The period of four centuries of the Ottoman rule in this region left a deep trace in the literary tradition of Muslims in Bosnia and Herzegovina. Part of the population that converted to Islam, thus becoming oriented towards the Arab Islamic culture and civilisation, began to write in the Arabic, Turkish and Persian languages. Their tradition in these three languages, written in the Arabic script, makes one part of our cultural heritage. Thousands of manuscripts from all fields of literary word were thus written or copied: pertaining to belles-lettres in verse and prose, books of travels and historiographic works, lexicographic works and epigraphy, chronicles and epistles, mathematics, medicine, law, logic, theology and other disciplines.

Literary tradition in the Arabic language, which was considered to be the language of science, law and theology, did not yield any works of great importance in the province of belles-lettres; there were, however, a considerable number of authors who wrote in this language as a result of practical needs, writing compendia and other handbooks and textbooks for primary and secondary schools at that time. Such motives – i.e. the desire and effort to make works of other authors, but often those of one’s own too, more approachable and comprehensible – gave birth to commentary as a separate form of literary tradition. In any discussion of commentary, it is necessary to have in mind that it was one of the prevailing forms of writing at that time. Commentary may at first appear as a non-independent and unoriginal work because its creation is directly linked with another work or is based on a literary work of another author, but often of one’s own as well, or is even linked with another commentary, so that a commentary on a commentary is then produced i.e. gloss. However, a deeper analysis of a commentary or gloss shows that the author, desiring to clarify, elaborate or correct the text he refers to, incorporated a considerable portion of his own original material, thus making a cer-
tain contribution to the field the work itself belongs to. We therefore find commentary to be a form of literary expression which should be considered a scholarly contribution to the discipline it is related to and the work it is linked with.

Among prominent commentators who wrote in the Arabic language we can also find the name of Ali-Fehmi Džabić. Wider public know him much more as a person engaged in political life and by far less as a commentator and a literary critic who, in the realm of his interest in classical Arabic poetry, achieved valuable results as an anthologist and literary critic.

Works written on Ali-Fehmi Džabić so far show that authors of literary reviews of B&H Muslim literature in Oriental languages only briefly mention that Ali-Fehmi Džabić was a prominent figure among commentators in Arabic, without going into a deeper analysis of his works and approach he took to this work. As a result, such reviews almost do not offer any more information on him than encyclopaedias which primarily mention Džabić as the leader of a movement for cultural and educational autonomy of Muslims during the Austro-Hungarian rule. Authors of such texts usually illustrate their texts giving various scenes belonging to everyday life, portraying Džabić as a very famous and well-known figure of scholarly circles of Istanbul at the very beginning of 20th century, particularly among high-school and university students coming from our region who, studying in Istanbul, had a chance to meet Džabić as an Arabic literature professor. Džabić's political engagement is subject to somewhat more extensive works but, as this engagement belongs to the field of political history studies, this paper, within a general overview of his life and work, only indicates main characteristics of his political engagement, even though he undoubtedly played a very important role in this field.

Džabić's work entitled Husn aş-sahâba fi şarh ašʿâr aş-şahâba (Colloquy about interpretation of poems of Muhammad's companions) represents the first commentary that one of our domestic authors wrote in Arabic in the field of the Arabic literature; it is also a work of anthological nature and deserves due attention of scholars. Unfortunately, only one of three predicted volumes emerged (printed in Istanbul), while there is no information on the fate of the other two. They have not even been preserved as manuscripts, so that no judgement can be passed on a work which would have certainly been worthy of much more attention had it been complete and had we had an opportunity to study it, as it would have much better illuminated Ali-Fehmi Džabić as an anthologist and critic of poetic writing of one period of the old Arabic poetry.

Another Džabić's work entitled Tilbat aş-talib fi şarh Lāmiyya Abî Ṭalib (Student's desire for explanation of Abu Talib's Lamiyya) - although of a much lesser scope as it is a commentary on a poem - has been preserved in full and printed in Istanbul. We have decided to use this work as the basis on which we will attempt to define Džabić's manner of writing and his methodological approach, analysing Džabić's technique and illustrating our ob-
servations with quotations from the work itself. We find this work to be presenting Džabić as an excellent connoisseur of the Arabic language and classical Arabic literature – its poetry in particular, history of Arabs and Islamic civilisation, as well as a connoisseur of other literary critics and their works, whose views he sometimes justly criticised and confronted. He thus represents a prototype of a critic and commentator among our authors who wrote in Arabic. What this commentator “lacks” is esthetical criticism of works. The word lacks is put between quotation marks because we believe that the author achieved his goal: to make the text easier for readers to understand. For, “judgement, review, is not a necessary part of criticism as it is sometimes old-fashionedly believed... On the contrary, what is important is interpretation, explanation, *subtilitas explicandi*, as an act of cognition, which is the purpose of the entire critical methodology.”

**ALI-FEHMI DŽABIĆ – LIFE AND WORK**

Ali-Fehmi Džabić was born in Mostar in 1853. His father, Ahmed-Šaćir, was Mostar Mufti from 1878 to 1884 and a teacher at the Karagoz-Bey Madrasah. Ali-Fehmi went to school in his hometown. His teacher Arif Kajtaz studied in İstanbul, upon which he returned to Mostar and taught individual students of Mostar madrasah as it was his desire to convey all his abundant knowledge gained at his studies in Istanbul to students in his homeland and hometown. Having such an enthusiast by his side, Ali-Fehmi could gain considerable knowledge of Arabic, Turkish and Islamic scholastics and then even surpass his teacher.

Having completed his studies, Ali-Fehmi Džabić became a professor of the Roznaredži Ibrahim-efendi Madrasah, where he taught without any financial compensation until 1900. After his father, Ahmed Šaćir, died, Ali-Fehmi succeeded him and became the Mufti for the following 16 years – until 1900.

The period between 1899 and 1902, brief in terms of time but rich in terms of events, is a special chapter of Ali-Fehmi Džabić’s life. This period, encompassing the end of 19th and beginning of 20th centuries, is a period of the most intense fight of Muslims of Bosnia and Herzegovina for religious, *waqf* and *ma'ārif* autonomy.

The Austro-Hungarian occupation was a turning point in the history of all peoples of Bosnia and Herzegovina. The Austro-Hungarian period is characterised by harsh class conflicts and fight for national emancipation. This is the time when the Serb, Croat and Muslim national movements grew stronger.

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1 Ivo Vidan, “Razumijevanje teksta – čitanje u kontekstu” [Understanding the text – Reading in Context], Delo, year XIX, No. 4-5, Beograd, s.a., p. 594.

2 This madrasah, built around 1612, was the biggest and the most beautiful madrasah in Mostar and the only one that Evliya Čalabi mentioned at his sojourn in Mostar in 1664.
With the arrival of the Austro-Hungarian rule in 1878 the position of the Muslim population in Bosnia and Herzegovina underwent a considerable change. Their religion—Islam was not the official religion as it had been the case during the Ottoman Empire, "the new framework of government interrupted the political connection with the governor of a specific type, whose figure brought together both secular and spiritual power." Such situation made the Muslim fight for autonomy a necessity and it became manifest in two forms: economic form and cultural and educational one.

Ali-Fehmi Džabić joined the fight of Muslims of Bosnia and Herzegovina for religious and waqf and ma'arif autonomy in May 1899. A cause for intense action was the conversion of Fata Omanović, daughter of Osman Omanović, from the Kuti Livač village near Mostar. At a protest assembly held in Mostar two days after the girl had disappeared, a twelve-member board was elected, with Ali-Fehmi Džabić as its head. As the requests of the Board that the girl be found and brought back to her parents were not met, the Board reiterated them in a written petition to the National Government, which replied that "the case, as well as other similar cases, should be regarded as a result of poor religious education of Muslims".

The reply of the National Government served as a cause for Mostar Muslims to send a memorandum to Czar Franc Joseph and Minister Benjamin Kalay, pointing out that neglectedness of Islamic religious education was caused by the poor situation of Muslim religious institutions. This memorandum was also accompanied by the Statute on organisation of religious-waqf and education issues in Herzegovina and a request for an autonomous religious and waqf-ma'arif organisation of Muslims in Herzegovina.

All these requests were rejected and Minister Kalay himself, motivated by this movement, wrote a study on the position of Muslims in Bosnia and Herzegovina; he, inter alia, says that the case of conversion is something which "Mufti Džabić dextrously used to bring Muslims together and strengthen his position of the 'shepherd' of Mostar Muslims, for he used this cause to develop such a campaign that it seems as if all Muslims had been about to be converted to Catholicism."

3 Borba Muslimana Bosne i Hercegovine za vjersku i vakufsko-mearifsku autonomiju [Fight of Muslims of Bosnia and Herzegovina for Religious and Waqf and Ma'arif Autonomy], Archive of the SR Bosnia and Herzegovina. Material for studying political, cultural, social and economic past of Bosnia and Herzegovina (19th and 20th centuries), Volume III, Collated and edited by Ferdo Hauptmann, Sarajevo, 1967, p. 24.

4 Dr. Nusret Šehić, "Pokret Muslimana za vjersku i vakufsko-mearifsku autonomiju u svjetlu pregovora sa Zemaljskom vladom za Bosnu i Hercegovinu 1901. Godine" [Muslim Movement for religious and waqf and ma'arif autonomy in light of negotiations with the National Government for Bosnia and Herzegovina 1901], Prilozi, Institute of History, IX/I, 9/1, Sarajevo, 1973, p. 103.

5 Die Lage der Mohammedaner in Bosnien von einem Ungarn. Zweite unveränderte Auflage, Wien, 1900.
Apart from rejecting the requests of Mostar Muslims lead by Ali-Fehmi Džabić, the National Government made a decision to dissolve the Muslim information centre and reading-room (kiraethana) in Mostar, which it thought to be the centre that had began to spread and develop the operation of Muslims in Herzegovina through their twelve-member board lead by Ali-Fehmi Džabić. There was another decision, made at the same time, to remove Ali-Fehmi Džabić, as the leader of this Movement, from his position of the Mufti and replace him with Abdulah Ridanović, professor of the Koski Mehmed Pasha Madrasah in Mostar.

However, these Government decisions neither reduced nor suppressed activities of the Movement which, on the contrary, developed and spread throughout Bosnia and Herzegovina. Ali-Fehmi Džabić was still at the head of the Movement and lead delegations designated to hold negotiations. Although his figure was not particularly prominent during negotiations, his “presence at sessions was felt in key moments and he was discreetly felt as the absolute leader”6. As numerous negotiations did not yield any result, they were finally interrupted.

In late January 1902, Ali-Fehmi Džabić and five of his associates went to Istanbul hoping to get instructions for a continuation of their fight for religious and educational autonomy. However, the National Government used Džabić’s absence to declare him an unauthorised emigrant, thus making it impossible for him to come back to his homeland.

Ali-Fehmi Džabić’s departure for Istanbul marked the end of his active participation in the Movement of Muslims of Bosnia and Herzegovina for religious and waqf-mal arif autonomy. Even though the subsequent years saw a number of consultations with him as the Movement leader, his name was not in the forefront any more.

From political aspect, Džabić’s departure for Istanbul was not as fruitful as he had wanted it to be. However, his life in Istanbul, where he - not being able to go back to his homeland - resided till the end of his life, gave results in another field - that of literature and literary criticism.

* * *

When the Ministry of Education appointed Ali-Fehmi Džabić a professor of the Arabic language and literature at the Dār al-funūn University in Istanbul, great Turkish poet Mehmet Akif6 spoke very highly of Džabić in his review

6 Dr. Nusret Šehić, “Pokret Muslimana ...”, p. 154.
7 Mehmet Akif (1873-1936) started to write poetry as a boy. In 1908 he was appointed professor of literature at the Dar al-funun University in Istanbul and in that same year he became the editor of the Sirati mustekim magazine, which he published together with Eşref Edib and in which he published his own poetry and prose. His first book entitled Safahat he published in 1911. Seven of his works were published, the last out of which in Egypt, where he lived for ten years as a Turkish literature professor. In 1936 he came back to Istanbul due to his illness and died in December
published in the *Sirati mustekim* weekly magazine. His text entitled *Dar el-furıün talebesine mühim bir tebşir* said that some of professors appointed had already been known as highly capable and diligent, so that the author would, therefore, draw the reader’s attention only to the professor of the Arabic literature, Ali-Fehmi Džabić, who had come to Istanbul some 5 or 6 years before. Mehmet Akif, who was also engaged in Arabic literary research, recalled his meeting with Džabić which gave him an opportunity to see for himself how extensive Džabić’s knowledge of the history of the Arabic literature was, of both pre-Islamic and subsequent periods – the beginning of Islam and its development. Džabić could easily quote verses of various poets related to a particular verse, as well as whole poems from which verses were quoted – which only indicated his thorough knowledge of the Arabic literature, implying also a thorough knowledge of the Arab history. Mehmet Akif also mentioned that Džabić was the first professor in Istanbul to teach on *Kitāb al-kāmil* by al-Mubarrad, and he particularly emphasised his efforts on the work *Husn aș-șahâba fi šarh aș'âr aș-șahâba*, which was in print at the time, as well as his tireless research in Istanbul libraries where he prepared his works. Finally, Mehmet Akif asserted that even a professor coming from nowhere else but Cairo to teach the Arabic literature would not be able to offer so much capability and expertise in that field as Džabić did.

It may be seen from these examples that Džabić did not restrict his engagement to teaching at university only. His two works of the Arabic literary criticism were printed in Istanbul: the first volume of *Husn aș-șahâba fi šarh aș'âr aș-șahâba* and *Tılbat ât-tâlib f i  šarh Lâmiyya Abı Tâlib*. His work *Husn aș-șahâba...* is the first commentary of one of our authors in Arabic in the field of the classical Arabic poetry. In the introductory part (pp. 2-7), the author himself spoke about the origin of the work and his desire to introduce the contemporary reader to rich poetic heritage of one period of the old Arabic poetry. As it was an exploit in a field which no one had explored before, he gave biographies of each of the poets, their verses and

9 In his introduction, the author of this work says that he has collated a belletristic work with extensive explanations of linguistic and other problems. W. Ahlwardt, *Verzeichniss der Arabischen Handschriften der Königlichen Bibliothek zu Berlin*, Siebenter Band, Berlin, 1895, p. 303.  
10 Translation of this text into Serbo-Croat can be found in the following: Muhamed Tajib Okić, “Džabić kao naučenjak u očima stranog svijeta” [Džabić as a scholar as seen abroad], *Gajret* X, 15. and 16., Sarajevo, 16th August 1926, p. 226, and İbrahim Mehinağić, “U spomen velikom merhumu Ali Fehmi-efendi Džabiću” [To the memory of great late Ali-Fehmi Efendi Džabić], *Glasnik Vrhovnog islamskog starješinstva* VII, 1-3, 1956, pp. 23-25.
then a commentary on the verses as well. Since the collected material was rather extensive, the author intended to divide it into three parts by the rhyme. The author closes his introductory part asking the reader to forgive him all the mistakes he may have made in his efforts, for the literature he used did not offer any commentary for most of the poems, even though the literature itself was comprehensive.

Volume One includes biographies of 61 poets – Ashab (companion) poets and 785 verses of their poetry. This Volume was completed, as the author pointed at the end of the book (p. 362), in the month of rabî‘ al-awwal 1326/3.

IV-2. V 1908 and was printed in Istanbul, in the Rošen printing house, while the year mentioned on it was 1324.11

As we have already mentioned, Džabić also used Kitâb al-kâmil in his lectures. Referring to notes he took during these lectures, Handžić says: “...people who knew him told me that, when he taught Muberrid’s Kâmil in Dar al-funun, he also wrote down many valuable notes on it.”12 Apart from these two Džabić’s works, Smail Balić also adds Ta‘lîqât ‘alâ Kitâb al-Kâmîl, for which he says to have been found by M. Tajib Okić “written in hand on margins of a printed copy of al-Kâmîl”.13 We could not find this manuscript and can, therefore, not discuss it.

Džabić’s house in Istanbul was a place where scholars from Istanbul often came to meet and talk, but so did scholars from other parts and countries who came to Istanbul. One of them, editor of al-Manâr scientific magazine from Cairo, Muḥammad Râṣîd Riḍâ, presented Džabić’s work in his magazine saying, inter alia, the following: “Neither in Egypt nor in Syria is there

11 This print year perplexed those who mentioned it since, as we have seen, at the end of Volume One it says the Volume was completed in the year 1326 (according to Hijra). Mehmed Handžić (Književni rad bosansko-hercegovačkih muslimana [Literary Work of Muslims of Bosnia and Herzegovina], Sarajevo, 1933, p. 77) therefore says: “Reviewing this work, I have established that it was printed in the “Rošen” printing house in 1324 according to Hijra (1906).” Referring to the same data, Hazim Šabanović (Književnost Muslimana BiH na orijentalnim jezicima (Biobibliografija) [Literature of B&H Muslims in Oriental Languages (Biobibliography)]. Svjetlost, Sarajevo, Biblioteka Kulturno nasljeđe, 1973, p. 612) says: “It is odd that the end of the Volume says: ‘The book was collated in the month of rabî‘ 1 in the year 1326 (April 1908)’, although this Volume was printed in 1324 H. (1906), as mentioned at the beginning of the book (p. 1). How could the book be finished in 1326 and printed two years before that?”

All mistakes relating to the print year arise from the fact that the front page mentions the year 1324 according to Hijra. However, it is actually the year 1324 of the “Rumi” calendar, corresponding to the year 1326 according to Hijra and 1908 according to our calendar. (See: V. V. Cibulskij, Sovremennie kalendari stron Blîžnego i Srednego vostoka. Sinhroničeskie tablici i pojasnenia. Izdatelstvo “Nauka”, Moskva, 1964, p. 126).

12 Mehmed Handžić, Književni rad ..., p. 77.
anyone who would be so absorbed in genealogy of Arabs, in their poems and their literature as this scholar from Mostar and Herzegovina who acquired and developed his scholarly knowledge under the Austro-Hungarian rule.\(^{14}\)

Other details from Ali-Fehmi Džabić's everyday life also testify to the fact that, although a foreigner, he was respected in scholarly and other circles in Istanbul in early 20th century.

Ali-Fehmi Džabić died in Istanbul on 12th August 1918, never having visited his homeland and his Mostar again.

**METHODOLOGICAL APPROACH TO LITERARY WORK**

In the introductory part of his work *Tılbat ât-talib f i šarh Lâmiyya Abî Tâlib*, Džabić talks about the manner he used to write this commentary, points at the lack of literature that might help him in his work and describes a whole web of circumstances and the historical framework in which Abû Tâlib's *Lâmiyya* was born. It was only after this extensive introduction that he engaged in the commentary on the very poem, verse by verse.

We will try to present Džabić's methodological approach to a literary work and will, for this purpose, use this commentary and quotations from the work itself.

Studying Džabić's commentary we cannot but notice all the seriousness while explaining particular words and passing judgements of characters of the poem, his seriousness in expressing certain concepts, in using certain forms derived from a root, in explaining differences among various versions of the poem, in using active or passive voice, this or that preposition with a verb. To all this did Džabić devote his full attention indeed.

Literature Džabić used while working on this commentary is rather extensive. If we only go through quotations of numerous poets with whose verses he illustrated his understanding of specific words and their meaning in a given context, we can see how broad his knowledge of the classical Arabic poetry was.

The poet he quoted the most is Hassân b. Tâbit.\(^{15}\) There are ten points in his commentary where Džabić gives a verse or two of this poet and once he quoted eight verses even, explaining certain words or verses and referring to the poetic work of this well-known poet from 7th century – a poet who, in one part of his poetry, belongs to poets of the pre-Islamic period while, in his subsequent work, he was more of a poet – companion (*Ashab*), i.e. he belonged to the circle of Muhammad's companions.

Out of pre-Islamic poets, the most quoted ones are an-Nâbiga ad-Dbâyâni – whose verses Džabić used as an illustration four times in his commentary;


\(^{15}\) Džabić gave a lot of attention to this poet in his work *Husn aš-šahâba f i šarh aš’ ār aš-šahâba* as well, where he gave a lot of his verse and commentary on the verse. (*Husn aš-šahâba* ..., pp. 56-87).
Zuhayr b. Abī Sulmā — known as the author of one of famous mu‘allaga; ‘Anṭara b. ‘Abdallāh — a poet focused on war and wartime exploits; Labīd b. Rabī‘a — one of the last pre-Islamic poets; Imrū‘ ul-Qays — the most famous pre-Islamic poet; he also quoted some less familiar poets of the pre-Islamic period of the Arabic poetry, e.g. Baṣr b. Abī Hāzim, al-Mumazzaq al-‘Abdi and Aws b. Maqrīz as-Sā’dī.

Out of quoted poets belonging to the Islamic period, we most frequently come across the verses of al-Farazdaq — quoted in five points — and that of Ġarîr — three times. The third poet from this group of poets, al-Aḥtal, is also often quoted in this commentary.16

Džabić also quotes verses of some less familiar poets of both pre-Islamic and Islamic periods, as well as of some poets whose work belongs to the “transition” period, being in part ǧāḥiliyya poets and subsequently Islamic poets. The best known among them is Ka‘b b. Zuhayr, the author of poem Lāmiyya also known under the title Bānat Sa‘ād — by the initial words of the poem. Out of less familiar poets belonging to this period Džabić quoted ‘Abbās b. Mirdâs, Abu Ǧu‘ayb al-Huṣailī, Sa‘īd b. Guayy at-Ṭā‘ī and Hufaf b. Naḍb as-Sulāmī.

Džabić most frequently comments on the meaning of specific words by quoting sentences from the Qu‘ran. They are used 24 times as starting points for explanation of words or compositions. Wherever he deems it necessary to supplement quotations from the Qu‘ran, Džabić refers to the work entitled Kaššāf — a commentary on the Qu‘ran written by Zamahšarı.17

Out of the grammar works Džabić used in this commentary, we will only mention as-Sâfīya by Ibn Hāğib, Sibawayh — a work of a famous Arab grammarian, named by its author’s nickname, Mugnī al-labîb by Ibn Hisām and Miṣbâh — a famous work on Arabic syntax, whose author is al-Mutarrīzī.

Džabić also used works containing biographies of Muhammad and his companions — Ashab, as well as commentaries on these works. Some of them are Sīratu Ibn Hisām — the most quoted Muhammad’s biography, ar-Rawd al-unuf by as-Suhaylī, al-Iṣāba bi tamyüz as-ṣaḥāba by al-‘Asqalānī and other works.18

Among lexicographic works, Džabić refers to the most famous dictionaries of the classical Arabic language — Lisān al-‘arab, al-Qāmūs and aṣ-Ṣihāb.
There are many other works belonging to written tradition that Džabić used as his guidance in explaining specific words or as a confirmation that other authors also share his opinion of a particular concept but sometimes, however, as a differentiation among various attitudes in studying the lexis of this poem.

We shall try to give some examples that may illuminate Džabić’s approach to the work and the manner in which he presents his commentary.

The first verse of this religious poem and commentary on that verse:

"Apodosis llamā is the word şabartu in the fourth verse. Meaning of the word al-qawm is "infidels the Qurayshes". Al-wudd is "love", like al-mahabba, and it can have the following forms: three forms (that is al-wadâd, al-widâd and al-wudâd) and (that is al-wadas, al-widös and al-wudás). The sentence wa qad qatal 'ü is designation of the form of word al-qawm. Al-'urâ with the "u" vowel is the plural form of a l-u m a with "u", which is certain and reliable. It is said in al-Asâs 19: The word a l-'um a is used when something is certain and can be relied on, so 'urwa is used for valuable property and for a highbred horse possessed by someone. It also stands for grass grazed by camels at the period of drought, which remains when pants have withered and they like it since it saves them from famine. 'Urâ is also used for army leaders, and for Mohammad’s companions – may Allah be pleased with them – it is said ‘urâ al-islâm. Al-Kaššaf says for The Qu’ran text fo qad istamsaka bi-l ‘urwa-l wusqa 20 ("hath grasped a firm handhold which will never break") 21 that it means the rope, and the abstract meaning is

20 The Qu’ran, II, 256.
21 Translations of quotations from the The Qu’ran are taken according to translation of B. Korkut. (Kur’an. Preveo Besim Korkut. Sarajevo, Orijentalni Inštitut, Posebna izdanja VII, 1977).

expressed by the concrete. Some consider that al-'urwa in this verse is used in the meaning “the grass that remains when the plants have withered” as the statement “belief in God’s oneness” is used to mean “salvation from rain”. Some believe that, using the word al-'urā, Abu Talib wanted to say “obligations which should be adhered to”. You should find out which of these general expressions are valid i.e. anything behind the word reliable, be it an obligation, kinship, in-laws, neighbours or something else. The word al-wasā‘il is the plural form of wasila and this is something that draws together, kinship.”

Or commentary on the twelfth verse that reads:

“Jawwāl is connected with rābū an-nās (in the 10th verse), that is, it means “I seek shelter from Sevr”, and that is a hill near Mecca where the cave stands in which the Prophet – may God bless him – and Abu Bakr spent a night during their moving to Medina, as it is mentioned in the Revelation as well. It is said in al-Qāmiṣ that Taww b. 'Abd Manāt came down to it and it got its name after him. Arsā means the same as afbata and qarra “to be firm, stand firmly”. Tabīr is a name for each one of the numerous hills around Mecca, out of which the biggest is Tabīr al-afibira. Their names are mentioned in al-Lisān and al-Qāmiṣ, so have them checked there. Raqīn is the active participle of raqiya – yaraqā, of the type ‘alima, meaning “to climb”, and it is connected with the word before it and those before that one, with the clause
by which the shelter is sought. *Li birr* refers to *rāqīn*, and *al-birr* means the same as *al-ibāda* (= piety). *Hīrā* is well-known hill near Mecca, and it can be of feminine or masculine gender, flexible or inflexible. Nowadays, it is known as *Gabal an-nūr*. There is a cave in it in which the Messenger — may God bless and save him — abandoned idolatry and in which his inspiration began. Gībrīl — may he be saved — came to him and, as it is stated in the hadith referring to the beginning of inspiration. This is where the Qureyshes abandoned idolatry and the first among them was 'Abd al-Muttalib b. Hāsim, grandfather of the Messenger — may God bless and save him — as it is stated in the work *Tārih Ibn Aflī*22. The word *at-tahannuṭ* has the same meaning as *at-ta'abbud* (= piety). It is said *taḥannātta* i.e. *ḥarahā min al-bīrīnt* = to abandon idolatry, as it is said *ta' tama*, i.e. *ḥarahā min al-īmān* = to abandon sins. In the work *Ṣūra Ibn Hīsām* it is said that the Arabs say *at-tahannuṭ* and *at-ta'annuṭ* meaning "orthodoxy", and they replace "t" with "f", just as they say *gūdāf* and *gūdāf* meaning "grave". *Ru'ba*23 used the word *law kāna al-fūgārī ma' al-gūdāf* meaning *al-gūdāf* (= graves). *An-nāzīl* is the opposite of *ar-rāqi*. Ibn Iṣāq and others bring the version *wa rāqīn li birr*, while Ibn Hīsām brings *wa rāqīn li yarda*, which is wrong. Ibn Hīsām’s mistake is related to Suhaylī’s quote in the work *Ar-Rawd al-unuf*. It is strange that Bağdadî says the following about this verse: ‘I swear by the one who requests beneficence in his climb to Hira to serve to God there and the one who comes down from it.’ He replaced the shelter by oath.”

We shall also quote the commentary on the thirty-second verse:

1.1*31 Jjj'ifl jjl Jli 01
If *narā* means "to consider", the clause *yarkabu* is the second object, and if it means "to see", it is in the position of a voice mark. *Aḥdi* means the same as *al-ḥiyd* (= hatred, malice). It is said *rakiba raḍahu* (=he fell in his own blood) for the one who has been killed. *Ar-rad* can mean the same as *al-unuq* (=neck). Ibn al-Āṭir says it so in his work *an-Nihāya*. A hadith of Omar – may God be pleased with him – says that a man said: ‘I aimed at a gazelle, and I hit a bone behind its ear. It pulled the neck in and, falling down, died.’ *Ar-rad* means *al-unuq* here i.e. it fell down on its head and its neck broke. *Rakiba raḍahu* means that somebody fell with the face downward. All these meanings contain falling down on the face. Zamahšarī thinks that *ar-rad* is denotation of blood, comparing it with saffron, while falling into one’s own blood means that one is wounded, that his blood began to run and that he fell down rolling in blood. If *ar-rad* means *al-unuq*, then it is omission of words from the construction *rokiba ḍīra raḍihi*, where first part of the Genitive liaison (*al-muçāf*) is omitted, or the word *al-unuq* is expressed by the word raḍ because it has wider meaning. The author of *an-Nihāya* says that the word *al-ḥušša* which is mentioned in the story about a man aiming at the gazelle means "the protruding bone behind the ear". Only these two words: *ḥušša* and *qūba* appear in the form *fu'ufu* with "u" on "f" "ṣakin" on "ayn", and their root is *hušasa'u* and *quwaba'u* with "a" vowel. *Min at-tān* is linked with *yarkabu*, and *fi' al-anakab* is the infinitive of the verb omitted, i.e. *ya'f alu fi'l al-anakab*. *Al-anakab* means "tilted to one side". In *Sūra Ibn Hīšam Nāğiya b. Ğundub* – may God be pleased with him – is celebrated on the day of Hayber in the poem.

For the one who does not know me I am Ibn Ğundub. Many an enemy perished fighting with me.

We wrote about this in our work *Ḥusn aṣ-ṣaḥāba fi ẓarḥ aṣ-ṣaḥāba*. In the dictionary *aṣ-Ṣiḥāḥ* the word *ak-nakab* with two "a" means "the pain that overwhelms camels in their shoulders, and because of that they limp and walk bent". It is said *nakiba al-ba'ir, yankabu, nakab* (= twist and limp due to pains in the shoulders /of camels/) and *ankab* (= with pain in shoulders /and lame because of that/). *Al-mutaḥāmil* is from *taṣ'āmala fi al-amr wa bihi (= to overburden oneself) when one is burdened with weight, and *al-mutaḥāmil* 

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24 We could not identify this person.
25 Muhammad’s campaign on Jewish town Hayber occurred at the beginning of the 7th year of Hijra.
can have the same meaning as αξ-πâlim (= tyrant) who has to tilt to one side due to his haughtiness."

The above verses and Džabić's commentary on them served to us as an illustration of his approach to literary work and the manner in which he gives his commentary on specific words and constructions. We must note that he explains in detail almost every word in a verse and that he substantiates these explanations using various and ample literary sources. To be as convincing as possible, he often gives several examples to explain the meaning of one word, so that it sometimes seems to be a burden for the reader. Analysing specific words or clause constructions in a verse, Džabić, as a matter of fact, writes short essays, treatises in language, literature, history, and religion, all this for the sake of bringing the text closer to the reader. For, it should not be forgotten that the commentary on religious poems appeared centuries after poems themselves, so that many explanations and quotations are necessary to direct the reader towards specific quality of a certain meaning.

If we try to identify Džabić's methodological approach to the work, it would then have the following elements at the level of a language study:

- Syntax structure,
- Morphological analysis,
- Lexical level and
- Etymological word structure.

As each "literary work is already by its nature such an organization of language which discloses its final meaning in the context of complex social processes whose part it makes itself", it is necessary to present this "contextual circle" in which the work emerged, i.e. "personal, literary, ideological, cultural, social and other circumstances in which the work emerged." All this leads to a need for historical representation of events and persons familiarising with whom leads to understanding of the text, to quoting of other poetry works in some verses of which a specific word was used in a special, unusual meaning, to quotation of other terms without making personal judgement and, in the end, to reproaches to other authors and the commentator's disagreement with their opinions and rejection of such opinions. We have already underlined that the Qur'an represented a significant source for studying classical Arabic texts, as well as pre-Islamic poetry and poetry of the period when religious poem appeared, whose commentary is given here, and other works such as biographies, anthologies, dictionaries, grammars and similar, to the commentaries on metre in kasida.

We will list a few examples for each of these approaches used by Džabić in his commentary.

Word syntax:

- Explaining the word azînmatan, Džabić says that it is the plural form of zanîn, the same as šâlîf - ašîhâ, and that the form fa'il appears in the

26 Zdenko Lešić, Jezik i književno djelo [Language and Literary work], p. 112.
form at'ila only when this form is preserved from before, with a proof from the Qur'anic text *asihhatan* ‘alaykum’ and analogous to this are forms: ġālīl - ġiilla, ‘ażīz - ‘a’izza, dalīl - adilla, ġanīn - ġiinna and others.

- *al-*atākil (9th verse) is an abbreviated form ‘atākil, i.e. plural of ‘utkīl (= bunch of palm), same as the plural of the word ‘usfīr is ‘asafīr. This abbreviation is allowed, but adding of one “y” (which means long vowel) is also allowed if the verse demands it.

- The word *as-samr* (25th verse) with “a” on “s” and with “u” on “m” is a desert tree with small leaves and short prickles. In the verse “sākin” is put on “m” for the sake of the metre. Suhaylī says that this word can be read in both ways. Likewise, “u” on “m” can be moved on “s” as it is in the words *həsuna* and *qabuha* and they become *husn* and *qubh*. This word is then read as *as-sumr*. It can be read as *as-sumr* and if it is the plural form of *asmar* - *samrā*, it then represents a description of plants and trees which had been green but became dark.27

- For the construction *wa lā yawma ḥasam iḏā atawka* (verse 55), Džabić says that the word *al-ḥasam* means the same as *al-muhāsim* (= adversary, rival, adverse party) and that it has the same form both for masculine and feminine. Apart from the form *al-ḥusum*, *al-ḥasam* can be used for dual and plural because it is, in essence, a verbal noun (masājir). The Qur'anic text *hal atāka nabā’u-l-ḥasmi id tašamvaru-l-mihrab* is quoted as a proof of this form standing for the plural meaning. That this word also has the meaning of plural with Abū Tālib can be seen from the verb *atawka*, which is also in plural.

Sentence syntax:

- The words *ma’an* and *mustaqbilīn* (verse 6) are denotations of voice of the verb *ahḍartu* and are its object at the same time, as the following sentence is: *Dar ab tu Zaydan rākībayn* (= I hit Zeid while we were both riding on a horseback).

- Verse *wa hal fawqahā min ḥurmatin wa manāzil* (verse 20) is disputable if it stands for negation (Well, is there are bigger respect and honour?, which means: There is no bigger respect and honour), where the adverb *fawqahā* is a predicate in the sentence whose subject is *min ḥurmatin*, and *min* is complement which is not required, or *min ḥurmatin* is subject to the adverb to which the question refers.

- Explaining the sentence *wa mā tarku qawmi lā abā laka sayyidan* (verse 36) the commentator says: particle *mā* as an interrogative one and one expressing astonishment is the subject of the sentence whose predicate

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27 "Being sparing in their help to you ", The Qur'an, XXXIII, 19.
28 *Asmar* means “brown, dark yellow, dark, gloomy”.
29 "And hath the story of the litigants come unto thee? How they climbed the wall into the royal chamber". The Qur’an, XXXVIII, 21.
tark, used as verbal noun (maşkar), is determined (muşaf) by its subject (fâ‘:‘îl). The sentence lâ abâ laka is inserted between the verbal noun and its object, the word sayyidan.

- For the sentence ağaqa ‘alayhi bu‘dunâ (verse 47), the commentary says: the word bu‘dunâ is the verbal subject of the word ağaqa and it is determined (muşaf) by its object, i.e. bu‘duhu iyyânâ (= his hatred towards us).

Morphology:

- The word aşdur (verse 64) is plural of the word qidr. Words with form fi‘l rarely have plural in the form af‘ul as, for example, rîğl – arğul, and therefore some consider that the plural of the word qidr does not appear in the form aşdur. Abû Ṭâlib’s verse denies this opinion, since it is a form confirmed by its use in classical written language.

- If the word swr (verse 90) is read sawra, with “a” after “s”, it means “greatness, power”, and if it is read sura, with “u” after “s”, then it means “honour, reputation”.

Lexicology:

- aş-ravâhil (verse 19) is the plural form of the word aş-râhila (= riding animal, camel), where “rounded t” at the end of the word serves to strengthen the meaning (not for denotation of feminine), i.e. it designates an animal that can be bridled and loaded with weight, and has the same form for both masculine and feminine.

- The word abyad (verse 37) means “white” in Arabic; however, it has the same meaning as karîm (= noble-minded). The commentator explains this derivative meaning stating that, using words fulûn abyad (for masculine) and fulâna bayda‘ (for feminine), Arabs express the idea of purity from faults, i.e. to possess virtues, and quotes one verse of poet Zuhayr where he, praising Harim b. Sinân30, says:

Dignified, noble, generous, he breaks gives,
Freeing the hands of prisoners and their necks.

Etymology:

- The word al-usâ or al-issâ is plural of uswa or iswa meaning “this what is taken as an example and followed up as a model” (verse 70), same as al-qudwa and al-qidwa (= ideal, reputation, example). The word usan with “u” can mean aş-sahr (= patience) too, while this word with “a”, i.e. asan means al-huzn (= grief), so there is a proverb saying: law la-l-usâ la qa‘la-l-asâ (= If there were no patience, grief would kill).

30 Harim b. Sinân, lived in pre-Islamic period (died in 608), famous for his nobleness and as such often taken as and example. See: az-Zirikli, al-A‘lâm IX, p. 77.
Biographical and historical presentation of characters:

- The word *ihwatî*—my brothers (verse 5) refers to brothers of the author of the religious poem, i.e., sons of ‘Abd al-Muṭṭalib. The commentator says that historians do not agree on the number of them. Some believe that there were ten, some eleven, while others think there were thirteen of them. Those who think there were thirteen of them, among whom Ibn Kaysān too, mention that these are: Abū Ṭālib, al-Ḥāriṣ, az-Zubayr, ‘Abd al-Ka’ba, Ḥamza, al-‘Abbās, al-Muqawwam (?mqwm), Ḥaḡal (his name is al-Muḡira), Dirār, Ṣuṭam, Abū Lahāb, Abū Gaydaq, and ‘Abdollāh. Those who hold that there were eleven identify ‘Abd al-Ka’ba with al-Muqawwam, and al-Gaydaq with Ḥaḡal, and those who hold that there were ten omit Ṣuṭam as well. All of them agree that no one but Ḥamza and al-‘Abbās converted to Islam. ‘Abd al-Muṭṭalib had six daughters: Ḥaḡm, Ḥayma, Ṣawā, Barra, ‘Aṭṭika and Ṣaḥīyya. Everyone agrees that Ṣaḥīyya converted to Islam but they do not agree about ‘Aṭṭika and Ṣawā. Muḥammad b. Iṣḥaq and those who share his opinion say that, of all the Prophet’s aunts, only Ṣaḥīyya converted to Islam, while others claim that Ṣawā and Ṣaḥīyya converted to Islam together. Abū Ǧa’far al-‘Uqaylī includes Ṣawā and ‘Aṭṭika among the companions. This is the case in al-Iṣṭāb and in al-Iṣāba. Ibn Fathūn in Dayl al-Isṭāb al–Uqaylī offers the evidence that she made a poem celebrating the Prophet and that Ibn Sa’d said that ‘Aṭṭika had converted to Islam and moved to Medina. It is also said in al- Istāb that Fāṭima, bint ‘Amr b. ‘Ā’id b. ‘Umar b. Māḏzmūn is the mother of ‘Abdollāh, Abū Ṭalib, az-Zubayr, ‘Abd al-Ka’ba, Ḥayma, Ḥayma, Barra, Ṣawā and ‘Aṭṭika, that Ḥaḥār bint Uḥayy b. ‘Abd Ṭālib b. Zahrā — is the mother of Ḥamza, Ṣaḥīyya, Al-Muqawwam and Ḥaḡal and that Nāṭila, bint Ḥaḏār b. Kalb from the tribe of an-Nāṭila b. Ǧaṣṣīf is the mother of ‘Abbās, Dirār and Ṣuṭam, that Ṣaḥīyya, bint Ḥaḏār b. Kalb from the tribe of Banū ‘Amr b. ‘Abd al-Ḥāriṣ, her only child, and that the mother of Abū Lahāb is from the tribe of Banū bint Ḥaṯar of Ḥuẓā’ā.

- Ǧīn (whose name is mentioned in verse 24) is the nickname (laqab) of Abū Hāy from Yemen, and his full name is Ǧaww b. Ǧafar b. Abī Diyy b. al-Ḥaṭīr b. Murra b. Ǧād b. Yaṣṣūb b. ‘Urayy b. Ǧayd b. Kahlān b. Saba’. The verse under the word Ǧīn implies the whole tribe which got its name after him.

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34 Muḥammad b. Ǧa’d b. Mānī’ az-Zuhrī (168-230/784-845), a historian and conveyer of hadith. The most famous is his work Ǧabaqat as-ṣaḥāba, known as Ǧabaqat Ibn Sa’d. C. Brockelmann, *GAL* I, pp. 142-143.
Explanation of the meaning of a specific word in the verse of another poet where this word was used:

- The word *waḍ* (verse 9) means the same as *haraz* = pearls, little shells, beads from the sea worn by women and children as a protection from spell. Underlining the meaning of this word, the commentator gives two verses of anonymous poet reading the following:

  Ravis, who convey what they have heard without understanding, are the same as camels carrying the burden of shells.

  Neither for shells, carried by camels, there is benefit Nor camels carrying the shells benefit from it.

- For the word *darib* meaning “obscene language” (verse 36), the commentator quotes the verse of the poet al-A’sâ where he complains to Muhammad about his wife who rebelled against him and left the home, so that he says the following:

  Oh, lord of mankind, you who administer justice among all Arabs, I complain to you about my wife whose tongue is the sharpest of tongues.

Examples of confirmation of meaning by quoting the Qur’anic text:

- The word *tawallâ* (verse 42) is used in the meaning *wallâ mudbiran* = “turn back”, the same as *wallû mudabirûn* (when they have turned to flee)\(^35\) is found in the Qur’an.

- The word *alidda* (verse 55) is the plural form of *ladîd* (quarrelsome) and is an attribute to the word *haşm* (opponent), as it is sad in the Qur’an *wa huwa aladdu-l hişâm* (and they are the most rigid of opponents).\(^36\)

- *ahlâm* (verse 59) is the plural form of *mâm* (prudence) used in the meaning *al-’aql* (mind) as it is used in the Qur’an *am ta’murhum ahlömuhum bi hâdâ* (do their minds command them to do this).\(^37\)

From the Islamic tradition:

- The word *tal’a* (verse 47) means “elevation” and “slope” in Arabic, so the commentary on it says the following: It comes from Ta’lab\(^38\) that he said: I came to Muhammad b. ‘Abdillâh b. Tâhir\(^39\), and there was Abü Muṣ̄ār brother of Abu-l Amṭîl\(^40\) who asked me: What is it *tal’a*? I answered that it is a word with two meanings (ar. *add*, pl. *aḍḍâd* = word with two opposite meanings), i.e. means something that is high and something that is low.

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\(^35\) The Qur’an, XXVII, 80.

\(^36\) The Qur’an, II, 204.

\(^37\) The Qur’an, LII, 32.


\(^39\) Scholar and contemporary of Ta’lab (209-253/824-876), often quoted in works of his contemporaries, Ibid, VII, p. 94.

\(^40\) We could not identify this person.
In his commentary, the commentator paid attention to metre changes in *kasida*, so he points out the places where these changes were made:\(^{41}\):

- In the words *wa bi-l-ṭağār al-aswād* (verse 14) there is *al-kaff*, i.e. a metrical change made by omitting the seventh consonant of the metrical unit, meaning omitting “n” in “mafā’ilun”. The consonant after “w” is omitted in the word *al-aswād*.

- For words *waḥman laḥum*, which one of the verses begins with (verse 74), the commentator says the following: *wa hâdâ al-bayt fihī al-ḥarm* = there is *al-ḥarm* in this verse, i.e. the metrical change in which first consonant or short syllable at the beginning of the verse is left out.

Rhyme always presented a typical feature of each poem but certain exceptions to completely regular rhyming throughout the poem were allowed. Thus, in this *kasida*, only at the end of a verse (verse 75) can there be found a difference observed by the commentator, who says:

- There is *iqwâ‘* in this verse and that is a difference in pronunciation of the final vowel in the verse:\(^{42}\). This is treated as a deficiency in poetry; however, it is often found in poems. Ibn Ğinnî\(^{43}\) said about it: “Different rhyming is allowed with the Arabs in places where meaning cannot be questioned, such as exchange of Nominative and Genitive. When it comes to Accusative, then this sort of rhyming is very rare.”\(^{44}\)

Comparing several versions of this *kasida*, Džabić states differences that the reader finds in these versions, meaning that a gives critical text on the *kasida*:

- For the first part of the verse 33, reading:
  
  *wa inrâ la ‘amrullâhi in ğadda mâ arâ*  
  (“And we, I swear to God, if what we think should succeed...”), the commentator says the following:  
  
  This verse, as given here, is quoted in *Sīra Ibn Hisâm* and majority of other works, while aš-šayh ‘Abd al-Qâhir in the work *Awâ’ilu dala’il al-ğaz*\(^{45}\) quotes another version which reads:

  *Kadabtum wa baytillâhi in ğadda mâ arâ*  
  (“You have misjudged! Upon Bejtullah, if what we think should succeed...”)  

\(^{41}\) These changes do not change the essence of some metres, but they do bring differences in the set division of metrical units and their sounds. On metrical changes see: H. M. Behililović, *Arapska metrika [Arabic metres]*, pp. 8-12.

\(^{42}\) Throughout the kasida the final vowel in verse is “i” (denotation of Genitive), only in this verse it is “u” (denotation of Nominative).

\(^{43}\) Abu-l-Fath ‘Uṯmān b. Ğinnî, born in 300/912, is the author of a greater number of works, some of them from the field of Arabic metrics. C. Brockelmann, *GAL* I, p. 131.

\(^{44}\) This difference is called *israf*.

The final word in verse 87, faculty qabā’ili (meaning bayna al-qabā’il = among the tribes) in some versions of the kasida is replaced by the word fi-l maḥāfīli (meaning maḥāfīl al-iğtimā’ = at assembly points).

We have already said that Džabić quotes opinions of other critics but does not always agree with their opinion. He sometimes presents these opinions and leaves the reader to choose the opinion acceptable to him (as in the first verse al-‘urwa, what we have mentioned before) and he sometimes criticises a certain opinion as, for example, when he says for Bagdādī: "It is strange that Bagdādī says about this verse (verse 12): I swear to the One who demands beneficence... He replaced seeking of shelter by an oath."

Speaking about Kabul (verse 27), Džabić says that this is a city in Taharistan conquered by Moslems at the time of the Merwans (Banū Marwān) and not by one lineage of Persians as stated by al-Bagdādī (in his commentary).

About the tribes of Banū Ābd Šams and Banū Nawfāl (mentioned in verse 57), Bagdādī spoke in his commentary on Sawāhid ar-riqi and said that the progenitor of the Nawfāl tribe is Nawfāl b. Ḥuwaylid b. Asad b. Ābd al-‘Izz, while giving no information on Ābd Šams. However, it is well-known that Nawfāl, Ābd Šams, al-Muttalib and Hāsim were four sons of Ābd Manāf, which is how the four tribes were established, out of which Banū Muttalib and Banū Hāsim were on the one side as followers of Islam, and on the other Banū Nawfāl and Banū Ābd Šams as their adversaries. Therefore, al-Bagdādī gives wrong information about this person. He might have been deceived by the fact that Ibn Hisām mentioned Nawfāl from the Subay’ tribe, but this is not the same person, since "what are Subay’ and Nawfāl, and what are ‘Ābd Šams and Nawfāl?" It the end, Džabić moderates his reproach to al-Bagdādī and says: wa li küllī ‘âlimin hafivatun, which could be freely translated as: “If you don’t make mistakes, you don’t make anything.”

We have already seen (in the commentary on verse 32) that, in his commentary, Džabić uses his work Husn aş-şahāba fi sharh aş-şahāba and that, in this work, he mentioned some terms or persons about which and whom he gave the necessary information in the other one:

Quoting a verse from a kasida of Ka‘b b. Malik as an illustration for the use of the word dawārin, pl. of dārin (= bloodthirsty), Džabić says that: This is a verse from another kasida of his which we have quoted and gave a commentary on it in our book Husn aş-şahāba fi sharh aş-şahāba.46

We used these examples to show the manner and method that Džabić used in his work. There are many other examples we did not mention, since we only wanted to give some that serve to present his endeavours in this. We gave examples for each of the approaches to the work, quotations from other

46 This poet’s verses and their commentary are given in Husn aş-şahāba..., pp. 335-349.
pieces of poetry, biographies, dictionaries, anthologies, the Qu’ran and Islamic tradition, and metrical objections and opinions of other critics.

When we compare all these examples, as well as those which were not mentioned here but can be found in the work, we will come to the conclusion that Džabić is a commentator who offers interpretation of the text to the reader, meaning the things important for understanding poetry from the aspect of hermeneutics. He is a critic in the sense given by Rolan Bart, saying that “a critic is a commentator – he decomposes the work to compose it again through his writing, interprets it thus, in order to possibly understand it. The critical work of selecting the concrete meaning from the universal meaning of the work exactly corresponds to the role of commentator”.

CONCLUSION

We will reiterate once again that Džabić is an extraordinary figure at the turn of the 19th and the 20th centuries. His life and work can be divided into two periods – the “Mostar” and “Istanbul” periods. The first one is more a period of political engagement, while his educational and literary-critical engagement characterises the second period.

We saw that, by his education, Džabić soon became prominent in the native city of Mostar and became a professor at the Madrasah. Shortly after this, as a respected citizen, scholar and public figure, he became the Mufti and remained at this post for 16 years. His engagement in politics was characterised by activities in the fight of Bosnia-Herzegovina Muslims for religious and waqf-ma‘ārif autonomy, whose leader he was and after whom this movement is often called “Džabić’s Movement”.

Departing for Istanbul and becoming a professor of the Arabic language and literature at the Istanbul University, his knowledge of the subject assigned to him got its full expression, for which scholars, his contemporaries, honoured him. Wishing to render to his students and all others interested in classical Arabic poetry the best possible insight into that opus, he grappled with difficult and complex work to collect verses of poets-companions and their biographies, as well as commentaries on their verses, so that the work *Husn aṣ-ṣaḥāba fī šarh aṣ-ṣaḥāba* has the quality of both an anthology and literary criticism. As Džabić’s scholarly preoccupation is classical Arabic poetry, his second work is in the same field represents a commentary on Abū Ṭālib’s *kasida Lāmiyya*. On the basis of this work, we tried to present the commentary as a form of literary expression of our commentators who wrote in Oriental languages, methodology of work on commentary writing and Džabić as one of the last commentators in our country who wrote in the Arabic language in the manner of classical Arab critics – commentators.

Quoted according to: Jovica Aćin, “Pesništvo i hermeneutika” [Poetry and Hermeneutics] in the magazine *Delo*, year XIX, No. 4-5, Beograd, s.a., p. 623.
We determined the methodology of Džabić’s work on this commentary following the commentary on each verse separately, according to the following principles:

a) At the language level:
   - word and sentence syntax
   - morphological analysis of words
   - lexicology
   - etymological word structure

b) At the level of the historical context:
   - genealogy of certain persons
   - quotations from the Qu’ran
   - Islamic tradition
   - Other remarks and explanations

c) At the level of literature and literary criticism:
   - Verses of other authors
   - Quotations from other commentaries
   - Objections to commentators
   - Critical text of the poem
   - Quotations form the other work of the commentator
   - Metre and rhyme

We find this work to present Džabić as an excellent connoisseur of the Arabic language and classical Arabic literature, poetry in particular, history of Arabs and Islamic civilisation, as well as connoisseur of other literary critics and their works. He therefore represents a typical example of a critic-commentator among our authors who wrote in Arabic.

ALI-FEHMIJA DŽABIĆ
KAO KRITIČAR KLASIČNE ARAPSKE POEZIJE

SAŽETAK
Ali Fehmija Džabić (1853.-1918.) predstavlja, bez sumnje, jednu od najistaknutijih ličnosti među našim stvaročima na arapskom jeziku. Njegovi komentari iz oblasti klasične arapske poezije svrstavaju ga u red onih književnih kritičara koji su, iako daleko od rodnog kraja i na jeziku koji im nije bio maternji, uspjeli da ovladaju ovom materijom u tolikoj mjeri da su izazivali divljenje i poštovanje svih poznavalaca te problematike.

Ličnosti i djelovanju Ali-Fehmije Džabića posvećen je izvjestan broj radova, ali su to uglavnom radovi koji se odnose na njegovo političko djelovanje kao vode pokreta bosanskohercegovačkih Muslimana za vjersku i vakufsko-mearifsku autonomiju. U tom svojstvu on je otišao u Istanbul, a Zemaljska vlada ga je proglasila neovlaštenim iseljenikom i onemogućila mu povratak u domovinu.
Odlaskom u Istanbul nastaje novi period u djelovanju Ali-Fehmije Džabića – kao univerzitetskog profesora arapskog jezika i književnosti i kao antologi­čara i književnog kritičara čija je oblast klasična arapska poezija. U ovom radu govorimo o njegovom djelu Tilbat at-tâlib fi šarḥ Lâmiyya Abî Ţâlib – komen­taru Abu Talibove kaside Lâmiyya.

Metodologiju Džabićevog rada na ovom komentaru možemo, prateći komentar svakog stiha posebno, odrediti prema slijedećim principima:

a) na planu proučavanja jezika:
   - sintaksa riječi i rečenice
   - morfološka analiza riječi
   - leksikologija
   - etimološka struktura riječi

b) na planu historijskog konteksta:
   - genealogija pojedinih ličnosti
   - biografije
   - Kur'anski citati
   - islamska tradicija
   - ostale napomene i objašnjenja

c) na planu proučavanja književnosti i književne kritike:
   - stihovi drugih autora
   - navodi iz drugih komentara
   - zamjerke komentatorima
   - kritički tekst pjesme
   - citati iz drugog komentatorovog djela
   - problemi metrike i rime.

Smatramo da ovo djelo pokazuje Džabića kao vrsnog poznavaca arapskog jezika i klasične arapske književnosti i posebno poezije, istorije Arapa i islamske civilizacije, kao i poznavaca drugih književnih kritičara i njihovih djela, čijem mišljenju ponekad s pravom nalazi zamjerke i konfrontira se s njima. Time on predstavlja karakterističan primjer kritičara – komentatora među na­šim autorima koji su pisali na arapskom jeziku.

Prateći tekst komentara i upoređujući primjere koji su u njemu navedeni, nameće se zaključak daje Džabić komentator koji čitaocu nudi objašnjenje teks­ta, dakle, ono što je bitno za razumijevanje poezije sa stanovišta hermeneutike.

ALI-FEHMI DŽABIĆ AS A CRITIC OF CLASSICAL ARABIC POETRY

SUMMARY

Ali-Fehmi Džabić (1853-1918) is undoubtedly one of the most prominent figures among our authors writing in the Arabic language. His commentary in the field of the classical Arabic poetry present him as one of literary critics who, although far away from their homeland and their mother tongue, mana-
ged to master this field to such an extent that they aroused the admiration and respect of all connoisseurs of this field.

There are a number of works devoted to Ali-Fehmi Džabić and his activities; however, they mainly treat his political activities as the leader of the movement of Muslims in Bosnia and Herzegovina for religious and waqf-ma'ârif autonomy. It was in this capacity that he left for Istanbul, which the National Government used to proclaim him an unauthorised emigrant, preventing him from returning to his homeland ever.

His departure for Istanbul marks a new period in the work of Ali-Fehmi Džabić as a professor of the Arabic language and literature and as an anthologist and literary critic specialised in the classical Arabic poetry. This paper discusses his work entitled ʻIlbat af-izâib fi šarḥ Lâmiyya Abî ʻTâlib a commentary on Abû ʻTâlib's religious poem Lâmiyya.

Following his commentary on each verse separately, we can identify Džabić's methodology by the following principles:

a) In the field of language:
   - Word and sentence syntax,
   - Morphological word analysis,
   - Lexicology,
   - Etymological word structure;

b) In the field of the historical context
   - Genealogy of certain persons,
   - Quotations from the Qu'ran,
   - Islamic tradition,
   - Other remarks and explanations;

c) In the field of literature and literary criticism:
   - Verses of other authors,
   - Quotations from other commentaries,
   - Objections to other commentators,
   - Criticism of poems,
   - Quotations from the other work of the author,
   - Metre and rhyme.

We believe that this work presents Džabić as an excellent connoisseur of Arabic and classical Arabic literature – poetry in particular, history of Arabs and Islamic civilisation, as well as a connoisseur of other literary critics and their works, whose views he sometimes justly objects to and confronts with. He thus represents a prototype of a critic-commentator among our authors writing in Arabic.

Following the commentary and comparing examples quoted in it, one must come to the conclusion that Džabić is a commentator offering an explanation of the text to his reader – i.e. elements important for understanding poetry from the aspect of hermeneutics.