Narratives and Poems from Ḥesbān

Arabic texts recorded among the semi-nomadic ʿal-ʿAḡarма tribe (al-Balqāʾ district, Jordan)

By
HEIKKI PALVA

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The texts in this study were recorded by the author at Hesbân, a picturesque village on the slopes of the hill on the top of which the ruins of Heshbon of the Old Testament are situated, about 25 km southwest of ʿAmmān and 10 km north of Mādaba, in January - February 1970. The recordings included in the present study were made during two evening entertainments with ten to fifteen participants from the tribe ʿal-ʿAṣāirī.

The chief performer at the soirees was the clever young bard of the tribe, ʿĀdām ʿAbd ʿal-ʿAṣāirī ʿal-ʿBarārī of the sub-tribe ʿal-ʿAṣāirī, born in 1930, Muslim, and literate. He recited and sang with rebeca (rebūba) accompaniment 20 songs in all, 12 of which are odes (gāsīda), 6 ditties (ḥādirī),

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1 I wish to thank the Jordanian Ministry of Culture and Information for their kind invitation and all their generous help during the visit. I am also indebted to the Scandinavian Institute of Asian Studies in Copenhagen (CINA) for its financial support. My sincere thanks go to the following friends of mine who have helped me to collect and interpret the texts: Mr. SIMĀN Ṭurfān (b. 1898) of Ṣafūt, Jordan, who in October - November, when explaining qasidas recited by his late cousin ʿUṣayf Ṭarīf, also helped me with the present texts, the sons of the late ʿUṣayf Ṭarīf, KAMĀL ʿUṣAYF ṬARĪF and ADĪB ʿUṢAYF ṬARĪF, and their hospitable families at Ṣafūt, Mr. ʿΗMŪD JABALĪ, M.Sc., of ʿAṭād es-Sīr, Jordan, formerly a resident of Gothenburg, Sweden, Mr. KHĀIRALLĀH ʿASSĀR, Ph.D., of Hama, Syria, now resident in Annaba, Algeria, and Mr. ʿUSSH EL-BUNDUQ of ʿAṭār, Jordan. Last but not least, I am very obliged to my generous hosts at Hesbân, especially Mr. ʿĀDĀM ʿAbd el-ʿAṣirī el-ʿBarārī, not only for the material but also for the explanation of many passages in the poems and for the hospitality shown to me at his home in March 1977.

Glosses and explanations by Simān Turfān and ʿĀdām ʿAbd el-ʿAṣirī el-ʿBarārī are referred to by the initials ST and DB respectively.
and two parodies of love songs (ḥamal). Most of the songs are preceded by a narrative in prose (ṣūfi).

It is well-known that the language of these poems is seldom representative of a local dialect; rather, their language can usually be defined as a poetical code. Some of them have been circulating in Northern Arabia and the adjacent areas for many generations. Although protected against arbitrary alterations by the bound form, the poems have nevertheless changed considerably during the long course of oral transmission. To be sure, the narratives told in prose do not reflect plain colloquial speech as it is used in everyday conversation, either, but they represent a style variant called artistic colloquial.

The difference between the language of the narratives and that of the vernacular is most striking when the narrative originally comes from another dialect area, e.g., when Bedouin stories are told by peasants. In our case the language of the narratives is, however, in general identical with that of the vernacular, the most important difference being that of style: on the one hand, the artistic colloquial holds fast to conservative features of the dialect, and, on the other, the narrative style abounds in stock expressions which do not usually occur in the vernacular.

Since the primary aim of this study is to add to the dialect material previously published by me in Ṣa‘ṣar Studies, it seemed to me most suitable to choose out of the recordings those texts that have the relatively longest narrative parts. Thus, I have selected six texts spoken by Damim, here marked a, b, c, d, e, and f, only one text, g, being narrated and recited by another speaker.

Damim is both a poet (ṣawar) composing poetry of his own, and a reciter (in Classical Arabic called ṣawat) of poems composed by others. Due to the character of orally transmitted poetry, no sharp line can be drawn between these two functions. This is, of course, primarily true of orally composed poetry, but to a considerable degree it is also true of literature.

Composed poems, especially if they have been circulating orally for a couple of generations or more. In oral poetry there is actually no fixed original text which the reciter slavishly tries to memorize, but, as Monroe puts it, the poem "exists in a fluid state and is recreated with each new performance". As a matter of fact, the first transformations of a qasīda of some length already take place during the creative act.

3 MONROE, Oral Composition, p. 8. In his article the author successfully applies the so-called Parry - Lord theory to pre-Islamic Arabic poetry which, as he shows, follows the formulaic pattern typical of orally composed poetry. According to this theory, the smallest separable unit of the language of orally composed poetry is not the individual word, but the formula, defined by Parry as "a group of words which is regularly employed under the same metrical conditions to express a given essential idea". Instead of conscious memorization, the oral poet resorts to a large repository of themes, motifs, plots, proper names and formulas. For further details and references, see Monroe's article. The theory has been applied by al-Wayya to the oral qasīda poetry of the Syro-Palestine area, especially the Negev; the reciter-poets are portrayed in Bedouin Oral Poetry, p. 56.

It must, however, be kept in mind that the Parry - Lord theory is only applicable to the orally composed Arabic qasīda with several reservations. In contradistinction to the Homeric Greek and contemporary Yugoslavian - as well as the Finnish Kalevala - epic, the Arabic tradition stresses the difference between the roles of creator and transmitter (even though the poems are to some degree recreated by the transmitters). Great value is attached to originality of phrasing, and repetition of whole lines is disliked. Most qasīdas consist of a score or two of lines, and very seldom more than a hundred, and though they contain some epic elements, they cannot be regarded as epic poems. See Bateson, Structural Continuity, pp. 33-36.

4 MUSIL, Arabia Petraea III, pp. 232-234, and Rwala, pp. 283f., gives an account of the act of composing oral poetry among the Bedouins of the Syrian Desert and its western periphery. Musil first searched for the original wording of the poems, but gave up because "if two Bedouins know the same verses of the same poem, they never recite them in exactly the same way but change the original words and often whole verses. Sometimes these changes are due to later improvements by the poet himself, but in most
The qasidas circulating among the Bedouin of the Central and North Arabian area are different versions of both orally and literally composed poems, varying between lengthy qasidas and fragments comprising a couple of lines. Many reciters write down the poems they hear, and after some training are ready to recite the poems publicly. Thus the difference between originally orally and literally composed poetry diminishes or often vanishes completely, and even orally composed poems may have secondarily fixed texts which the transmitters actually memorize rather than reshape.

All the texts published here are examples of those memorized (hafaḍ) and transmitted (nagal) by the reciters. Though the techniques often are more important than the mechanical memorization, it is certainly a very time-consuming task to acquire and maintain a repertory large enough for several evening entertainments (tarīla). Thus Dāmen, who no doubt has an exceptionally good memory and, for his age, advanced mastery of the techniques, has since 1972 been too occupied by the work on his farm and in his newly planted olive grove to be able to cultivate his poetic talent. It is characteristic of modern trends that people get together more and more rarely to spend their evenings telling stories and reciting poems, and much of the finest traditions of popular culture will be irretrievably lost.

Fortunately, there are signs of an increasing appreciation of popular literature also in circles who used to consider folk-poetry sub-literary and unworthy of serious attention.

The speaker of text 3 is also a farmer and a member of the same clan, Muhammad al-Atificial Dāmen, born about 1910, Muslime, illiterate, a skilful storyteller and one of the best speakers of the genuine dialect of the tribe (not to be confused for the speaker of the text published in ʕAлежа Studies).

Cases his own unconsentious or careless friends are to blame. The Bedouins often quarrel as to the original wording of the verses and frequently ask the poet himself about this, but even he is not always absolutely sure" (Awala, p. 284).

II The Transcription

The system of transcription followed in this study is the same as that used by the author in ʕAлежа Studies. The inventory of the consonant phonemes of the dialect is as follows, given in the Arabic alphabetical order: ʂ, ʈ, ɖ, ʂ, ʐ, ʐ, ʐ, ʐ, ʐ, ʐ, ʐ, ʐ, ʐ, ʐ, ʐ, ʐ, ʐ, ʐ, ʐ, ʐ, ʐ (r), ʐ, ʐ, ʐ, ʐ (in ʕAлежа. g/ğ are phonetically conditioned reflexes of LA q), k, ڭ (in ʕAлежа. k/ڭ are the reflexes of LA k), ڭ, n, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, ڭ, nce.

The ʕAлежа dialect has four short (ο, ə, o, and u) and five long (æ, ə, z, ə, and ʉ) vowel phonemes. In the transcription, however, the vowel length is marked phonetically: when a long vowel phoneme has been rendered as short, the phonemic length is not marked. When a long vowel occurs in an unstressed syllable, the length is marked by an uppercase hyphen (\(\tilde{v}\)), whereas the circumflex (\(\acute{v}\)) stands for both the length and the stress, thus being identical with (\(\tilde{v}\)), which is not used here; e.g. yəqūnlaə ə9 = /yəqūnlaə/, yəqūnlaə a9 = /yəqūnlaə/, yəqūnlaə a9 = /yəqūnlaə/.

In transcriptions of Literary Arabic the accent is not marked, and this is why the circumflex is not used. The uppercase hyphen also stands for the vowel length when the syllable is stressed according to modern standard pronunciation. The circumflex is not used in dialectal words either when the transcription is not given in italics.

Allophones of consonant and vowel phonemes have in some cases been given in square brackets. Faintly audible consonants and ultra-short vowels are

\(^5\) See PALVA, ʕAлежа Studies, pp. 14-19. It may be worth mentioning here that a centralization tendency among short vowels other than θ has led toward a binary system of short vowel phonemes with a contrast /a/ vs. /ə/ (non-ə).
The poems included in texts α - γ are all both recited and sung, whereas the one in text ψ is only recited. In all these poems the basic unit is the line divided into two hemistichs with alternating rhymes. There are no strophes, but the performer usually recites the lines, as this were, strophically: every line except the last, and sometimes the first, is repeated before the next line is recited. This is also done when the poems are sung. The reasons might be mnemonic-technical, as this method both gives the reciter more time to recall the poem and makes it easier to preserve the right, or the most suitable, sequence of lines. Because a skilful reciter, however, often resorts to his mastery of the traditional techniques rather than to mechanical memorizing, while he is repeating a line he is actually giving shape to the next. At the same time the listeners are given an opportunity to learn the contents of the poem well enough to enjoy it when it is repeated to the accompaniment of the rebec.

For very obvious reasons, there are differences in the form of one and the same line when it is recited or sung several times (usually four). Most of the divergences are insignificant, such as ω - γ at the beginning of the hemistichs. The conjunction in this position is optional; from a stylistical point of view it is illustrative of the para-tactical style ("adding style") used in the composition. A comparison of the recited and sung forms sometimes displays more substantial differences, usually of a phonetical or prosodical character. In the transcription the first recited form is always given, and the deviations, except for ω - γ - at the beginning of hemistichs, are indicated in footnotes.

A thorough analysis of poems of mainly Neğdi origin led SOČIN to the conclusion that the contemporary qaṣīda poetry of the area must be regarded as an organic continuation of the pre-Islamic and Classical poetry. There is a striking similarity of themes, and the language of both can most properly be defined as a poetic koine, i.e., a conservative artistic form of the language, different from all local vernaculars, and used all over the cultural area where this kind of poetry is composed. Moreover, the metrical system of Central and North Arabian Bedouin poetry is - like that
of pre-Islamic and Classical poetry - based on syllabic length, and most metres used today can, according to Socin, be identified as modifications of those codified in the eighth century by the grammarian al-Khaṭṭār Ibn Ahmad.  

The main quantitative metrical system of the pre-Islamic poetry was, of course, closely connected with the syllabic structure of the language, and the substantial changes due primarily to the loss of the ְאַָּ֤֖֞֝ ל during the first Islamic centuries naturally affected the metrical patterns. The development of unstandardized spoken Arabic was slowly followed by analogous changes in the poetic koine. As long as oral poets were aware of the grammatical functions of the ְאַָּ֤֖֝ ל vowels, these could still be used as archaistic linguistic elements, and the old metres could be preserved, but as soon as the ְאַָּ֤֖֝ ל lost its grammatical relevancy, the vowels used in the same positions survived only as purely metrical elements forming short open syllables.  

In the course of time the use of the grammatically redundant short final vowels became optional, and, as a result, the relative frequency of long syllables in the metrical patterns increased. Another development leading in the same direction was the loss of the non-final short vowels in open syllables in certain positions. In this respect the trochaic dialects of the Ānazi and Ǧamīr groups remained more untouched than the trochaic nomadic dialects mainly spoken in the periphery of the Central and North Arabian dialect area.  

Statistical surveys have shown that no less than half of the pre-Islamic poems are composed in ְאַָּ֤֖֝ ל (50.41%). Other frequent metres are ְאַָּ֤֖֝ ל (17.53%), ְאַָּ֤֖֝ ל, and ְאַָּ֤֖֝ ל (together 24.77%); thus the share of the remaining eleven or twelve metres is only 7.29%. In contemporary Bedouin poetry, too, ְאַָּ֤֖֝ ל is by far the most frequently used metre. Among the 112 poems published by SOCIN there are 61 in ְאַָּ֤֖֝ ל, and all the seven poems published by WALLIN belong to the same category. Other popular metres are ְאַָּ֤֖֝ ל (12 in Socin's Diwan, but only 0.43% in pre-Islamic poetry), ְאַָּ֤֖֝ ל, ְאַָּ֤֖֝ ל, and ְאַָּ֤֖֝ ל.  

The old catalectic ְאַָּ֤֖֝ ל is composed of two hemistichs on the pattern ְאַָּ֤֖֝ ל/ְאַָּ֤֖֝ ל/ְאַָּ֤֖֝ ל/ְאַָּ֤֖֝ ל. SOCIN gives eight different variants of the metrical pattern of the "new ְאַָּ֤֖֝ ל", the longest variant of one hemistich being ְאַָּ֤֖֝ ל/ְאַָּ֤֖֝ ל. The shorter variants are mainly the catalectic type. The comparison of the two patterns shows that as a rule the new ְאַָּ֤֖֝ ל has a long syllable where the old ְאַָּ֤֖֝ ל permits either short or long (anceps), but the rhythmic kernel ְאַָּ֤֖֝ ל (but ְאַָּ֤֖֝ ל) occurring in every verse foot.

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6 SOCIN, Diwan III, pp. 46-48, 55, 70-72; cf. PĚTRAČEK, Drei Studien, pp. 45 and 51f.; MONROE, Oral Composition, p. 12.
7 Cf. SOCIN, Diwan III, p. 75.
8 In the old poetry the ratio of long to short syllables was actually somewhat higher than in prose. See BATESON, Structural Continuity, p. 31.
9 This generally affected the sedentary dialects to a much higher degree than the nomadic idiom. Together with the influence of local cultural substrates, this gave rise to new metrical systems in Arabic poetry, based on accents rather than syllabic length, and usually with a strophical structure. See PĚTRAČEK, Drei Studien, pp. 49-55.

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10 The contrast between the trochaic and atrochaic dialects can be illustrated by instances like ְאַָּ֤֖֝ ל vs. ְאַָּ֤֖֝ ל, ְאַָּ֤֖֝ ל vs. ְאַָּ֤֖֝ ל. See CANTINEAU, Nomades I, pp. 54-58, II, pp. 150-164. Two features characteristic of the Central and North Arabian dialect area seem to be entirely alien to the poetic language, viz. the developments CV(CVCV) - CCVCV (e.g. ְאַָּ֤֖֝ ל - ְאַָּ֤֖֝ ל, ְאַָּ֤֖֝ ל - ְאַָּ֤֖֝ ל) and aX - aXa - if X is ְאַָּ֤֖֝ ל, ְאַָּ֤֖֝ ל, or ְאַָּ֤֖֝ ל (e.g. ְאַָּ֤֖֝ ל - ְאַָּ֤֖֝ ל, ְאַָּ֤֖֝ ל - ְאַָּ֤֖֝ ל). For the syllabic structure, see CANTINEAU, Nomades I, pp. 66; SOCIN, Diwan III, p. 206; JOHNSTONE, EADS, pp. 6-9; PALVA, "Asg. Studies, p. 24.
12 SOCIN, Diwan III, p. 64.
of the old ʿawālī is still obligatory. The most important exception is the first syllable of every hemistich, which is optional in the new ʿawālī, in other words, it allows acapelic hemistichs.

All the poems included in the present study, except those in text d, can be regarded as variants of the new ʿawālī. In many cases it is very difficult to discern the metrical pattern, but for the most part analysis causes few problems, e.g.:  

13 The acute accent ₤ does not imply a word accent, but only the metrical ictus, the existence of which in pre-Islamic and Classical Arabic poetry was proved by WEIL in his article Das metrische System: cf. BLACHÈRE, Métrique, and references there.

This is of course not the only possible analysis, but it is the one most closely following the traditional system. Another analysis is applicable primarily to external junctures, which are often actually open in the recitation. Thus, the second hemistich of g28p could also be analyzed with open external junctures:

\[ (w), \text{rāʾ, t, bāʾ, dāl, lām} / \text{to, dur, ṣ, t, rāʾ, māʾ} \]

This analysis would, however, introduce a category of syllables unknown to the traditional metrical system in non-final positions, viz. that of over-long syllables (CVC, CVCC). This kind of analysis therefore seems to me less pertinent to the metrical structure of the poems published in this study. Nevertheless, it must be admitted that many verses fit into the standard pattern only after arbitrary emendations.
A comparison of the verses as recited by the 5AGärmi speakers with those given in the theoretical metrical analysis shows that there are no noticeable grammatical differences between the two forms, but both deviate from the 5AGär dialect in some respects, the most frequent being the occasional occurrence of nunaš in the poetry and the pron. suffix for sing. 3. masc., which in the poems is usually -a/-ah (occasionally -a/-ahh), while 5AGär has -o. 14 Naturally enough, the most striking difference between the vernacular and the poetic language is lexical.

The recited versions as a rule follow the phonemic structure of the dialect. This also holds true of the syllabic structure except CVCCVCV→CCVCV and aX-XaC-, which on the whole do not occur in poetry. 15 When sung to the accompaniment of the rebec, there are slight divergences: some short vowels are added, long vowels are occasionally pronounced as diphthongs, and some consonants at the end of hemistichs are changed to fit the rhyme. Major differences are to be found, however, between these two renderings of the poems, on the one hand, and the forms given in the theoretical metrical analysis, on the other. For one thing, the phonemically long but phonetically shortened final vowels are long in the metrical analysis. Secondly, the older non-final short vowels, which are often reduced or dropped when they occur in open syllables in the dialect, are almost always metrically preserved. 16 Moreover, the theoretical analysis occasionally implies insertion of additional short final vowels in order to form short syllables, e.g. a65p manāša, a62p dolīına, b13p tworina, e43p ḍosa, e46p laddīna.

The metre of the parodies of love songs in text d is ramal, which is frequently used in satires and short songs. 17 The metrical pattern of the catalectic dimeter variant of the old ramal is twice 2v→//2v→/. The most regular lines in the songs in text d follow this pattern strictly, the only difference of principle being that the neutral (anceps) syllables in the older pattern in the new ramal are long as a rule, e.g.:

\[
\begin{align*}
\text{d} & \quad \text{d}  \\
\text{d} & \quad \text{d}  \\
\text{d} & \quad \text{d}  \\
\text{d} & \quad \text{d}  \\
\end{align*}
\]

\[
\begin{align*}
\text{d} & \quad \text{d}  \\
\text{d} & \quad \text{d}  \\
\text{d} & \quad \text{d}  \\
\text{d} & \quad \text{d}  \\
\end{align*}
\]

14 Cf. PALVA, 5AGär Studies, pp. 44f.
15 See footnote 10 above.
16 For the system in 5AGär, see PALVA, 5AGär Studies, pp. 14-18 and 24.
17 That such vowels generally occur in the recited and sung forms of Bedouin poetry, too, is a well-known fact. WALLIN, ZOMG 6, p. 193, states that "die vor mir in der Transcription hauptsächlich des Versmasses wegen eingeschaltenen kurzen Vocale beim Hersagen oder Singen von den Beduinen nach Belieben ausgesprochen oder weggelassen werden"; cf. WETZSTEIN, Zeitlager, pp. 129f. (= ZOMG 22, p. 193); SOCIN, Diwan III, pp. 55 and 78f.; STUMME, Beduinenlieder, pp. 26-30 ("Interpolationsvokale").

18 In some cases additional short vowels are also needed in non-final positions for metrical reasons, e.g. b1p manīšna nalu, vula tališt at-bāt fits into the pattern of the new parāl if it is analyzed ma.nī pä, na.na, ma.wah / ra.la, tali.gu, toz.hat, where the additional a in manīnāš has the position, but not the function, of the ancient case morpheme.

19 SOCIN, Diwan III, p. 64; the poems in parāl included in Diwan are different variants of trimeter.
The same is true of the catalectic variant dīlp - dīlp:

dīlp nār galī nār jallā
nū. ra. gal. bā / nū. ra. jāl. lā

mattalība b-haṣṣē kaṣa
mat. ta. lā. hab / haṣṣ. gā. ḫās

dīlp āln mabem wāṣ-alā
zā. na. mab. sam / zal. ga. tal. lā

w-al-tamīqa teggal mān
wāl. ta. nā. yā / tag. la. mān.

Contrary to the poems in ṭawīl, the phonemically long final vowels often appear metrically short here, e.g. dīlp hāsan yūnṣaf bīha ƙalla should be analyzed ḥan. ṭaṣṭa yū. ƙaṣa / bī. ha. ƙa. ƙal. lā. Here, too, as in the case of the poems in āṣār, some lines fit into the metrical pattern only after arbitrary emendations. In addition to the confused first hemistich of dīlp (= dīlp), the words ṣawqūb, ṣawqūt hārīr dīlp, damu ɗīlp, and ṣawqūk dhīḷp break the normal rhythm of ṭawīl.

All the poems published here have double rhymes of the type ababab, which implies that every hemistich is rhymed. As a matter of fact, the hemistichs have a more independent status than in pre-Islamic and above all Classical poetry, where accentual groups may bridge the caesura. This is actually an important contrastive feature in the comparison between oral and literary poetry. In pre-Islamic poetry there is little internal enjambement of the caesura, whereas literate Arab poets of later mediaeval times frequently and deliberately used the displaced caesura as a rhetorical device to achieve certain artistic effects.

In a great majority of the present poems the alternating rhymes are furthermore given prominence by alternating accents. This is the case in the following poems:

text a CVCCd/y (in some cases artificial; exc. e13p -limd) (CV)ṣāyēl

text b CVCCd
CVQd

text c ɗān / ɗān (exc. c7p gandīr)
Cāṣāḥim

dīlp-dīlp CVQYIa
(CV)CVQa

text g ɗān / ɗān
CVOmī

In two poems the accent in the last verse foot of the hemistich falls on the penultimate syllable:

dīlp-dīlp Cāṣāḥim
CVOmī/CVOmī

text e CVCCd
CVCCd (exc. e13p ìl jád and e15p -ra ḳād).

The same accent pattern is followed in the rhymes of the poem of text f, but in other respects it has exceptional rhymes: in the second hemistichs there is only one rhyme, (CV)Cāna, but the first has two different rhymes, CVQnā/CVOmī (f1lp - f14p, f18p - f20p, f23p - f26p) and CVQd (f15p - f18p and f21p - f22p). This is apparently due to the fact that the poem is a dialogue between a father and his treacherously jailed son, though it seems difficult to restore the poem to its former shape.

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20 MONROE, Oral Composition, p. 27; as an example he gives the Nūnīya of the Andalusian poet Ibn Zaydūn, where more than half the caesuras are displaced.
1. May God give you a good evening. We are speaking from here, from the village of Hesbân. The orientalist who is our guest tonight is from Finland. We'll tell him stories about God's good people.

2. We are now entertaining from the village of Hesbân by telling stories about the ancient Bedouin and the wars in olden times. As a little boy I already learned stories from people. I am Dämen ʾAbd el-ʾAziz el-Barârî from the village of Hesbân.

3. It was the custom of the people in bygone days that if a person killed someone, reconciliation was not accepted before seven years had passed. The killer had to spend seven years in exile, and after seven years the reconciliation took place. It was not like today, when they kill, and hasten to arrange the reconciliation after a mere week.

4. Kesîm ed-Dumîš had a son called Fâṣal, and Fâṣal was dear to him. He was his eldest son, and he and Sîbîh, a brother of Šudya Abu Ṭâyeh, attended the same school.

25 On the banishment of a man who has killed his fellow tribesman, see MUSIL, Arabia Petraea III, pp. 359-360; Ibn ʾAbî-ʾAmr lâ yidjab lūn ʾAmîn, i.e. yaqūd mandâna, yḏâla! (ibid., p. 361).

26 Fâṣal b. Sûlîn ad-Dumîš (d. 1932) was the paramount sheikh of the Muṭr and the greatest leader of the Ṭâmûn movement; see DICKSON, The Arab, p. 353 and passim; OPPENHEIM, Beduinen III, pp. 76-78. There is, however, scarcely any connection between him and the Fâṣal of our story.

27 'adladdo according to the CVCVCV-CVCVCV syllable pattern, see PALVA, ṢÂM. Studies, p. 24.

28 Šudya Abu Ṭâyeh (d. 1924), the head chief of the Ḥwēṭāt, had the reputation of being a brave and unequalled warrior. OPPENHEIM, Beduinen II, p. 292, tells that Šudya had been wounded 13 times and had defeated 75 adversaries in man to man fights. In the capture of ʾAl-ʾAqaba in July 1917, Šudya played a central role; PEAKE, Jordan, p. 98.

29 It was by no means unusual that the Bedouin had schools in their camps. A teacher, most often from a town or a village, was engaged to teach the boys of the tribe, especially those of the leading clans, see MUSIL, Arabia Petraea III, p. 227.
5. Fesal was a spoiled child, and once he killed a cousin (or a fellow tribesman). This happened when he was still unmarried. He had not yet married, and Kesim was the sheikh of the tribe.

6. It was the custom among them that he had to go into exile for seven years, and then the parties would meet for the reconciliation to take place. But although Kesim was the sheikh of the tribe, he didn't exile him, since the boy was too dear to him.

7. The first day, the second day, a week, two weeks passed, but he didn't wish to exile his son. The sheikhs, his fellow tribesmen, began to fall away from him. When the tribe was about to move camp, the tribesmen came to speak to him.

8. They said to him, 'Look here, Kesim, this is something that won't do. If you want to show off among us, it won't do. My brother, even if you were the killer, you would have to go into exile. Well, that's at your discretion: you must oust either your son or us, your fellow tribesmen.'

9. In the evening, when they had left his tent, he called the mistress, whose son Fesal was, and said to her, 'You fortunate one, look here. The men of the Daua clan said to me: "If you don't intend to exile your son, then, by God, we'll move away from you and we'll leave you and your son alone." What do you think?'

10. She said, 'Oh no, by God, (you must oust) your son, and even one hundred sons like your son, but not your fellow tribesmen.' He said to his son, 'Look here, my son. I'll give you enough money for seven years, and I'll give you slaves to go with you.

11. And you my son, grow up into a man. Select carefully from the Bedouin of Hayel, from the Bedouin sheikhs, don't take just any Bedouin, and get married, if you wish to marry. I'll give you camels, too.'
12. He loaded for him and gave him two herds of camels. He also gave him gold and said to him, 'My dear son.' He took farewell of him, saying 'May God make your way even. Remember to go to the Ibn Rađid Bedouin in Hāyel town. Get settled there, and God willing, God will soon show mercy on you so that your kinsmen will forgive you, follow you and take you back. But if they won't take you back, (remember that) you are not better than your relatives: he who has killed a fellow tribesman, must go into exile for seven years.'

13. Fēsāl got going, and when he came to the Bedouin of Ibn Rađid in Hāyel, he pitched a tent with three centre poles and got settled. The Bedouin of Ibn Rađid invited him to visit them.

14. It was, of course, a long way to sheikh Ibn Rađid, but there were many sheikhs. They invited him to visit them, and he invited them. When they had got to know each other better during a couple of months, three months, he trusted himself to them and said, 'Look here, comrades. I'm-' he told them his story — 'I'm an exile, and, you see, this is the blood price of seven years. Look, I wish to join your kin (by marriage). This is the custom of God's good people.'

15. Well, they proposed for him a sheikh's daughter from the Bedouin of Hāyel, from the Ibn Rađid Bedouin, and he got married.

16. The young man, Duwī Ṭīs, Fēsāl ed-Duwī Ṭīs, was generous, and when the Ibn Rađid Bedouin heard from each other of him, they began to visit him, because he was generous and used to slaughter (for his guests). They used to invite him, and he used to invite them.

17. Well, the parasites came to eat from the plate of Ibn Rađid. Their only duty was to bring news. (Ibn Rađid asked,) 'Where did you come from today?' A man answered, 'Well, from the Bedouin of Fēsāl ed-Duwī Ṭīs, an exile. He has made ... he has taken all the Bedouin of Hāyel; they have become his Bedouin.

18. But listen here, Ibn Rađid. If this man stays seven years, there won't be anyone left, all the Bedouin will follow him. Perhaps he'll compete with you for the sheikhdom.' He said, 'Look here, you fellow tribesmen, It's impossible. Anyhow the man is just an exile.' He let the matter drop.
19. haram rabbii jato sala. yama natai ha-a-shafa - waliha mun tram
warbinn Fesal alaum ... Fesal al-Damir - gal ya-nabid gwontu hurulla Fesal
zallini rabiib Fesal habba sohla - al-warbinn warcat warid.

20. tafa Fesal - war-fiz ma-l-amir 'abbar rachid w-salam rache - w-yum ladd
'abbar rachid - rabbi lilad labda 32 3-nigla w-ol nomar - yin-omo ladd
wamno rachid zalim w-tahed tamm.

21. w-zwala w-zaalja w-gallo walla ya-zeher rachid - 'uma lab-narn k-taraf
hagel tuhit a'maft allah w-omjok - walla ana - mun gotart al-shak -
taraf 'omn nhumi - looma ma tordi 'omni.

22. w-talla kha 'abbar rachid w-wadda h al-majraf - w-asmaa 33 - yadda w-
ramo - w-gallo daanak nayego ralieh bi - zallini raviik galle zilaf allah
ralek - w-gawtar.

23. ghabat aha-zala ya'si sharhar - wamnon nakein - na raad ralekem - raliik
marra neesu bariin gal la-l-adelah gwoner rabaah - w-fekini mun ha-n-
hagal.

24. huda Fesal aqaman - yelahq al-bel - raqib aqaht s-mamun - w-yelahq
al-bel b-al-quri 40 - w-b-ka-t-gob orjali - w-yum toved qala ... sa-
sawaqtaa ra-l-bl - yeqib randha.

36 Children addressing their parents with yada [yada] and yamma [yamma]
often get an echo-answer, the use of which can be extended to cases like
rnh yada 'go, my son'.

37 Loan from Literary Arabic, freely used in plain colloquial.

38 The repetition of the word with ma gives it a shade of depreciatory in-
definiteness; the same construction occurs in e23 and e25 below; cf. BLAU,
Syntax, §124c, p. 187; BLOCH - GROTFELD, DAT, 12,22, 130,25, 156,25 (not
exactly the same usage).

39 It is commonly held by the Bedouin that the emirs and sheikhs are far-
seeing and sagacious; a sheikh must see clearly. Nofteh baride, MUSIL,
Rwala, pp. 52 and 471; cf. PALVA, Afg. Studies, Text 23, 25, 36.

40 The unarmed man is 'naked', i.e., he has not girded on his weapons. In
Biblical Hebrew, taram is used similarly, Am. 2:16.

19. After a week more news like the first news reached him: 'Well, (we
come) from the Bedouin of Fesal al-Damir.' He said, 'Look, slaves, go and
bring Fesal to me. Let me see this Fesal by whom the Bedouin support them-
selves.'

20. Fesal came and went in to Emir Ibn Rasid and greeted him. When Ibn
Rasid looked up - sheikhs and emirs are farsighted - when he looked up,
he noticed that he was a high-born man but still a young man.

21. He told him the story and said to him, 'Look here, Ibn Rasid, even if
I'm living on the outskirts of Hagel, I'm under God's protection and your
protection. Look, since I passed the boundary I have felt myself protected,
even if you haven't known of me.'

22. Now Ibn Rasid welcomed him and sent him to the guest room, had a lunch
prepared for him, and received him hospitably. He said to him, 'If you are
in need of anything, let me give it to you.' He said to him, 'May God com-
 pense you for it (=many thanks, but I don't need anything). Then he
left.

23. In about a month the affair was buried in oblivion. Then the parasites
came back, but he (i.e. Ibn Rasid) didn't take any notice of what they
said. When they had come back a third time, he said to a slave, 'Go and
kill him and let me be rid of this affair.'

24. Fesal was always watching the camels. He was an exile, and he felt
safe; he was watching the camels without weapons, with ungirded clothes on.
Once when the drawing-camels were letting down the bucket into the well,
he was standing right by.

25. Then, when the slaves were drawing water and watering the camels at
the source-water wells, and he was standing and holding the halter of his
mare, he suddenly saw a black slave and a black mare and shouted, 'O my
God (lit. Protector), my God!'

26. When he approached him, he didn't greet him. Fesal said, 'Look, man,
what's the wicked design you have in mind?' He said, 'Listen, we have no
wicked design in mind, but we must cut off your head.'
28. He said, 'Look here, man. O my God! Who (lit. what) has given the order to cut off my head?' He said, 'Look, it's Ibn Raṣīd.' He said to him, 'Listen, man, can't you give me a little time and cut off my head when I'm sitting on horseback?'

28. He said, 'Well, ed-Duwīṣ, I have no order other than to cut your head off your body.' But when he smote him with the sword, he put his hand in its way. If a human being has a normal hand, he puts it in the way. What was cut off when he slashed him was his right hand.

29. The moment his hand fell down, he said to him, 'Look, you slave, carry it through! Carry it through! It's finished, there's no longer any use to live.' He said, 'Look, I cannot carry it through before I take counsel of Ibn Raṣīd.'

30. He returned to Ibn Raṣīd, and he asked him, 'What have you done?' He said, 'Well, my master, I struck him, but he put his hand in the way. His hand was cut off, and I left him.' He said, 'Leave him, let him live crippled.'

31. Fīṣal went back to his fellow tribesmen, to the relatives of his wife. 'What's the matter with you?' He said, 'Well, this is what happened.' There were no doctors before, just Bedouin medicine men. They started cooking grape syrup for him, and they cooked fat for him.

32. When his hand had healed up and recovered, he said to his wife, who was there with him, 'Look here, you fine woman. Would you like to stay with your family? But if you want to follow me, you're welcome. By God, verily I shall not stay in a territory where my hand has been cut off.'

33. At night, when he had gone to bed, he thought, 'Where shall I betake myself? Where shall I go?' He thought that he would go to the Ḥawwāt. He recalled that he and Shōh, a brother of Ṣawda Abu Tāyeh, had been at school together. He thought, 'I'll leave Ḥäyel and go westward to Abu Tāyeh.'
34. His wife said, 'Well, look here, man. The land which is wide enough for you will not be narrow for me. Look, I'll follow you.' So he departed with his camels and slaves, and went westward to the Hwêtât.

35. When he came to the Hwêtât, they hurried to meet him and pitched the tent with him. They greeted each other, they and him, and 'Shên said to him, 'Listen, Fësal, what's the matter with your hand?' He said, 'Well, my brother, I tumbled down off my horse, and it was broken.'

36. Every evening the Hwêtât were in someone's tent, and after the dinner was finished, they went to spend the night in his tent. The lunch was eaten in someone's tent, the dinner in someone else's tent, but the evening entertainment was (always) held in Fësal ed-Duwîs' tent in his honour.

37. One night when they had gone home after the evening entertainment, Awda heard that Fësal was reciting poems and humming sadly in the tent. He said, 'Shên, look here. Get up and sit down behind the tent of Fësal ed-Duwîs. Maybe something has happened to your brother, your friend. Look, now he's reciting a qasîda.'

38. When the evening entertainment was over and Fësal sat alone, he recalled his fellow tribesmen, he recalled how his hand had been cut off, and he recalled Ibn Ra'ïd. He had no means of getting at him, and even if he could get at him, he had no means to fight him.

39. Then he composed a qasîda, which we'll recite for you, and after we have recited it we'll sing it to the accompaniment of the rebec. He said:

40. O God! We live fixing our hopes on you!
O Giver of a helping hand, not that of the niggards!

45 Different subtribes of the Hwêtât are found in a vast area stretching from Egypt to al-Gof and from the Dead Sea to the northern Hejaz. Here the subtribe of Hwêtât Ibn Gâzi, in what is now southern Jordan, is meant, especially the section of at-Tawâyha. See OPPENHEIM, Beduinen II, pp. 291-308; PEAKE, Jordan, pp. 210-214.

46 As in the dialects of other small-cattle nomads of the Syro-Mesopotamian area, the vernacular form of the word in Šâq is ʔād (ʔâad etc.). Here the form of the Šâmari and Šammarí dialects is used; cf. the comparative table in PALVA, Šâq. Studies, p. 54, where ʔâd (or ʔadd) should also be read in the second column (Group B, Šammarí).

47 In the recited version of the poem the first hemistichs do not rhyme, but in the song they all end in ʔây. This is actually the only point in the song where it deviates from the recited form. As far as ʔâz-ʔây is concerned, it is worth noticing that the fem. plur. morpheme in the dialect of Háyel is [ʔāy], ABBOUD, Najdi, p. 12; cf. ʔâz, CANTINEAU, Nomades I, pp. 20f. (Kümrû, Șîlût). The old pausal form ʔâz frequently occurs at the ends of hemistichs, SOCIN, Divan III, pp. 106f.; cf. WETZSTEIN, Zeitlagem, p. 112 (= ZDMG 22, p. 176).
41. O you Source and Support of the world!
  O you who grant paradise and good things in abundance!

42. O you who send the rain cloud from the corner of the west,
    And bring rain over Daxna and the hills of Höyel!

43. Sbeh, you are asking me about how my right hand was cut off.
    All is finished for me; I am a man without kinsmen.

44. Sbeh, my right hand fell down before my very eyes.
    The sabre has slashed (it), but it does not heal enmity.

45. My plague is an oppressor who cut off my right hand.
    His sabre reaches all human beings.

46. He is not afraid of me, nor can I ask for justice.
    He need not go into exile for my sake; he does not even
    wonder what happened.

47. But thanks to God, today I am among the healthi,
    I have settled down with the makers of high heaps of ashes and
    coffee grounds.

48. How many attacks has Iwoda turned off victoriously.
    Winning battles in open terrain, not in ravines!

49. And peace be on you. Now we'll sing it to the accompaniment of the
    rebec.

48 Watering-place in al-Gasim. Daxna and the hills of Höyel in Ġabal
    Sammar have water even in the middle of summer.

49 The form is metrically conditioned (- -); therefore neither the genuine
    Qas. rādī nor the ‘Anazi and Sammari yaddī can be used; cf. a40p and foot-
    note 46 above.

50 Explained by DB and ST as tahallīt (cf. footnote 47 above) and glossed
    by ST tfareqīt ‘alāha, tfareqīt ‘alāha.

51 ST: yaddī is used instead of the passive yaddīna (‘but the enmity cannot
    be healed’); cf. f24p, footnote 166, and g40p, footnote 196.

52 nisīla is a heap of ashes and coffee grounds near the fireplace. A high
    heap shows the hospitality of the host. Some of my informants heard nisīyl

53 The line seems to be confused. DB replaced the indistinctly heard word
    after yārīt by ḫasāba, ST by ṣarāda; these are, however, metrically
    unsatisfactory. The last word in the line is clearly heard as namagrāt,
    which DB glossed ḫāṣba kollha, but the word remains obscure. KHAIRALLAH
    ‘ASṢĀR: “la-maghrāb ‘to the final place of settlement’, cf. Cl.Ar. maqarrāb
    ’place of residence’.” Thus, the n- could be the result of a partial as-
    similation, and the correct translation would be ‘has turned off, all the
    way back.’

54 According to DB, ḫasāba means a great herd, ḫars al-mṣīn, ḥāṣṣāhi,
    ḫasāhī a little one, ḫasāa ṭūs, ḫars ṭūs. ST glossed the words al-ṣurū ḫāṣba
    and al-ṣurū ḫasāa, bāb l-sfrū respectively.
1. May God give you a good evening. The Sa'īl and the Shārāfūt carried on
war against each other. The Sa'īl and the Shārāfūt are Bedouin from Syria,
Jordan, and Saudi Arabia. They met each other on the borders, and they
crossed each other's borders.

2. Once the Shārāfūt made a raid against the Sa'īl. When they met each other,
a bloody battle broke out between them. Many of the Sa'īl were
killed, and many of the Shārāfūt were killed, among them, sheikhs
and horses. Pardoned captives were also taken, and it was a good custom of
the Bedouin, a practice of the Bedouin in the past, to allow the pardoned
captives to return. Even if they were lost (in the battle), they came back.

3. The Sa'īl took pardoned captives. At that time there were Sattām Ibn
Sa'īl and Xalaf Tāl Ḥajj. When they had come and met the Bedouin, they
asked, 'Where is the sheikh So-and-So?' Someone said, 'He was killed'.
'Where is the sheikh So-and-So?' 'He was killed'. They asked, 'Who were
the pardoned captives?' They said, 'Well, the men brought a group of pardoned
captives to the tent of the sheikh Dābūg, and there is another group of
pardoned captives at the tent of Hazzāb Ibn Sa'īl.' Xalaf Tāl Ḥajj
sent for them, took them to his tent and killed them.

56 A koineized form; the b-imperfect is not used in the older genuine
dialect of the tribe; cf. PALVA, 'Ag. Studies, p. 48.
55 This took place in 1902 while the head chief Sattām Ibn Sa'īl was
visiting the Sultan Ābd al-Hamīd in Constantinople. The attack was
regarded as unusually outrageous, since the Shārāfūt had made a treaty of
friendship, sīhba, with the Sa'īl (Rwala), see MUSIL, Rwala, pp. 603-618.
57 Form VII of wudādaw, as if from *wudād.
58 In a battle, 'he who sees certain death before him asks for pardon in
these words: 'Give pardon, 0 rider! enma' enma' ụka xuyuru! The pardoner is
called muna', the pardoned man. The mount of the pardoned belongs to
the victor. Having stayed three days as a guest, the pardoned is allowed to
return home. He may be given a riding-camel, which he, however, must send
back.' See MUSIL, Rwala, pp. 529f., id., Arabia Petraea III, p. 391. Kil-
ling or selling a pardoned enemy is a flagrant violation of the Bedouin law,
59 Sattām b. Hamad b. Sa'īl (d. 1904) was the head chief of the Rwala
tribe, MUSIL, Rwala, pp. 253-255 and passim. Xalaf Tāl Ḥajj b. Zād was
'Sattām's chief lieutenant', ibid., p. 596 and passim. Xalaf was also
known as a poet, id., Arabia Petraea III, p. 239.
4. As he took them to the tent, he recited a couple of verses to them. We'll recite them, and then we'll sing them to the accompaniment of the rebec.

5. The pardoned captives who were in the tent of Dāg were put on camel-back. Everyone was given a riding-camel, and they returned them to the Šarārāt. And the pardoned captives taken by the Šarārāt came back, also on camel-back, to the Šaštān, (I mean) those who were from the Šaštān. But as to the pardoned captives who were in Hazzāk's tent, they were brought to (Xalaf), and a pit was dug for them in front of the tent, in front of Šaatām Ibn Šaštān's tent, and Xalaf Fāl Ṭīdān said ... composed a couple of verses on them. He said, 'O Ḥtām!'

6. 0 Ḥtām, the people wearing tatters and rags, Look, you are blowing disgusting entreaties in your hands.

It was you whom the covetousness for our herds seized first. You hankered after the level of the people of the grand tents.

7. In Ibn Šaštān's tent there was a churner called Hmūde, of the Šarārāt. There were no people of the Šarārāt present besides those who would be killed, when he (i.e. Xalaf) laid hands on them and cut off their heads, killing them.

8. The Šarārī woman who was a maid at Ibn Šaštān's tent, came in (from the women's compartment) and said, 'Look here, the Šarārāt are far away. Listen, you sheikhs. If you permit, I want to answer on behalf of the Šarārāt.' They said, 'You Šarārī woman, what do you want to say in answer?' She said, 'Well, I want to recite a couple of verses under the protection of Ibn Šaštān, Šaṭām Ibn Šaštān, a couple of verses which I have (composed), and that's all.' They said, 'Oh by God, recite by all means.' We'll recite them and then repeat them to the accompaniment of the rebec.

62 The captives killed by Xalaf were more probably those brought to Dāg's tent, cf. b1p.

63 Ḥtām is the common name of the despised pariah tribes (Ṣṭāb, al-Mawzā, al-Fhāštāt, as-Šarārāt, aẓ-Āzem), MUSIL, Awala, p. 136.
9. ġālāt ǟmādē kall ḫyrūn b-āl-ƙarāy
ṣəlūtən b-āl-bāt raddat ġālāt

10. ha-1-ʁəyə nə ḫuṣa b-āl-ʃərārət w-ər-ʁgər
dabt əl-mənət b-āl-bəšək ya-ō-ɡəyən

11. muwənəmə wa:mmah  właśc əl-bər
arnessu mən ādən 1a-ā-ɡədən ɡəyənə

12. 1awə əl-ɔnənə mun məxəɾət hassən
ra:b-bət həsən 69 w-ɡər 1u:m əl-ɔnənə

13. .JScrollPane əl-ʃətək əl-ʃətək ən-əwət əl-gər70
tərən 1i:x .JScrollPane 1e:mmə ɡəyənə71

14. 1u:mmən 1ābə ɡu:mmən fard məxəɾə b-əl-ʃərəf w-ər-ʃətək 69

15. w-əl-əxəy l-əb-ʃətək kattən əl-ərər
təpo:mmən ɡənəf l-əbən əl-əxəyə

64 Diminutive of ำähl/ harassment. As the result of the "yamaha syndrome" (BLANC’S term, PALVA, YAG. Studies, p. 24), the ำ in these words is usually missing in the Bedouin dialects; cf. ำahl < ำahl and the secondarily formed verb ำall (a:wə, ete, f4); WETZSTEIN, Zeltlager, note to 18,7; LANDBERG, Nnezeh, 1 56.

65 Glossed by DB 丰胸. Here the ำərət are blamed because of their disgusting and unhealthy food. MUSIL, Arabia Petraea III, p. 150, gives a list of the parts which are usually regarded as inedible.

66 Glossed by DB ำl-bal, by ST ำlina.

67 Pronounced in the song ำ-ktaym ำ-htəyən ]!=-əxəyə ər-əryə ... ɡəyən ... hənt əwət b-əwət dəmmənə ɡədən t-təxən ... məxəɾə.

68 "Protection granted by a man against his tribesmen or allies to a person regardless of whether present or not is called a countenance, wəf," MUSIL, Akula, p. 438.

69 Pass. perf. of ḥədən; see footnote 60 above.

70 i.e., the ำərət have not attacked the  Bernardino from ambush but in the open field.

71 Glossed by ST ำlət, 稹mət yə ḫən

72 ma-ktər is an admiring form; according to SOGINS it seldom occurs in Central Arabian poetry, Diwan III, p. 173; cf. BLAU, Syntax, pp. 51 and 114. The strings of rebec are made of horsehair. After the bloody battle there was both rebec hair enough for innumerable rebecs and an exhaustless source of songs.