

NOTES

Part I ANALYTICAL

- (1) On the rule of the Rašīdi Dynasty consult:
 - a) al-ʿUṭaymīn, ʿAbdullah Šāliḥ. *našʿat ʿimārat al-Rašīd*. University of Riyadh 1981. Riyadh
 - b) Ibn Rašīd, ʿDāri Ibn Fuhayd. *nubḍah tārixiyyah šan Najd* (as told to Wadīʿ al-Bustāni). dār al-yamāmah li-l-baḥṭ wa-t-tarjumah wa-n-našr 1963. Riyadh
 - c) Musil, Alois. *Northern Neǧd*. American Geographical Society, Oriental Explorations and Studies No.5, 1928a: 236-255. New York.
- (2) On the general history of Arabia during this period see:
 - a) Ibn Bišr, ʿUṭmān. *šunwān al-majd fī tāriḫ Najd*. The Ministry of Education, Kingdom of Saudi Arabia 1391 A.H. Riyadh.
 - b) Philby, H. St. John. *Arabia*. Charles Scribner's Sons 1930. New York.
 - c) Philby, H. St. John. *Saudi Arabia*. Frederick Praeger 1955. New York.
- (3) Frederick, Williamson John. *A Political History of the Šammar Jarba Tribe of al-Jazīrah: 1800-1958*. Unpublished Ph.D. Dissertation. Indiana University 1975.
- (4) Musil 1928a: 31-33 gives a bare outline of Šammar tribal genealogies. On this, see also Montagne R. "Contes poétiques bédouins (recueillis chez les Šammar de Ğezīré)." *Bulletin d'études Orientales de l'institut français de Damas* 5, 1935: 115-119.
- (5) Numbers in brackets < > refer to the numbered segments of the Šammari narrative text forming Part II of this work.
- (6) as-Sudayri, Muḥammad Ibn Aḥmad. *abṭāl min aš-šahrāʿ?* 1968: 45-107. Riyadh; see also Sowayan, Saad A. *Nabati Poetry: The Oral Poetry of Arabia*. University of California Press 1985: 53-66.
- (7) For more on performance, see Sowayan 1985: 123-9.
- (8) Of particular relevance here is Gizelis, Gregory. "Historical Events into Song: The Use of Cultural Perceptual Style." *Folklore* 83, 1972: 302-320.

- (9) Cf. Vansina, Jan. *Oral Tradition*. Routledge and Kegan Paul 1965. London.
- (10) Cf. Ibid: 148.
- (11) As the poem diffuses into different cultural and linguistic regions, the narrative emphasis shifts from telling the actual historical events which the poem celebrates to the literal interpretation of its allegories and metaphors. Thus, the narrative becomes garbled and loses its historical value because the incidents, people, places and the whole socio-cultural milieu with which the poem and its original narrative deal are somewhat foreign to the tellers. Even the form and meter of the poem become distorted. Examples of this are:
- a) Bailey, Clinton. "The Narrative Context of the Bedouin-Qasidah Poem." *The Hebrew University, Folklore Research studies* 3, 1972: 67-105. Jerusalem.
- b) Palva, Heikki. *Studies in the Arabic Dialect of the Semi-Nomadic el-Ṣaḡārma Tribe*. ACTA Universitatis Gothoburgensis, Orientalia Gothoburgensia 2, 1976.
- c) Spoer, H.H. and E.N. Ḥaddād. "Poems by Nimr ibn ʿAdwan." *Zeitschrift für Semitistik* 7, 1929: 29-62, 274-294 and 9, 1933-1934: 93-133.
- (12) Cf. Gizelis 1972.
- (13) Folkloric themes might also be adopted by a *raconteur* in order to embellish a story. On this point see Bailey, Clinton. "The Negev in the Nineteenth Century: Reconstructing History from Bedouin Oral Tradition" *Asian and African Studies* 14, 1980: 44.
- (14) Cf. Vansina 1965: 3-4.
- (15) See Bailey 1980: 43-44.
- (16) Similar conclusions are reached by Vansina 1965: 87, and by Mercier, P. "Histoire et legende: la bataille d'Illoorin." *Notes Africaines* 47, 1950: 92-95.
- (17) as-Sudayri 1968: 88-90.
- (18) Cf. Southall, A.W. "Allur Tradition and its Historical Significance." *Uganda Journal* 18, 1954: 139-45.

- (19) The best available ethnographic works on the Bedouins are:
- a) Burckhardt, J. L. *Notes on the Bedouins and Wahabys*. 2 Vols. H. Colburn and R. Bentley 1831. London.
 - b) Dickson, H.R.P. *The Arab of the Desert*. George Allen and Unwin 1949. London.
 - c) Doughty, Charles. *Travels in Arabia Deserta*. 2 vols. Randome House 1921. New York.
 - d) Musil, Alois. *The Manners and Customs of The Rwala Bedouins*. American Geographical Society, Oriental Explorations and Studies No.6, 1928b. New York.
- (20) On the institution of *dxālih*, see Burckhardt 1831, Vol. 1: 329-338, Musil 1928b: 441-452, and Dickson 1949: 133-139.
- (21) On *wajh* see Musil 1928b: 438-440.
- (22) O the practice of drinking the cup as a symbolic gesture of challenge, see Musil 1928b: 527-528.
- (23) Ibid.: 529.
- (24) Ibid.: 335-336.
- (25) Ibid.: 338.
- (26) Ibid.: 540.
- (27) Ibid.
- (28) An important exception is Abboud, Peter Fouad. *The Syntax of Najdi Arabic*. Unpublished Ph.D. Dessertation. The University of Texas 1964. We shall have more to say about this work in the next chapter.
- (29) Palva, Heikki. "The Descriptive Imperative of Narrative Style in Spoken Arabic." *Folia Orientalia* XVIII, 1977: 5-26.
- (30) Ibid. and "Further Notes on the Descriptive Imperative of Narrative Style in Spoken Arabic". *Studia Orientalia* 55 (19) 1984: 379-391.
- (31) 1977: 6.
- (32) 1984: 3.
- (33) 1964: 89.
- (34) 1977: 21-24.
- (35) Ibid.: 23.
- (36) Ibid.
- (37) See Stewart, Frank H. "A Bedouin Narrative from Central Sinai." *Zeitschrift für arabische Linguistik* 16, 1987: 48-49.

- (38) Palva, Heikki. *Narratives and Poems from Ḥisbān*. ACTA Universitatis Gothoburgensis, Orientalia Gothoburgensia 3, 1978: 54-56 note 112.
- (39) This has been called "ethical dative" by T.M. Johstone. *Eastern Arabian Dialect Studies* 1967: 168. London. This was followed by Saad Sowayan. "A Poem and its Narrative by Riḍa ibn Ṭārif as-Šammari." *Zeitschrift für arabische Linguistik* 7, 1982a: 52-53.
- (40) e.g. Ingham, Bruce. "Najdi Arabic Text." in *Handbuch der Arabischen Dialekte* (W. Fischer and O. Jastrow, eds.) Wiesbaden 1980: 130-139. Also, Sowayan 1982a: 48-73.
- (41) These include:
- a) "Contes poétiques bédouins (recueillis chez les Šammar de Ġezīré)." *Bulletin d'études Orientales, Institut français de Damas* V, 1935.
 - b) "Le Ghazou de Šāyèc Alemsāḥ (Conte en dialecte des Šemmar du Neġd, Sous-Tribu des Rmāl)." *Mélanges Maspéro*. Le Caire III. 1935-1940: 411-416.
 - c) "Sālfet Šāyèc Alemsāḥ Gyedd Errmāl (Texte en dialecte des Šammar du Neġd) *Mélanges Gaudefroy-Demombynes*. Le Caire 1935-1945: 125-130.
- (42) see also Sowayan 1982: 53.
- (43) Ibid.
- (44) *yan* ← *ya-ʔin* ← CA. *laʔin*.

Part II THE TEXT

- (1) On the hamlet of Jubbih see
- a) Blunt, Lady Anne. *A Pilgrimage to Nejd*. J. Murray 1881, Vol.2, ch.IX. London.
 - b) Wallin, George August. *Travels in Arabia* (1845-1848). Falcon-Oleander 1979: 161-166. Cambridge.
- (2) Here the narrator extends his hands to the front and parts them.
- (3) The fuse is doused in liquid gun powder and left to dry so that when it is lit in order to be used in igniting the powder in the gun barrel, it does not go out.

- (4) Thus, he is obliged to protect them and answer their call for help against Šammār.
- (5) i.e. none of them is my close relative.
- (6) Do not risk your lives trying to save your mounts; your lives are much more valuable than the mounts. Consider them as a pot of dead meat, i.e. of little value. After all, they have come to you not as inheritance but through raiding other tribes. If you lose them now you can always replace them by raiding.
- (7) One leg was tethered.
- (8) Addressing his words to the short Šammari man.
- (9) When there is not much water in the well, someone must go down to fill the buckets.
- (10) So as not to alarm Hidlūl and his men.
- (11) *Dwēbān*, "little wolf," is the nickname of Ṭwērib, because as a successful raider, he has the qualities of a wolf; daring and alertness.
- (12) Men dare not go raiding now that their leader, Ṭwērib, is dead. They might as well lead their barren mounts to the bull.
- (13) The five camels used to lure Hidlūl away from his men.
- (14) Such expressions are used to convey the horror of the moment.
- (15) I have committed no wrong against him.
- (16) Mouthful in this context is simply a measurement. It does not imply in any way that ʿGāb will actually drink the blood of Hidlūl. Nonetheless, there are cases in which a warrior would drink the warm blood of a worthy opponent when he killed him in the field, especially if the slayer was after the blood of the slain for revenge.
- (17) This foreshadows what is coming at the end of the story when Mfīz ibn Habdān from ʿAbdih fells ʿGāb al-ʿWāji in revenge for the killing of Hidlūl, and shouts this war cry <513>.
- (18) This is to show how unjustified the murder of Hidlūl by ʿGāb was, and thus to motivate the Šammariš' vehemence in seeking revenge.
- (19) He plundered all their milk camels so they have no use for their milk skins.
- (20) Big nails are used for branding. The pain caused by such branding is compared to sorrow and heartache.

- (21) Supposedly Hāyis surmised that the camel rider was an emissary bringing urgent news because his camel looked emaciated which meant it had been driven hard for a long distance till it had shed all its fat, having had no time to rest and feed on the way.
- (22) "The tail hair of young mares is either clipped or cut off entirely" (Musil 1928b: 632)
- (23) Bedouins believe that certain colors, hair tufts, and other body marks on a horse are ominous signs. When a buyer find that a horse has one of these signs, i.e. *maššūrih* he has the right to return it.
- (24) The two banks of the Euphrates.
- (25) Both words mean sand dune but *šalanda* is used by the Šammar of Mesopotamia while *šadām* is used by the Šammar of the mountain.
- (26) This epithet signifies the reckless courage of ʿGāb.
- (27) Cf. Burckhardt 1831, I: 306-308 and Musil 1928b: 527-528.
- (28) *xafīf ad-damm* means amiable, charming, spirited, gay, lively, nimble, agile, quick to rise, not lazy; same as *xafīf ṭīnih* (antonyms *ṭīgīl damm*, *ṭīgīl ṭīnih*). It is not certain why Hāyis uttered the cry *Hidlūl ya-xafīf ad-damm* in this context addressing a dead person. Some informants say that it is customary for someone seeking revenge to utter the name of the avenged person in this formula as he charges at the culprit in the battlefield. Among the many connotations of *xafīf ad-damm* is quick to rise; hence, the translation "arise Hidlūl and behold."
- (29) Sirḥān ibn Gdūr belongs to the same lineage as the old chief Fāliḥ ibn Gdūr who had the falling out with Hidlūl. Hāyis forgot his exact name but he knew that it was one of the epithets of the wolf, therefore he called him "namesake of the wolf".
- (30) He was stabbed and knocked off the back of his horse, flung away the length of its halter "*ṭūl rsanah*" due to the mighty thrust of the spear. Had he not been clasping with his hand the end of the halter he would have been flung farther.
- (31) The brother of ʿGāb.

- (32) Hāyis and his men came all the way from Mesopotamia while the ʿAbdis joined them from at-Tayyim, near Hāyil.
- (33) Plūral of al-Gʿeṭ, in reference to Hāyis, Badir and Ānān.
- (34) A sign of surrender.
- (35) Killed them.
- (36) This is Riḍa ibn Ṭārif talking.
- (37) Perhaps waiting to hear the outcome of the battle between Hāyis and ʿGāb.
- (38) They wanted to wait for the right moment.
- (39) Some of the poems composed by Siʿdūn al-ʿWāji on this occasion appear in as-Sudayri 1968: 94-99.
- (40) That of Hġāb.
- (41) "The filly also gets camel's milk both in the evening and morning, and often the owner and his family go to bed without supper so that the mare and her young may have sufficient food and milk." (Musil 1928b:374-375)
- (42) Cf <514> in the text.
- (43) Ġalba is one of the many names designating Šammar.
- (44) This and the line before it express the daring of Hāyis and his penetration deep into the desert wilderness where no ordinary man would venture to go.
- (45) az-Zīr Sālim is a well-known epic hero.
- (46) to seek shelter.
- (47) *šēx al-jahām*, the paramount and powerful tribal chief under whose direction and protection the tribe moves or pitches camp with their mixed camel herds "*jahām*," sure that the great herds will be defended by the chief and his men against any attack. The chief has the authority to muster men for defense and also to send out scouts and collect information regarding the availability of pasture and water and enemy movements. Accordingly, he makes decisions regarding the timing and direction of tribal movement.
- (48) This means their nostrils are wide, so they can breathe easily on the run.
- (49) see footnote 12, Part II
- (50) see footnote 20, Part II and <370> in the text.

- (51) By his incessant riding and relentless raiding.
- (52) The ultimate in glory; meaning he conquered everything in his way till he reached the sea where there is no more land to conquer. This is in reference to his boldness and high mindedness.
- (53) He sends a declaration of war before attacking an enemy. He does not raid stealthily and never resorts to treachery.
- (54) This is to describe the courage of the warriors and how anxious they were to meet the enemy.
- (55) The two famous heroes in the Hilāli epic.
- (56) The Bedouin believe that the character of a person is determined equally by his paternal and maternal lines. A man who wishes to have distinguished children must marry into a noble family, hence the adage *šarrib wlēdik šarribih*, a saying which urges a man to marry not for looks but for blood.
- (57) The poet in this line draws a picture of the pitched battle between the noble warriors of Šammar on one side and, on the other, the resolute men of ʿAnazah, who are close kin and ready to die for each other.
- (58) Nūt is the wife of ʿGāb. Hēfa is the mother of Hidlūl.
- (59) To pitch camp on lofty grounds and be so visible signifies not only defiant courage but also hospitality. The campfire would be seen from afar by guests and wayfarers seeking food and lodging.
- (60) This is a mild reproach, reminding Siʿdūn that he should not expect to harry Šammar and yet live in peace himself.
- (61) "The bustard hunter" refers to ʿGāb, whose name means "eagle", eagles prey on bustards and other games.
- (62) Jrēs, from aṭ-Ṭwālih from al-Aslam, a relative of ʿAdwān ibn Ṭwālih, was killed by ʿAnazah, and the event was celebrated by Siʿdūn in one of his poems. In this line aṭ-Tbēnāwi alludes to Siʿdūn's previous poem.
- (63) al-Gdūrāt is the plural of al-Gdūr, in reference to Sāyir ibn Gdūr.
- (64) i.e. Mfīz.
- (65) This is a sarcastic prediction that ʿAnazah, now that their most daring leader has been killed, will turn from a noble

camel-herding tribe into a weak sheep-herding tribe who know nothing about warfare.

- (66) Since there is so much at stake in the content of these four poems, historically speaking, it is reasonable to assume that there has been, in addition to lapses of memory, conscious changes and additions. The recent poetic exchanges between ʿAnazah and Šammar, which has been alluded to in Ch.2 of Part I, and in which the incidents in our narrative play a central role, may support the assumption that there has been some conscious doctoring of these poems.