PART THIRD.—Syntax.

§ 187

A

[Rem. The ف is sometimes omitted in poetry, rarely in prose, as 真 لم يَتَبِّعُ في الأَيْوَمِ لاَ بَلَّ يَهْدِي مَا يَهْدِي في الْأَيْوَمِ whoever did not die to-day, the sware of death will certainly lay hold of him to-morrow; and when they are angered, they forgive: وَإِنَّمَا غَضَبُوا هُمُّ يَغْفِرُونَ وَإِنْ يُنَادِي إِلَى حَقّ الْقُدُّوسَةَ if I escape on equal terms, neither condemned nor rewarded, lo, I shall be fortunate.]

B

(b) When the apodosis is a verbal sentence, but the verb is a مَجَبَد or defective perfect (without imperfect or مَسْتَة), such as 真 he is not, perhaps he is, how good is, and the like; e.g. مَنْ لَمْ يَكُنْ تَحْضِيرُهُمْ فَبَعْدَ أنْ لَمْ تَحْضِيرُهُمْ. Whatever reverence (for his teacher) is not the same after (seeing him) a thousand times as after (seeing him) for the first time, is not worthy of science; إنْ بَلَوْا الصَّدَاقَاتُ فَيَدْعُوهُ هُمْ if ye give alms openly, it is well.

(c) When the apodosis is a verbal sentence, expressing a desire, wish, command, or prohibition; as 真 إنْ أَعْطُوهُ بَيْكُ لَنَخْلُصْهُ. if ye love God, follow me; and 真 مَنْ كَانَ بُكْرَةُ أَمَامَهُ جَعَلَ جَلَّ وَلَدَيْنا. whoever wishes to attain his desires as a whole, let him make use of his night, as of a camel, to overtake them. [Comp. § 1, f, at the end.]

D

(a) When the apodosis is a verbal sentence, preceded by one of the affirmative particles 真, 真, or one of the negative particles 真, and 真, if he steals, a brother of his has stolen before (him); and 真 إنْ يَبْنُوا نَبْرَمْهُ. if thou askst forgiveness for them, God will not forgive them.

§ 188

Conditional and Hypothetical Sentences.

[Rem. a. If the perfect in the apodosis conveys a promise or a threat (§ 183, e, the use of ف is optional, as the verb really refers to future time.

Rem. b. With the negatives لَمْ and لَا, the use of ف is optional.
If ف be inserted, لَا requires the imperfect indicative after it (§ 17, c, a).

(¢) When the perfect tense in the apodosis is intended to retain the signification of the perfect (see § 6, c); as 真 إِنْ يَدْعُوهُ جَعَلْ فَمْ نَخْلُصْهُ if his shirt is (has been) torn in front, she has spoken the truth.

[Rem. The apodosis of the temporal clause introduced by بَلَا, is, sometimes in old poetry, frequently in later prose, preceded by ف (Vol. i. § 366, b, footnote; an example, Vol. ii. § 3, a), especially if the protasis consists of many words, or is separated from the apodosis by a circumstantial clause (comp. the Gloss. to تَابِرِي).]

188. The particle دُوَيْ (Heb. دُوَيْ), which forms hypothetical clauses, and the particle إن (Heb. إن), differ from one another in this, that C the latter simply indicates a condition, whilst the former implies that what is supposed either does not take place or is not likely to do so; as 真 إِنْ يَدْعُوهُ لَمْ يَسْتَعْفِئْنَهُ وَلَا يَسْتَعْفِئُونَ مَا أَسْتَجِبَوا لَهُ if ye call them, they will not hear your call; and even if they heard (it), they would not answer you.

Rem. a. 真 and 真 is sometimes used optatively (compare 真 O si, utinam), as 真 وَلَأَنَّهُ نَجَنَّ اَلْيَدَ وَلَا يَرَى إِلَّا وَلَا ءَلْيَدَ, وَلَا يَرَى إِلَّا وَلَا ءَلْيَدَ and if thou couldst see (= couldst thou but see) when they are set before their Lord! D [Rem. if we had but a return (to life), then would we keep ourselves clear from them?] وَلَا يَعْبُدُ اللَّهَ الَّذِينَ حَمَّلُوا مَنْ قَدْ حَمَّلَهُمُ الْأَمْرُ and if those who disbelieve know (= did those who disbelieve but know) the time when they shall not (be able to) keep off the fire (of hell) from their faces!* Especially

* [According to عل-عابذو, as Trumpp p. 354 observes, دُوَيْ has
§ 190] Conditional and Hypothetical Sentences.

my slaves, I would set them free*. The employment of this particle یَا is, however, unlike that of فَ, quite arbitrary; and it is only in the case of a long protasis that it is never omitted, in order thereby to mark the apodosis more distinctly (compare the German so). The same remark applies to لَا before a negative apodosis of this sort introduced by لَا, as, if thou didst search all climes, thou wouldst never find any one like her; but it is never prefixed to لَا in order to avoid the B caesophony produced by the repetition of the letter l.

* [Sometimes لَا is preceded by لَا then, in that case, e.g. كُرَّان xvii. 192.]

Verbal van een zin waar waar vandaag:

Br. Fisher, p. 319

للثี่ث الالب التي هي يا نعنك

وكت القسن

G 189. Sometimes the two particles یَا and لَا are combined (compare the Aram. لَا یَا) as, if the Commander of the Believers and by my life, if the Commander of the Believers sought to recompense thee; لَا یَا لَا وَلَا یَا یَا یَا لَا یَا لَا لَا یَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا لَا L

D 190. The particle یَا is prefixed to the apodosis of hypothetical sentences (see Vol. i. § 361, a, c) like فَ to that of conditional sentences; as لَا یَا یَا لَا یَا لَا لَا لَا لَا لَا L

here its hypothetical meaning, the apodosis لَا یَا لَا لَا لَا لَا لَا L

(verbatim they would not ask for speed) being omitted (§ 4, rem. a).]
PART FOURTH.
PROSODY.

I. THE FORM OF ARABIC POETRY.

A. THE RHYME.

A 191. Poetry (مِنْجِر) always takes, during the classical period,—that is to say, from the earliest times down to the fall of the 'Umayyad dynasty (A.H. 132, A.D. 749—750)—the form of short poems, rarely exceeding the length of a hundred and twenty verses. Such poems are called qa'idas, قَيْدَة. A qasida, قَيْدَة, is a mere fragment, consisting of only a few verses, is termed a qasida, قَيْدَة, also متعددة, متَعَدَّدة, متَعَدَّد. A poem, the special object of which is the encomium of an individual or a tribe, is named مُصَبَّر, مَصْبَر, or مَصَبَّر, مَصْبَر. An elegy, or elegy, is a مَرَاث, مَرَاث, or مَرَاث, مَرَاث. And a poem in the metre ṛa'y ā'ā', A 192. Each verse, بَيْت, بَيْت, pl. مِنْجِر, مِنْجِر, consists of two hemistichs, termed مُصَبَّر or مَصَبَّر, مَصَبَّر, and مَصَبَّر, مَصَبَّر, or مَصَبَّر, مَصَبَّر, or مَصَبَّر, مَصَبَّر. The first of these hemistichs is called the مَصَبَّر, مَصَبَّر, and the second مَصَبَّر, مَصَبَّر, the مَصَبَّر, مَصَبَّر.

B 193. The rhyme, مِنْجِر, pl. مِنْجِر, labours under peculiar restrictions, for, according to ancient rule, the two hemistichs of the first verse of a qa'idas must rhyme with one another, and the same rhyme must be repeated at the end of every verse throughout the poem.  

Théorie nouvelle de la métrique Arabe. Compare, however, Prof. D. M. Hartmann's Essay, Metrum und Rhythmus (Giessen, 1896). In 1879 Dr A. Gies (Leipsig) published a dissertation on modern metres: Die modernen Aramäischen Prosaformen. Ein Beitrag zur Konnussie siehe neuerer arabischer Versarten; Prof. Hartmann, in the Actes du dixième Congrès international des Orientalistes, session de Genève, 1894, ii. pp. 65—67 (“Ueber die Mawāsī' al-Nāṣirī”, a poem of the Mawāsī' al-Nāṣirī, made some excellent remarks about Arable metres, and announced his intention of soon publishing an exhaustive treatise on the subject.)
A whole poem. The rhyme may be of two sorts, مطولة or مُقَدَّمة and مطولة or مُقَدَّمة. It is called مطولة or مُقَدَّمة, when the verse ends with a consonant, and مطولة or مُقَدَّمة, when it ends with a vowel.

194. The essential part of the rhyme is the letter called ُو (وَ), which remains the same throughout the entire poem, and, as it were, binds the verses together, so as to form one whole (ٍوَي (ّوِّي) to bind fast). Hence a كُسَّدة, of which the الرَّاء is the letter ٍل (لَّ) is called قَصِيدَة; ٍرُبِّر (رَبَّرْت), ٍتَبِّر (تَبَّرْتْ), ٍتَبِّر (تَبَّرْتِ), and so on.

Rem. The letters ٍل and ٍي cannot be employed as الرَّاء, when they are (a) long vowels, e.g., ْجَتِّي (جَتَّيْتْ), ْجَتِّي (جَتَّيْتْ), ْجَتِّي (جَتَّيْتْ) (unless they form a diphthong with a preceding fatha, e.g., ْأَرْضُي (أَرَضِيْتْ)); (b) in the dual of nouns; and (b) the final letters of the pronouns ْهَي (هَيْتْ), ْهَي (هَيْتْ), and ْهَي (هَيْتْ). The same remark applies to the ُو (وَ) and to the letter ٍن (نَ) of the second energetic form of verbs; as also to the letter ُو, when it is not radical, as in ْجَتِّي (جَتَّيْتْ), ْجَتِّي (جَتَّيْتْ), ْجَتِّي (جَتَّيْتْ) (pausal form for ْجَتَّيْتْ or ْجَتَّيْتْ). The ٍل of the pronouns ْهَي (هَيْتْ) and ْهَي (هَيْتْ) may, however, be used as الرَّاء, if preceded by a long vowel; e.g., ْفُصَّلا (فُصَّتْ).

195. The loose ُو (see § 193) terminates in what is called ُو (وَ) the annex or appendix to the الرَّاء, which may be either a long vowel (i.e., َي (يْ), َو (وَ), or ْوُ (وُوْ)), or the letter ُو, preceded by one of the short vowels (ُهَ (ُهُ), ُهَ (ُهُ), ُهَ (ُهُ)).

Rem. a. We say “a long vowel,” because the final vowel of a verse is regarded as being followed by the homogeneous letter of prolongation, whether this letter be written or not. The vowel-letter ٍل is invariably expressed, but ْو and ْي are frequently omitted, even where they are always written in prose; e.g., ْيُو (يُوْ), ْيُو (يُوْ), ْيُو (يُوْ), and my hand; ْصَغُ (صَغُرْتْ), ْصَغُ (صَغُرْتْ), ْصَغُ (صَغُرْتْ), they made.
\[ § 197 \]

The vowels which accompany the kāfiya are also designated by peculiar names.

(a) The mādīrā, is the vowel which follows the ṭawwāl in the loose kāfiya; e.g. ā in [sā]sar, i in [b]ṣūb, ē in [d]ābh. It is, strictly speaking, invariable.

(b) The mādīrā, is the vowel between the letter š, as šī ṭā, and the ḥorūq (see § 195, rem. b); e.g. fēṭḥa in [s]āyl, kāsra in [t]āṣma, [t]āṣma, and ḍammā in [t]āṣma, [t]āṣma. It is, of course, invariable.

(c) The tawīlā, is the vowel which immediately precedes the ṭawwāl in a [b]ṣūb, e.g. fēṭḥa in [b]ṣūb, and kāsra in [b]ṣūb; or separates it from the daḥīl in a [b]ṣūb (see § 195, rem. b), e.g. kāsra in [b]ṣūb (for [b]ṣūb), [b]ṣūb (for [b]ṣūb). The latter, however, more frequently distinguished by the special name of [b]ṣūb. The latter is, the ḍammā, the vowels ḍammā and kāsra may be interchanged, as in [b]ṣūb, for [b]ṣūb, and [b]ṣūb, for [b]ṣūb (compare the case of [b]ṣūb and [b]ṣūb as ṭawīl, § 196, b).

Rem. The tawīlā is absolutely necessary in a fettered kāfiya, unless it be [b]ṣūb (as in [b]ṣūb), but it is not necessary in a loose kāfiya, as in [b]ṣūb.
A violation of any of the rules laid down in §§ 194—197 is regarded as a fault (عيب). Of these faults the grammarians reckon five, viz. اضطراب، التشابه، التماثل، الإباما، والإلقاء. 

(a) The sinâd, الاستدلال، consists in a certain change of the vowels مود، المواس، المواس، and مود، المواس. (b) In the tanâqâb, حسرة، and ḍammâ may freely interchange, but the use of fathâ to rhyme with either is a sinâd (see § 197, c). Ibrâîl Kâsî, for example, commits this fault in rhyming مود، المواس, a term not used with جاسوب, جاسوب, or فاطمة, فاطمة. (β) In the 'âlîdâ, the same fault is exemplified by rhyming مود، المواس, جاسوب, or فاطمة, فاطمة, with مود، المواس, جاسوب, or فاطمة, فاطمة. (γ) In the ḥadrâ, مود، المواس may be interchanged with مود، المواس (see D § 196, b), and مود، المواس with مود، المواس (e.g. مود، المواس...). But to rhyme مود، المواس with مود، المواس is a sinâd. In the case of the tanâqâb and 'âlîdâ, this fault is but a trilling one, and not seldom committed even by the best poets.

Rem. The name of the حسرة is also applied to cases in which a word, having a خسأ or تسدس before the sanâd, is rhymed with one which has not; e.g. تسدس، فاتي and خسأ، تسدس, and خسأ، تسدس, and تسدس، فاتي and خسأ، تسدس, and خسأ، تسدس.

(b) The 'âlîdâ, is the name given to a change of the A vowel called the حسرة (see § 197, a); e.g. مود، المواس, or فاطمة, فاطمة, or مود، المواس, and مود، المواس. Though this fault is considered a serious one, the older poets not unfrequently allow themselves the interchange of حسرة and ḍammâ (compare § 196, b, and § 197, c). If, however, the حسرة is followed by the letter ص as السلا (§ 195), any alteration of the حسرة is exceedingly rare; to rhyme حسرة with حسرة, حسرة, or حسرة, حسرة, is condemmed by all the native critics.

(c) The 'âlîdâ, is the substitution of some cognate letter for the حسرة; as when one rhymes حسرة with حسرة, حسرة, or حسرة, حسرة, or حسرة, حسرة. This is a very grave fault, and carefully avoided by all good poets.*

Rem. Many authorities call this change مود، المواس, and apply the term مود، المواس to the alteration of the حسرة (see b).

(d) The 'âlîdâ, is the repetition of the same word in rhyme C in the course of a فاتي. However, not to impose too great a restriction on the poet, this repetition is held to be allowable, provided there be some slight shade of difference in meaning, even if it be only to the extent of the word having the article in the one place and not in the other. Many authorities, too, permit the repetition in the same sense, provided at least seven verses intervene.

(e) Each verse of a poem ought to be independent in construction and sense (مؤيد). That two or more verses should be so connected * [The reason is given in the حسن i. 164. The final vowel was indistinctly enunciated in simple recital, but prolonged in singing. When  taraf came to طرب and heard his own verses sung, he perceived his fault at once and corrected it in many places. D. G.]

† [The most common is the interchange of مود، المواس and مود، المواس, or مود، المواس, and مود، المواس, and مود، المواس. (Païd i. 89), and مود، المواس, and مود، المواس, and مود، المواس. (Lisân i. 137 seq.). D. G.]
A with one another, is regarded as a fault, and technically named ُتَفْعَيلُ، or ُتَفْعِيلُ، ُتَفْعَيْلُ، ُتَفْعَيْلُ، ُتَفْعَيْلُ، ُتَفْعَيْلُ، ُتَفْعَيْلُ. It is not, however, a serious defect, unless the one verse be wholly destitute of meaning, if separated from the other; as when ُنُعْمَيْانِ says

They water their herds at the wells in spite of ُتَفْعَيْلُ، and they are the victors on the day of ُتَفْعَيْلُ; very I—which is unintelligible,

B because the ُتَفْعَيْلُ of ُتَفْعَيْلُ is unknown, till we hear or read the next verse:

have seen them fight many a good fight, (for which) I reward them with my heart’s whole love.

B. THE METRES.

C 200. Every verse in Arabic poetry consists of a certain number of ُتَفْعَيْلُ, called individually ُتَفْعَيْلُ, plur. ُتَفْعَيْلُ, ُتَفْعَيْلُ, ُتَفْعَيْلُ, ُتَفْعَيْلُ, ُتَفْعَيْلُ, ُتَفْعَيْلُ parts of a verse, ُتَفْعَيْلُ. A certain collocation of ُتَفْعَيْلُ constitutes a ُتَفْعَيْلُ, ُتَفْعَيْلُ, ُتَفْعَيْلُ. To scan a verse is expressed by the word ُتَفْعَيْلُ (to cut into pieces), infin. [The last foot of the first hemistich is called ُتَفْعَيْلُ, that of the second ُتَفْعَيْلُ.

D 201. The metres are ordinarily reckoned to be sixteen in number, and are exemplified in the following composition, made up partly of verses, either taken from the poets or written for the occasion, and partly of sentences from the ُتَفْعَيْلُ.

A 201. The metres are ordinarily reckoned to be sixteen in number, and are exemplified in the following composition, made up partly of verses, either taken from the poets or written for the occasion, and partly of sentences from the ُتَفْعَيْلُ.

B 201. The metres are ordinarily reckoned to be sixteen in number, and are exemplified in the following composition, made up partly of verses, either taken from the poets or written for the occasion, and partly of sentences from the ُتَفْعَيْلُ.
202. Instead, however, of following the system and arrangement here laid down, we prefer to adopt that of Ewald†, and to treat of the metres in the following order: 1. the \( \text{dīl} \), 2. the \( \text{ṣīrīx} \), 3. the \( \text{bāf\ür} \), 4. the \( \text{māṣṭar} \), 5. the \( \text{bārīx} \), 6. the \( \text{māṣṭar} \), 7. the \( \text{ṭawīl} \), 8. the \( \text{ṣīrīx} \), 9. the \( \text{ṭawīl} \), 10. the \( \text{dīl} \), 11. the \( \text{lāṣīq} \), 12. the \( \text{māṣṭar} \), 13. the \( \text{ṣīrīx} \), 14. the \( \text{māṣṭar} \), 15. the \( \text{sājī} \), and 16. the \( \text{sājī} \). Among these, if we leave the \( \text{sājī} \) out of account, the favourites with the old poets are the \( \text{ṭawīl} \), \( \text{kāmil} \), \( \text{wāfīr} \), \( \text{lāṣīq} \), \( \text{māṣṭar} \), \( \text{kāmil} \), and \( \text{wāfīr} \).

203. The iambic metres are four in number, namely, the \( \text{sājī} \), \( \text{sājī} \), \( \text{kāmil} \), and \( \text{wāfīr} \).

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* See the note on p. 350.
† See his work entitled De Metris Cymarum Arabicoarum Libri Duo (Braunschweig, 1825), and the second volume of his Grammatica Critica Linguae Arabicae, pp. 323—313.
A 204. The most common varieties of the ṭarājū (the trembling) are the dimeter and the trimeter, both of which may be catalectic. The trimeter is the more usual. The basis is - - - (diianub), which may be varied in one or two places by the substitution of - - - or - - - , and more rarely - - - . The older poets almost always use this metre as مَطْوَرُ (that is to say, each hemistich شَطْرُ forms, as it were, an independent verse and rhymes with the preceding one. The more modern, on the contrary, not unfrequently follow the rule of the other metres in rhyming only the second hemistich of each verse.

Trimeter catalectic - - - | - - - | - - -
" catalectic - - - | - - - | - - -

Dimeter catalectic - - - | - - -
" catalectic - - - | - - -

C 205. The surī (the swift) admits in its first and second feet the same variations as the ṭarājū. Its normal form is

- - - | - - - | - - - | - - -

- - - | - - - | - - - | - - -

but - - is frequently substituted for - - at the end of the second hemistich. The use of final - - - in either hemistich, but more especially in the second, is very rare. A few later poets have taken liberty of adding a syllable to the second hemistich, so that the last foot of the verse becomes - - - .

D 206. The kāmil (the perfect) is either dimeter or trimeter.

The normal form of the trimeter is

- - - | - - - | - - - | - - -

- - - | - - - | - - - | - - -

but we frequently find it catalectic

- - - | - - - | - - - | - - -

- - - | - - - | - - - | - - -

The omission of another syllable, so as to convert the last foot of the

The Metres. 363

verse into - - , is more rare, though sometimes even both hemistichs A are shortened in this way.

- - - | - - - | - - - | - - - | - - -

" | " | " | " | " | "

The normal form of the dimeter is

- - - | - - - | - - - | - - -

It is sometimes used as catalectic ( - - - for - - - in the last foot of the second hemistich), but far more usually the verse is lengthened by the addition of a syllable

- - - | - - - | - - - | - - - | - - -

in which case it is said to be مَلْقُ "having a train."

207. The basis of the wṣṣṣir (the exuberant) is the same as that of the kāmil, but with the order of the component parts reversed, - - - . It is either trimeter or dimeter, but the latter is comparatively rare. The trimeter is always shortened by one syllable in each hemistich, so as to become

- - - | - - - | - - - | - - -

The dimeter has the form

- - - | - - - | - - - | - - -

for the last foot of which there may be substituted - - - ; but these two forms are not used indiscriminately in the same poem.

208. Of antispastic metres there is only one, namely the ḥāṣṣīḥ (the trilling), which consists in a single repetition of ṭ - ṭ (antispast), varied by - - - . It may be either catalectic or acatalectic.

Acatalectic - - - | - - - | - - - | - - -

Catalectic - - - | - - - | - - - | - - -

209. The amphibrachic metres are three in number, mutḥārīb, ṣawīl, and muḥārīb.

210. The basis of the mutḥārīb (the tripping, lit. taking short steps) is - - (amphibrachys), for which may be substi-
A tailed \( \overline{-} \). The latter is indeed almost invariably employed as the penultimate foot of the hemistich. One great peculiarity of this metre is, that the first hemistich may be either catalectic or catalectic, independently of the second. If, however, the first be catalectic and the second catalectic, then the last syllable of the first half-verse must be short, and must coincide with the end of a word. Of this metre no form but the tetrameter is in common use.

**Acatalectic**

\[
\begin{align*}
B & \quad \overline{\cdot} - \overline{\cdot} | \overline{\cdot} - \overline{\cdot} | \overline{\cdot} \vdot \overline{\cdot} - \\
C & \quad \overline{\cdot} - \overline{\cdot} | \overline{\cdot} \vdot \overline{\cdot} - |
\end{align*}
\]

**Catalectic**

\[
\begin{align*}
B & \quad \overline{\cdot} - \overline{\cdot} | \overline{\cdot} - \overline{\cdot} | \overline{\cdot} \vdot \overline{\cdot} - \\
C & \quad \overline{\cdot} - \overline{\cdot} | \overline{\cdot} \vdot \overline{\cdot} - |
\end{align*}
\]

A rarer form reduces the last foot of the second hemistich to a single long syllable, in which case the preceding foot must be \( \overline{\cdot} - \overline{\cdot} \).

\[
\begin{align*}
B & \quad \overline{\cdot} \vdot \overline{\cdot} - | \overline{\cdot} \vdot \overline{\cdot} - | \overline{\cdot} \vdot \overline{\cdot} - \\
C & \quad \overline{\cdot} \vdot \overline{\cdot} - | \overline{\cdot} \vdot \overline{\cdot} - |
\end{align*}
\]

211. The **taswir** (التأشير the long) is one of the finest, as well as the most common, of the Arabic metres. It is formed by the single repetition of \( \overline{\cdot} - \overline{\cdot} \) and \( \overline{\cdot} \vdot \overline{\cdot} - \), for each of which may be substituted \( \overline{\cdot} - \overline{\cdot} \), and for the second \( \overline{\cdot} \vdot \overline{\cdot} - \). The latter is restricted to the first place in each half-verse, where it is, however, far more usual than \( \overline{\cdot} \vdot \overline{\cdot} - \). The verse may be either acatalectic or catalectic. If the latter, then the last syllable of the penultimate foot should be short, \( \overline{\cdot} \vdot \overline{\cdot} - \).

**Acatalectic**

\[
\begin{align*}
D & \quad \overline{\cdot} - \overline{\cdot} | \overline{\cdot} \vdot \overline{\cdot} - | \overline{\cdot} - \overline{\cdot} | \overline{\cdot} \vdot \overline{\cdot} - | \overline{\cdot} \vdot \overline{\cdot} - | \overline{\cdot} \vdot \overline{\cdot} - |
\end{align*}
\]

**Catalectic**

\[
\begin{align*}
D & \quad \overline{\cdot} - \overline{\cdot} | \overline{\cdot} \vdot \overline{\cdot} - | \overline{\cdot} - \overline{\cdot} | \overline{\cdot} \vdot \overline{\cdot} - | \overline{\cdot} \vdot \overline{\cdot} - | \overline{\cdot} \vdot \overline{\cdot} - |
\end{align*}
\]

212. The **muqarrī** (المقارن the similar*) is one of the rarest metres, and not employed by any early poet. Each half-verse consists A of \( \overline{\cdot} - \overline{\cdot} \) and \( \overline{\cdot} \vdot \overline{\cdot} - \), with a single syllable appended, and the two generally rhyme with each other, as in the rágha. For \( \overline{\cdot} - \overline{\cdot} \) may be substituted \( \overline{\cdot} \vdot \overline{\cdot} - \), and for \( \overline{\cdot} \vdot \overline{\cdot} - \), \( \overline{\cdot} \vdot \overline{\cdot} - \); but both changes must not take place together. Consequently the entire verse is

\[
\begin{align*}
& \overline{\cdot} - \overline{\cdot} | \overline{\cdot} \vdot \overline{\cdot} - | \overline{\cdot} \vdot \overline{\cdot} - | \overline{\cdot} \vdot \overline{\cdot} - | \overline{\cdot} \vdot \overline{\cdot} - |
\end{align*}
\]

213. The **anapastic** metres are likewise four in number, namely, the muṭādārik, bāṣīf, muṣāṣirīk, and muṣṭaṣārik.

214. The **muṭādārik** (التمدّد the continuous) is one of the rarer B and later metres*. The basis is \( \overline{\cdot} - \overline{\cdot} \) (anapest), which is convertible into \( \overline{\cdot} \vdot \overline{\cdot} - \) or \( \overline{\cdot} \vdot \overline{\cdot} - \). It is generally either trimer or tetrameter, the former having occasionally an extra syllable in the second hemistich, so as to make it muṣṣaf (see § 206).

**Trimer**

\[
\begin{align*}
& \overline{\cdot} \overline{\cdot} \overline{\cdot} | \overline{\cdot} \vdot \overline{\cdot} - | \overline{\cdot} \vdot \overline{\cdot} - |
\end{align*}
\]

**Tetrameter**

\[
\begin{align*}
& \overline{\cdot} \overline{\cdot} \overline{\cdot} | \overline{\cdot} \vdot \overline{\cdot} - | \overline{\cdot} \vdot \overline{\cdot} - | \overline{\cdot} \vdot \overline{\cdot} - |
\end{align*}
\]

215. The **bāṣīf** (البّسيط the unsounded) is a favourite metre with C the older poets. Its base consists of \( \overline{\cdot} - \overline{\cdot} \) and \( \overline{\cdot} \vdot \overline{\cdot} - \), which may be repeated so as to yield either a trimer or a tetrameter verse. In either case, \( \overline{\cdot} - \overline{\cdot} \) may be converted into \( \overline{\cdot} \vdot \overline{\cdot} - \) and occasionally into \( \overline{\cdot} \vdot \overline{\cdot} - \), or even \( \overline{\cdot} \vdot \overline{\cdot} - \), though these changes are very rare in the second place. \( \overline{\cdot} \vdot \overline{\cdot} - \) may be changed in the first place into \( \overline{\cdot} \vdot \overline{\cdot} - \), but either remains unaltered in the second, or becomes \( \overline{\cdot} \vdot \overline{\cdot} - \). Hence arise the following forms of the tetrameter.

\[
\begin{align*}
& \overline{\cdot} \overline{\cdot} \overline{\cdot} \overline{\cdot} | \overline{\cdot} \vdot \overline{\cdot} - \overline{\cdot} \vdot \overline{\cdot} - | \overline{\cdot} \vdot \overline{\cdot} - \overline{\cdot} \vdot \overline{\cdot} - |
\end{align*}
\]

The trimer may be either acatalectic or catalectic, more usually the D latter. If the loss of a syllable be extended, as is commonly the case, to both hemistihics, the last foot in each is \( \overline{\cdot} \vdot \overline{\cdot} - \).

**Acatalectic**

\[
\begin{align*}
& \overline{\cdot} \overline{\cdot} \overline{\cdot} \overline{\cdot} | \overline{\cdot} \vdot \overline{\cdot} - \overline{\cdot} \vdot \overline{\cdot} - | \overline{\cdot} \vdot \overline{\cdot} - \overline{\cdot} \vdot \overline{\cdot} - |
\end{align*}
\]

* [In the Muḥṣīf the name of this metre is pronounced muṭādārik i.e. the supplied, so called because it was ignored by Īl-Halil and afterwards supplied by Īl-Âḥfāz.]
PART FOURTH.—Prosody. [§ 216

A Catalytic
\[
\begin{array}{c}
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} -
\end{array}
\]

216. The *musarrīṭ* (بِعِيس) the flowing) has the same base as the *bšf*, but the first \(\text{o} - \text{o} -\) is reduced to a single long syllable. It scarcely occurs in any form but the tetrameter.

B
\[
\begin{array}{c}
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{m} - \text{m} -
\end{array}
\]

Rem. This verse may also be scanned as follows.
\[
\begin{array}{c}
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{m} - \text{m} -
\end{array}
\]

217. The *muțtadub* (بِعِيس) the lopped or curtailed) is an exceedingly rare metre, the normal form of which appears to be
\[
\begin{array}{c}
\text{m} - \text{m} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} -
\end{array}
\]

C It is said that \(\text{o} - \text{o} -\) may be transferred to the first place, thus giving the form
\[
\begin{array}{c}
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} -
\end{array}
\]

Rem. This verse may also be scanned as follows.
\[
\begin{array}{c}
\text{m} - \text{m} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} -
\end{array}
\]

218. The *ionic* metres are also four in number, namely, the *ramēl*, *mēsid*, *bšf*, and *muțtēt*.

D 219. The *ramēl* (بِعِيس) the running) has for its base \(\text{o} - \text{o} -\) (ionicus a minorum). It may be either dimer or trimeter. The trimeter is almost invariably catalectic in the first hemistich, and generally so in the second; the dimer very commonly in the second. For \(\text{o} - \text{o} -\) may be substituted \(-\text{o} -\), and, though very rarely, \(-\text{o} -\) or \(\text{o} - \text{o} -\), in which case the next foot must begin with a long syllable.

Dimeter
\[
\begin{array}{c}
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} - \\
\text{o} - \text{o} -
\end{array}
\]

§ 221. The *bšf* (بِعِيس) the light or nimble) is one of the more usual metres. Its base is \(\text{o} - \text{o} -\) and \(\text{o} - \text{o} -\). The former may be varied by \(\text{o} - \text{o} -\) and more rarely by \(-\text{o} -\) or \(\text{o} - \text{o} -\); the latter by \(-\text{o} -\), and occasionally by \(-\text{o} -\) or \(-\text{o} -\). The second hemistich is sometimes catalectic, in which case the last foot is by preference \(\text{o} - \text{o} -\).
A far more usual form, however, is the trimeter, which is generally acatalectic, though we now and then find it defective in both hemistiches, or in the second only. In the acatalectic verse, \(-\) may be substituted for the last \(-\), and in the catalectic \(-\) for \(-\).

Acatalectic \(-\) | \(-\) | \(-\) | \(-\) | \(-\) | \(-\) | \(-\) | \(-\) | \(-\) | \(-\)

Catalectic \(-\) | \(-\) | \(-\) | \(-\) | \(-\) | \(-\) | \(-\) | \(-\) | \(-\)

222. The muqattat (the docked or amputated) has the same base as the haft, but with the order of the component parts reversed, namely \(-\) | \(-\) | \(-\). The changes which the feet may respectively undergo, are also the same as in the haft. It is used only as dimeter acatalectic.

\(-\) | \(-\) | \(-\) | \(-\) | \(-\) | \(-\) | \(-\) | \(-\) | \(-\) | \(-\) | \(-\) | \(-\)

[Rem. The three metres muqarr (§ 212), muqattat (§ 211) and muqattat (§ 222) are not employed by the ancient poets. It is not improbable that they were invented by ēl-Halil (Guyard, pp. 168, 272 seq.)]

II. THE FORMS OF WORDS IN PAUSE AND IN RHyme.

223. We must next treat of the forms which the final syllables of words assume at the end of a verse; and as these are often identical with those which they take at the end of a sentence in ordinary prose, or of a clause in rhymed prose (al-ta’ir or al-ta’ir), we shall handle the whole subject briefly in the following sections.

224. As a general rule, all final short vowels, both of the noun and verb, are dropped in prose; e.g. 

\(\text{مَزَى} \) instead of 

\(\text{مُزَى} \); instead of 

\(\text{مُزَيِّد} \); instead of 

\(\text{مُزِّيِّد} \); instead of 

\(\text{مُزِّيِّد} \)

But in poetry it constantly happens that the vowel is retained as long, the tānwin of the noun disappearing at the same time; e.g. 

\(\text{يَبِّنِهُ} \) and 

\(\text{يَبِّنِهُ بَيْنَمَا} \)

whilst fire is kindled among them:

\(\text{فِي} \)
§ 228. The long vowels َ-َ, ِ-ِ, ى-ى, and ُ-ُ, usually remain unchanged; as ّيُؤْدِرُ ِبَيْسَ، ِحَمْيَى ُفَّنَأُ، ُهَأْمَيْ. In nouns derived from B radicals third ى and َى, the omission of final ى is allowable in the nominative and genitive, as ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُقُتُلُ ى-ىُق/* Rem. a. The interrogative pronoun مَن, when governed in the genitive by another word, is frequently shortened into مَع (see Vol. i. § 351, rem.). In prose, if governed by a noun, it takes the مَع (see § 230), as مَع َفْرَزَهُ; but if governed by a preposition, it may also drop its final vowel, as مَع ُلَيْهِ. Rem. b. The genitive and accusative suffixes of the first personal pronoun مَن, مَن, and مَن, have several pausal forms, namely, in prose مَن and مَن, and in poetry also مَن, مَن, besides which, the long vowel may be altogether omitted, as مَن. Rem. c. In rhyme the long vowels مَن, مَن, مَن, مَن, and مَن, are often expressed merely by ksa and damma, as مَن for مَن, مَن for مَن, مَن for مَن, مَن for مَن, مَن for مَن, and مَن for مَن. This is done for the purpose of preserving the uniformity of the rhyme or fringe (i.e. the succession of rhyming syllables) throughout a poem.
A 229. When the penult letter of a word has no vowel, the vowel of the final letter may be transferred to it in pause; as ُنَفَلَ (بَيْكِرُ) بَيْكَرُ، بِنَفَلٍ، بِنَفْلِ، بِنَفْلِهِ، بِنَفْلِهَا، بِنَفْلِهُ، بِنَفْلِهِمْ، بِنَفْلِهِم. There are no grammarians who allow this transference in all cases, e.g. Bِنَفَلُ (بَيْكِرُ) بَيْكَرُ, بِنَفَلٍ, بِنَفْلِهِ, بِنَفْلِهَا, بِنَفْلِهُ, بِنَفْلِهِمْ, بِنَفْلِهِم. Most regard the vowel fatha, however, the grammarians are not agreed; some allowing the transference in all cases, e.g. بِنَفَلُ (بَيْكِرُ) بَيْكَرُ, بِنَفَلٍ, بِنَفْلِهِ, بِنَفْلِهَا, بِنَفْلِهُ, بِنَفْلِهِمْ, بِنَفْلِهِم. Others limiting it to the case in which the final consonant is d-li with h-umlta, as بِنَفَلُ بِنَفْلِهِ, بِنَفْلِهَا, بِنَفْلِهُ, بِنَفْلِهِمْ, بِنَفْلِهِم. This transference is technically called بِنَفَلُ بِنَفْلِهِ, بِنَفْلِهَا, بِنَفْلِهُ, بِنَفْلِهِمْ, بِنَفْلِهِم.

Rem. a. The transfer is forbidden when it would give rise to a form which has no example in the language. For instance, there is no substantive of the form فَجْرٌ فَجْرٍ, فَجْرِهِ, فَجْرِهَا, فَجْرِهُ, فَجْرِهِمْ, فَجْرِهِم. Some grammarians, nevertheless, allow the form when the third radical is d-li with h-umlta, as بِنَفَلُ بِنَفْلِهِ, بِنَفْلِهَا, بِنَفْلِهُ, بِنَفْلِهِمْ, بِنَفْلِهِم. Others recommend the change of the damma into kessa, pronouncing بِنَفَلُ بِنَفْلِهِ, بِنَفْلِهَا, بِنَفْلِهُ, بِنَفْلِهِمْ, بِنَفْلِهِم.

Rem. b. According to the analogy of بِنَفَلُ بِنَفْلِهِ, بِنَفْلِهَا, بِنَفْلِهُ, بِنَفْلِهِمْ, بِنَفْلِهِم, we find also بِنَفَلُ بِنَفْلِهِ, بِنَفْلِهَا, بِنَفْلِهُ, بِنَفْلِهِمْ, بِنَفْلِهِم. (Nöroleke, Zur Grammatik, p. 14.)

D 230. Indecinable words, ending in a vowel, take in their pause form a final s, technically called بِنَفَلُ بِنَفْلِهِ, بِنَفْلِهَا, بِنَفْلِهُ, بِنَفْلِهِمْ, بِنَفْلِهِم. The form of pause of silence, e.g. فَجْرٌ فَجْرٍ, فَجْرِهِ, فَجْرِهَا, فَجْرِهُ, فَجْرِهِمْ, فَجْرِهِم, is added to verbal forms in which both the first and third radicals have disappeared; as بِنَفَلُ بِنَفْلِهِ, بِنَفْلِهَا, بِنَفْلِهُ, بِنَفْلِهِمْ, بِنَفْلِهِم. The same letter is added to verbal forms in which both the first and third radicals have disappeared; as بِنَفَلُ بِنَفْلِهِ, بِنَفْلِهَا, بِنَفْلِهُ, بِنَفْلِهِمْ, بِنَفْلِهِم. Also for بِنَفَلُ بِنَفْلِهِ, بِنَفْلِهَا, بِنَفْلِهُ, بِنَفْلِهِمْ, بِنَفْلِهِم. See, however, § 224, rem. a.

III. POETIC LICENSES.

232. The Arab poets allow themselves a certain latitude, both as to the forms of words and the construction of sentences. We shall here confine ourselves to the illustration of some of the principal licenses which fall under the former of these two heads. The poet

* [An exception is given in the Līsān xx. 379, l. 4 from below. If somebody says بِجَانِي أَلَّمَسْنِ ولَيْسَ حَسَنُ, "Hasan came to me, another, astonished to hear it, will exclaim, "really now, isn't he?" or if بِجَانِي أَلَّمَسْنِ ولَيْسَ حَسَنُ, "Hasan came to me, really now, 'Amar? with prolongation of the final vowel and with the pause a. D. G.

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* [An exception is given in the Līsān xx. 379, l. 4 from below. If somebody says بِجَانِي أَلَّمَسْنِ ولَيْسَ حَسَنُ, "Hasan came to me, another, astonished to hear it, will exclaim, "really now, isn't he?" or if بِجَانِي أَلَّمَسْنِ ولَيْسَ حَسَنُ, "Hasan came to me, really now, 'Amar? with prolongation of the final vowel and with the pause a. D. G.]
Poetic Licenses.

and was there (ever) seen before we one drowned A in tears?

(b) When preceded by a vowelless consonant, the vowel of the \( \i \) may be transferred to that consonant, as in the case of, when followed by the article (Vol. i. § 20, d) for \( \text{بیا} \) (Vol. i. § 176), and the like. Examples: "if that, for \( \text{نستم} \) on thy account, for \( \text{گریخته} \) from her hills, for \( \text{یکنده} \) from meeting him, for \( \text{یکنده} \) if I make B a raid upon Zul\( \text{لیث} \); " the upright Niz\( \text{ر} \) (pron. Niz\( \text{ر}-\text{نیش}-\text{ب} \)), for \( \text{یکنده} \) a house, whose site has become desolate! (pron. \( \text{دیک-نیش-ب} \)), for \( \text{یکنده} \) of the family of Ab\( \text{ع-میش} \), for \( \text{یکنده} \) say then to the enemy who now ains at doing mischief (pron. \( \text{عنیش-لیش-ب} \), see Vol. i. § 20, b), for \( \text{یکنده} \); C \( \text{یکنده} \) now the life of hope revives; \( \text{یکنده} \) between husband and wife, for \( \text{یکنده} \).

Rem. In this case, the \( \i \) is sometimes assimilated to a preceding \( \text{و} \) or \( \text{و} \); e.g. \( \text{یکنده} \) but to weep over thee was of no avail, for \( \text{یکنده} \).

(c) \( \i \), preceded by a vowel, may also be converted into the letter of prolongation which is homogeneous with that vowel; e.g. \( \text{یکنده} \) but he did not find with him the help which he demanded, for \( \text{یکنده} \) (the tribe of) Hudail asked the Prophet of God (to do) something base, for \( \text{یکنده} \); and then \( \text{یکنده} \) I obeyed them, though I was in haste, for \( \text{یکنده} \).

This is most frequent when \( \i \) is the third radical of a word, in which
A case the word virtually becomes third or even if the rapacious lions sprang upon me, I would master them if my time had not yet come, for is my time.

(d) Elif with hāmza and gām (I) is constantly changed by the poets into the letter which is homogeneous with the preceding vowel:

-el al-falās (for the omen), rhyming with the qaṣīm (plur. of the head (for the head), rhyming with the lām of the tendon.

C for the rūdān, rhyming with the subāb (plur. of the sāwāb, a wolf (for the tail), rhyming with the bāʾ.

See Vol. i. § 17, b, rem. b.

235. Elif məndīdā (see Vol. i. § 23, rem. a) is not unfrequently changed into diff mākṣūrā; e.g. for iṣṣāh, the sky; for ɣ, a misfortune; for ɣ, desert, desolate, for mākṣūrā, fem. of ɣ, a palesed hand, for mākṣūrā, fem. of ɣ, a palesed hand, for mākṣūrā, I wish.

Rem. a. On the contrary, elif mākṣūrā is rarely changed into elif mākṣūrā; as ɣ (which sticks in the mouth and throat, for ɣ, plur. of the ḥāshṣā, the hand.

Rem. b. The short interrogative I is sometimes lengthened into 1, when the next word begins with ɣ; as ɣ is it thou or 'Umm Sāli'i? he thinks whether it is he

§ 238. The elif 'l-ṣawāl is often retained in poetry, where it would

and be patient, for ɣ in bestowing and withholding, for ɣ and then was a foster-child of our

B

[Rem. The vowel a before a double consonant (Vol. i. § 25, rem.) is sometimes resolved into two a's by inserting a hāmza, as

In this case, ɣ, Elif, is not employed as a substitute for ɣ, elsewhere.

Nöldeke, Zur Grammatik, p. 8, thinks that this is the origin of many ɣ forms, as

and, with substitution of ɣ for ɣ.

(b) Irregularities in the use of the ṭāʾādīd.

237. The necessary tāʾādīd is occasionally dropped; e.g. for ɣ, which of them? for that thou, for ɣ, O thou that askest after them and after me! for ɣ, Similarly in the rare verbal forms for ɣ and they cleaned them (and made them, the swords light, all of them guarding themselves (against the evil eye) by (their) lustre, where others, however, read ɣ.

238. Sometimes too the tāʾādīd is introduced where it would be inadmissible in prose*, through a false application of the pausal form mentioned in § 224, rem.; e.g. for ɣ, the breast;

* [Excepting the saj', for we find (Zanahā'ā, Pa'iṣ i. 145 seq.) ɣ, in order to rhyme with ɣ. D. O.]

w. ii. 48
PART FOURTH.—Prosody.

A. acc. sing. of أَفْحَظُ  on her bodkin (for applying kohl to the eyes), for
in the tether, for أَفْحَظُ  I was afraid of seeing
verily I was afraid of seeing

(c) Uncontracted Forms for contracted ones.

239. These are most common in the case of radicals in which the second and third letters are identical (Vol. i. § 119), and occur in both the verb and the noun; e.g. وَمَا زَيْدُوا  though they are stingy, and if thou dost not (actually) kill
C him, yet come near it, for

D similar forms*.  

240. The poets also use the uncontracted forms of nouns derived from radicals third and  . Instead of the contracted (see Vol. i. § 167, b, β); e.g. not past, for

* [lَا بَعْرَكُ for [غُرِّكُ] in a tradition (Fālāf ii. 130, Lisān vi. 232) is said to be unique in prose.  

REM. The same elision of  occurs in the particle لِكَ as  , but give me to drink.
Part Fourth.—Prosody. [§ 242

A Rem. b. On the contrary, some poets have even dared to add the energetic ن to the perfect and participle of the verb; as دأمتُ سعدُكَ إنَّبِتْ مَتَّىَ will he say, Bring in the witnesses? for أقتُلُ. 

242. Other letters, and even whole syllables, are sometimes dropped under the pressure of metrical necessity*. For example, (a) at the beginning of a word: لآنَّ for أقتُلُ (compare § 234, b), as in the half-verse قُتْلَتْ في, but now discloses what thou mayst disclose of it: لآنَّ أشتُبٌدَ لّا أفلُدتُ في, as what a man thy cousin is! thou dost not surpass me in noble qualities (compare § 53, b, rem. e); لآ يَلُدُّ for لآ أُلُدُّ; QUEEN for O God! if Thou hast accepted my pilgrimage (جُمَّعَ) rare pausal form for جَعَلَتْ; لآ أَتْفَعَلِي, as if thou hadst passed before thy God in our case, as to أَتْفَعَلْ مَعْنَى for أَتْفَعَلَ. 

B imperat. VII of A أَتْفَعَلْ, as عَنْ أَتْفَعَلَ, is *four* Him, O young men! (b) In the middle of a word: عَمِّنَ, as عَمِّي, is imperf. (X. of عَمِّي, طُوُّي), imperfect, for نَفْعِي, بِعَمِّي, جَعَلْتُ, (and had I been able, on the day of his death, I would have fought in his defence [cf. Vol. i. § 118, rem. b].) (c) At the end of a word: عَدِّ, for عَدَّ, in the half-verse عَدِّلَهُ وَعَدْلَكَ, and they failed to perform for عَدِّلْتَ them the thing which they promised; ملَّامِلًا (also written ملَّامِلً, ملَّامَلًا) (see Vol. i. § 358, rem. c), as فِيَ أَبِي ملَّامِلَا ملَّامِللَا (من أَبِي) (for ملَّامِلًا is said for ملَّامِلً, as Habituated, (comp. Vol. i. § 345, rem. a). D. G.)

[We find in a tradition (Fālq ii. 229) نابِي َعِنْ نَظَّوْتَاتِ نَمْحُروُمَ for نُمْحُروُمَ (comp. Vol. i. § 345, rem. a). D. G.]

* [In later times we find even ملَّامِلًا for ملَّامِلًا (Ibn abi 'Osiib)'s, ii. 198). D. G.]

† [Very rare is an abbreviation like that in أَلِّي أُمْفَأ فِي لَكُمْ (Abū Zāid, Nawādir, 30, 58). D. G.]
A

and also for ʿašṣalāma (plur. of ʿašṣalāmā), as in ʿašṣalāmā (plur. of ʿašṣalāmā), used by 'Alṣama in the half-verse flowing from behind the ears of a fierce, bulky she-camel; ʿašṣalāmā, in the words ʿašṣalāmā, for ʿašṣalāmā, I said, after she had fallen upon her breast; ʿašṣalāmā, in the hemistic ʿašṣalāmā and (art thou) far removed (i.e. quite free) from the blame of men? ʿašṣalāmā, for ʿašṣalāmā, in the half-verse ʿašṣalāmā in it there is a pillar of B ʿašṣalāmā; ʿašṣalāmā and ʿašṣalāmā, for ʿašṣalāmā, in the hemistic ʿašṣalāmā as the money-changers scatter the dirhems, whilst selecting (those that are of full weight); ʿašṣalāmā, for ʿašṣalāmā, in the words ʿašṣalāmā I draw near to wherever they go and look (at them).

(b) The shortening of a long vowel.

245. This may take place either in the middle or at the end of a C word. (4) Examples in the middle of a word: ʿašṣalāmā, plur. of ʿašṣalāmā, in its duskt or its darkness; ʿašṣalāmā, plur. of ʿašṣalāmā, a note in the eye, ʿašṣalāmā, plur. of ʿašṣalāmā, a cell or chamber, for ʿašṣalāmā, ʿašṣalāmā, and the like; ʿašṣalāmā, instead of ʿašṣalāmā, as in the half-verse ʿašṣalāmā. In the holo ʿašṣalāmā how long shall this estrangement last every night? ʿašṣalāmā, for ʿašṣalāmā, as in the D hemistic ʿašṣalāmā may God not bless Sulzīl! and, with double license, ʿašṣalāmā, for ʿašṣalāmā, in the words ʿašṣalāmā partly silk and partly linen. (b) Examples at the end of a word: ʿašṣalāmā, for ʿašṣalāmā, as in the hemistic ʿašṣalāmā like the tips of the feathers of a dove of Nařd; ʿašṣalāmā,
A for their forefoot bleeding; for one who forgets robes and garments. [Examples in prose are for not falling short and for I know not. Comp. Vol. i. § 6, footnote. D. G.] The 1st pers. plur. of the Perfect, (عالیه), is also sometimes shortened into (عالیه), but the أَلْيَاء may be retained in writing, in order to distinguish it from the B 3d pers. plur. fem.; e.g. and many a one on the point of surrender have we relieved; and if we had overtaken him, we would surely have slaughtered him.

(c) The suppression of a short vowel.

246. (a) In the middle of a word this license is of most frequent occurrence in the case of the very few nouns of the form (becoming (فعلل), and of verbs of the forms (فعلل) and (فعلل), as: as horses scatter camels by their charge (for (أَلْيَاء) and (أَلْيَاء), and if I lampoon him, he cries out, like a nine-year-old camel (أَلْيَاء). The pronouns C and D are often shortened into and . ] Compare also the suppression of the final vowel in the nominative suffixes of the 1st pers. sing. and § 228, rem. b, [and the use of for ]

(b) The same license at the end of a word is exemplified by such a form as (for (بِنَتْ), in the half-verse and whose fears (God), verify God is with him. [The pronouns C and D are often shortened into and .] The vowel (أَلْيَاء) is frequently added in rhyme to the 3d pers. sing. fem. of the Perfect, the 2d pers. sing. masc. of the

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the great souls which—; (plur. of (أَلْيَاء), Vol. i. § 301, A rem. b), as and the soul finds rest from its sighs. This license has resulted in the production of such forms as (بِنَتْ), jussive of (بِنَتْ), and or for (بِنَتْ) and (بِنَتْ), as but I have not been able to avoid cursing you; [الرَّبُّ مَوْؤُودُ وَلَسْتٌ لذِّ أَبِيَ وَذُوُّ وَلَدُ لَمَّا (أَلْيَاء)] [verily, there is scarcely used for one generated without having a father;] and scarcely one who has offspring is there B whom two parents have not begotten (except Adam).

Rem. The poets also take the contrary liberty of adding a supplementary vowel in the nominal form (فعلل), using, for example, (فعلل), (فعلل), (فعلل), (فعلل), (فعلل), (فعلل), (فعلل), (فعلل), and (فعلل).

(d) The addition of a final short vowel to certain verbal forms and to some particles.

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A Imperative, and those persons of the Jussive which end in a consonant; as:  

they say, Do not die of grief, but bear it like a man (for 

and if the foe come upon thee with all their might, I will do my very best (for 

B The vowel preceding the final consonant may have been originally long, and only shortened because of its being in a shat syllable, but it is, nevertheless, not restored after the addition of this kāras. For example: (for 

2d pers. sing. masc. Imperat. of طَرْبُ, Vol. i. § 152) becomes. 

not (for 1st pers. sing. Jussive of نَامُ, Vol. i. § 151) becomes. 

C The same license is allowable in the case of particles which end in a consonant, particularly such as are monosyllabic; e.g. they (the camels) have not yet moved off (with our saddles, but it is as good as done (namely, beloved of our souls, how long will this absence continue? how long?

D The reader may here be reminded that, instead of the ordinary pronominal forms thereof, and the verbal form thereof, the poets constantly make use of the archaic, and. The final vowel is in these cases more usually long than short*. When هم is changed into هم or هم, it may be used.

* The quantity of the singular suffix ٌ also varies.

[e] The irregular use of the tāwin and other case-endings in the noun.

248. The poets constantly use the triptote inflection of a noun, when the diptote inflection alone is admissible in prose. This remark applies equally to the singular and the broken plural. Examples of the singular: 

the case of Nā'īmān is scented with musk, if Zāhid walks in it amid (her) perfumed attendants (for 

they say, Ahmad visits thee and thou visitest him (for 

B a smart black-eyed (page) hands them wine (for 

and the poet of (the tribe of) Kinda has said in olden time (for 

thou sayest, Ask largesse of Ya'ūbūrūn Efēm (for 

and I warned Othmān to keep the stables which threatened him (for 

and thou forgettest that God turned Adam out of it (for 

(whether) never thou entrust thy secret to a fool (for 

Examples of the broken plural: 

but they are companions in (shedding) their blood (for 

(horses) with shaggy manes, on which ride warriors who stir up the fire of their battle (for 

I visited dwellings at ‘Orūyān (for 

Other instances of the irregular tāwin are: in the vocative, as the peace of God, O Muḥammad, be upon her 

(for 

O Muḥammad, since thou art the offspring of a highborn
A lady in her tribe, and thy father was a noble (for أُسمى: أُسمى) 

A lady in her tribe, and thy father was a noble (for أُسمى: أُسمى) 

A lady in her tribe, and thy father was a noble (for أُسمى: أُسمى) 

since I have already passed the limit of forty (for الأردنين) 

A lady in her tribe, and thy father was a noble (for أُسمى: أُسمى) 

A lady in her tribe, and thy father was a noble (for أُسمى: أُسمى) 

A lady in her tribe, and thy father was a noble (for أُسمى: أُسمى)
INDEXES.

I. TECHNICAL TERMS, MNEMONIC WORDS, PARADIGMS, ETC.

The Roman numerals indicate the volume, the Arabic numerals the page. The letters A B C D refer to divisions of the page.

A. Audâ'at, i. 269 a.

B. 1. ابجد, i. 28 c.

C. إبجد, ii. 191 b.

D. ماء, i. 40 c.

REM. At the end of a word the tawwâbin is sometimes used instead of the letter of prolongation (خَرَطَمَتْ الإِطَالَةَ), as some read in the Qur'an Ixxix. 3. جَرَّاء for جَرَّة (see Bedawi ii. 401, l. 13).

This is called the trilling or quavering prolongatio: a modulation of the voice (المطروض), as in سَيِّدٍ فَتَى أَبِحَّاء. The addition of the ضمة, called "الضمة الكشبة," is condemned by many grammarians. D. G. [Vol. i. § 368, rem. b] is sometimes lengthened to "أَبَجَد," as in a tradition given by Zainahârisi (Fahîk ii. 93). Fatima is heard crying for her two sons "يَا حَسَنَانِ يَا حَسَنَانُ". The addition of the ضمة to a fettered rhyme (§ 198), called "الضمة الكشبة," is condemned by many grammarians. D. G.