction

#### Chapter One: The Biography of Al-Samaw'al

##### Section One: His Name and Lineage

Historians and scholars have not agreed on Al-Samaw'al's name and lineage. Some say he was "Al-Samaw'al ibn 'Adiya ibn Hayya ibn Rifaa," while others claim he was "Al-Samaw'al ibn Ghureid ibn 'Adiya ibn Rifaa." The author of Al-Aghani believes that Ghureid is actually Al-Samaw'al himself. Meanwhile, Al-Maydani refers to him as "Al-Samaw'al ibn Hayyan ibn 'Adiya," and Al-Zabidi states "Al-Samaw'al ibn Awfa ibn 'Adiya," though he later mentions him as "Al-Samaw'al ibn Ji'ar." Some have suggested that his lineage traces back to Aaron, the brother of Moses (peace be upon them), while others claim he was from the Ghassanids, and some from the Azd tribe, while still others believe his mother was Ghassanid rather than his father.

His Ghassanid or Azd origins suggest he was an Arab who converted to Judaism, which is the more likely view. Regarding the meaning of his name, some argue it is a Syriac name adapted into Arabic, originally "Samuel," while others claim it is purely Arabic, meaning "a bird known as Abu Bara," "shadow," or "vinegar fly."

##### Section Two: His Birth and Upbringing

None of Al-Samaw'al's biographers recorded his birth date, as people are often born without distinction until their fame rises and they attract attention. Therefore, only his death was noted, which occurred around 560 AD. Little is known about his life, but it is clear he was a respected figure among his people. His grandfather built the fortress of Al-Ablaq in Tayma to protect his family and wealth from tribal raids, and no one managed to conquer it. The fortress was named "Al-Ablaq" because it was built from black and white stones.

Al-Samaw'al's loyalty became legendary, inspiring the famous proverb, "More loyal than Al-Samaw'al." He alluded to this loyalty in his own poetry, saying:

"I kept the coats of mail of the Kindite, for when others are blamed, I fulfill my promises.  
They say it is a desirable treasure; by God, as long as I live, I will never betray."

Al-A'sha also referred to Al-Samaw'al's renowned loyalty when he praised Shurayh ibn Al-Husayn ibn Imran ibn Al-Samaw'al in the following verses:

"Be like Al-Samaw'al when the noble one approached him  
With an army as vast as the darkness of night."

**Correspondence Author;**  
**Mona Sahib Muhammad**  
Directorate General of  
Education in Diyala, Iraq

At the solitary fortress in Tayma, his residence, A stronghold impregnable, a protector who would not betray.

When offered the choice of humiliation, he responded, 'Whatever you demand, I am here to listen.'

'Grief or treachery,' they said, 'choose between them, Though neither choice holds favor for the chooser.'

'Should I kill your son in cold blood, or will you bring the armor willingly?'  
He utterly rejected such demands.

He slit his veins, his heart burning within,  
Suffering as if scorched by fire.

And he chose his armor over shame,  
For his covenant was never tainted by treachery.

He said, 'I will not buy dishonor with nobility,'  
And thus he chose worldly honor over disgrace."

### Section Three: His Religion

Al-Samaw'al was an Arab who converted to Judaism. This is not surprising, as many Arabs adopted Judaism due to their proximity to Jewish communities. The claim of his Christianity was made by Father Louis Cheikho, who presented several arguments:

- Affiliation with the Ghassanid Tribe:** Cheikho argued that Al-Samaw'al belonged to the Ghassanid tribe, which was primarily Christian. However, this is refutable, as the Ghassanids included Jews and pagans as well.
- Praise for Banu Dayyan:** Cheikho noted that Al-Samaw'al praised Banu Dayyan, who were prominent Christians from Najran. However, this argument is weak, as Banu Dayyan were closer to Judaism, and the name "Dayyan" is a well-known Jewish name. Additionally, a poet may praise various people without necessarily sharing their beliefs.
- A Poem Attributed to Al-Samaw'al:** Cheikho cited a line allegedly by Al-Samaw'al, which states:

"In the last days our Messiah came, bringing to humanity the peace of completeness."

However, this line is fabricated, has no basis, and is not found in Al-Samaw'al's works or in any reliable source about him.

- Mention of the Disciples:** In another fabricated verse, Al-Samaw'al is said to refer to the disciples:

"And Solomon, the disciple John, and Matthew Joseph, as if I were one of them."

Mentioning the disciples does not indicate Christianity, as noted by Carl Brockelmann, who stated, "Familiarity with a religion does not imply acceptance or conversion." Additionally, this verse is spurious.

### Chapter Two: Themes in Al-Samaw'al's Poetry

The theme, or "purpose," of a poem is the primary objective behind its composition. For Al-Samaw'al, these purposes include:

### Section One: Pride

#### Definition of Pride

In language, pride refers to "boasting of virtues."

In technical terms, Ibn Rashiq defined pride as "essentially the same as praise, except that it focuses on the poet himself and his people. Whatever is praiseworthy in praise is equally so in pride, and whatever is unbecoming in praise is also unbecoming in pride."

One of Al-Samaw'al's most prominent points of pride is his loyalty to Imru' al-Qays. He famously said:

"I kept the coats of mail of the Kindite, for when others betray, I remain loyal.

They say it is a valuable treasure; by God, as long as I live, I will never betray."

In another poem, he proudly declares his generosity, stating that he never turns away a guest, as a guest's provision is his due:

"I will not deny a guest their sustenance  
When others claim there is none to provide."

Al-Samaw'al's pride extends not only to guests but also to the needy and orphans. He instructs his servants to slaughter his best camels to feed them, and he scorns those who give only a meager amount that fails to alleviate hunger. He says:

"I saw the orphans' hunger was not sated  
By the offerings in every broken bowl.  
So I told my servants to prepare a feast for them,  
Turning my house into a banquet hall."

He also takes pride in his tribe's strength and their protection of neighbors, even though they are few in number:

"It does not harm us to be few in number,  
For our neighbor is honored while the neighbor of the many is humiliated."

Al-Samaw'al also takes pride in his people with these lines:

"We are pure, untainted, our essence clear,  
Like the rainwater, there's no blemish in us.

We deny people's words if we wish,  
For when one leader leaves, another takes his place.

No fire of ours is extinguished to a visitor,  
Our women bear noble offspring, and our men are generous."

"No stingy one among us, nor miser counted within,  
Our words are honored, and our actions follow suit.

No guest among us leaves disgraced,  
And none criticize our hospitality."

In these verses, Al-Samaw'al proudly highlights the nobility and purity of his Jewish heritage, emphasizing their generosity and honor. He describes his people as pure as rainwater, free from pettiness or meanness. His tribe is self-sufficient, ready to help others in times of need, and their

leaders are highly respected, granting or denying as they wish. Their fires are kept burning to guide travelers to their homes, welcoming them with generosity. No guest leaves unsatisfied or with reason for complaint, as they take pride in offering the best food and shelter.

## Section Two: Valor

### Definition of Valor:

In language, valor (*الحماسة*) refers to "strength and courage." In a technical sense, it is defined as "the art of war, combat, bravery, and celebrating qualities of heroism and masculinity, engaging in dangers, immersing in battle, and depicting the elements of war, such as attack and retreat, weaponry, bloodshed, wounded, and slain, as well as a call to arms and taking revenge—essentially, the art of heroism." Although Al-Samaw'al was known as a poet, he was not recognized as a warrior or a hero in battle, nor did he actively seek revenge for the death of his son. However, he still expressed themes of valor in his poetry. Among his verses, he wrote:

"We are a people who see no shame in death,  
While 'Amir and Salul view it with disdain.

Our love for death brings our ends near,  
While they hate it, so their lives extend.

None of our leaders dies a natural death,  
Nor does a single one's blood go unavenged.

Our souls flow at the edge of blades,  
And not for anything less will they pour forth."

In these lines, Al-Samaw'al speaks of his tribe's courage, affirming that they do not consider death in battle as dishonorable, unlike some tribes who shy away from it. He claims his people embrace death, which brings them closer to their fate, while others' reluctance to die prolongs their lives. He also asserts that his tribe does not die passively and that the blood of their fallen is always avenged. His imagery of souls "flowing at the edge of blades" illustrates their fearless spirit, portraying them as warriors who would rather die in combat than otherwise.

He describes his people as fearless, unafraid of death. No one from his tribe dies in bed; instead, they meet their end beneath the shadows of swords, living their lives on the edge of the blade. Al-Samaw'al also says:

"We possess a proud, united force,  
Which poisons enemies like venom and blazing fire.

A steadfast presence that fills the field,  
With horsemen and soldiers in a wondrous rank.

Its flanks are filled with brave champions,  
Fierce like lions, advancing fearlessly to battle.

In his hand, a sharp sword's edge strikes,  
Falling heavy on the foe's heart.

Ready for war with every sturdy armor,  
Broad and flowing like a vast river or torrent.

Spears refined and straightened to pierce,

And gleaming swords bright as shooting stars."

These verses highlight the tribe's strength and preparedness for war. Al-Samaw'al describes his people as a formidable force that stands unified, delivering swift and deadly blows to their enemies. His tribe includes brave warriors likened to lions, each wielding a sharp sword with precision. They are well-prepared, adorned in broad, durable armor, with spears and polished, shining swords that light up the battlefield. Through this imagery, Al-Samaw'al paints his people as mighty and indomitable, relentless in the face of conflict. He speaks as a voice for his tribe, portraying them as a powerful battalion with a united heart that serves death to their enemies. This battalion is surrounded by brave warriors who wield sharp, pointed swords that never miss their mark. The warriors wear long armor, and in their hands are spears and swords that glisten like shooting stars. Al-Samaw'al goes on to describe their esteemed position and prowess in battle:

"Our days are renowned among our enemies,  
And our swords reach across every west and east.

Blades trained never to be sheathed,  
Bearing distinguished tips and worn hilts,

With nicks from clashing with armored foes,  
Only sheathed once the enemy is conquered."

Their battles are well-known, likened to the bright and powerful Arabian steed. Al-Samaw'al emphasizes their dominance, explaining how their many encounters with armored foes have bent and worn down their swords, which are only sheathed after fulfilling their duty by overpowering their opponents.

He also boasts of his own chivalry and leadership of his tribe's warriors. Facing each threat at dawn, he claims victory in the open daylight, showing no fear and instead instilling fear in his enemies. His foes tremble at his approach, knowing they cannot match his courage and strength. Through his poetry, Al-Samaw'al portrays himself and his tribe as symbols of valor, fierce resolve, and unmatched skill in battle.

"And a fierce enemy, whose blow is feared,  
And sometimes, a spark ignites the fuel of their fury.  
A battalion, their proximity matched only by our own."

"On one day, I returned their weapon with mine,  
I extinguished the heat of their spears with my own,  
And the threats they sent greeted me with ill omen."

## Section 3: Wisdom Poetry

Wisdom in language means "the prevention of injustice and ignorance."

In terminology, it is defined as "speech that aligns with the truth." Among the wisdom sayings of Al-Samaw'al are:

"Lift up your weak one; his weakness will not harm you,  
For one day, you may reach him, and the consequences  
will have grown."

"He will reward you or praise you, and indeed, he who  
praises you for what you have done has repaid you."

He calls for helping the poor as long as one is able, for situations may change, and one might find themselves in need, a possibility that could be witnessed in reality, and perhaps was in the life of Al-Samo'al.

Al-Samo'al's wisdom poetry varied between speaking of death, human situations, and moral advice, based on his religious beliefs in resurrection and reckoning. Among what he said about death is:

"I was created dead and not before it,  
And I will die again after it.  
I know nothing dies, and I die where I lived,  
If it benefits me that I will die."

He turns the idea of fearing death into a positive notion that refines his morals, for death is inevitable:

"You are safe when you accept fate;  
How can there be safety if you seek safety?  
And I rest where I see, for no one hides from it.  
Men of strength perished, and I too have perished.  
Death seeks me, and I will not escape.  
It sees, and never tires of where I lie."

"He who feels secure from calamities and believes in immortality is like the fool who throws dice, thinking they will protect him. Hence, there is no true immortality except by continuing to do good."

"Do not distance yourself, for every living being is doomed;  
He who is secure from calamities is ignorant.  
There must be destruction, but one who hopes for success,  
Desires immortality like one throwing dice."

This perspective on death and the constant remembrance of it refined Al-Samo'al's morals and manifested in his actions, as seen in his pride in his humane stances of honoring guests and showing compassion to the poor and orphans.

### Chapter Three: Artistic Study of Al-Samo'al's Poetry Section One: Rhetorical Devices in Al-Samo'al's Poetry

Rhetoric (in language): "The new and marvelous."

Rhetoric (in terminology): "The science that defines the ways of enhancing speech, after ensuring the accuracy of conformity and clarity of meaning."

Rhetoricians divide rhetorical devices into two categories: figurative and verbal enhancements.

#### First: Figurative Enhancements in Al-Samo'al's Poetry: 1. Conformity (Al-Mutabaqa)

This refers to the juxtaposition of opposites, and it is divided into three types: affirmation, negation, and the illusion of opposites.

**Conformity of affirmation:** "This is when two opposites are implied, one of which is clearly stated." An example from Al-Samo'al's poetry is:

"A dead time I once lived through, then I lived,  
And my life is bound by the fact that I will die."  
Here, the conformity is between death and life.

#### Similarly, in the following lines

"And few are those whose remnants resemble ours,  
Youth that soared to greatness and elderly too."  
The conformity here is between youth and elderly.

**Conformity of negation:** "This is when two opposites are not explicitly stated but are implied." An example from Al-Samo'al's poetry is:

"We deny, if we wish, the words of the people,  
And they do not deny our words when we speak."  
Here, the conformity is between the two actions denying and not denying.

**Conformity of the illusion of opposites:** "This is when the word of an opposite seems to be an opposite, but it is not." An example is:

"The love of death hastens our end,  
And they despise it, yet their ends are prolonged."

In this line, "hasten" is not the opposite of "prolong," but the word creates the illusion of being opposite.

#### 2. Antithesis (Al-Muqabala)

This refers to presenting two or more meanings that are in harmony and then following them with the opposite in a specific order. An example from Al-Samo'al's poetry is:

"It did not harm us that we are few, while our neighbor is strong,  
And the neighbor of the many is weak."

The antithesis is between few and many, and strong and weak. The poet suggests that the strength of his tribe comes not from numbers, but from bravery and valor, and that the power of the tribe is derived from courage, not the size of the group. What value does the multitude hold if they are weak?

#### 3. Exaggeration (Al-Mubalagha)

Exaggeration involves adding to the meaning to make it more impactful. An example from Al-Samo'al's poetry is:

"Our days are famous among our enemies,  
They have known swords and helmets."

The poet exaggerates the fame of his tribe's battles, comparing them to the horses with distinctive markings, which is a form of hyperbole.

#### 4. Correspondence (Mura'at al-Nazir)

This refers to the pairing of things that correspond but are not opposites, such as in: "The sun and the moon, by their reckoning."

An example from Al-Samo'al's poetry is:

"The spears are well-shaped and polished,  
And the swords are gleaming, as if they were comets."

Here, the poet pairs spears and swords, both being instruments of war, showing their correspondence in terms of purpose and form.

### 5. Digression (Al-Istidrâk)

Digression occurs when the speaker shifts from the original subject to another related subject, and then returns to complete the first topic. An example from Al-Samo'al's poetry is:

"We are a people who do not consider death a disgrace,  
The love of death shortens our time.  
None of our chiefs has ever died of his own will,  
If what was seen by 'Aamir and Salool were to happen.  
They despise it, and their end becomes prolonged."

In this case, the poet starts by boasting about his people, then shifts to criticize the tribes of 'Aamir and Salool, before returning to the original subject of pride in his own tribe.

### 6. Theological Doctrine (Al-Madhab al-Kalâmi)

This refers to presenting an argument that is based on an established truth, widely accepted by the audience, where the premises logically lead to the conclusion. An example from Al-Samo'al's poetry is:

"I was dead in the past, then I lived,  
And my life is conditional on the fact that I will die."

This reflects the idea that all living beings were once non-existent and, upon coming into existence, they will inevitably face death, a truth universally acknowledged. The poet presents this logical progression, which aligns with observable reality.

### 7. Good Reasoning (Husn al-Ta'leel)

This involves denying the commonly accepted reason for something and providing an alternative reason that is more artistic or insightful, fitting the poet's purpose. An example from Al-Samo'al's poetry is:

"They reproach us for being few in number,  
I say to them: the noble are always few."

Here, Al-Samo'al doesn't directly mention the real reason for the fewness of his people (such as their displacement or wars with other tribes). Instead, he justifies it poetically by stating that nobility and honor are not measured by numbers, but by the values of the people, suggesting that the fewness of their tribe is a sign of their nobility.

### 8. Parallel Structure (Tashâbuh al-Atrâf)

This refers to ending a statement in a way that mirrors the beginning in meaning. An example from Al-Samo'al's poetry is:

"I protect the neighbor in the midst of hardship,  
And in the end, I fulfill my duty with the armor of the Kindi,  
I am strong, and none can harm me when I protect,  
When others betray, I stay true."

Here, there is a parallel structure between "I protect - I protect," and "I fulfill - I fulfill." Another example is:

"And I will die again, and I will surely know,

If it benefits that I will die."

Here, the parallelism is between the phrases "I will die" and "I will die", reinforcing the inevitability of death.

### 9. Inversion (Al-'Aks)

This refers to reversing the order of parts of a sentence by placing what was previously last first, and vice versa. An example from Al-Samo'al's poetry is:

"I retreat where I see, and there is no escape from it,  
And I will see, and there is no confusion where I dwell."

In this line, Al-Samo'al emphasizes that death will find him both in the day and night. He states that he is not afraid to face it in the daylight, where he can be seen, nor can he hide from it in the darkness of the night.

Phonetic Enhancements in Al-Samo'al's Poetry:

### Paronomasia (Al-Jinas)

This is a figure of speech where two words are similar in sound but different in meaning. An example from Al-Samo'al's poetry is:

"Salam (peace), you are safe, and no safety exists in death,  
For the strong men perished and I too shall perish."

Here, the paronomasia is between "Salam" (peace) and "Silm" (safety). Another example:

"And no fire has been extinguished for us except for the one who approaches,  
Nor do we reproach the one who descends."

Here, the paronomasia is between "naazileen" (descenders) and "nazeel" (guest), where the words share phonetic similarity but have different meanings.

### Section Two: Artistic Imagery in Al-Samo'al's Poetry

Imagery is born from the poet's imagination and serves as a means to express what is in his heart and convey it to others. It reveals the poet's character and unique style. The elements of artistic imagery in poetry include:

#### First: Simile (Al-Tashbih)

##### Definition:

**Language:** "The like".

Terminology: "A comparison made between two or more things with the intention of sharing one or more attributes, using a tool for a specific purpose" (

An example from Al-Samo'al's poetry is:

"We are like the rain clouds; there is no thief among us,  
For none is counted among us as miserly."

In this line, the subject being compared is himself and his people, and the object of comparison is rainwater. The tool of comparison is "like". The intended similarity is omitted but conveys two main ideas: first, the purity and clarity of their lineage is like the purity of rainwater, which is the cleanest of waters. Second, it conveys generosity, indicating

that they are like rain, benefiting people.

Another example highlighting his bravery is:

"Each corner is filled with a valiant knight,  
They dominate like lions in the fight."

In this case, the subject is knights, and the object of comparison is lions. The tool of comparison is "like" , indicating they share the quality of courage; when provoked by their enemies to fight, they engage fiercely and prevail.

### **Second: Metaphor (Al-Majaz)**

#### **Definition:**

Metaphor is "a word used to denote something other than what it was originally intended, based on a relationship between the first and the second"

An example from Al-Samo'al's poetry is:

"Indeed, we have a host of warriors,  
That drives the enemy to fear and dread."

Here, "a host of warriors" metaphorically refers to their readiness to defend and fight against enemies, evoking an image of strength and intimidation.

### **Second: Metaphor (Al-Istiaarah)**

#### **Definition**

**Language: The term derives from: to request to lend something.**

**Terminology:** It is the use of a word in a context different from its original meaning due to a relationship of similarity between the original meaning and the new context, with an explicit indication that the original meaning is not intended. An analogy is not merely a shortened comparison; it is more expressive than a simile.

Thus, we can say that a metaphor is a comparison that omits one of the elements (The subject or the object of comparison) along with the point of similarity and the tool of comparison, yet it carries more weight than a simile. This is because a simile acknowledges the distinctness of the compared elements, while in a metaphor, the subject and the object are blended into one, thus sharing a common meaning.

### **For example, in Al-Samo'al's poetry**

"We have a mountain that grants shelter to those we protect,  
A stronghold that deflects attacks while it is weary."

In this context, the "mountain" refers metaphorically to his fortress, representing strength and protection. The phrase "that grants shelter" implies that those who seek refuge there are safe, transforming the fortress into a symbol of generosity and security, reinforcing the image of power.

### **Moreover, he emphasizes**

"He is the unique, well-known white stallion,  
Difficult for any challenger to overcome."

Here, the "white stallion" symbolizes the valor of his tribe and their unyielding strength in battle. This metaphor

effectively conveys the idea that their defense is as noble and majestic as a proud horse, elevating their status and reputation.

Through these metaphoric expressions, Al-Samo'al skillfully blends imagery and meaning, enhancing the emotional weight and impact of his poetry.

### **One of the metaphors used by Al-Samo'al is:**

"If a person's honor is not stained by disgrace, then every garment they wear is beautiful."

"Ridaa (garment): what is worn over clothing, like a robe or cloak." The poet's depiction of good traits as a beautiful garment is a metaphor. He omits the actual comparison (the good trait) and directly mentions its metaphorical counterpart, which is the beautiful garment, thus adding beauty to the image in a vivid form.

### **Similarly, in another line, he says**

"And if he does not carry the burden of his soul's oppression, then there is no way to true praise."

Carrying is typically used for physical objects, and Al-Samo'al employs it metaphorically to describe oppression and injustice as a burden. This is a kinetic metaphor where oppression is treated as something physical that can be carried or lifted, implying the heaviness of shame and subjugation. The image suggests the unpleasantness of dishonor and submission and emphasizes the aversion to it.

### **Thirdly: Metonymy (Kinaya)**

Linguistically, it means concealment. As Al-Sakkaki said: "The term 'kinaya' refers to anything that, when formed, implies the meaning of concealment, such as when referring to something indirectly. For example, terms like 'the father of so-and-so,' 'the son of so-and-so,' or 'the mother of so-and-so' are considered kinaya because they conceal the direct mention of proper names" (i.e., they refer to something indirectly).

**In definition:** "It is a word used to signify something other than its original meaning, but where the original meaning may still be intended, as there is no clear reason preventing its original interpretation."

### **One example of metonymy in Al-Samo'al's poetry is**

"No leader among us has died by his own fate,  
Nor has anyone fallen where he was killed."

This is a metonymy for bravery, horsemanship, and boldness.

Similarly, in another line, he says:

"And the yellow wristlets called me to join,  
But I refused and said, 'I shall stay away.'"

Here, "yellow wristlets" is a metonymy for a woman adorned in her beauty.

### **Also, in another example**

"When I miss the tender meat,  
I strike the arm of my camel and long for it."  
In this line, "striking the arm of my camel" is a metonymy for slaughtering his camel.

### Similarly, in another line, he says

"And few are those whose legacy is like ours,  
A youth that ascended to greatness, and elders who stand proud."

The phrase "And few are those whose legacy is like ours" is a metonymy for honor, strength, and dignity. Other tribes fear his tribe, despite its small numbers. The beauty of this metonymy lies in conveying the meaning along with supporting evidence in a concise and vivid manner. It is an assertive statement full of pride.

### The Third Section

#### The Poetic Style of Al-Samaw'al

The style refers to the method and approach the poet follows in his poetry. It is used to express what is in his heart in a dreamy and imaginative way, relying on language to satisfy emotions and influence the recipient's feelings. This style has important elements:

1. Aesthetic expression and conveying meanings in a creative style.
2. The use of exaggeration and amplification in description.
3. The use of similes, metaphors, and metonymy.
4. The use of figurative language to prevent the poem from becoming too direct or specific.
5. The use of poetic melody and rhythmic cadence to express emotions and feelings.
6. The use of narrative style, storytelling, and representation to reach objective and profound conclusions on various issues.

#### Here is the translation for the provided section

As for our poet, Al-Samaw'al, his poetry was characterized by several features:

1. Clarity of meaning with little refinement in the arrangement of ideas and thoughts. The poet's meaning and intention do not require much contemplation to be understood, as in his verse:

"I saw the orphans whose poverty  
is not remedied by our charity in every bowl we offer.  
I said to my servant, 'Ease their plight,  
I will make my home like the home of a generous host.'"

The poet emphasizes that the poverty and hunger of orphans cannot be alleviated by mere charity, and that he will set an example in generosity by spending everything he has for them. If every wealthy person did the same, there would be no poor.

Excellence in using words in their intended meanings. Despite being a pre-Islamic poet in an era known for eloquence and pure language, Al-Samaw'al did not resort to forced expressions or complicated structures. He was undoubtedly a natural poet, unpolished and without pretense, directly expressing what was in his heart. For example, in his poem "The One Who Insults Me" he says:

"A drop of semn I once bore,  
as God concealed it in a hidden place.  
I was dead for an era, then revived;  
My patience, if absent from me,  
narrows my chest with the duty of honesty.  
It is not to be uttered that I am insulted, for I remain silent.  
I wish I knew, and I know, when I die,  
I will say, 'By the grace of the King, and His kindness,  
I was commanded what I did, and I was born in a  
concealed place.'"

Al-Samaw'al begins his poem by saying that we are all created by God, and death and judgment await us. Therefore, nothing is worth abandoning virtues for. He does not heed insults or succumb to temptation. The beauty of imagination and the magnificence of imagery. An example of this in Al-Samaw'al's poetry is when he portrays death as a body that constantly approaches us, day and night, as he says:

"I retire wherever I see, and I do not hide from it,  
and it sees, and does not tire, where I spend the night."

The sparseness of rhetorical devices, with brevity in words and precision in the use of metaphors, as well as a tendency towards clarity. Al-Samaw'al was a natural poet who did not spend much time polishing or forcing his poetry to be filled with rhetorical devices or metaphors. His goal was to express what was on his mind or what was happening around him. For example, in his verse:

"Make your sustenance in what is lawful from laziness,  
Strength does not give the strong extra sustenance,  
But for everyone, his share is what has been decreed by  
God,  
And righteousness is my character as long as I live,  
And the weak shall not be deprived,  
Even if the one with dying breath seeks it."

The music in Al-Samaw'al's poetry is beautiful, with both external and internal sources. The external music is represented in the unity of rhythm and rhyme, while the internal music is of two kinds: apparent and hidden. The apparent music is expressed in natural rhetorical devices, and the hidden music is found in the sincerity of the emotion, the thoughtful choice of words, the magnificence of imagery, and the coherence of ideas. One of the most notable examples of this is his poem "Indeed, the noble are few," which begins:

"If a person's honor is not tainted by baseness,  
Then every garment they wear will be beautiful."

The musical balance can be seen in the repetition of three patterns in the fifth line ("few, noble, lowly"), which enhances the rhythm and makes the verse more impactful.

"And what harm is it to us that we are few,  
While our neighbor is noble, and the neighbors of most are  
lowly."

Al-Samaw'al's poetry is notable for the absence of introductions. Even in some of his poems where an

introduction is given, it is free from pausing and lamenting over ruins. The one who laments ruins is always depicted as weak, melancholic, and sorrowful, mourning both their situation and the deserted place. It is inconceivable for Al-Samaw'al, who is proud and flourishing, to stand among ruins or to indulge in romanticism. His masculinity, character, virtues, and faith prevent him from indulging in love poetry.

As for the personal traits of our poet Al-Samaw'al, he had a noble soul, virtuous character, constant pride in himself and his people, generosity, and was a symbol of loyalty.

### Conclusion

1. Al-Samaw'al was an Arab poet, one of the Arab Jews, but not of the Hebrew Jews. He lived in the pre-Islamic era during the time of Imru' al-Qays.
2. The idea of religion and the belief in the afterlife had a positive impact on him, making him fond of virtuous ethics, which culminated in his famous story of loyalty.
3. Al-Samaw'al was a natural poet, composing verses instinctively without affectation or artificiality.
4. His poems are devoid of the typical introduction of lamenting ruins, and most of them get straight to the point, with a clear objective.
5. Most of his verses were centered around themes of pride and enthusiasm.
6. He used various rhetorical devices, both verbal and figurative.
7. The artistic imagery he painted in his poetry was drawn from his environment, and he depicted it in a vivid, sensory manner.

### References

1. Al-Jurjani ABA. *Asrar al-Balagha* (M. M. Shaker, Ed.). Dar Al-Madani.
2. Al-Zirikli K. *Al-A'lam*. 15<sup>th</sup> ed. Dar Al-Ilm Lil-Malayeen; c2002.
3. Al-Zabidi MBM. *Taj al-'Arus min Jawahir al-Qamus* (A. F. al-Halaw, Ed.). National Council for Culture, Arts, and Letters; c1997.
4. Al-Rafi'i MS. *Tareekh Adab al-'Arab*. 1st ed. Dar al-Kutub al-'Ilmiyya; c2000.
5. Zaydan G. *Tareekh Adab al-Lugha al-'Arabiyya*. Dar Al-Hilal.
6. Brockelmann C. *Tareekh al-Adab al-'Arabi* (A. H. al-Najjar & R. A. al-Tawabi, Trans.). Dar al-Ma'arif; c1977.
7. Al-Tabari MBJ. *Tareekh al-Rusul wal-Muluk*. 2nd ed. Dar al-Turath.
8. Al-Ya'qubi ABI. *Tareekh al-Ya'qubi*. 6th ed. Dar Sader; c1993.
9. Al-Baghdadi MBH. *Al-Tadhkira al-Hamduniya*. 1st ed. Dar Sader; c1997.
10. Al-Qazwini MBAR. *Al-Talkhis fi 'Uloom al-Balagha* (A. R. al-Barqouqi, Ed.). Dar al-Fikr al-'Arabi.
11. Al-Masudi ABH. *Al-Tanbih wa al-Ishraf* (A. I. al-Sa'awi, Ed.). Dar al-Sa'awi.
12. Al-Hashimi ABIM. *Jawahir al-Balagha fi al-Ma'ani wa al-Bayan wa al-Badi'*. Dar Ibn Khaldun.
13. Mehran MB. *Dirasat fi Tareekh al-'Arab al-Qadeem*. Dar al-Ma'rifa al-Jami'iyya.
14. Al-A'sha QBM. *Diwan al-A'sha al-Kabeer* (M. H. al-Hussein, Ed.). Al-Matba'a al-Namudhajiyya; c1950.
15. Al-Samaw'al AB. *Diwan al-Samaw'al* (L. Shikho, Ed.). Catholic Printing Press; c1920.
16. Al-Samaw'al AB. *Diwan 'Urwah bin al-Ward wa al-Samaw'al*. Dar Beirut; c1982.
17. Al-Bakri ABA. *Samtu al-Lali fi Sharh Amali al-Qali* (A. Z. al-Ma'mouni, Ed.). Dar al-Kutub al-'Ilmiyya.
18. Al-Shantamari YBS. *Sharh Hamaasah Abi Tamam* (A. M. Hammoudan, Ed.). Dar al-Fikr al-Mu'asir; c1992.
19. Al-Marzuqi ABMH. *Sharh Diwan al-Hamaasa* (A. Amin & A. S. Haroun, Eds.). Dar al-Jil; c1991.
20. Al-Suyuti JD. *Sharh Shawahid al-Mughni* (A. Z. Koghan, Ed.). Committee of Arabic Heritage Printing; c1966.
21. Al-Farsi AQZBA. *Sharh Kitab al-Hamaasa* (M. Othman Ali, Ed.). Dar al-Awza'i.
22. Al-Jabouri YW. *Al-Shi'r al-Jahili: Khawaassuhu wa Fununuhi*. Dar Majdalawi; c2014-2015.
23. Al-Jawhari IBH. *Al-Sihah (Taj al-Lugha wa Sihah al-'Arabiyya)* (A. A. Attar, Ed.). Dar al-'Ilm Lil-Malayeen; c1987.
24. Al-Ruba'i A. *Al-Surah al-Fanniya fi al-Naqd al-Shi'ri*. 1st ed. Dar Jareer; c1984.
25. Al-Subki ABA. *'Arous al-Afrah fi Sharh Talikhis al-Miftah* (A. H. Hindaawi, Ed.). Al-Maktaba al-'Asriyya; c2003.
26. Atteq A. *'Ilm al-Badi'a*. Dar al-Nahda al-'Arabiyya.
27. Al-Maraghi MA. *'Ilm al-Badi'a*. Dar al-'Uloom al-'Arabiyya; c1991.
28. Al-Rashiq HBR. *Al-'Umda fi Mahasin al-Shi'r wa Adabihi*. 5th ed. Dar al-Jil; c1981.
29. Al-Wattawat MBI. *Ghurur al-Khasa'is al-Wadiha wa 'Urrar al-Naqa'id al-Fadhilah* (I. Shams al-Din, Ed.). Dar al-Kutub al-'Ilmiyya; c2008.
30. Al-Bakri ABA. *Fasl al-Maqal fi Sharh Kitab al-Amthal* (I. Abbas, Ed.). Al-Maktaba al-Risala; c1971.
31. Al-Manzur MBM. *Lisan al-'Arab*. 3rd ed. Dar Sader; c1994.
32. Al-Midani ABMI. *Majma' al-Amthal* (M. M. Abdul Hamid, Ed.). Dar al-Ma'rifa.
33. Al-Fayumi ABM. *Al-Misbah al-Muneer*. Al-Maktaba al-'Ilmiyya.
34. Abdul Nour J. *Al-Mu'jam al-Adabi*. Dar al-'Ilm Lil-Malayeen; c1984.
35. Al-Hamawi YBA. *Mu'jam al-Buldan*. 2nd ed. Dar Sader; c1995.
36. *Majma' al-Lugha al-'Arabiyya fi Misr*. Al-Mu'jam al-Waseet. Dar al-Da'wa.
37. Al-Faris ABZ. *Mu'jam Maqayis al-Lugha* (A. S. M. Haroon, Ed.). Dar al-Fikr; c1979.
38. Al-Sakkaki YBAB. *Miftah al-'Uloom* (N. Z. Zazour, Ed.). Dar al-Kutub al-'Ilmiyya; c1987.
39. Al-Baghdadi MBM. *Muntaha al-Tabb min Ash'ar al-'Arab* (M. N. Turifi, Ed.). Dar Sader; c1999.
40. Al-Amdi HBB. *Al-Mu'talif wal-Mukhtalif* (F. Kernko, Ed.). Dar al-Jil; c1991.
41. Al-Baghdadi QBJ. *Naqd al-Shi'r*. 1st ed. Matba'a al-Jawa'ib; c1902.
42. Al-Karmali AM. *Akan al-Samaw'al Nasraniyyan? Majalat Lughat al-'Arab*. 1929;(75):1-5.
43. Sayyid WAS. *Lamiat al-Samaw'al al-Ghasani: Dirasah Siyaqiyyah fi Daw' al-Manhaj al-Qur'ani*. Majalat Kulliyat al-Adab, University of Benha. 2015;(40):1-15.