

LEJLA GAZIĆ

ALI-FEHMI DŽABIĆ AS A CRITIC
OF CLASSICAL* ARABIC POETRY**

INTRODUCTION

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-

* See: "Ali-Fehmija Džabić kao kritičar klasične arapske poezije". In: *POF* 35/1985, Sarajevo, 1986, pp. 29-50.

** This paper is an abridged version of a master's thesis defended at the Faculty of Philosophy in Sarajevo in April 1982.

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 aṣ-ṣahāba fī šarḥ aš'ār aṣ-ṣahāba* (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 *Ṭilbat āṭ-ṭālib fī šarḥ Lāmiyya Abī Ṭālib* (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.”¹

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 Istanbul, 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 Roznamedži Ibrahim-efendi Madrasah², 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'arif* 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.

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.”³ 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'ārif* 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”.⁴

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'ārif* 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 Herzegovina⁵; 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'ārif 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'ārif* autonomy in light of negotiations with the National Government for Bosnia and Herzegovina 1901], *Prilozi*, Institute of History, IX/1, 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 led 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 led 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 Riđanović, 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 led 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-ma' ārif* 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 Akif⁷ spoke very highly of Džabić in his review

⁶ Dr. Nusret Šehić, "Pokret Muslimana ...", p. 154.

⁷ Mehmet Âkif (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 magazine⁸. His text entitled *Dar el-funūn talebesine mühim bir tebsir* 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-Mubarrad⁹, and he particularly emphasised his efforts on the work *Husn aṣ-ṣaḥāba fī šarḥ aš'ār aṣ-ṣaḥāba*, 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 Kairo to teach the Arabic literature would not be able to offer so much capability and expertise in that field as Džabić did.¹⁰

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 aṣ-ṣaḥāba fī šarḥ aš'ār aṣ-ṣaḥāba* and *Ṭilbat āṭ-ṭālib fī šarḥ Lāmiyya Abī Ṭālib*.

His work *Husn aṣ-ṣaḥāba...* 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

the same year. (See: *Mehmet Akif. Hayatı, Sanatı, Şiirleri*. Hazırlıyan: Zahir Güvemli. Varlık yayınevi, İstanbul, 1955, 109).

⁸ *Sirati mustekim*. Din, felsefe, edebiyat, hukuk ve ulumdan bahis haftalık risalesi. Birinci sene, aded 12, 17 şeval /1/326-30. teşrini evvel /1/324 (= 12. XI 1908), pp. 198-199.

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 Ibrahim Mehinagić, "U spomen velikom merhumu Ali Fehmi-efendiji 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 *rabī' 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 *Kitāb al-kāmil* 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 *Kāmil* 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'liqāt 'alā Kitāb al-Kāmil*, for which he says to have been found by M. Tajib Okić "written in hand on margins of a printed copy of al-Kāmil".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-Manār* scientific magazine from Cairo, Muḥammad Rāšid Riḍā, 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 rabī' I 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, *Sovremennije kalendari stran Bližnego i Srednego vostoka. Sinhroničeskie tablici i pojasnenia*. Izdatelstvo "Nauka", Moskva, 1964, p. 126).

¹² Mehmed Handžić, *Književni rad ...*, p. 77.

¹³ Smail Balić, *Kultura Bošnjaka. Muslimanska komponenta* [Culture of Bosniaks. Muslim Component]. Wienn, 1973, p. 69.

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 *Ṭilbat āḡ-ṭālib fī šarḥ Lāmiyya Abī Ṭālib*, 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 Abū Ṭālib's *Lāmiyya* 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 Hassān b. Ṭābit.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-Nābigha ad-Ḍubayānī – whose verses Džabić used as an illustration four times in his commentary;

¹⁴ *Al-Manār*, sana XIII, 'adad 10, 30. šawwāl 1328, p. 783.

¹⁵ Džabić gave a lot of attention to this poet in his work *Ḥusn aṣ-ṣaḥāba fī šarḥ aṣ'ār aṣ-ṣaḥāba* as well, where he gave a lot of his verse and commentary on the verse. (*Ḥusn aṣ-ṣaḥāba* ..., pp. 56-87).

Zuhayr b. Abī Sulmā – known as the author of one of famous *mu'allaqā*; 'Anṭara b. Šaddād – a poet focused on war and wartime exploits; Labīd b. Rabī'a – one of the last pre-Islamic poets; Imru' 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. Bašr b. Abī Hāzim, al-Mumazzaq al-'Abdi and Aws b. Magra' as-Sa'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 Ġarīr – three times. The third poet from this group of poets, al-Aḥṭal, 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 *ġāhiliyya* 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 Su'ād* – by the initial words of the poem. Out of less familiar poets belonging to this period Džabić quoted 'Abbās b. Mirdās, Abū Du'ayb al-Huḍalī, Sa'īd b. Guayy at-Tā'ī and Hufaf b. Nadb as-Sulamī.

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 Zamahšari.¹⁷

Out of the grammar works Džabić used in this commentary, we will only mention *aš-Šāfiya* by Ibn Hāġib, *Sībawayh* – a work of a famous Arab grammarian, named by its author's nickname, *Mugnī al-labīb* by Ibn Hišām and *Miṣbāḥ* – a famous work on Arabic syntax, whose author is al-Mutarrizī.

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 Hišām* – the most quoted Muhammad's biography, *ar-Rawḍ al-unuf* by as-Suhaylī, *al-Iṣāba bi tamyiz aš-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 *aš-Šihāḥ*.

¹⁶ These three poets compose class one (*aṭ-ṭabaqa al-ūlā*) in division of Islamic poets, while class one of pre-Islamic poets is composed of Zuhayr, an-Nabiga and al-A'ša. In this division, al-Farazdaq is compared with Zuhayr, Ġarīr with al-A'ša, while al-Aḥṭal with an-Nābiga.

¹⁷ The full title of this work is the following: *al-Kaššāf 'an ḥaqā'iq at-tanzīl wa 'uyūn al-aqāwīl fī wuġūh at-ta'wīl* and the name of the author is Abu-l-Qāsim Maḥmūd b. 'Umar b. Muḥammad az-Zamahšari. C. Brockelmann, *Geschichte der arabischen Litteratur* I, pp. 344-345; W. Ahlwardt, *Verzeichniss der Arabischen Handschriften* I, p. 306.

¹⁸ Džabić uses these biographies in *Husn aš-ṣaḥāba* ... as well.

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:

(وَلَمَّا رَأَيْتُ الْقَوْمَ لَا وُدَّ عِنْدَهُمْ وَ قَدْ قَطَعُوا كُلَّ الْعُرَى وَالْوَسَائِلِ)

جواب لما كلمة صبرت في البيت الرابع واراد بالقوم كفار قريش و الود المحبة ويثلث كالوداد و الودادة و جملة و قد قطعوا حال من القوم و العرى بالضم و القصر جمع عروة بالضم و هي ما يوثق به و يعول عليه و نحوه قال في الاساس و تستعار العروة لما يوثق به و يعول عليه فيقال للمال النفيس و الفرس الكريم لفلان عروة و للابل عروة من الكلاء و عُلقمة لبقية منه تبقى بعد هيج النبات تتعلق بها لانها عصمة لها و يقال لقادة الجيش عُرى و الصحابة رضوان الله عليهم عرى الاسلام و قال في الكشف في قوله تعالى فقد استمسك بالعروة الوثقى من الخيل الوثيق ثم قال انه من تشبيه المعقول بالمحسوس انتهى و قيل ان العروة في الاية مستعارة من الكلاء الباقي بعد هيج النبات ضر بها الله مثلا لكلمة التوحيد في عصمتها عن الهلاك قيل اراد ابوطالب بالعرى العهد التي يتمسك بها انتهى و لك ان تجعلها باقية على عمومها اى كل ما يوثق به عهدا كان اورحما او مصاهرة او جوارا او غير ذلك و الوسائل جمع وسيلة و هي ما يتقرب به .

"Apodosis *lammā* is the word *ṣabartu* in the fourth verse. Meaning of the word *al-qawm* is "infidels the Qurayshes". *Al-wudd* is "love", like *al-maḥabba*, and it can have the following forms: three forms الوداد (that is *al-wadād*, *al-widād* and *al-wudād*) and الودادة (that is *al-wadāda*, *al-widāda* and *al-wudāda*). The sentence *wa qad qaṭa'ū* is designation of the form of word *al-qawm*. *Al-'urā* with the "u" vowel is the plural form of *al-'urwa* with "u", which is certain and reliable. It is said in *al-Asās*¹⁹: The word *al-'urwa* 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. *'Urā* is also used for army leaders, and for Mohammad's companions – may Allah be pleased with them – it is said *'urā al-islām*. *Al-Kaššāf* says for The Qu'ran text *fa qad istamsaka bi-l'urwati-l wusqā*²⁰ ("hath grasped a firm handhold which will never break")²¹ that it means the rope, and the abstract meaning is

¹⁹ It is the work *Asās al-batāga* whose author is Abu-l-Qāsim Maḥmud b. 'Umar az-Zamahšārī. Gustav Flügel, *Die arabischen, persischen und türkischen Handschriften der Kaiserlich-Königlichen Hofbibliothek zu Wien I*, p. 96.

²⁰ The Qu'ran, II, 256.

²¹ Translations of quotations from the The Qu'ran are taken according to translation of B. Korkut. Preveo Besim Korkut. Sarajevo, Orijentalni Institut, 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 ruin". Some believe that, using the word *al-'urā*, Abū Tālib 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 *wasīla* and this is something that draws together, kinship."

Or commentary on the twelfth verse that reads:

(وَتَوَرَّ وَ مِنْ أَرْضِي تَبِيْرًا مَكَانَهُ وِرَاقٍ يَبْرِ فِي حِرَاءٍ وَ نَازِلٍ)

وتور عطف على رب الناس اي اعوذ بتور وهو جبل قرب مكة وفيه الغار الذي بات فيه رسول الله صلى الله عليه وسلم وابوبكر في هجرتهم الى المدينة المذكور في التنزيل العزيز قال في القاموس نزله ثور بن عبد مناة فسمى به انتهى و ارسى بمعنى اثبت و اقر و ثبيرا مفعوله و ثبر اسم لكل واحد من جبال متعددة بظاهر مكة اعظمها ثبر الاثيرة وقد ذكرت اسمائها في اللسان والقاموس فليراجع و راق اسم فاعل من رقى يرقى من باب علم اذا سعد وهو معطوف على القريب او البعيد ومن جملة ما عاذبه وقوله لبر متعلق براق والبر العباداة و حراء جبل معروف بمكة يذكر ويؤنث ويصرف ويمنع وهو المعروف الان بجبل النور فيه غار تحنث فيه النبي صلى الله عليه وسلم وبدى به الوحي فيه و جاءه جبريل عليه السلام كما هو مذكور في حديث بدء الوحي وكانت قریش تتحنث فيه واول من تحنث فيه منهم عبد المطلب بن هاشم جد النبي صلى الله عليه وسلم على ما في تاريخ ابن الاثير و معنى التحنث التعبد يقال تحنث اي خرج من الحنث كما يقال تأثم اي خرج من الاثم وفي سيرة ابن هشام تقول العرب التحنث والتحنف ويريدون الحنيفية فيبدلون الفاء من التاء كما يقولون جدف وحدث يريدون القبر قال رؤبة لو كان احجاري مع الاجداف يريد مع الاجداث انتهى و النازل ضد الراقي وقوله وراق لبر رواية ابن اسحاق وغيره ورواية ابن هشام وراق ليرقى وهو خطأ لان الراقي لا يرقى فالخطأ من ابن هشام على ما ذكره السهيلي في الروض الانف والعجب من الفاضل البغدادي حيث قال في هذا البيت اقسم بطالب البر لصعوده في حراء للتعبد فيه و النازل منه فجعل الاستعاذة قسما.

"*Tawr* is connected with *rabb 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-Qāmūs* that *Tawr* b. 'Abd Manāt came down to it and it got its name after him. *Arsā* means the same as *aḥbata* and *aqarra* "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-aḥbira*. Their names are mentioned in *al-Lisān* and *al-Qāmūs*, so have them checked there. *Rāqin* is the active participle of *raqiya* – *yarqā*, 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 *rāqin*, and *al-birr* means the same as *al-‘ibāda* (= piety). *Ḥīrā’* is well-known hill near Mecca, and it can be of feminine or masculine gender, flexible or inflexible. Nowadays, it is known as *Ġabal 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. *Ġibrīl* – 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-Muṭṭalib b. Hāšim, grandfather of the Messenger – may God bless and save him – as it is stated in the work *Tārīḥ Ibn Aṭīr*²². The word *at-taḥannuṭ* has the same meaning as *at-ta‘abbud* (= piety). It is said *taḥannaṭa* i.e. *ḥaraġa min al-ḥinṭ* = to abandon idolatry, as it is said *ta‘ṭama*, i.e. *ḥaraġa min al-iṭm* = to abandon sins. In the work *Sīra Ibn Hišām* it is said that the Arabs say *at-taḥannuṭ* and *at-taḥannuṭ* meaning “orthodoxy”, and they replace “ṭ” with “p”, just as they say *ġadaṭ* and *ġadaṭ* meaning “grave”. Ru’ba²³ used the word *law kāna aḥġārī ma‘al-aġdāṭ* meaning *al-aġdāṭ*, (= graves). *An-nāzil* is the opposite of *ar-rāqī*. Ibn Ishāq and others bring the version *wa rāqin li birr*, while Ibn Hišām brings *wa rāqin li yarqā*, which is wrong. Ibn Hišām’s mistake is related to Suhaylī quote in the work *ar-Rawḍ al-unuṭ*. It is strange that Bagdādī 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:

(وَ حَتَّىٰ تَرَىٰ ذَا الضَّمْنِ يَرْكَبُ رَدْعَهُ مِنْ الظَّنِّ فَعَلَّ الْأَنْكَبِ الْمُتَحَابِلِ)

ان كانت نرى علمية فجملة يركب في محل المفعول الثاني وان كانت بصرية فهي في موقع الحال و الضمن الحقد و يقال للقتيل ركب رده فليل ان الردع هو العنق قال ابن الاثير في النهاية وفي حديث عمر رضى الله عنه ان رجلا قال له رميت طيبا فاصبت خشاءة فركب رده فمات الردع العنق اى سقط على رأسه فانقذت عنقه وقيل ركب رده خر صريعا لوجهه فكلما هم بالنهوض ركب مقاديمه قال الزعمشرى الردع ههنا اسم للدم على سبيل التشبيه بالزعفران ومعنى ركوبه دمه انه جرح فسال دمه فسقط فوقه متسحطا فيه قال ومن جعل الردع العنق فالتقدير ركب ذات رده فحذف المضاف او سمى العنق ردعا على سبيل الاتساع انتهى كلام صاحب النهاية والخشاء في قول الذى روى الطيبى العظم النأتىء خلف الاذن وليس في كلامهم فعلاء بضم الفاء وسكون العين غيرها وغير قوباء و الاصل فيهما خشاء وقوباء بالتحريك ومن اطعن متعلق بركب وفعل الانكب بالنصب على المضندرية لفعل محذوف اى يفعل فعل الانكب والانكب المائل الى جهة وانشد في سيرة ابن هشام لناجية بن جندب رضى الله عنه في يوم خيبر:

²² The actual title of the work is *al-Kāmil fī at-tārīḥ* and its author is ‘Alī b. Muḥammad b. Muḥammad b. ‘Abd al-Karīm ‘Izzuddīn Ibn al-Aṭīr. W. Ahlwardt, *Verzeichniss...* IX, p. 47.

²³ Ru’ba is a classical Arab poet, died in the year of 145/762. Ḥayruddīn az-Ziriklī, *al-A‘lām* III, pp. 62-63.

انا لمن انكرنى ابن حنطب يا رُبَّ قرن في مكرى انكب

وقد كتبناه في كتابنا حسن الصحابة في شرح اشعار الصحابة وفي الصحاح النكب بفتح تين داء يأخذ الابل في مناكبها فتطلع منه وتمشي منحرفة يقال نكب البعير نكبا نكبا فهو انكب والمتحامل من تحامل في الامر وبه اذا تكلفه على مشقة او المتحامل الظالم ويلزمه الميل الى جهة لكبره.

“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. *Aḡ-ḡign* means the same as *al-ḡiqd* (= hatred, malice). It is said *rakiba rad‘ahu* (=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-Aṭīr 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 rad‘ahu* means that somebody fell with the face downward. All these meanings contain falling down on the face. Zamaḡsarī 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 *rakiba ḡāta rad‘ihi*, where first part of the Genitive liaison (*al-muḡāf*) is omitted, or the word *al-‘unuq* is expressed by the word *rad‘* because it has wider meaning. The author of *an-Nihāya* says that the word *al-ḡuššā’* which is mentioned in the story about a man aiming at the gazelle means “the protruding bone behind the ear”. Only these two words: *ḡuššā’u* and *qūbā’u* appear in the form *fu’lā’u* with “u” on “f” “sākin” on “ayn”, and their root is *ḡuššā’u* and *quwabā’u* with “a” vowel. *Min aṭ-ṭā’n* is linked with *yarkabu*, and *fi’l al-ankab* is the infinitive of the verb omitted, i.e. *yaf‘ alu fi’l al-ankab*. *Al-ankab* means “tilted to one side”. In *Sīra Ibn Hišām Nāḡiya b. ḡundub*²⁴ – may God be pleased with him – is celebrated on the day of Hayber²⁵ in the poem.

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

We wrote about this in our book *ḡusn aṣ-ṣaḡāba fī ṣarḡ aṣ‘ār aṣ-ṣaḡāba*. In the dictionary *aṣ-Ṣiḡḡḡ* 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‘īr*, *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-mutaḡāmil* is from *taḡāmala fī al-amr wa bihi* (= to overburden oneself) when one is burdened with weight, and *al-mutaḡāmil*

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 *aẓ-zālim* (= 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.”²⁶ 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 Qu'ran 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 *aẓinnatan*, Džabić says that it is the plural form of *ẓanīn*, the same as *šahīh* – *ašihha*, and that the form *fa'īl* appears in the

²⁶ Zdenko Lešić, *Jezik i književno djelo* [Language and Literary work], p. 112.

form *af'ila* only when this form is preserved from before, with a proof from the Qu'ranic text *ašihḥatan 'alaykum*²⁷ and analogous to this are forms: *ḡalīl – aḡilla*, *'azīz – a'izza*, *dalīl – adilla*, *ḡanīn – aḡinna* and others.

- *al-'atākīl* (9th verse) is an abbreviated form *'atākīl*, i.e. plural of *'utkūl* (= bunch of palm), same as the plural of the word *'uṣṣūr* is *'aṣṣūr*. 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 *ḥasuna* and *qabuḥa* and they become *ḥusn* and *qubḥ*. 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.²⁸
- For the construction *wa lā yawma ḥasm iqā atawka* (verse 55), Džabić says that the word *al-ḥasm* means the same as *al-muḥāsīm* (= adversary, rival, adverse party) and that it has the same form both for masculine and feminine. Apart from the form *al-ḥusūm*, *al-ḥasm* can be used for dual and plural because it is, in essence, a verbal noun (*maṣḍar*). The Qu'ranic text *hal atāka naba' u-l-ḥasmi iq taṣawwaru-l-miḥrāb*²⁹ is quoted as a proof of this form standing for the plural meaning. That this word also has the meaning of plural with Abū Ṭālib 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 *aḥḍartu* and are its object at the same time, as the following sentence is: *Ḍarabtu Zaydan rākibayn* (= 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

²⁷ “Being sparing in their help to you”, The Qu'ran, 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 Qu'ran, XXXVIII, 21.

tark, used as verbal noun (*maṣḍar*), is determined (*muḍāf*) by its subject (*fā'il*). The sentence *lā abā laka* is inserted between the verbal noun and its object, the word *sayyidan*.

- For the sentence *aḍāqa 'alayhi bu' dunā* (verse 47), the commentary says: the word *bu' dunā* is the verbal subject of the word *aḍāqa* and it is determined (*muḍāf*) by its object, i.e. *bu' duhu iyyānā* (= his hatred towards us).

Morphology:

- The word *aqdur* (verse 64) is plural of the word *qidr*. Words with form *fi'l* rarely have plural in the form *af'ul* as, for example, *riġl – arġul*, and therefore some consider that the plural of the word *qidr* does not appear in the form *aqdur*. Abū Ṭālib'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”.
- word *al-mutaṭāwil* (verse 90) can be derived from the word *aṭ-ṭawl* (= power, force) and it then means “powerful”, or it can be derived from the word *aṭ-ṭūl* (= duration, long duration) and then it means “durable”.

Lexicology:

- *ar-rawāḥil* (verse 19) is the plural form of the word *ar-rāḥila* (= 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 *abyaḍ* (verse 37) means “white” in Arabic; however, it has the same meaning as *karīm* (= noble-minded). The commentator explains this derivative meaning stating that, using words *fulān abyad* (for masculine) and *fulāna bayḍā'* (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. Sinān³⁰, says:

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

Etymology:

- The word *al-usā* or *al-isā* 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-quḍwa* and *al-qidwa* (= ideal, reputation, example). The word *usan* with “u” can mean *aṣ-ṣabr* (= patience) too, while this word with “a”, i.e. *asan* means *al-ḥuzn* (= grief), so there is a proverb saying: *law la-l-usā la qaḍa-l-asā* (= If there were no patience, grief would kill).

³⁰ Harim b. Sinān, lived in pre-Islamic period (died in 608), famous for his nobleness and as such often taken as an example. See: az-Ziriklī, *al-A'lām* IX, p. 77.

Biographical and historical presentation of characters:

- The word *ihwatī* – 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,³¹ mention that these are: Abū Ṭālib, al-Ḥārīṭ, az-Zubayr, ‘Abd al-Ka‘ba, Ḥamza, al-‘Abbās, al-Muqawwam (?mqwm), Ḥaḡal (his name is al-Muḡīra), Dirar, Fuṭam, Abū Lahab, Al-Gaydaq and ‘Abdullāh. 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 Fuṭam as well. All of them agree that no one but Ḥamza and al-‘Abbās converted to Islam. ‘Abd al-Muṭṭalib had six daughters: Umm Ḥakīm, Umayma, Urwā, Barra, ‘Atīka and Ṣafīyya. Everyone agrees that Ṣafīyya converted to Islam but they do not agree about ‘Atīka and Urwā. Muḥammad b. Iṣḥāq and those who share his opinion say that, of all the Prophet’s aunts, only Ṣafīyya converted to Islam, while others claim that Urwā and Ṣafīyya converted to Islam together. Abū Ġa‘far al-‘Uqaylī³² includes Urwā and ‘Atīka among the companions. This is the case in *al-Istī‘āb* and in *al-Iṣāba*. Ibn Faṭḥūn in *Dayl al-istī‘āb*³³ offers the evidence that she made a poem celebrating the Prophet and that Ibn Sa‘d³⁴ said that ‘Atīka had converted to Islam and moved to Medina. It is also said in *al-Istī‘āb* that Fāṭima, bint ‘Amr b. ‘Ā‘id b. ‘Umrān b. Maḥzūm is the mother of ‘Abdullāh, Abū Ṭālib, az-Zubayr, ‘Abd al-Ka‘ba, Umm Ḥakīm, Umayma, Barra, Urwā and ‘Atīka, that Hālet bint Uhayb b. ‘Abd Manāf b. Zahra – is the mother of Ḥamza, Ṣafīyya, Al-Muqawwam and Ḥaḡal and that Nātila, bint Ġanab b. Kalb from the tribe of an-Namr b. Qāsiṭ – is the mother of ‘Abbās, Dirar and Fuṭam, that Ṣafīyya, bint Ġunaydab from the tribe of Banū ‘Amr b. Ṣa‘ṣa‘a is the mother of al-Ḥārīṭ, her only child, and that the mother of Abū Lahab is from the tribe of Banū bint Ḥaḡir of Ḥuḏā‘a.
- *Kinda* (whose name is mentioned in verse 23) is the nickname (laqab) of Abū Ḥayy from Yemen, and his full name is Ṭawr b. ‘Ufayr b. ‘Adiyy b. al-Ḥārīṭ b. Murra b. Udad b. Zayd b. Yašḡub b. ‘Urayb b. Zayd b. Kahlān b. Saba’. The verse under the word *Kinda* implies the whole tribe which got its name after him.

³¹ Ṣāliḥ b. Kaysān (died in 140/757), one of the famous holders of Islamic tradition. *Ibid*, III, p. 280.

³² Muḥammad b. ‘Amr b. Mūsā b. Ḥamād al-‘Uqaylī al-Makkī, Abū Ġa‘far (died in 322/934), famous holder of the Islamic tradition, *Ibid*, VII, p. 210.

³³ Muḥammad b. Halaf b. Sulaymān b. Faṭḥūn al-Andalusī (died in 520/1126), a scholar and historian, wrote and appendix (ḡayl) in two volumes to *Istī‘āb fī ma‘rifat al-aṣḡāb* whose author is Ibn ‘Abd al-Birr al-Andalusī. *Ibid*, VI, p. 348.

³⁴ Muḥammad b. Sa‘d b. Manī‘ az-Zuhrī (168-230/784-845), a historian and conveyer of hadith. The most famous is his work *Ṭabaqāt aṣ-ṣaḡāba*, known as *Ṭabaqāt 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 *wadʿ* (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-Aʿšā 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 Quʿranic text:

- The word *tawallā* (verse 42) is used in the meaning *wallā mudbiran* = “turn back”, the same as *wallū mudabirīn* (when they have turned to flee)³⁵ is found in the Quʿran.
- The word *alidda* (verse 55) is the plural form of *ladīd* (quarrelsome) and is an attribute to the word *ḥaṣm* (opponent), as it is said in the Quʿran *wa huwa aladdu-l ḥiṣām* (and they are the most rigid of opponents).³⁶
- *aḥlām* (verse 59) is the plural form of *ḥilm* (prudence) used in the meaning *al-ʿaql* (mind) as it is used in the Quʿran *am taʿmurhum aḥlāmuhum bi ḥādā* (do their minds command them to do this).³⁷

From the Islamic tradition:

- The word *talʿa* (verse 47) means “elevation” and “slope” in Arabic, so the commentary on it says the following: It comes from Ṭaʿlab³⁸ that he said: I came to Muḥammad b. ʿAbdillāh b. Ṭāhir³⁹, and there was Abū Muḍarr brother of Abu-l Aṣṭila⁴⁰ who asked me: What is it *talʿa*? I answered that it is a word with two meanings (ar. *ḍidd*, pl. *aḍḍād* = word with two opposite meanings), i.e. means something that is high and something that is low.

³⁵ The Quʿran, XXVII, 80.

³⁶ The Quʿran, II, 204.

³⁷ The Quʿran, LII, 32.

³⁸ Aḥmad b. Yaḥyā b. Zayd b. Sayyār aš-Šaybānī, known as Ṭaʿlab (200-291/816-904), philologist, *rāwī*, conveyer of hadith, az-Ziriklī, *al-Aʿlām* I, p. 252.

³⁹ Scholar and contemporary of Ṭaʿlab (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 made⁴¹:

- In the words *wa bi-l-ḥaḡar al-aswad* (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-aswad*.
- For words *wahnan lahum*, which one of the verses begins with (verse 74), the commentator says the following: *wa hādā al-bayt fihi 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 *iqwā’* in this verse and that is a difference in pronunciation of the final vowel in the verse⁴². This is treated as a deficiency in poetry; however, it is often found in poems. Ibn Ğinnī⁴³ 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 innā la ‘amrullāhi in ḡadda mā arā

(“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 Hišām* and majority of other works, while aš-šayḡ ‘Abd al-Qāhir in the work *Awā’ilu dalā’il al-i’ḡāz*⁴⁵ quotes another version which reads:

Kaḡabtum wa baytillāhi in ḡadda mā arā

(“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. Behlilović, *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-Faḡḡ ‘Uṭmān b. Ğinnī, 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 *isrāf*.

⁴⁵ Abū Bakr ‘Abd al-Qāhir b. ‘Abd ar-Raḡmān al-Ġurḡānī is the author of *Dalā’il al-i’ḡāz wa asrār al-balāḡa* from the field of rhetoric. C. Brockelmann, *GAL*, Suppl. I, pp. 503-504.

- The final word in verse 87 *fi-l qabā'ili* (meaning *bayna al-qabā'il* = among the tribes) in some versions of the *kasida* is replaced by the word *fi-l maḥāfili* (meaning *maḥall al-iḡtimā'* = 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 ‘Abd Šams and Banū Nawfal (mentioned in verse 57), Bagdādī spoke in his commentary on *Šawāhid ar-riḡā* and said that the progenitor of the Nawfal tribe is Nawfal b. Ḥuwaylid b. Asad b. ‘Abd al-‘Izzī, while giving no information on ‘Abd Šams. However, it is well-known that Nawfal, ‘Abd Šams, al-Muttalib and Hāšim were four sons of ‘Abd Manāf, which is how the four tribes were established, out of which Banū Muttalib and Banū Hāšim were on the one side as followers of Islam, and on the other Banū Nawfal and Banū ‘Abd Šams as their adversaries. Therefore, al-Bagdādī gives wrong information about this person. He might have been deceived by the fact that Ibn Hišām mentioned Nawfal from the Subay’ tribe, but this is not the same person, since “what are Subay’ and Nawfal, and what are ‘Abd Šams and Nawfal?” It the end, Džabić moderates his reproach to al-Bagdādī and says: *wa li kulli ‘ālimin ḥaḥwatun*, 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 *Ḥusn aṣ-ṣaḥāba fī šarḥ aṣ-‘ār aṣ-ṣaḥāba* 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 *Ḥusn aṣ-ṣaḥāba fī šarḥ aṣ-‘ār aṣ-ṣaḥāba*.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 *Ḥusn aṣ-ṣaḥāba*..., 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*".⁴⁷

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'arif* 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 *Ḥusn aṣ-ṣaḥāba fī šarḥ aš'ār 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.

⁴⁷ 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 from 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 ARAPSKJE POEZIJE

SAŽETAK

Ali Fehmija Džabić (1853.-1918.) predstavlja, bez sumnje, jednu od najistaknutijih ličnosti među našim stvaraocima 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 vođe 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 *Ṭilbat aṭ-ṭālib fi šarḥ Lāmiyya Abī Ṭālib* – komentaru Abu Talibove kaside *Lāmiyya*.

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 poznavaoa arapskog jezika i klasične arapske književnosti i posebno poezije, istorije Arapa i islamske civilizacije, kao i poznavaoa 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 da je 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'ārif* 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 *Ṭilbat aṭ-ṭālib fī šarḥ Lāmiyya Abī Ṭālib* a commentary on Abū Ṭālib's religious poem *Lāmiyya*.

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.