

Further reading

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 Hawārī, Ahmad Ibrāhīm, *Naqd al-mujtama' fī Hadīth 'Īsā ibn Hishām lil-Muwayliḥī*, Cairo (1981).
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R. ALLEN

**Muzāḥim ibn 'Amr al-'Uqaylī
 (second/eighth century)**

Bedouin poet of the later Umayyad period. Muzāḥim can be dated only approximately as being a younger contemporary of Jarīr, al-Farazdaq and Dhū al-Rumma, all said to have called him a 'gifted boy'. Only a small fragment of an ancient *dīwān* is preserved; the collection of fragments by al-Qaysī and al-Dāmin contains 43 pieces with 480 verses. An affinity with 'Udhri poetry is established by the fact that in several poems Muzāḥim describes his unfulfilled love to a married woman. Remarkable are some descriptions of the sand grouse (*qaṭā*) of unusual length (in one case more than 35 lines).

Text editions

- The Poetical Remains of Muzāḥim al-'Uqaylī*, F. Krenkow (ed. and trans.), Leiden (1920).
 'Shi'r Muzāḥim al-'Uqaylī', N.H. al-Qaysī and Ḥ.S. al-Dāmin (eds), *RIMA* 22 (1976), 85–146.

T. SEIDENSTICKER

**Muzarrid ibn ʿDirār al-Dhubyānī
 (first/seventh century)**

Yazīd ibn ʿDirār of the Dhubyān, a member of the Ghaṭafān confederacy, was styled Muzarrid for his alleged use of the verb *zarrada*, 'to look sternly upon'. He had two younger brothers who were also *mukhadram* poets; al-Shammākh, the most famous of the three, and Juz' ibn ʿDirār, who composed a threnody for the caliph 'Umar and who is included in the *Ḥamāsa* of Abū Tammām. Muzarrid's *dīwān*, which exists in a singleton manuscript, is fragmentary and his fame rests on his reputed prowess as a lampoonist who vituperated both his own people and his guests (cf. nos 3, 4 and 5). Two poems were featured in the *Mufaḍḍaliyyāt* as nos 15 and 17; the former is *hiḡā'* of the Banū Thawb and is connected in the sources with the caliph 'Uthmān; the latter, more generally attributed to Juz' ibn ʿDirār, is a

tour de force in the pre-Islamic manner, in which the resplendent knight, Muzarrid, is contrasted with a wretchedly indigent hunter.

Text editions

- Dīwān al-Muzarrid al-Ghaṭafānī*, K.I. 'Atiyya (ed.), Baghdad (1962).
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J.E. MONTGOMERY

muzdawija

Muzdawija
 132821 (Tebb.)

A poem written in rhyming couplets with different rhymes in each couplet (*aa bb cc ...*), chiefly in the *rajaz* metre, although other metres (e.g. *ramal*) sometimes occur. It contrasts with the majority of Arabic verse which has a single rhyme throughout. In the *rajaz* type of *muzdawij* both twelve-syllable lines and lines with eleven syllables occur.

The *muzdawija* was practised from early 'Abbāsīd times and, on account of its easy rhyming scheme, it proved particularly suitable for long narrative and didactic poems. Important for the development of the genre was the versification of the fables of *Kalīla wa-Dimna* by Abān al-Lāḥiqī (d. c.200/815). Abū al-'Atāhiya (d. 211 or 13/826 or 8) is reported to have written a *muzdawija* called *Dhāt al-amthāl* containing 4,000 proverbs and sayings. Historical subjects are found in *muzdawijas* by 'Alī ibn al-Jahm (d. 249/863) (world history in 660 lines), Ibn al-Mu'tazz (d. 296/908) (biography of the caliph al-Mu'taḍid in 838 lines) and by Ibn 'Abd Rabbiḥ (d. 328/940) on the exploits of the caliph 'Abd al-Raḥmān III. This last *muzdawija* is found in the author's *al-'Iqd al-farīd*, which also contains a long treatise on metre and rhyme in *muzdawij* form. Abū Firās al-Ḥamdānī (d. 357/968) wrote a *muzdawija* on the pleasures of hunting. Famous works on grammar that use this form are *Mulḥat al-i'rāb* by al-Ḥarīrī (446–516/1054–1122) and Ibn Mālik's (d. 672/1274) versified grammar *al-Alfiyya*. In all other branches of learning as well, *muzdawijas* are used as teaching texts. Several authors have made versifications of the biography of the Prophet Muḥammad.

In modern times *muzdawij* poems are

reciters they interviewed who has read various printed editions of oral narrative collections such as the *Sīrat Banī Hilāl* and the *Arabian Nights*, with the result that these texts 'have left an indelible mark on his work'. The boundary between oral and written literature is permeable; influence is mutual.

Text editions

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Further reading

Bailey, C., *Bedouin Poetry from Sinai and the Negev: Mirror of a Culture*, Oxford (1991).

Connelly, B., *Arab Folk Epic and Identity*, Berkeley (1986).

*EI*², arts 'Hikāya', 'Kāṣṣ', 'Kīṣṣa' (Ch. Pellat).

Finnegan, R., *Oral Poetry: Its Nature, Significance and Social Context*, Cambridge (1977).

Goldziher, I., 'The hadith as a means of edification and entertainment', *Muslim Studies*, C.R. Barber and S.M. Stern (trans.), London (1971), vol. 2, 145–63.

Lane, E.W., *The Manners and Customs of the Modern Egyptians*, London (1954).

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D. PINAULT

See also: folklore; legends; oratory and sermons; popular literature

Muzdawij
Muwashshah
strophic poetry

Most classical Arabic poems have a single rhyme throughout, whereas the number of lines varies from one poem to another. Besides this monorhyme poetry, strophic forms such as *muzdawij* (see *muzdawija*), *musammaṭ*, *muwashshah* and *zajal* are also found.

The *musammaṭ*, with a common rhyme in the last line (*simṭ*) of each stanza (e.g. *aaaa bbba ccca* or *aaaaa bbbba cccca*), dates from the end of the second/eighth century and is considered to be the precursor of the *muwashshah*. The latter form, which probably originated in Spain by the end of the third/ninth century, shows more intricate patterns, often with internal rhymes (rhyming schemes, e.g. *bbba cccaa dddaa* etc.; *cccab dddab eeeab*; *aa bbbba cccaa dddaa*; or *abc dddabc*).

eeeabc fffabc). Over 90 per cent of *muwashshahs* have five stanzas. The stanza, called *dawr* or *bayt*, consists of three or four *aghṣān* (sg. *ghuṣn*) and one line or more with common rhyme (*simṭ*, pl. *asmāt*; also *qufl*, pl. *aqfāl*). A *simṭ* line preceding the first stanza is called *maṭla*'. If such an opening line fails, the *muwashshah* is called *aqra*' ('bald'); otherwise it is *tāmm* ('complete'). The poem is in classical Arabic, but ends with a *kharja* (or *markaz*) which may contain non-classical material, or in some cases be in Romance. The metre of the *muwashshahāt* is probably based on an extended 'arūḍ system (see *prosody*), although other theories on its nature (stress-based, Romance scansion) have been advanced. The relationship between the *muwashshah* and Romance poetry is in debate. The *muwashshah* is used especially in singing. Among its subjects, comparable to those of classical poetry, the more lighter themes are especially favoured. *Zajal* also originated in Spain – probably by the end of the fifth/eleventh century – and employs non-classical Arabic. There are two types: (1) identical in everything with the *muwashshah* except for its vernacular language; (2) the *zajal* proper, which has as its basic form *aa bbba ccca ddaa*, etc., that is to say, the *asmāt* do not reproduce the scheme of the whole *maṭla*', but half of it only, and it has no *kharja*. The number of stanzas can be much higher than in the *muwashshah*. It has a greater variety of subjects including bohemian scenes in bawdy language. Its chief representative is **Ibn Quzmān** (d. 555/1160).

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W. STOETZER

See also: *muwashshah*; *zajal*

al-Subkī, Tāj al-Dīn
(728–71/1327–69–70)

Tāj al-Dīn al-Subkī came from one of the great scholarly clans of the Mamlūk period and was the son of a well-known father, Tāqī al-Dīn