THE ʿILAL CONDITIONS OF *AL-BAHR AL-KAMIL* IN THE DIWAN OF ZUHAYR IBN ABI SULMA AS EDITED BY PROF. ʿALI HASAN FAʾUR

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ABSTRACT

Poetry stands as one of the most elevated forms of Arabic literature and served as a central medium through which pre-Islamic Arabs documented events, values, and social realities. Its composition follows a strict metrical system built upon tafʿīlāt (metrical feet), which may undergo prosodic modifications known as ʿilal. These alterations provide poets with stylistic flexibility, allowing them to select words that reflect their emotional and social conditions while enhancing the expressive impact of their verses. The scholarly debate over the necessity of adhering to these ʿilal prompted the researcher to examine how pre-Islamic poets approached them, focusing particularly on Zuhayr ibn Abī Sulmā—one of the most esteemed figures in early Arabic poetry. His reputation for meticulous craftsmanship, polishing each poem over the span of a full year, earned his works the title *ḥawliyyāt* ("yearly refined poems"). This study aims to assess the extent to which Zuhayr adhered to prosodic ʿilal through a qualitative analysis based on library research. The findings indicate that Zuhayr consistently followed the prescribed ʿillah in the ḍarb (the final foot of the verse), demonstrating strict compliance with traditional metrical rules in this position. However, his adherence in the ʿarūḍ (the penultimate foot) was variable; in some instances, he maintained conformity with the expected form, while in others he opted for alternative structures to achieve stylistic or expressive aims. These observations suggest that Zuhayr's poetic precision did not preclude artistic flexibility but rather reflected a balanced approach that honored classical prosody while accommodating creative expression.

Keywords : *ʿIlal*, *ʿArūḍ*, *al-Baḥr al-Kāmil*, Zuhayr ibn Abī Sulmā

INTRODUCTION

One of the most widespread and popular modes of expression embraced by the Arabs is poetry, which represents the noblest form of Arabic literature. It holds an exalted position among the Arabs in all aspects of their cultural, social, and political life. For them, poetry was more than merely an art form; it was an essential component of their social, cultural, and political existence. Through it, they conveyed their days and events. This art emerged in ancient times and served as their "register," through which they preserved their virtues and occasions, documented their days and merits, immortalized the features of praise, sustained the seasons of lampooning, recorded their battles with enemies, and entrusted the safeguarding of their noble deeds to their allies (Diyab, 2017).

Poetry (al-shiʿr) is a verbal noun meaning *knowledge*, as in their expression *layta shiʿrī bi-fulānin* or *ʿan fulān* or *li-fulān mā ṣanaʿa*, meaning "Would that I knew what he

did," that is, "Would that I perceived or knew what he did" (Maʿluf, 2017). Terminologically, it is speech that is intentionally metrical and rhymed. In the terminology of logicians, it is defined as a statement composed of imaginative elements intended to induce desire or aversion, as in the saying "wine is flowing ruby" and "honey is the vomit of bees." *Shiʿr manthūr* (prose poetry) is eloquent, rhymed speech that follows the method of poetry in imagery and emotional effect but without meter (Majmaʿ al-Lughah al-ʿArabiyyah al-ʿArabiyyah, 1972).

Ibn Manẓūr states: "Poetry is structured speech distinguished by its elevation in meter and rhyme, even though every form of knowledge may metaphorically be called 'poetry,' just as jurisprudence came to dominate the term *sharʿ*." He also quotes al-Azharī: "Poetry is *qarīḍ* (metrical verse) defined by specific markers that it does not exceed; its plural is *ashʿār*. Its composer is called a *shāʿir* because he perceives what others do not perceive" (Ibn Manẓūr, 2003).

Poetry is distinguished from other forms of expression by the unity of its meters and rhyme. The poet relies on a rhythmic and phonetic system that flows across the lines, enhancing its beauty and emotional impact when recited or performed. It employs figurative language—metaphor, simile, and metonymy—giving depth and strength to its meanings, and it further derives its power from the careful selection of diction, such that each verse carries multiple layered ideas and complex emotions.

Among the most renowned poets of the pre-Islamic era is Zuhayr ibn Abī Sulmā. He was born in 530 H and died in 627 H. He belonged to the Banū Muzaynah but lived among Banū Ghaṭafān after marrying a woman from their tribe. He grew up in a family deeply immersed in poetry: his father, his maternal uncle, his mother's husband, his two sisters Salmā and al-Khansāʾ, his two sons Bujayr and Kaʿb, his grandson, his great-grandson, and even his father's maternal uncle were all celebrated poets.

Zuhayr was meticulous in crafting his poetry; it is said that a single poem would remain under his review for an entire year. It is also said that he would compose a poem in a month, refine it over the course of a year, present it to his intimate circle for evaluation, and only then make it public (al-Zawzānī, 1983).

ʿUmar ibn al-Khaṭṭāb admired this quality, saying: "Had I met him, I would have appointed him as a judge because of the soundness of his discernment." Some narrators added that if Zuhayr had examined ʿUmar's letter to Abū Mūsā al-Ashʿarī, he would not have added anything beyond the words "For indeed the truth…" (Ibn Qutaybah, 1958).

Zuhayr was a man who loved peace and reconciliation. Upright in character, he inclined toward counsel and moral guidance, calling people to peace, virtue, and righteousness. His reason prevailed over his emotions, and he judged matters according to what he believed to be the truth—nothing but the truth. His reformist voice is clearly evident in his poems, neither obscure nor convoluted. He was among the most rational, admonitory, concise, and truthful of poets (al-Zawzānī, 1983).

Zuhayr lived during a period in which the fires of war devoured everything, its millstone grinding their sons without mercy or compassion, its evils multiplying, and its calamities dragging behind them ruin and destruction, often igniting for the most trivial cause, like a match thrown into a heap of dry tinder.

Zuhayr was deeply influenced by Hurm ibn Sinān and al-Ḥārith ibn ʿAwf, who worked tirelessly to reconcile the two warring tribes and undertook the payment of the blood money—three thousand camels—over a span of three years. In praise of these two noble

men, he composed an ode that became one of his *Muʿallaqāt*, cherished by people and passed down from generation to generation. Zuhayr continued throughout his life to praise and commend Hurm ibn Sinān, while Hurm reciprocated by bestowing upon him abundant generosity and immense wealth (Fa'ur, 1988).

Among the most well-known collections of pre-Islamic poetry is the *Dīwān* of Zuhayr ibn Abī Sulmā, compiled and arranged by Professor ʿAlī Ḥasan Fāʿūr. This book is regarded as a key reference for researchers and students of Arabic literature, serving as a reliable source for literary and linguistic studies on pre-Islamic poetry. The *Dīwān* situates Zuhayr's poems within their historical and cultural contexts, helping readers understand the social, political, and circumstantial factors that shaped the emergence of each poem. For this reason, the editor provided brief notes explaining the occasions surrounding every poem.

Zuhayr's poetry is considered one of the primary and richest sources of Arabic literary heritage, and in the view of many critics, it represents a complete model of the Arabic ode, fully embodying its structural and aesthetic elements.

Poetry is intentionally metrical and rhymed speech, as defined by the author of *al-Munjid* (Maʿluf, 2017). What distinguishes it from prose are its rhythmic units, which adhere to a poetic system known as the *baḥr*. A *baḥr* is a poetic meter upon which a verse is constructed in terms of the number, arrangement, and order of its metrical feet (*tafʿīlāt*).

These rhythmic units, referred to in ʿarūḍ studies as *tafʿīlāt* or metrical components, carry no independent meaning; rather, they serve as standards by which the words or segments of a verse are measured according to the duration required for their articulation. In other words, they function as carriers of long and short syllables as represented in the corresponding metrical pattern. Their purpose is to reproduce rhythm through morphological templates. They are ten in number, as elaborated upon in the classical works of prosody.

All metrical feet (*tafʿīlāt*) in poetry are composed of *asbāb* and *awtād*. A *sabab* is a phonetic unit consisting of two letters, while a *watad* is a phonetic unit consisting of three letters. The metrical foot of *al-Baḥr al-Kāmil* is *mutafāʿilun*, which is repeated six times, giving the meter its full pattern:

<div dir="rtl">متفاعلن متفاعلن متفاعلن   متفاعل متفاعلن متفاعلن</div>

This meter was called *al-Kāmil* ("the complete") because of the completeness of its thirty rhythmic movements; no other poetic meter contains thirty movements (At-Tibrizi, 1993).

The metrical feet of poetry do not necessarily appear in their original form; alterations may occur in their structure or letters—such as the quiescence of a moving letter, its omission, the omission of a quiescent letter, or the addition or removal of more than one letter. These modifications are known in the discipline of ʿarūḍ as *ziḥāf* and *ʿillah*. Such changes may be obligatory or non-obligatory (Al-Washil, 1430).

These variations may enhance the aesthetic quality of the rhythm in ways that the execution of the original foot might not achieve. They also grant the poet freedom in creating rhythmic diversity suited to the poem's subject matter, as well as the poet's psychological and linguistic state (Al-Idarah al-A'mah, 1429).

In summary, *ziḥāf* involves altering the second element of the *asbāb* (rhythmic units). These second elements are either a moving (vowelled) letter or a quiescent one.

A moving letter may undergo quiescence or deletion, whereas a quiescent letter may only undergo deletion.

As for *al-ʿillah*, it is a modification that affects the *asbāb* and *awtād* of the *ʿarūḍ* (penultimate foot of the verse) and the *ḍarb* (final foot). It comprises numerous types, detailed extensively by scholars in the works of *ʿarūḍ*. What concerns this study are the types of *ʿilal* that may occur in the *ʿarūḍ* and *ḍarb* of *al-Baḥr al-Kāmil*. It should be noted that in this *Dīwān*, *al-Kāmil* is used exclusively in its fully extended (*tāmm*) form, with no truncated (*majzūʾ*) versions. Therefore, the researcher will mention only the types of *ʿilal* that may affect this meter when used in its complete form.

The *ʿilal* that may occur in the fully extended *Baḥr al-Kāmil* are four types:

a. A sound *ʿarūḍ* with a *maqtūʿ ḍarb*
b. A sound *ʿarūḍ* with an *aḥadh muḍmar ḍarb*
c. A *ḥadhāʾ ʿarūḍ* with an *aḥadh ḍarb*
d. A *ḥadhāʾ ʿarūḍ* with an *aḥadh muḍmar ḍarb*

Scholars of prosody differed regarding whether a *ʿillah* becomes binding once it occurs. Those who held that it must be observed argued that the poet is not permitted to abandon it once it appears in the remaining verses of the poem (Mustafa, 1996). Those who maintained that it is not binding restricted the definition of *ʿillah* by saying "and it is usually binding" (Ibnu Uthman, 2004). This indicates that it is binding in most cases, while its non-observance remains permissible.

For this reason, the researcher sought to examine the conditions of the *ʿilal* found in the poems of Zuhayr ibn Abī Sulmā composed in the meter of *al-Baḥr al-Kāmil*, as he is one of the greatest pre-Islamic poets, whose poetry is held in high regard by all scholars of the Arabic language, based on the *Dīwān* compiled by Professor ʿAlī Ḥasan Fāʿūr.

Despite the importance of this topic, the researcher found no independent study examining the *ʿilal* in the poetry of Zuhayr ibn Abī Sulmā specifically in terms of whether these alterations are binding or non-binding. Identifying the locations of these *ʿilal* is crucial, as such knowledge leads to a deeper understanding of the rhythmic structure of Arabic poetic verses and enables one to distinguish correct meters from broken ones.

Although some researchers have addressed the metrical variations in individual poems by Zuhayr—such as Badiʿah al-Raqīb al-Shafāʿah in her thesis titled *"Prosodic and Rhyme Variations in Zuhayr ibn Abī Sulmā's Muʿallaqa"* (Syafaat, 2022), where she noted the presence of alterations in one of Zuhayr's poems—her analysis concerned *al-Baḥr al-Ṭawīl*. In contrast, the present study examines several of Zuhayr's poems composed in *al-Baḥr al-Kāmil* to determine whether the *ʿilal* occurring therein are binding or non-binding.

METHOD

This study is a form of library research that relies on examining sources related to the subject. These sources are of two types:

The first consists of primary sources, namely the poems of Zuhayr composed in the meter of *al-Baḥr al-Kāmil* as found in his *Dīwān* compiled by ʿAlī Ḥasan Fāʿūr.

The second consists of secondary sources, namely books and references related to the science of prosody (*ʿilm al-ʿarūḍ*).

The research employs a qualitative approach and follows an analytical method by analyzing and scansioning Zuhayr's poems composed in *al-Baḥr al-Kāmil* in a manner consistent with the objectives of the study.

RESULT AND DISCUSSION

The researcher will present selected verses from each poem composed in the meter of *al-Baḥr al-Kāmil*, analyze and discuss them after performing metrical scansion, in order to determine the conditions of the *ʿilal* occurring within this meter.

a. The poem "Ṣaramat Jadīdan Ḥibāluhā Asmā"

ولقد يَكُونُ تَواصل، وإخاء	صرمت جديد حبالها أسماء .1
5|5||| 5||5||| 5|5|||	5|5|5| 5||5||| 5||5|||
وَوَشَى وُشاة، بيننا، أعداء	فتبدّلت، من بعدنا، أو بُدِّلتْ .2
5|5|5| 5|5|5| 5||5|5|	5||5|5| 5|5|5| 5||5|||
والحب، تُشْرِبُهُ فُؤَادَكَ، داء	فصحوتُ عنها، بعد حبّ، داخلٍ .3
5|5||| 5||5||| 5|5|5|	5||5|5| 5||5|5| 5||5|||
في الناس ، من قِبَل الإله، رعاء	ولكل عهد، مُخْلَفٍ، وأمانة .4
5|5||| 5||5|5| 5||5|5|	5||5||| 5||5|5| 5||5|||
فيها، لعينك، مكلاً وبهاء	خود، منعّمة، أنيق عيشها .5
5|5||| 5||5||| 5||5|5|	5||5|5| 5||5||| 5||5|||

The *ʿillah* that occurs in this poem is *al-qaṭʿ*, which is the omission of the quiescent letter of the *watad majmūʿ*, accompanied by rendering the preceding letter quiescent, resulting in *mutafāʿil*.

What draws the researcher's attention is that in the first verse this *ʿillah* appears in both the *ʿarūḍ* and the *ḍarb*. However, in the second verse and those that follow, it occurs only in the *ḍarb* and not in the *ʿarūḍ*. Thus, it becomes evident that Zuhayr did not maintain the *ʿillah* in the *ʿarūḍ*, whereas he did maintain it in the *ḍarb*.

b. The poem "Satarḥalu, bil-Maṭiyy, Qaṣāʾidī"

حتَّى تَحلَّ ، على بَنِي ورقاء	سترحل، بالمَطِيّ ، قصائدي .١
5|5||| 5||5||| 5|5|5|	5||5|5| 5||5||| 5||
رَهْنٌ، لآخرهم، بطول بقاء	مدحاً لهم، يتوارثُونَ ثَناءها .2
5|5||| 5||5||| 5|5|5|	5||5||| 5||5||| 5||5|||
جهلاء، يوم عجاجة، ولقاء	حلماء في النادي، إذا ما جئتهم .3
5|5||| 5||5||| 5||5|||	5||5|5| 5||5|5| 5||5|||
أو حاربوا ألْوَى، مَعَ العَشّاء	من سالَمُوا نال الكرامة كلها .4
5|5||| 5||5||| 5||5|||	5||5||| 5||5|5| 5||5|5|

The *ʿillah* occurs in the *ḍarb* but not in the *ʿarūḍ*. It is of the type *al-qaṭʿ*, which is the omission of the quiescent letter of the *watad majmūʿ* along with rendering the preceding letter quiescent. Zuhayr adhered to this alteration until the end of the poem.

What is noteworthy in this poem is that the first metrical foot of the first verse contains a metrical break, where both the heavy and light *asbāb* are dropped, leaving only the *watad majmūʿ*.

c. The poem "Walaqad Nahaytukum, Wa Qultu Lakum"

لا تقربنّ فوارس الصَيداء	ولقد نهيتُكُمُ، وقلتُ لكم: .1
5|5|5| 5||5||| 5|5|5|	5||5|| 5||5||| 5||5|||
نُغذَى صِغَارُهُمْ، بحُسنِ غِذَاءِ	أبناء حرب، ماهرين بها .2
|5|| 5||5||| 5||5|||	5||| 5||5||| 5||5|5|

3. قد كنتُ أعهدُهُم، وخَيْلُهُمُ ، يَلقَونَ، قُدماً، عورة الأعداء

|||5| 5||5|5 5||5| ** 5|||5 5||5|5 |||5|**

4. أيسار صدقٍ، ما عَلِمْتُهُم, عِند الشتاء، وقلة الأنواء

|||5|| 5||5||| 5||5| ** |||5 5||5||| 5||5||**

The *ʿillah* occurs in both the *ʿarūḍ* and the *ḍarb*. In the *ʿarūḍ*, the alteration is *al-ḥadhdh*, which is the omission of the *watad majmūʿ* from the end of the metrical foot, changing *mutafāʿilun* to *mutafā*. Zuhayr maintained this modification consistently from the beginning to the end of the poem.

As for the *ḍarb*, it contains *al-qaṭʿ*, which is the omission of the quiescent letter of the *watad majmūʿ* along with rendering the preceding letter quiescent, resulting in *mutafāʿilun → mutafāʿil*. Zuhayr consistently adhered to this modification throughout the poem.

d. The poem …

ونأت، وما فِني الجنابُ، فَيَذْهَبُ   شطّت أميمة، بعدما صقِبت

5||5|5 5||5||| 5||5||| ** |||5| 5||5||| 5||5|5**

2. [نالت] بعاقبة، وكان نوالها   طيفٌ ، يشقّ على المُباعَدِ، مُنصِب

5||5||| 5||5|| 5||5|5 ** 5||5||| 5||5||| 5||5|5**

3. في كل مثوى ليلَة سار، لها،   هاد، يَهيجُ بِحُزنِهِ، مُتَأَوِّبُ

5||5||| 5||5|5 5||5|5 ** |||5| 5||5|| 5||5|5**

4. أنّي قطعتِ، وأنتِ غَيرُ رَجِيلَة،   عَرْضَ الفَلاةِ، وأين منكِ المَطلَبُ؟

5||5||| 5||5||| 5||5|5 ** |||5| 5||5|| 5||5|5**

The *ʿillah* occurs only once, in the *ʿarūḍ* of the first verse. The type of *ʿillah* is *al-ḥadhdh*, which is the omission of the *watad majmūʿ* from the end of the metrical foot. After this instance, no further *ʿilal* occur throughout the rest of the poem. Thus, Zuhayr did not maintain this *ʿillah* that appears in the *ʿarūḍ*.

e. The poem "Inna al-Raziyyata, Lā Raziyyata Mithlahā"

ما تبتغي غطفان, يوم أضلّتْ   ١. ان الرزية, لا رزية مثلها,

5||5| 5|||5|| 5||5|5 ** 5||5||| 5||5||| 5||5|5**

2. ان الركاب لا تبتغي ذا مِرّة   بجنوب نخل, اذا الشهور أحلثْ

5|5|| 5|||5|| 5||5||| ** 5||5| 5||5||| 5||5|5**

3. ينعيْن خير الناس, عند شديدة   عظمتْ مصيْنته, هناك, وجلّتِ

5||5|| 5|||5|| 5||5|| ** 5||5||| 5||5|5 5||5|5**

4. ومدفّع, ذاق الهوان, ملعّن   راخيتُ عقدة كبله , فانحلّتْ

5||5|5 5|||5|| 5||5|5 ** 5||5||| 5||5||| 5||5|**

The *ʿillah* occurs in the *ḍarb*, and it is of the type *al-qaṭʿ*, which is the omission of the quiescent letter of the *watad majmūʿ* along with rendering the preceding letter quiescent. Zuhayr adhered to this alteration until the end of the poem.

f. The poem "Liman al-Diyāru Ghashīthahā bi-l-Fadfadi"

كالوحي, في حجر المسيل, المخلد   ١. لمن الديار غشيتها بالفدفد

5||5|5 5||5||| 5||5|5 ** 5||5||| 5||5||| 5||5|**

2. دار, لسلمى, اذْ هم لك جيرة   وإخال ان قد اخلفْتني موعدي

5||5|5 5||5|5 5||5||| ** 5||5||| 5||5|5 5||5|5**

No *ʿillah* occurs in this poem.

g. The poem "Athawayta, Am Ajmaʿta Annaka Ghādin?"

وعداك, عن لطْف السؤال, عوادي   ١. أثويت, ام أجمعت أنك غادي؟

5|5|| 5||5|5 5||5||| ** 5|5|| 5||5||| 5||5|||**

2. وتنوفة, عمياء, لا يجتازها   الا المُشيَّع, ذو الفؤادي الهادي

5|5||| 5||5||| 5||5| 5||5|5   5||5||| 5||5|||

3. قفر, هجعتُ بها, ولست بنائم   وذراع ملقِية الجِران وسادي

5||5||| 5||5||| 5|5|5   5|5||| 5||5||| 5||5|||

4. وعرفتُ ان ليستْ بدار تأيّه   فكصفقة, بالكفّ, كان رُقادي

5||5||| 5||5|5   5||5| 5|5||| 5|5|5   5||5|||

The *ʿillah* is of the type *al-qaṭ*, which is the omission of the quiescent letter of the *watad majmūʿ* along with rendering the preceding letter quiescent. Zuhayr maintained this alteration in the *ḍarb* throughout the poem.

h. The poem "Liman al-Diyāru bi-Qunnati al-Ḥajar?"

1. لمن الديار, بقُنّة الحجر؟   أقوين, من حِجج, ومن شهر

5|||5   5||5||| 5||5| 5|5| 5||5||| 5||5|

2. لعب الزمان, بها, وغيَّرها   بعدي سَوافي المور, والقطر

5|||5   5||5||| 5||5||| 5|5| 5|5|5   5|5|5

3. قفرا بمندَفع النحائتِ, من   ضفوى أولات الضال, والسدر

5||| 5||5||| 5||5|5   5|5| 5||5|5   5||5|5

4. دغ ذا, وعدِّ القول, في هرم   خير البُداة وسيِّد الحضر

5||| 5||5|5   5||5|5   5|5| 5||5||| 5||5|5

The *ʿillah* occurring in this poem is *al-ḥadhdh*, which is the omission of the *watad majmūʿ* from the end of the metrical foot in every hemistich. Zuhayr adhered to this *ʿillah* consistently from the beginning to the end of the poem. Moreover, the researcher found that in the *ḍarb* of this poem Zuhayr also maintained *al-iḍmār*, which is the quiescence of the second moving letter.

i. The poem "Inna al-Raziyyata Mā Lahā Mathalun"

إنَّ الرَزيئَةَ مالَها مَثَلٌ   فِقدانُ مَن يَنمي إلى الحَزم

5|||5   5||5||| 5|5|5   5|5| 5|5|5   5|5|5

20. حلوٌ أريبٌ في حَلاوَتِه   مُرٌّ كَريمٌ ثابِتُ الحِلم

5||| 5|5|5   5||5||| 5|5| 5|5|5   5|5|5

21. لا فِعلُه فِعلٌ وَليسَ كَقَولِه   قَولٌ وَليسَ بِمُفحِشٍ كَزم

5|| 5||| 5||5|5   5||5|5   5|5| 5||5||| 5||5|5

The *ʿillah* occurs in both the *ʿarūḍ* and the *ḍarb*. The type of *ʿillah* is *al-ḥadhdh*, which is the omission of the *watad majmūʿ* from the end of the metrical foot in each hemistich. Zuhayr maintained this *ʿillah* in the *ḍarb* but not in the *ʿarūḍ*, as the subsequent verse shows that the *ʿarūḍ* is unaffected by the alteration.

j. The poem "Akhbirtu Anna Abā al-Ḥuwayrith Qad … "

١. أخبِرتُ أنَّ أبا الحُوَيرثِ قَد   خَطَّ الصَحيفَةَ أيتَ لِلحِلم

5||| 5||5||| 5||5|5   5|5| 5||5|5   5||5|5

2. أحَسِبتَني في الدين تابِعَةً   أوَلَو حَلَلتُ عَلى بَني سَهم

5||| 5||5|5   5||5||| 5|5| 5||5||| 5||5|||

3. قومٌ هُمُ وَلَدوا أبي وَلَهُم   جُلُّ الحِجاز بُنوا عَلى الحَزم

5||| 5||5||| 5||5|5   5|5| 5||5|5   5||5|5

4. مَنعوا الخَزايَةَ عَن بُيوتِهُم   بأَسِنَّةٍ وَصَفائح خُذم

5||| 5||5||| 5||5||| 5|5| 5||5||| 5||5|

5. وجَلالُهُم ما قَد عَلِمتَ إذا   أحلِلتُم بمَحارم الأكم

5||| 5|5|5   5||5||| 5|5| 5||5||| 5|5|5

6. وَلَقَد غَدَوتُ عَلى القَنيصِ بِسابِحٍ   مِثلِ الوَذيلَةِ جُرشُع لَأَمِ

5||5||| **5||5|||**   **5||5|||**   **5|5|**   **5||5|||**   **5||5|5|**

7. قَيدِ الأَوابِدِ ما يُغَيِّبُها   كَالسيدِ لا ضَرَعٍ وَلا قَحِم

5||| **5||5|||**   **5||5|5|**   **5|5|**   **5||5|||**   **5||5|||**

8. صَعلٍ كَسافِلَةِ القَناةِ مِنَ ال   مُرّانِ يَنفي الخَيلَ بِالعَذمِ

5||| **5||5|||**   **5||5|5|**   **5|5|**   **5||5|5|**   **5||5|5|**

The *ʿillah* occurs in both the *ʿarūḍ* and the *ḍarb*. The type of *ʿillah* is *al-ḥadhdh*, which is the omission of the *watad majmūʿ* from the end of the metrical foot in each hemistich. Zuhayr maintained this alteration in the *ḍarb* but not in the *ʿarūḍ*, as the sixth verse shows that the *ʿarūḍ* of this poem is unaffected by the *ʿillah*.

CONCLUSIONS

From the analyses and discussions presented above, the following results can be inferred:

1. Out of ten poems, the *ʿillah* occurs in the *ḍarb* eight times, and Zuhayr consistently maintained it in all such cases.
2. Out of ten poems, the *ʿillah* occurs in the *ʿarūḍ* seven times. Zuhayr maintained it in two poems and did not maintain it in five poems. The patterns of non-adherence are as follows:
   a. The *ʿillah* appears in the *ʿarūḍ* of the first verse only, while the subsequent verses have sound *aʿārīḍ* unaffected by the alteration. This occurs in the first, fourth, and seventh poems.
   b. The *ʿillah* appears in the *aʿārīḍ* of all verses except the final one, whose *ʿarūḍ* remains unaffected. This occurs in the ninth poem.
   c. The *ʿillah* appears in all the *aʿārīḍ* except for one verse in the middle, which remains unaffected. This occurs in the tenth poem.

From this, we may conclude that Zuhayr consistently adhered to the *ʿillah* occurring in the *ḍarb*, but did not consistently adhere to the *ʿillah* occurring in the *ʿarūḍ*.

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