



The Tuhfah

For Students of

The Burdah

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

INTRODUCTION

Apart from the central theme of love for Rasulullah sallallahu alaihi wasallam, the eloquence and rich expression in the Qaseedah Burdah earned it a unique position among the 'ulama. The number of commentaries on the Qaseedah Burdah is sufficient proof of its popularity. At some stage, the most highly regarded 'aalim in Egyptian society, the Shaikh-ul-Azhar, would teach it twice a week in the Jaami'-ul-Azhar and let alone the students, scores of 'ulama would also attend these lessons. In South Africa too, the Burdah is taught in a number of institutes for higher Islamic studies. The present work was compiled as a study-aid for students studying the Burdah.

The bulk of the explanation has been condensed from the commentary of Baajuri (d.1197). However, I frequently consulted the commentaries of Ibn Hajr Haithami (d.973AH) and Mulla Ali Qari (d.1014AH) as well. Occasionally the commentary of Ibn 'Ashur (d.1393CE) was also consulted.

In conclusion, I request the readers' du'as for divine acceptance in the court of Allah. I also request their suggestions and constructive criticism.

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26 Safar 1443
04 October 2021

بسم الله الرحمن الرحيم

الفصل الأول

Line 1

أَمِنْ تَذَكُّرٍ جِيرَانٍ بِذِي سَلَمٍ	مَزَجَتْ دَمْعًا جَرَى مِنْ مُقْلَةٍ يَدَمٍ
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*Is it due to remembering your neighbours at Dhi Salam that
You mix the tears which flow from your eyes with blood?*

- The همزة in the beginning is for تقرير
- The مزجت دمعا . . . is محل الاستفهام
- The مزجت with متعلق is for تعليل and it is متعلق من
- Generally the (يكسر اللام) متعلق is mentioned after the (يفتح اللام) متعلق but the poet did the opposite to show that there is no doubt regarding the المزج – the doubt is regarding its سبب
- تذكر is a مصدر and it is مفعول to its مضاف (This is إضافة المصدر إلى المفعول)
- The تذكر of فاعل is أنت ضمير but it is محذوف The intention of the poet is تذرك جيرانا
- جيران is the plural of جار which means neighbour. However, the poet used it in the meaning of المحبوبون (beloveds). He did so on the basis of مجاز مرسل because محبوبية is لازم of جوار This is usage of the ملزوم in the meaning of the (تسمية اللازم باسم الملزوم) لازم
- The ذى سلم before باء is for ظرفية and means في
- According to Mulla Ali Qari (ra)'s explanation:
 - مكان ذي سلم is the موصوف of a صفة that is محذوف
 - سلم is a tree that grows in the desert
 - ذى سلم therefore means: a place in which the سلم trees grow

- Bajoori (ra) merely states that **مَدِينَة** and **مَكَّة** ذى سلم is a place between (close to **قُدَيْد**). Mulla Ali Qari refers to the same in his explanation of the second line.
- The meaning of **مَزَج** **مَزَج** is to mix. **خَلَطَ** **خَلَطَ** also means to mix. According to one opinion there is no difference in their meanings. According to another opinion the difference between them is that of **عَمُوم** and **خَصُوص**
 - **خَلَطَ** **خَلَطَ** is **عَام** – irrespective of whether the items being mixed become **حَقِيقَة** واحدة or not.
 - **مَزَج** **مَزَج** is **خَاص** – applying only to such mixing which causes the items being mixed to become **حَقِيقَة** واحدة
- **دَمَعَا** is the **مَفْعُول** به **دَمَعَا** of **مَزَجَتْ** and **جَرَى** is its **صِفَة** Thus, **دَمَعَا جَرَى** means **دَمَعَا** جارياً
- **جَرَى** **جَرَى** means to flow with **شِدَّة** (It refers to **السَّيْلَان**). That is why the poet used **جَرَى** instead **سَال**
- **جَرَى** of **مَتَعَلَّق** **مِن** **مَقْلَة** and **مَقْلَة** **إِبْتِدَائِيَة** **مِن** **مَقْلَة** is before **مِن**
- **مَزَجَتْ** of **مَتَعَلَّق** **بِدم** is **بِدم**
- The poet used the **مَفْرَد** (singular form) of **مَقْلَة** even though every person has two eyes. He did so in accordance with Arab style i.e. they use the **مَفْرَد** of certain words in the meaning of the **مُثْنَى** (dual).
- Mixing tears with blood is **كُنَايَة** for **كثْرَة البُكَاء**
- Addressing himself the poet is saying: Why are you crying so much? Is it because you are thinking of your neighbours (beloveds) in **مَدِينَة** ذى سلم or is it due to . . . He mentions the second possibility in the next line.

Line 2

أَمْ هَبَّتِ الرِّيحُ مِنْ تَلْقَاءِ كَاظِمَةٍ	وَأَوْمَضَ الْبَرْقُ فِي الظُّلُمَاءِ مِنْ إِضْمٍ
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*Or did the wind blow from the direction of Kaadhimah
And did the lightning strike in the dark night from Idam?*

- The purpose of the همزة that is followed by أم تعيين In such instances the همزة requires a معادل Thus, the poet mentioned the معادل of the opening همزة in this line.
- The واو in the beginning of the second half is either محمول على الحقيقة or in the meaning of أو
 - If it is محمول على الحقيقة the poet's تردد regarding the reason for his profuse crying is between two factors. Therefore, هبوب الريح and إيماض البرق are collectively one reason
 - If it is in the meaning of أو his محمول على الحقيقة is between three things. In this case, هبوب الريح and إيماض البرق are different reasons. This is very plausible because each one of them is also سبب لكثرة البكاء
 - i. The lover constantly thinks of his beloved. Thus, when the wind blows from the direction of the beloved, the lover imagines that it is carrying the scent of the beloved to him.
 - ii. When the lightning strikes from the direction of the land of the beloved the lover imagines that it enables him to see the house of the beloved.
- The meaning of الريح is wind. Generally its singular form is utilised for punishment and its plural form is utilised for mercy. Therefore, the poet should have used the plural form. However, he used the singular form because despite the sweetness of love, it is often مختلط بعذاب (diluted/accompanied with torment).

- The only reason for mentioning الظلماء (the dark night) is that light shines more in darkness.
- إضم is the name of a mountain. Lightning strikes from the direction of a mountain and not from the mountain itself. Hence, there is a تلقاء إضم i.e. مضاف محذوف before the word إضم.
- According to one opinion, كازمة, ذى سلم and إضم are places that are close to Madinah Munawwarah. Hence, it is noted that these opening two lines of the قصيدة present an example of براعة الاستهلال (unique commencement). In the very first and second lines the poet is hinting that the purpose of his poem is to praise Nabi Muhammad sallallahu alaihi wasallam.

Line 3

فَمَا لِعَيْنَيْكَ إِذَا قُلْتَ أَكْفَقْنَا هَمًّا	وَمَا لِقَلْبِكَ إِذَا قُلْتَ اسْتَفَقَ بِهِمْ
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Then what happens to your eyes, that when you say, 'Stop!' they cry even more

And what's the matter with your heart, that when you say, 'clear your thoughts' it puzzles even more

- The فاء in the beginning of this line is the جواب of a شرط محذوف. This type of فاء is called فصيحة.
- The poet's intention is: If these are not the reasons for your excessive crying, then why . . . ?
- In the beginning lovers conceal and deny that they are in love. Thus, when the مسؤول did not answer the poet's question, he treated him like a منكر (denier) and asked, "Well if you are not in love, then why are you unable to control your eyes and heart?"

- The word همتا is derived from الهميان which means السيلان (to flow). If همتا is derived from الهميان it should be همتا However:
 - The was turned to an ألف because it is متحرك and preceded by a letter that has a فتحة
 - This ألف was then dropped off due to اجتماع الساكنين The ألف is the first ساكن and the تاء is the second. This تاء is actually ساكن It's فتحة is only due to the ألف after it.
- In reality the eyes do not flow, their tears flow. Hence, the poet meant همى دمعهما However:
 - He moved the word دمع from فاعلية and intended it to be a تمييز This what is called تمييز محوّل عنّ الفاعل
 - He thereafter made حذف of this تمييز
- The سين and the تاء استفق are زائدتان
- اكفنا and همتا are opposites. استفق and يهم are also opposites. Hence, there is طباق in both halves of this line.

Line 4

أَيْحَسِبُ الصَّبُّ أَنَّ الْحُبَّ مُنْكَتِمٌ	مَا بَيْنَ مَنْسَجِمٍ مِنْهُ وَمُضْطَرِمٍ
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Does the lover think that love can hide between flowing tears and a restless heart?

- The meaning of الصب is العاشق (the lover). صبّ يصبّ means to pour and the lover pours a lot of tears (he cries a lot).
- منكتم means مستتر (to be hidden).
- منسجم means سائل (to flow). The meaning of انسجم الماء is سال الماء (the water flowed).

- دمع منسجم is the صفة of a موصوف محذوف i.e. موصوف منسجم
- مضطرم means اشتعل النار (the fire burnt). مضطرم means اشتعل النار (to burn).
- قلب مضطرم is also the صفة of a موصوف محذوف i.e. موصوف مضطرم
- According to one opinion the ما بين is زائدة and بين is the ظرف of منكم
- According to another opinion
 - موصول is ما
 - The صدر of its صلة is محذوف Were it not محذوف the complete عبارة would have been . . . الذى هو بين
 - In this case, and its put together become بدل or صفة of الحب
- The همزة in the beginning is for إنكار (توبيخ) تعجب
- The previous lines demand usage of تاء الخطاب The poet should have said أتُحسب instead of أَيْحَسَب However, Arab poets often utilise this sudden التفات from أسلوب to another تنشيطا للسامع (to keep the listener attentive).

Line 5

لولا الهوى لم تُرَقْ دمعاً على طَلَلٍ	ولا أَرَقْتُ لِـذِكْرِ البانِ والعَلَمِ
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*Were it not for love, you would neither shed tears upon thinking of
their ruins*

Nor would you lose sleep recalling the trees and the mountain

- The meaning of طلل is ما بقي من آثار الدار مرتفعاً (the standing ruins of a house). If the ruins are no longer مرتفع (standing) i.e. they are flat with the ground, they are called رسم
- The على is for تعليل It therefore means لأجل طللٍ Alternatively, we could say that there is a مضاف محذوف before طللٍ i.e. على تذکر طللٍ
- The تنوين in طللٍ is in place of a مضاف إليه that is محذوف i.e. طللِهِم

- البان is a type of tree that has a pleasant smell.
- العلم has more than one meaning: sign, spear, mountain etc. In this context it means mountain. One opinion is that it refers to the mountain in Madinah that is called إضم
- The ال before بان and علم is جنسي or عهدي Either way, it refers to the trees and mountains in the place of the beloved.
- According to the above explanation البان and العلم are محمول على الحقيقة

Line 6

فَكَيْفَ تُنْكِرُ حَبَا بَعْدَمَا شَهِدَتْ	بِهِ عَلَيْكَ عُذُولُ الدَّمْعِ وَالسَّقَمِ
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How do you deny being in love after the fair witnesses of tears and illness bore testimony to it?

- This فاء is also فصيحة i.e. it is the جواب of a شرط محذوف The poet's intention is: How do you deny despite the evidence?
- The purpose of the استفهام in كيف is either إنكار or استبعاد and تعجب
- The in ما بعد ما is either مصدرية or موصول
 - In the first instance, the فعل after it (مؤول بمصدر) is Hence, the meaning of بعد ما شهدت به العُدول is بعد ما شهدت به العُدول
 - In the second instance, the sentence . . . شهدت به is صلة
- There are two possibilities regarding the إضافة of عدول to السقم و الدمع
 - a. It is بيانية i.e. عدول من الدمع و السقم
 - b. It is إضافة الصفة إلى الموصوف إلى الموصوف
- There is no objection regarding usage of the plural form (عدول) whereas كثر شائع (quite) because doing so is شائع و السقم و الدمع are only two

common). An example from the Qur'aan is قد صغت قلوبكما Mulla Ali Qari (ra) mentioned two more answers:

- a. The meaning of الدمع is دمع العينين which added to السقم results in three.
 - b. The meaning of السقم is أصناف السقم و أنواع الدمع و السقم
- There is استعارة in this line.
 1. الدلالة الواضحة (glaring evidence) is compared to الشهادة However, only the latter was used. Hence, this استعارة تصريحية
 2. Furthermore, instead of using the word الشهادة the poet used a مشتق (derivative) of الشهادة (i.e. شهدت). Hence, this is استعارة تبعية
 3. Analysing this statement from a different angle, we could say that:
 - a. The poet compared الدمع و السقم to people but did not mention the latter.
 - b. Nonetheless, he indicated to one of the لوازم (qualities) of people i.e. الشهادة
 - ❖ Hence, this is استعارة مكنية
 - لَعْنُ the word السقم may have two fathas (as-saqam) or a dhamma and a sukoon (as-suqm). However, in accordance with poetic scale, it has to be read with two fathas in this poem.

Line 7

وَأَثْبَتَ الْوَجْدُ خَطِيَّ عَبْرَةٍ وَضَيَّ	مِثْلَ الْبَهَارِ عَلَى خَدَّيْكَ وَالْعَنَمِ
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And anxiety fixed on your cheeks two lines of tears and weakness like a yellow rose and red branches

- و بعد ما أثبت الوجد . . . Thus, the poet means شهد on معطوف is أثبت
- حب is the حزن that results from الوجد
- عبرة (with a فتحة on the عين) is a tear that is ممزوج بالدم (has traces of blood in it).
- البهار is a yellow rose
- العنم is a tree that has red branches.
- أثبت على خديك . . . أثبت of متعلق is على خديك
- The poet means مضاف محذوف and it is preceded by a خطي عبرة on معطوف is ضنى أثر ضنى
- The أثر of ضنى is صفرة الوجه (yellowness of complexion). Hence, the أثر of ضنى is like the petal of a yellow rose.
- The lines of tears on the cheeks are red due to امتزاج بالدم Thus, they look like the branches of the عنم tree.
- It is evident from the above that there is نشر مشوش in this line.

Line 8

نَعَمْ سَرَى طَيْفٌ مِّنْ أَهْوَى فَأَرْقَنِي	وَالْحُبُّ يَعْتَرِضُ اللَّذَاتِ بِالْأَلَمِ
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*Yes, thoughts of the one I love came to me at night and deprived me
of my sleep*

Love destroys pleasure through pain

- When the condition of the مسؤول became so clear that he is no longer able to deny it, he now acknowledges saying . . .
- Some of the commentators regard this as التفات خطاب (more specifically تجريد) تكلم to
- The meaning of سَرَى is to travel at night (السير ليلاً). Its صلة should be إلى but it is محذوف
- Mulla Ali Qari explained يعترض as يُزِيل Bajoori explained it as يَدْفَع because the meaning of اعترضه بالسهم is دفعه بالسهم Hence, it is as if the poet is comparing love to an archer who averts pleasure using the arrow of pain.

Line 9

يَا لَائِمِي فِي الْهَوَى الْعُذْرِيَّ مَعْدِرَةً	مِثِّي إِلَيْكَ وَلَوْ أَنْصَفْتَ لَمْ تَلْمِ
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*O criticiser of my excusable love, I apologise to you
But if you are fair, you would not blame me*

- Having acknowledged that he is in love, the poet perceives a critic criticising him for being in love. Addressing this critic, the poet says يا لائمي . . .
- Commentators mention two possible reasons for the poet describing his love as عُذْرِي

1. It is **بنى عُذرة** to اسم منسوب – a famous tribe from Yemen whose members would die due to sincerity in love. The poet's aim in this description is تشبيهه My love is like the love of **بنى عُذرة** (sincere but killing).
 2. It is excusable love i.e. such intense love that everybody excuses the lover.
- The word **معذرة** could be **مرفوع** or **منصوب**
 - If it is **منصوب** it is the **مفعول** of a **فعل محذوف** i.e. **اعتذر معذرة** or **أقدم معذرة**
 - If it is **مرفوع** then there are two possibilities:
 - i. It is a **مبتدأ** and it's **خير** is **مبنى إليك** i.e. **صادرة مبنى إليك**
 - ii. It is the **خير** of a **مبتدأ** that is **محذوف** i.e. **هذه معذرة مبنى إليك**
 - According to the commentator 'Isaam
 - **العذري** for **تميز** because it is **منصوب** is **معذرة**
 - **إليك** is an **اسم الفعل** and it means **ابعد** (go away)
 - ❖ Accordingly, the poet means: O he who criticises me because my excuse is **عذري** love, go away (leave me alone).
 - **و لو أنصفت لم تلم**
 If you are fair, you would not criticise me because people are only criticised for what they do voluntarily whereas love is involuntary.
Note: In the beginning love is voluntary but after استحكام it becomes involuntary.

Line 10

عَدْتُكَ حَالِي لَا سِرِّي بِمُسْتَتِرٍ	عَنِ الْوُشَاةِ وَلَا دَائِي بِمُنْحَسِرٍ
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*May my condition extend to you, neither is my secret hidden from the
tale carriers*

Nor does my ailment abate

- Despite the poet's apology and reprimand, the critic continued criticising him. So in this line the poet curses him saying, 'May you suffer like me!'
- The meaning of تجاوز يتجاوز (to pass, to extend) is عدا يعدو
- In accordance with the above explanation, the word عدا should be used with the صلة of إلى Hence, عدتُك إليك (In other words the صلة of إلى is محذوف)
- It is possible that instead of cursing the critic, he is seeking leniency and compassion by praying for him. Thus, he says, 'May my condition not extend to you'. In this case, the صلة of عن rather than محذوف is إلى
- Both of the above explanations indicate that this is جملة دعائية According to a third explanation this could be جملة خبرية Thus, the poet is telling his critic, 'you do not understand my suffering because عدتُك عنك حالي (my condition has not extended to you).'
- Bajoori mentioned a fourth possibility: that this جملة استفهامية is Thus, استفهامية is جملة استفهامية The poet means, 'Do you continue criticising me because my condition did not extend to you?'
- . . . لا سِرِّي بِمُسْتَتِرٍ is جملة مستأنفة because it is the answer to a 'hidden' question that arose from the words عدتُك حالي The 'hidden' question is, 'What is your condition?'

- الوشاة is the plural of واثٍ which is derived from وشى يشى and the meaning of وشى يشى is to adorn. The reason why the tale carrier is called واثٍ is that his aim is to sow discord between people and in order to achieve this he 'adorns' his tales.
- Generally, the pain of the lover subsides upon meeting his beloved. Hence, when he says و لا دائى بمنحسم (neither does my ailment abate), he means, 'And I still have not met my beloved'.

Line 11

مَحْضَتْنِي النَّصْحَ لَكِنْ لَسْتُ أَسْمَعُهُ	إِنَّ الْمُحِبَّ عَنِ الْعُذَالِ فِي صَمَمٍ
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*You have advised me sincerely but I do not hear it
The lover is deaf to the critics*

- Despite his curses or pleas for leniency (dependent on how we interpret the previous line), the criticism continued. Thus, the poet now acknowledges that the critic is sincere and merely wishing him well. However, this acknowledgement is made on the basis of التسليم الجدلي (for the sake of ending the discussion). Otherwise, he does not really believe that the critic is correct in criticising him. The reason for 'distrusting' the critic is that he too is casting glances at the beloved. Thus, his criticism is because he desires to be the only lover.
- When the poet says لَسْتُ أَسْمَعُهُ (but I do not hear it), he is only negating سماع القبول. Otherwise, let alone hearing it, he probably enjoys it.
- The second half of this line is the علة for لَسْتُ أَسْمَعُهُ. The reason why I do not hear your advise is that *the lover is deaf to the critics*. This

statement is similar to the hadith حَبْكُ لِلشَّيْءِ يُعْمَى وَ يُصَمُّ (love for a thing blinds and deafens you).

- العاذل is the plural of عاذل which means one who criticises somebody for being in love.
- There is مبالغة in the words صمم فى For the sake of fluency we translated it as 'the lover is deaf'. However, a more literal translation is 'the lover is in deafness'. If the poet merely intended saying 'the lover is deaf', he would have used the word أصم i.e. he would have said إن المحب عن العذال أصم The benefit of his expression is مبالغة The lover is so deaf to the critics that it seems like deafness surrounds him from all directions and is a ظرف for him.
- Arab linguists state that there are four levels of deafness and that صمم is the second level. They say that صمم is worse than وقر but not as bad as طرش and صنج The question therefore is why did the poet use صمم instead of صنج? The answer is simple. He did so to maintain the قافية

Line 12

إِنِّي أَتَمَمْتُ نَصِيحَ الشَّيْئِ فِي عَذَلِي	وَالشَّيْئُ أَبْعَدُ فِي نَصْحٍ عَنِ التُّهَمِ
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*I am suspicious of the advisor of old age in its reproach
Whereas in its advice old age is farthest from suspicion*

- Despite acknowledging to the critic that he is in love, the critic continued criticising him. Thus, he accused the critic of insincerity. Subsequently, the critic asked him, 'Why are you suspicious of me?' The poet responded that, 'let alone being suspicious of you, I am even suspicious of the advice and admonishment of old age.'

This is despite the fact that the admonishment of old age is farthest from being suspicious.

- The نصيحا هو الشيب i.e. بيانية is نصيح in إضافة
- It is also possible that this is إضافة الصفة إلى الموصوف The poet's intention is شيبا ناصحا
- شيب is described as ناصحا because it indicates closeness and occurrence of death which in turn demand renunciation of youthful behaviour and engagement in activities that will take him closer and closer to Allah.

الفصل الثاني

Line 13

فَأَنَّ أَمَارَتِي بِالسَّوِّ مَا أَتَّعَظْتُ	مِنْ جَهْلِهَا بِنَذِيرِ الشَّيْبِ وَاهْتَرَمَ
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Due to its ignorance my great commander to sin did not take heed from the warnings of white hair and old age

- This is تعليل for the previous line. I distrust the admonishment of old age because . . .
- أَمَارَتِي متعلق is بالسوء
- محذوف is the نفسى or النفس بدل
- ما قبلت الوعظَ means ما اتَّعَظْتُ
- The reason why my أَمَارَتِي بالسوء has not taken heed is that it is ignorant. for تعليل is مِنْ جَهْلِهَا
- جَهْلِهَا or ما اتَّعَظْتُ of either متعلق is بنذير الشيب
 - In the first instance the poet means: due to its (overall) ignorance my أَمَارَتِي بالسوء did not take heed from the warnings of white hair and old age.

- In the second instance he means: due to its ignorance of the warnings of white hair and old age my أَمَارِي بالسوء did not take heed.
- نذير الشيب in إضافة Accordingly the مصدر Hence, it is a إنذار نذير could mean (نذير is the فاعل of الشيب) إضافة المصدر إلى فاعله is.
- Alternatively, we could say that نذير means مُنْذِر Thus, نذير is اسم الفاعل in إضافة and the نذير الشيب in إضافة is either بيانية or إضافة الصفة إلى الموصوف

Question: Considering the above, should the poet not have said بنذيرى الشيب?

Answer: He meant نذير الشيب و نذير الهرم but he omitted the second نذير due to دلالة الأول (it is understood from the دلالة of the first نذير).

Line 14

ولا أَعْلَدْتُ مِنَ الْفِعْلِ الْجَمِيلِ قَرَى ضَيْفٌ أَلَمَ بِرَأْسِي غَيْرَ مُحْتَشِمٍ

*Nor did it prepare good actions to entertain the guest that is staying
on my head without feeling shy*

- اتعاط because عطف الخاص على العام This – ما اتعظت on معطوف is لا أعدتْ demands engagement in good actions and abstention from sin whereas إعداد القري only comprises of the first.
- The meaning of الأعمال الحسنة is الفعل الجميل
- الأفعال الضيف of بيان مقدّم is تبعض as well. من الفعل الجميل
He means: my نفس has not prepared even a little . . .
- There is استعارة مصرية مرشحة in this expression.

- White hair is compared to a guest on the basis of طرؤ (appearance of something that was previously absent).
- Only the مشبه به (the quest) is mentioned. The مشبه (white hair) is not mentioned. Hence, this is استعارة مصرحة
- Furthermore, the word ترشيح قري به Hence, this is ترشيح
- Etiquette demands that the quest should not overstay. Overstaying indicates a lack of shyness. When الشيب (white hair) settles on man's head, it never leaves him until his death. Thus, the poet (ra) described it as غير محتشم

Lesson: Just as we prepare for the quest before his arrival, we should prepare good actions before old age. Delaying preparation of good actions until old age may leave one with little or no opportunity for such preparation.

Line 15

لو كنت أعلم أنني ما أوقره . . .	كنت سراً بدا لي منه بالكتم
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*Had I known that I would not be able to honour it
I would have concealed the secret that it revealed to me with the
katam plant*

- After acknowledging that the *advice* of white hair should not be ignored and after tasting such bitterness of reprimand that he did not previously taste, he now says . . . لو كنت أعلم أنني ما أوقره . . .
- The أوقره in ضمير منصوب refers to الشيب
- Honouring الشيب refers to good actions and abstention from sin.
- The meaning of بدا is to appear. Thus, سراً بدا لي may be translated as 'a secret that occurred to me'.

- According to Mulla Ali Qari (ra) the meaning of السر in this context is إنذار الشيب عن الغفلة (a warning against negligence and sin).
- According to Bajoori (ra) the meaning of السر is الشيب الذى يظهر أولاً (the first strands of white hair). The reason for الشيب being called سر is that initially, before it becomes apparent to others, it is خفي (hidden) like a secret.
- Nonetheless, both of these commentators agree that the ضمير مجرور in منه refers to الشيب
- The reason for adding the word لى is that when the first strand/s of white hair appear on a man's head or beard, he is generally the first person to see it due to اهتمامه بشأن نفسه (his concern of his appearance).
- Katam is a plant whose leaves are crushed, mixed with henna and used as a dye.

Meaning: If I knew that I would not be able to honour white hair by doing good actions and abstaining from sin, I would have concealed it from the beginning, before it became apparent to others.

Lesson: The appearance of white hair is a warning of the closeness of death and the urgency of preparing for it. Such preparation entails engagement in good actions and abstention from sin and is actually a means of honouring the white hair.

Line 16

مَنْ لِي بِرَدِّ جَمَاحٍ مِنْ غَوَايَتِهِ	كَمَا يُرَدُّ جَمَاحُ الْخَيْلِ بِاللُّجَجِ
---	---

Who will help me return a wild nafs from its deviance just as wild horses are returned using reins?

- When his *نفس* continued ignoring the admonishment of *الشيب* the poet asks . . . مَنْ لِي بِرَدِّ جَمَاحٍ
- The purpose of this *استفهام* is:
 - a. *التتضّرّع* – an expression of humility
 - b. *الاستعانة بغيره* – a request for assistance
 - c. *الاستعطاف لنفسه* – a request for leniency
- Bajoori (ra) translated *جماح* as *القوة و الغلبة* He thereafter explained that:
 - The meaning of *الردّ* is *الصرف* (to turn away)
 - *مخدوف* is *ناشئ* of *متعلّق* مِنْ غَوَايَتِهَا
 - *جماح* is a *صفة* of *ناشئ*
 - Hence, this statement may be paraphrased as *مَنْ يَصْرِفُ عَنْ نَفْسِي* (who will avert from my nafs the ego that is the result of its deviance).
- Mulla Ali Qari (ra) mentioned two possibilities of *جماح*
 1. It is a *مصدر* Accordingly, the meaning of *الردّ* is *الإزالة*
 2. It is the plural of *جوح* (a bolting horse). In this case, the poet is comparing *الدواب الذميمة* to *الأخلاق الذميمة* (However, he only mentioned the *مُشَبَّه* به Hence, this is *استعارة تصريحية*).
- The *ك* in the beginning of the second half means *مثل* and the *ما* after it is *مصدرية*

- الكتاب is the plural of الكتاب on the scales of الكُتُب and اللُجُم
- Mulla Ali Qari noted that the poet is referring to a مرشد كامل In Bajoori's words, this line is a reminder that a شيخ is imperative for the perfection of سلوك because the nafs may regard something as good whereas it is actually destructive for him. Thus, the شيخ guides him like an experienced doctor.

Line 17

فَلا تُزِم بِالْمَعَاصِي كَمَنْ شَهْوَتَا	إِنَّ الطَّعَامَ يُقَوِّي شَهْوَةَ النَّهَمِ
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*Don't intend breaking its desires through sin
(Because) Food strengthens the desire of a glutton*

- Having asked for assistance in bringing his wild nafs under control, the poet perceives somebody telling him that you should not intend breaking the desires of your nafs if you do not want to refrain from sin. The most important step towards taming your wild nafs is abstention from sin. Such abstention breaks the desires of the nafs. On the contrary, continuous sin increases the desires of the nafs.
- The way sin increases the desires of the nafs is comparable to the way food increases the appetite of a greedy man. No matter how much he eats, his appetite never slackens.
- On the one hand, this line may be classified as تشبيه ضمني because the تشبيه does not appear in any of the usual methods of تشبيه On the other hand, this line also comprises an example of التشبيه التمثيل because neither the مشبه nor the مشبه به is مفرد Instead, each of them is a صورة made up of a few items.

- شديد الشهوة إلى الطعام is a person who is النهم

Line 18

وَالنَّفْسُ كَالطِّفْلِ إِنْ تُهْمِلَهُ شَبَّ عَلَى	حُبِّ الرِّضَاعِ وَإِنْ تُفْطِمَهُ يَنْفَطِرْ
---	---

*The nafs is like an infant, if overlooked he will grow up enjoying
breast milk*

Yet if you wean him he will be weaned

- Just as the suckling child never tires of his mother's milk unless he is weaned, the nafs never tires of sin unless it is 'weaned'.
- Just as weaning the infant of breast milk is imperative, weaning the nafs of sin is also imperative.
- Just as weaning the child of his mother's milk is challenging, weaning the nafs of sin is also challenging.
- Just as there are disadvantages in not weaning the child timeously, there are harms in not weaning the nafs timeously.
- In short, this line is an example of تشبيه – the poet is comparing the nafs to a suckling child. All of the above constitute the وجه الشبه
- Considering that the تشبيه مرسل أداة التشبيه is mentioned, this is تشبيه مرسل
- Considering that the وجه الشبه is not mentioned, this is تشبيه مجمل
- The meaning of بلغ الشباب is شبّ الصبي
- In essence there is no difference between rooh and nafs. They refer to the same thing. Before تعلّقها بالجسد it is called rooh and after تعلّقها بالجسد it is called nafs. In other words, the difference between the two is only اعتبارى
- The word طِفْل is used for an infant, whether male or female.

Line 19

فَاصْرِفْ هَوَاهُا وَحَازِرْ أَنْ تُؤَلِّيَهُ	إِنَّ الْهَوَىٰ مَا تَلَوَّى يُصْصِمُ أَوْ يَصْصِمُ
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*Resist its desire and be wary of making it your leader
So long as desire is a leader it kills or disfigures*

- The فاء before اصرف is for إفصاح (it is الفصيحة) because the meaning is: if you have understood the above, then اصرف هواها
- Mulla Ali Qari defined الهوى as غير داعية الهدى (inclination of the nafs to the misguided things that it enjoys).
- As explained by Bajoori, the poet should have said فاصرف النفس عن هواها. However, صرف النفس عن الهوى means to free oneself of desires. This is impossible because every nafs has desires. Thus, he said فاصرف هواها which means do not follow the desires of your nafs.
- The meaning of حاذِرْ أَنْ تُؤَلِّيَهُ is: beware of giving the desires of your nafs any ولاية and إمارة over yourself. *Don't make the desires of your nafs your leader.*
- The reason for using the word حاذِرْ instead of احذِرْ is because مفاعلة indicates وقوع الفعل من الجانبين (occurrence from both sides) and just as man should be wary of his nafs, his nafs is also wary of him i.e. it always تُراقب غفلة الشخص (watches for him to drop his guard).
- The second half of this line is the علة for saying حاذِرْ أَنْ تُؤَلِّيَهُ
- Most people read the word تَوَلَّى giving each of the واو and لام a فتحة (They read it as an active verb). Shaikh-ul-Islam Al-Ansaari (ra) would give the تاء and the واو a ضمة and the لام a كسرة (He read it as a passive verb). Bajoori (ra) says that both ways are correct. *When الهوى assumes leadership or when الهوى is given leadership.*

- The word **يُصِم** comes from **أَصَمَيْتُ الصَّيْدَ** (I shot and killed the prey).
- The word **يَصِم** comes from **وَصِم يَصِم** (to spoil, damage, disfigure etc.)
- There is **استعارة مكنية** in this line. The poet compared **هوَى النفس** to a human being. However, he did not mention the human being but indicated to one of the **لوازم** (features) of a human being i.e. **التولية**
- There is also **ترشيع** in this **استعارة** because the crux of the second half is that **هوَى النفس** is oppressive, which is a **ملائم** of human beings.

Line 20

وراعهـا وهى فى الأعمال سائمة	وان هـى استخلت المرعى فلا تُسـم
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*Guard the nafs while it grazes on (good) a'maal
And if it enjoys a pasture then discontinue its grazing there*

- The meaning of **مراعاة** is **مراقبة**. Hence, we translated **راعهـا** as 'guard it'.
- **حالية** is **هى فى الأعمال** in **واو**
- The **ال** in **الأعمال** is for **عهد**. Hence, **الأعمال** does not refer to all **أعمال**. It only refers to **أعمال صالحة**
 - Commenting on the point that **الأعمال** only refers to **الأعمال الصالحة**
Mulla Ali Qari notes that due to the futility of **أعمال سيئة** it is as if they are not even **أعمال**
- The word **سائمة** is derived from **السوم** which means to graze.
- The meaning of **الاستحلاء** is to regard something as sweet.
- Bajoori explains **لا تُبقيها فيه** as: **لا تُسِم** there.
- The poet's message in this line is that if your nafs enjoys a particular 'ibaadah, then discontinue it because in such situations

the pleasure enjoyed by your nafs is due to some ulterior objective rather than the 'ibaadah. Thus, your 'ibaadah becomes a sin. In fact, it sometimes becomes more harmful than sin. Ata-ullah Iskander (ra) said in his famous حِكْم that:

رُبَّ معصية أورثت ذلا و انكسارا خيرٌ من طاعة أورثت عزا و استكبارا

Sin that results in humility is better than worship that results in arrogance and pride.

Likewise, it is mentioned in one narration that Allah Ta'aala said to Da'ud (as):

قل للعاصين المخبتين أبشروا و قل للمخبتين المعجبين اخسئوا

Tell the sinners who repent, 'rejoice' and

Tell the worshippers who are proud (of their sins), 'get away'.

- There is استعارة تصريحية تبعية in this expression. The poet compared أخذ النفس However, he did not mention الأخذ (the النفس to الكلاؤ in the الأعمال (مشبهه) and rather than using السوم (the مشبه به), he used a derivative thereof (i.e. سائمة).
- Alternatively, there is استعارة مكنية in this line. The poet compared النفس to البهيمة However, he only mentioned النفس (the مشبهه) and sufficed with making إشارة to one of the لوازم of البهيمة (i.e. السوم).

Note: The عدم (also called the وجه الشبهه) between النفس and البهيمة is (both of them do not know what is suitable or beneficial for him).

- ترشيح is المرعى Since animals graze in pastures, reference to
- إن is among the خواص of the فعل It never appears before a noun. Hence, we say that here too, it appeared before a noun. However, that noun is محذوف Nonetheless, we identified it through the verb

(إن محذوف) (The word استحلّت clarifies the verb that is محذوف after إن)
Accordingly, the complete text would be إن استحلّت نفسٌ ، استحلّت المرعى

Line 21

كَمْ حَيْثُ نَتَّ لَلدَّهْ لِلْمَرْءِ قَاتِلَةً مِنْ	حَيْثُ لَمْ يَذَرِ أَنَّ السُّمَّ فِي الدَّسِّ
--	--

*How often it adorned for man a murderous pleasure
And he failed to realise that the poison is in the fat*

- This is substantiation for the previous line.
- This كَمْ is خبرية and it means كثيرا
 - It's تمييز is محذوف i.e. كَمْ مرّة (how many times)
 - لَدَّه is the مفعول of حَسَنَتْ and قَاتِلَةً is its صفة
- Some commentators regard لَدَّه as the تمييز of كَمْ Bajoori, however, prefers the previous explanation.
- The second half explains why لَدَّه is often murderous – because it is often infused with poison.
- Although there are other aspects and ingredients in لَدَّه the poet only mentioned سَم and دَسَم because:
 - سَم is what 'kills' man.
 - Man only sees the دَسَم and not poison infused in it.
- There are two cases of استعارة تصريحية in this statement.
 - حَظَّ النَّفْسِ (self-gratification) is compared to سَم (poison).
 - الطَّاعَةِ (worship) is compared to دَسَم (fat).
 - In both cases the poet only mentioned the مشبَّه به

Lesson: Nafs enjoys worship just as it enjoys sin. In fact, its joy in worship is more (worse) than in sin because the former is باطن خفي (hidden) whereas the latter is ظاهر جلي (apparent).

Line 22

وَاحْشِ الدَّسَائِسَ مِنْ جَوْعٍ وَمِنْ شَبَعٍ	فُزْبٌ مَحْصَصَةٌ شَرٌّ مِنَ التُّخَمِ
--	--

*Fear the plots of hunger and satiation
Hunger is sometimes worse than indigestion*

- Fear the plots that nafs conceals in hunger and satiation.
 - The plot hidden in hunger is short-temperedness and foul character.
 - The plot hidden in satiation is laziness to engage in 'ibaadah.
- This, however, only applies to excessive eating and hunger. Only excessive eating and hunger are blameworthy. As alluded to in the aayah كَلُوا وَاشْرَبُوا وَلَا تُسْرِفُوا moderate eating and hunger are praiseworthy.
- The above explanation is based on the possibility that جوع and شبع were used in their حقيقي meanings. It is also possible that these words were not used in their حقيقي meanings. Instead:
 - جوع is كناية for قلة العبادة which results in جوع the Hereafter.
 - شبع is كناية for كثرة العبادة which results in شبع the Hereafter.
- If we accept the above explanation:
 - The plot in hunger (meaning قلة العبادة) is an inclination to ease and total neglect of 'ibaadah.
 - The plot in hunger (meaning كثرة العبادة) is love for praise and fame. This is a serious harm because it causes the worshipper to worship for reasons other than the pleasure of Allah.

- Considering that the Arabs and other حکماء praise قلة الأكل somebody could argue that warning us of its harms is futile. Is it even harmful? Hence, the poet said فُرِبَتْ مَخْمَصَةٌ شَرٌّ مِنَ التَّخَمِ Of course it can be harmful. Based on the harmful consequences of hunger, it is sometimes worse than indigestion. Hunger sometimes results in non-fulfilment of 'ibaadah. Indigestion, however, only results in a lethargic fulfilment of 'ibaadah rather than non-fulfilment. There is no doubt that non-fulfilment is worse than a sluggish fulfilment.

Line 23

وَاسْتَفْرِغِ الدَّمْعَ مِنْ عَيْنٍ قَدْ امْتَلَأَتْ	مِنَ الْمَحَارِمِ وَالزَّمَّ حِمِيَّةَ النَّدَمِ
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*Shed tears from an eye filled with haraam
And cling to the protection of regret*

- There are two interpretations of the words استفرغ الدمع
 - زائدتان استفرغ in تاء and سين Accordingly, the أفرغ الدمع بالبكاء
 - طلب استفرغ in تاء and سين Accordingly, the اطلب فراغ الدمع بالبكاء are not زائدتان
- ❖ Either way, the meaning is: cry until you do not have any more tears i.e. this is كناية for excessive crying.
- The تبعيضية المحارم before مِنْ is ابتدائية and the محارم before مِنْ is تبعيضية
- The regard فقهاء المحارم as امتلاء العين من المحارم كناية for frequent looking at anything that the شريعة does not permit.
- The regard صوفية المحارم as امتلاء العين من المحارم كناية for frequent looking at anyone other than Allah.

- Crying over one's shortcomings has always been the practice of the pious. A number of ahaadith highlight the fact that even Rasulullah sallallahu alaihi wasallam used to cry frequently and profusely. It is mentioned in the tafseer of the aayah فيهما عينان تجريان (in these gardens are two flowing springs) that these springs are for those whose eyes wept profusely. Nabi 'Eesa (as) had said: طوبى لِمَنْ بَكَى عَلَى خَطِيئَتِهِ (*there is good news for the one who cries over his errors*).
- There are three possibilities with regards the حماية الندم in إضافة
 1. It could be بيانية Thus, it means الاحتماء الذى هو الندم (the protection that is regret).
 2. It could be in the meaning of من Hence, it means الاحتماء الحاصل من الندم (the protection that results from regret).
 3. It could mean الندم الحامى لك عن عقاب المحارم (such regret that will protect you from the punishment for sin).
- It is apparent from the above that the meaning of حماية is احتماء (protection).
- الندم actually means التوبة The poet used the word الندم because it is the most important aspect in توبة Thus, Rasulullah sallallahu alaihi wasallam said that الندم توبة (regret is repentence).

Line 24

وَإِنْ هُمَا مَخْتَصِرَاكَ الْتُصَحَّ فَاتَّحَرَّ	وَخَالَفَ النَّفْسَ وَالشَّيْطَانَ وَاعَصَاهُمَا
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*The nafs and Shaytaan you should oppose and defy
Distrust them even if they give you sincere advice*

- Your nafs and the Shaytaan are your enemies. Therefore, do not obey them when they command you to do something or when they prohibit you from doing something.
- The addition of the word *واعصهما* (defy them) is to remind us that mere opposition is not enough. Instead, it is imperative for such opposition to be accompanied with defiance. Otherwise, there are times when, knowing that you will oppose him, Shaytaan will either encourage you to do something good or he will discourage you from something bad. Mere opposition without defiance will result in you abstaining from the good he encouraged or committing the wrongs that he had discouraged. In other words, the consequences of mere opposition may be very pleasing to nafs and shaytaan.
- According to one explanation, *مخالفة* refers to *أوامر* and *عصيان* refers to *نواهي*. According to another explanation, *مخالفة* is *عام* (not restricted to haraam) and *عصيان* is *خاص* (restricted to haraam). Hence, the *عطف* of *اعصى* on *خالف* is a case of *عطف الخاص على العام*. According to a third explanation, *مخالفة* and *عصيان* are *خاص*. While *مخالفة* only refers to things disliked by nafs, *عصيان* only refers to things that are haraam. If we accept this explanation, the purpose of the *عطف* is to show *مغايرة*.
- The reason for mentioning nafs before shaytaan is that:
 1. Nafs is an enemy that appears like a friend and man seldom realises the plots of his friend. As explained by Mulla Ali Qari,

nafs is an enemy that is loved and the faults of the beloved are always concealed. Remember the hadith *حبك الشيء يعمي ويصم* (love for an item makes one blind and deaf)?

2. Nafs is the inner and hidden enemy whereas shaytaan is an open and apparent enemy.
 3. Nafs is the greatest barrier between himself and Allah. Hence, it is said that defeating one's nafs is the greatest ni'mah (favour) that Allah can bestow on a man. Sahl bin Abdillāh (ra) used to say, "Allah is never worshipped in a manner greater than opposing one's nafs and desires."
- *Even if they give you sincere advise:* For example:
 - Enjoy yourself now so that later you will be able to focus better on your 'ibaadah.
 - They tell you to 'slow down' so that you will be able to do more in the long term.
 - The poet used the word *إن* which denotes شك (doubt). This seems to be an indication that sincere advice from nafs and shaytaan is doubtful (very unlikely) . . . In fact, it is impossible. Thus, it is said that, "Shaytaan opens one hundred doors of good for a man in order to throw him in to one door of bad."
 - It was previously mentioned that *إن* and all the *أدوات* of شرط only appear before *أفعال* (verbs). We therefore say that there is a *فعل* immediately after *إن* but it is *محذوف* Furthermore, when this *فعل* became *محذوف* the *ضمير* that is *مستتر* in it became *منفصل* So the actual *عبارة* should have been *وإنَّ مُحْضَاكَ النِّصْحَ* (The grammatical analysis of the aayah . . . *وإنَّ أَحَدٌ مِنَ الْمُشْرِكِينَ اسْتَجَارَكَ* is the same as this aayah.)

Line 25

فَأَنْتَ تَعْرِفُ كَيْدَ الْخَصْمِ وَالْحَكَمِ	وَلَا تُطِيعْ مِنْهُمَا خَصَمًا وَلَا حَكَمًا
--	---

*Do not obey any of them, whether disputant or arbitrator
You know the scheme of the disputant and the arbitrator*

- This line is emphasising what was mentioned in the line before it.
- It means we should follow neither nafs nor shaytaan when one of them is the disputant and the other is the arbitrator. This refers to two situations:
 - a. When there is a dispute between 'aql and nafs and the two of them ask shaytaan to mediate.
 - b. When there is a dispute between 'aql and shaytaan and the two of them ask nafs to mediate.
- In both of the above situations the arbitrator will always side with the disputant of 'aql because 'aql always desires good whereas nafs and shaytaan always desire evil i.e. the two of them belong to the same جنس
- It could be said that when nafs continue adorning a sin for you despite your desire to abstain, it become yours disputant. Then when you succumb to its deception and commit the sin, you feel guilty and wish to immediately refrain. At that moment shaytaan starts adorning that sin for you and then he sets limits for you. He makes you think that you will 'stop' by Ramadan (for example). But when Ramadaan commences, he sets a new limit for you. And when that limit expires, he sets another limit. Like this you never stop sinning. Nevertheless, by setting such limits for you, shaytaan is behaving like a judge. Sometimes, it's the other way. The sin is first adorned by shaytaan and later nafs behaves like the judge.
- Irrespective of which of the above explanations we prefer:

- The مِنْ in منهما is for تبعيض
- The لا before حكما is زائدة and was added للتأكيد النهي
- In the second half the poet is indicating that if we are aware of the schemes of human disputants and arbiters and that the schemes of nafs and shaytaan are worse, we should be wary of nafs and shaytaan irrespective of which of them is disputant and which is arbitrator.

Line 26

أَسْتَغْفِرُ اللَّهَ مِنْ قَوْلٍ بَلَا عَمَلٍ	لَقَدْ نَسَبْتُ بِهِ نَسْلًا لِيَدَى سُقْمٍ
---	---

*I seek forgiveness from Allah for speech without practice
Doing so I have attributed offspring to one who has no offspring*

- Acknowledging that he does not practice on what he is saying, he seeks forgiveness from Allah because he is quite aware that not practicing on what one says is extremely displeasing to Allah.
- Since the purpose of the words استغفر الله is إنشاء there has to be مفعولين In this instance the second مفعول is مجرور (preceded by مِنْ). Thus, we may say أستغفر الله ذنباً
- The purpose of this مِنْ is either تعليل or تعذية
- The purpose of the بَاء thereafter is either ملابسة or مصاحبة
 - If it shows ملابسة the meaning of عملٍ متلبسٍ بعدم العمل is قولٍ بلا عملٍ
 - If it shows مصاحبة the meaning of عملٍ مصحوبٍ بعدم العمل is قولٍ بلا عملٍ
- Some commentators explain that when a person engages in أمر and نهي people think that he fulfils the good that he encourages and he refrains from the bad that he discourages. Hence, when he does

the opposite, his أمر and نهي are ostentatious and hypocritical. Thus, it is imperative for him to seek forgiveness from Allah.

- Others explain that the استغفار is based only on the lack of عمل (practice) because in this regard the قول (نهي and أمر) is an act of obedience and worship. Hence, there is no need to make استغفار for speaking. Yes, not making عمل is sinful and requires استغفار
 - This explanation conforms to the opinion of the Ahl-us-Sunnah that engaging in أمر and نهي is not dependent on whether one practices the good he encourages and refrains from the bad he discourages. Failure to do أمر and نهي is one sin and failure to abide to the dictates of one's أمر and نهي is another sin. Commission of one sin does not condone commission of another. Instead, man is required to reduce his sins as much as possible . . . It is for this reason that it is also that an 'aalim who does not make عمل is still better than an ignorant man.
- The statement ذى سُئِمَ لِقَدْ نَسِيتُ بِهِ نَسْلًا لِذِي سُئِمَ is a جملة مستأنفة because it answers an unspoken question that arises from the first half. It seems like after the poet said أَسْتَغْفِرُ اللَّهَ مِنْ قَوْلٍ بِلاَ عَمَلٍ somebody asked him why he seeks forgiveness for قَوْلٍ بِلاَ عَمَلٍ He replied, 'because doing so is comparable to attribution of offspring to someone who has no offspring'.
- As mentioned earlier, أمر and نهي create the impression that the أمر and ناهي implements the good that he encourages and refrains from the evil that he discourages. If he does not do this, it means that by means of أمر and نهي he is falsely attributing ائتمار and اجتناب to himself. This may be compared to attribution of offspring to ذى سُئِمَ

- Bajoori defined ذى عُمِّ as ذى سُمِّ and added that هو الذى لا يولّد لمثله (a person like him is unable to father a child). Attributing a child to such a person is an obvious lie for which one has to seek forgiveness.

Line 27

أمرتك الخير لكن ما ائتمرت به	و ما استقممت فما قولى لك استقم
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*I commanded you to do good but I did not comply
I haven't been straight, so what's the benefit in me saying: Be
straight!*

- The verb أمرتُك is إلى مفعولين with and without the صلة of باء In this line it has been used without the صلة Thus, the poet said أمرتُك الخير instead of أمرتُك بالخير
- The meaning of أمرتُك is inclusive of أمر and نهي Hence, there is no need to question why the poet only mentioned أمر whereas his discussion thus far comprised of أمر and نهي (أمر is commonly used in this manner. For example, الأمر السلطان أن لا يؤذي أحدًا أو أن يجامل في المعاملة There are two issues under this أمر of the سلطان One of them is أمر and the other is نهي Likewise, the poet's intention in these words is that (أمرتُك بالخير و نهيته عن تركه)
- The meaning of الخير is ما له عاقبة محمودة (actions that have a good outcome)
- The meaning of استقامة is اعتدال and ترك الاعوجاج This is attained by fulfilling the مأمورات and abstaining from the منهيات
- The استفهام in . . . فما قولى is for إنكار indicating نفي He means: There is no benefit in me saying . . .

Line 28

و لا تزوّدت قبل الموت نافلة	و لم أصلّ سوى فرضٍ و لم أصم
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*I did nothing optional before death
I neither prayed nor fasted other than what is compulsory*

- In this context the meaning of العمل is التزوّد
- The reason for saying تزوّدت instead of عملت is that:
 - The meaning of التزوّد is to take such زاد (provision) that will enable one to reach his destination.
 - Death is a lengthy journey along which there are many difficulties.
 - نوافل (optional actions) comprise a significant portion of the زاد (provision) of the journey of death.
- The reason for specifically mentioning salaah and saum is that they are محض عبادة بدنية (purely physical forms of worship).
- The words و لم أصم do not mean that he never fasted at all, neither fard nor nafl. He is only negating optional fasts. However, he did not add the words سوى فرضٍ because having mentioned it when he spoke of salaah is a sufficient indication of what he means. In the words of Bajoori (ra): (the clause سوى is omitted from the second because it is indicated to in the first).

الفصل الثالث

Line 29

ظَلَمْتُ سُنَّةَ مَنْ أَحْيَا الظَّلَامَ إِلَى	أَنْ أَشْتَكْتِ قَدَمَاهُ الضَّرَّ مِنْ وَرَمٍ
--	--

I oppressed the sunnah of the one who brightened the nights until his feet complained of pain due to swelling

- The poet is now commencing with the actual purpose of the poem and that is to praise Rasulullah sallallahu alaihi wasallam. Instead of commencing the poem with praising Rasulullah sallallahu alaihi wasallam, he first touched on وعظ and ندم and استغفار so that he can be worthy of praising Rasulullah sallallahu alaihi wasallam.
- Having mentioned his negligence and failure to prepare a provision of optional worship, he now says that he oppressed the sunnah of Rasulullah sallallahu alaihi wasallam. Oppression (ظلم) is defined as وضع الشيء في غير محله Failure to practise on the sunnah is placing the sunnah in the wrong place.
- The meaning of الظلام is المظلم (dark). Here it is used in the meaning of الليل المظلم (the dark night).
- The literal meaning of أحيا is to give life. Here it is used in the meaning of أثار (to brighten) because optional عبادة brightens the face of the عابد (worshipper) and his time.
- There is استعارة تبعية in the word أحيا The poet compared الإثارة to الإحياء (The shared attribute between them being النفع). However:
 - He only mentioned الإحياء (i.e. the مشبّه به). Hence, the استعارة is تصريحية
 - He mentioned a مشتق of الإحياء (i.e. أحيا). Hence, the استعارة is تبعية

- We may also say that there is استعارة مكنية in the words أحياء الظلام The dark night is compared to a dead body that is brought back to life. However, the poet did not mention the dead body (i.e. the مَشْبَّه). He only mentioned the dark night but he made a subtle hint to the dead body by using the word أحياء In other words, الإحياء is a لازمة of the dead body.
- مفهوم is a غاية However, it is a غاية for الإحياء is the غاية Hence, it does not mean that Rasulullah sallallahu alaihi wasallam would discontinue his night salaah when his feet would start swelling. Instead, he continued his salaah despite the swelling.
- In this line the poet is chiding himself even more. He is telling himself: *You have not prepared any provision of optional worship yet the Rasul sallallahu alaihi wasallam would do so much. Why can you not be like him?*

Line 30

وَشَدَّ مِنْ سَعْبٍ أَحْشَاءَهُ وَطَوَى	تَحْتَ الْحِجَارَةِ كَشْحًا مَتَرَفَ الْأَدَمِ
---	--

And who fastened his stomach due to hunger, folding beneath the stone a side so soft

- أحياء الظلام on معطوف is شَدَّ in the previous line and is mentioned in accordance with لم أضْم in line twenty eight.
- The poet is still chiding himself. In the previous line he chided himself for not performing optional salaah during the nights. In this line he chides himself for not observing optional fast. He tells himself: *You find it difficult to abstain from food yet Rasulullah sallallahu alaihi wasallam endured such hunger that he would fasten a stone on his stomach.*

- The reason for fastening a stone on the stomach was to suppress the pain of hunger.
- أحشاء is the plural of حشي which has three meanings:
 1. ما انضمت عليه الضلوع
 2. القلب
 3. الأمعاء

In this context the third meaning is more appropriate. However, we will translate it as stomach rather than intestine.

Line 31

ورأودتُّه الجبالُ الشُّمُّ من دَهَبٍ	عن نفسه فأراها أيما شَمِّ
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And whom lofty mountains of gold tried to seduce but what loftiness he showed them!

- The purpose of this line is to avert the misconception that could arise from the previous line that Rasullullah sallallahu alaihi wasallam was a pauper. The poet means: Had he wished, he could have possessed mountains of gold.
- The meaning of مرادة is مطالبة and the meaning of راوده is طلب منه أن يكون (he wanted him to fulfil his desire).
- The مرادة of إسناد to the mountains is based on مجاز because actually it was Allah who gave Rasullullah sallallahu alaihi wasallam the choice. Nonetheless, it is possible to interpret this مرادة in the literal sense because creating إدراك in the mountains is not beyond the قدرة of Allah.
- The ال in الجبال is for العهد الذهني because the poet is only referring to the mountains of Makkah.

- The word الشم is the plural of الأشم which means المرتفع It is derived from الشم meaning (الارتفاع) loftiness.
- Some commentators say that حال من ذهب Bajoori says that this is incorrect because at that time these mountains were not made of gold. According to him these words comprise the خبر of the verb راودته الجبال أن تكون من ذهب The poet meant محذوف that is تكون عن نفسه Hence, it means لأجل نفسه and indicates that the mountains would turn to gold for his sake.
- فأراها أشمأما شم is actually فأراها شمأما شم In other words, أشمأما شم is the صفة of a محذوف that is موصوف

Line 32

وَأَكَّدَتْ زُهْدَهُ فِيهَا ضَرُورَتُهُ	إِنَّ الضَّرُورَةَ لَا تَعْدُو عَلَى الْعِصَمِ
---	--

*His need stressed his disinterest in it
Need does not transgress on the infallible*

- In the first half the poet says that Rasulullah sallallahu alaihi wasallam's disinterest in gold mountains is underscored by the fact that he did not even have any wealth.
- In the second half the poet tells us that the Ambiyaa are not deceived by need.
- This line also draws our attention to the difference between the Ambiyaa and others. Despite necessity, being infallible protects them from أحسن الأشياء (good things) let alone أسوأ الأشياء (bad things).
- Bajoori writes in his commentary that this line and the next have been criticised because there is no evidence of Rasulullah sallallahu alaihi wasallam suffering from أصل الحاجة let alone him suffering from ضرورة

- لا تتعدّى means لا تعدو
- There are two ways of reading العَصِم
 1. With a كسرة below the عين and a فتحة on the صاد (العِصِم). In this case it is the plural of العصمة and it is preceded by a مضاف محذوف . . . (ذوي العِصِم).
 2. With a فتحة on the عين and a كسرة below the صاد (العَصِم). In this case:
 - It was actually العصيم (meaning المعصوم) but the ياء between the محذوف is ميم and the صاد
 - There is no need for a مضاف محذوف before العَصِم
- ❖ Either way it refers to the Ambiyaa and is based on the 'aqeeda of the Ahl-us-Sunnah that the Ambiyaa were معصوم (infallible).

Line 33

كيف تدعو إلى الدنيا ضرورةً مَنْ	لو لاه لم تخرج الدنيا مِنْ العدم
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*How can need call such a person to the dunya
Whose existence is why the dunya exited non-existence?*

- This استفهام is for إنكار but it means نفى The poet means: Need is unable to call such a person towards the dunya who . . .
- His وجود is the علة for the وجود of the dunya. However, this is contradicted if need was able to turn him towards the dunya because then it would mean the dunya is the علة for his وجود
- In this context dunya refers to the زخارف and أعراض (wealth and honour etc.) of the worldly life.

- The word تخرج may be read معروفًا and مجهولًا Using different words, we say that it may be read بالبناء للفاعل and بالبناء للمفعول When a word may be read in both manners like this, we say that it may be read بالبناء للفاعل

Line 34

محمدٌ سيّد الكونين والثقلين	و الفريقين من عربٍ و من عجم
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Muhammad, leader of both worlds, both creations and the two groups, Arab and 'Ajam

- The word محمد may be read مرفوعًا (محمدٌ), منصوبًا (محمدًا), and مجرورًا (محمدٍ).
 - If it is read مرفوعًا it is the خبر of a مبتدأ that is محذوف . . . (الممدوح محمد).
 - If it is read منصوبًا it is the مفعول of a فعل that is محذوف . . . (أمدح محمدًا).
 - If it is read مجرورًا it is معطوف on مَنْ in the previous line.
- الكونين refers to the dunyaa and the aakhirah.
- There is a مضاف محذوف in سيّد الكونين If the مضاف was not محذوف the text would have been سيّد أهل الكونين
- الثقيلين refers to man and jinn. Bajoori mentioned two reasons for man and jinn being called الثقيلين
 1. لإتقاهما الأرض (due to the weight that they exert on the earth)
 2. لتقلهم باذنوب (they are weighed down with sin)
- The عطف of الثقيلين and الفريقين on الكونين is a case of العام على الخاص The benefit of this عطف is مقام المدح (explicitness for the sake of praise).

Line 35

نَبِيُّنَا الْأَمْرُ النَّاهِي فَلَا أَحَدٌ	أَبْرَ فِي لَا مِنْهُ وَ لَا نَعَمْ
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*Our Nabi who commanded and prohibited
Nobody was more sincere in 'no' and 'yes' than him*

- Like the word محمد in the previous line, the word نَبِيُّنَا in this line may also be read مجرورا منصوبا ,مرفوعا However, it must be read in accordance with how you read the word محمد
- The إضافة in نَبِيُّنَا is for تشريف المضاف إليه (to indicate that we are honoured to have him as our Nabi).
- The meaning of الأمر الناهي is that Nabi sallallahu alaihi wasallam issued commands and prohibitions on Allah's behalf. Hence, it is equivalent to saying الرسول (the messenger).
- The meaning of the rest of this line is that nobody is more sincere in his command and prohibition than Rasulullah sallallahu alaihi wasallam. Accordingly, نعم is كناية for command and لا is كناية for prohibition.
- It is also possible that نعم is كناية for الخبر المثبت and لا is كناية for الخبر المنفي Neither in الخبر المثبت nor in الخبر المنفي was anybody more truthful than Rasulullah sallallahu alaihi wasallam.

Line 36

هُوَ الْحَبِيبُ الَّذِي تُرْجَى شَفَاعَتُهُ	لِكُلِّ هَوَلٍ مِنَ الْأَهْوَالِ مُقْتَضِحٍ
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*He is the beloved whose intercession is hoped for in every fearful
situation that people experience*

- الحبيب could mean المحبّ (lover) or المحبوب (beloved) because Nabi sallallahu alaihi wasallam loved Allah and Allah loved him. Similarly, he sallallahu alaihi wasallam loved his ummah and they love him.
- هول is defined as الأمر المخوّف (a frightening situation).
- ظرف مقتحم means to enter something reluctantly. مقتحم is the ظرف of اقتحم In this line it is the صفة of هول
- Bajoori explains that the poet is describing the هول as مقتحم فيه and the meaning of مقتحم فيه is واقع فيه الناس (in which people get caught up). Accordingly, there is حذف and إيصال in the word مقتحم
 - فيه refers to omission of ضمير منفصل
 - إيصال refers to non-usage of a ضمير منفصل
- The occurrence of شفاعَة (intercession) on the Day of Qiyaamah is established from the Qur'aan and numerous ahaadith. Thus, it is قطعي It will definitely take place. That being the case, why did the poet say تُرْجَى شَفَاعَتُهُ? Bajoori (ra)'s answer is that this to remind us not to engross ourselves in sin and merely depend on شفاعَة (intercession). In short, it is a reminder that we should not be complacent.

Line 37

دَعَا إِلَى اللَّهِ فَالْمُسْتَمْسِكُونَ بِهِ	مُسْتَمْسِكُونَ بِحَبْلِ غَيْرِ مُنْقَصِمٍ
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*He called to Allah and those who hold onto him,
hold a rope that will never snap*

- There is a مضاف محذوف in the words دعا إلى الله because the poet actually meant دعا إلى دين الله

- دعا العبادَ إلى الله. محذوف of دعا is also محذوف i.e. دعا العبادَ إلى الله
- Considering the meaning of دعا it would have been appropriate for the poet to use the word مجيبون instead of مستمسكون. However, he chose the latter as a reminder that verbal إجابة is insufficient for salvation unless it is accompanied with استمساك. Just as a mountain climber holds the rope tightly and does not let go for even a brief moment, it is imperative that we hold onto the teachings of Rasulullah sallallahu alaihi wasallam tightly and never let go for even a brief moment. Just as letting go of the rope results in the mountain climber's destruction, letting go of the teachings of Rasulullah sallallahu alaihi wasallam will lead to destruction in the Hereafter.

Line 38

فَإِقَ النَّبِيِّنَ فِي خُلُقٍ وَفِي خُلُقٍ	وَلَمْ يُدَانُوهُ فِي عِلْمٍ وَلَا كَرَمٍ
---	---

*He excelled the Ambiyaa in physical features and in character
They did not reach close to him in knowledge nor in generosity*

- If he excelled the Ambiyaa, he excelled the non-Ambiyaa to a much greater extent.
- خُلُقٍ (with a فتحة on the خاء and a سكون on the لام) refers to appearance and physical features.
- خُلُقٍ (with a ضمة on the خاء and the لام) refers to character (modesty, compassion, generosity, forbearance, fairness etc.)
- This is based on our belief that Rasulullah sallallahu alaihi wasallam was an embodiment of all the good traits that are scattered among the rest of the people. Some of the 'ulama opine that one's imaan remains imperfect unless he believes that

nobody had as many outer and inner محاسن (praiseworthy traits) as Rasulallah sallallahu alaihi wasallam.

- **Objection:** Some commentators have objected that خُلِقَ and خُلِقَ are نكرة and mentioned في سياق الإثبات Hence, they are not عام Because they are not عام the meaning of this line would be that Rasulallah sallallahu alaihi wasallam excelled the other Ambiyaa in some and not all aspects of خُلِقَ and خُلِقَ That would mean that in other aspects of خُلِقَ and خُلِقَ they are either equal to him or even better. Does this not defeat the poet's intention to praise Rasulallah sallallahu alaihi wasallam?

Answer One: خُلِقَ and خُلِقَ are actually خُلِقَ and خُلِقَ However, in both words the محذوف is مضاف إليه If the poet meant خُلِقَ and خُلِقَ (their features and character), then both are عام and the above objection does not apply.

Answer Two: The نكرة that is mentioned في سياق الإثبات is sometimes عام . . .

- One could argue that even if Rasulallah sallallahu alaihi wasallam excelled the other Ambiyaa, there was not too much of a difference between him and them. They were not far from him. Thus, the poet (ra) added the words لم يُدَانُوهُ فِي عِلْمٍ وَلَا كَرَمٍ (they were not even close to him in . . .)
- The other Ambiyaa were nowhere close to Rasulallah sallallahu alaihi wasallam in any of his traits. However, the poet only mention عِلْمٍ and كَرَمٍ because رأس الفضائل is عِلْمٍ and رأس الفواضل is كَرَمٍ (The difference between فضائل and فواضل is that فواضل refers to أمور زائدة and فضائل refers to أمور غير زائدة)

Line 39

وَكُلُّهُمْ مِنْ رَسُولِ اللَّهِ مُلْتَمِسٌ غَرْفًا مِنَ الْبَحْرِ أَوْ رَشْفًا مِنَ الدَّيَمِ

And all of them take from the Rasul of Allah a handful of his sea or a sip of his rain

- This is like the دليل for the previous line.
- The جار and the مجرور are the متعلق of ملتمس
- The إضافة in رسول الله is for العهد (to indicate to a specific Rasul namely, Muhammad sallallahu alaihi wasallam).
- The actual meaning of الالتماس is الطلب However, the poet used the word ملتمس in the meaning of أخذ

Word	Translation	Explanation
الغرف	Take	مصدر غَرْفَ أَى أَخَذَ
الرشف	Suck	المصّ
الدَّيَمِ	Continuous Rain	جمع الديمة ، المطر الدائم يوما و ليلة من غير رعدٍ

- There is استعارة تصريحية in the words البحر and الدَّيَمِ

المشبه	المشبه به	
عِلْمُ السُّوْلِ	البحر	Only the المشبه به is mentioned.
حِلْمُ الرُّسُولِ	الدَّيَمِ	Only the المشبه به is mentioned.

- Furthermore, there is ترشيح in usage of الرشف and الغرف
 - مشب به ترشيح is to mention something that befits the
 - الدَّيَمِ befits الرشف and البحر befits الغرف

Line 40

وَوَاقِفُونَ لَدَيْهِ عِنْدَ حُدُودِهِمْ مِنَ	نُقْطَةِ الْعِلْمِ أَوْ مِنْ شَكْلَةِ الْحِكْمِ
---	---

*Stopping in his presence at their limit which is
like a dot of knowledge or a semblance of wisdom*

- However: ملتمس on معطوف is واقفون
 - In ملتمس the singular form was used because من حيث اللفظ the word ملتمس is مفرد (singular).
 - In واقفون the plural form was used because من حيث المعنى the word واقفون is جمع (plural).
- In this line the poet is comparing the knowledge and wisdom of the other Ambiyaa to that of Rasulullah sallallahu alaihi wasallam. In the first half he tells us that:
 - a. Their 'end' is his 'beginning'. They have to 'stop' where he 'begins'.
 - b. His beginning is the limit of their knowledge but there is no limit for his knowledge. Thus, he continues ascending the realms of knowledge and wisdom.
- In the second half he tells us that the knowledge of the rest of the Ambiyaa is comparable to just a dot of his knowledge. In other words, their knowledge is not even comparable to a single letter of knowledge. Similarly, their knowledge is only comparable to a semblance of his wisdom.
- According to a second interpretation, the meaning of this line is that in comparison to his knowledge, their knowledge is just like a dot of the knowledge of Allah. Similarly, in comparison to his wisdom, their wisdom is just like a semblance of the wisdom of Allah. Bajoori describes this interpretation as أبلغ (more effective in

praising Rasulallah sallallahu alaihi wasallam) but he describes the first interpretation as أقرب (closer to the text).

Line 41

فَهُوَ الَّذِي تَمَّ مَعْنَاهُ وَصُورُهُ	ثُمَّ اصْطَفَاهُ حَبِيباً بَارِيءُ النَّسَمِ
--	--

He is the one whose inner and outer features are complete and whom the Creator of the Souls chose as his beloved

- This is مَفْرَع from what was mentioned in line thirty eight.
- معنى refers to حُلُق and صورة refers to خَلْق
- In line thirty eight he mentioned خَلْق first and حُلُق second but he did the opposite in this line. Hence, this is اللَّفَّ وَ النَّشْرَ الْمَشْوُوشَ
- The ثُمَّ in this line is for التَّرتِيبُ فِي الذِّكْرِ وَ الْإِخْبَارِ rather than التَّرتِيبُ فِي الصِّفَاتِ
- الْبَارِئُ means الْخَالِقُ and النَّسَمِ is the plural of النَّسْمَةُ (with a فَتْحَة on all three of the حُرُوفِ أَصْلِيَّةٍ) which means الرُّوح
- The reason for mentioning this particular attribute of Allah is to remind us that it is Allah who created this perfect خَلْق and حُلُق of Rasulallah sallallahu alaihi wasallam.

Line 42

مُنَزَّهٌ عَنْ شَرِيكَ فِي مَحَابِبِهِ	فَجَوْهَرُ الْحَسَنِ فِيهِ غَيْرُ مَنْقَسَمٍ
--	--

*Free of any partner in his virtues
The essence of his virtue is undivided*

- The statement مَنْزَهُ عَنْ شَرِيكَ in meaning. It means: *he has no partner*. Furthermore, the word شَرِيكَ is a نَكْرَة Thus, it is عام

Accordingly, we translated مَنْزَهُ عَنْ شَرِيكَ as 'free from any partner' rather than 'free from a partner'.

- Some people object that other Ambiyaa also enjoyed some of the merits of Rasulullah sallallahu alaihi wasallam e.g. nubuwwah and risaalah. The answer to their objection is that the merits of the other Ambiyaa were like a dot or just a shape in comparison to the merits of Rasulullah sallallahu alaihi wasallam. Hence, there is no مشاركة

- جوهر الحسن الكائن فيه means جوهر الحسن فيه
- The meaning of the second half is that his حسن is not shared between him and the other Ambiyaa.

Question: If that is the case, why did his حسن not result in any فتنة like the حسن of Nabi Yusuf (as)? Put differently, why did nobody in the time of Rasulullah sallallahu alaihi wasallam cut their hands upon seeing him in the way the women of Egypt cut their hands upon seeing Nabi Yusuf (as)?

Answer: The reason for this is that his جلال was like a veil over his جمال Hence, nobody was able to fully perceive his جمال Thus, there was no possibility of his جمال leading to فتنة

Line 43

دَعِ مَا ادَّعَتْهُ النَّصَارَى فِي نَبِيِّهِمْ	واحكم بما شئت مدحاً فيه واحتك
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*Discard what the Christians claim about their Nabi
And (then) praise him however you wish, but base it on wisdom*

- Somebody could misunderstand the previous line and think that it includes attributes of Allah. This line was brought to avert such a misconception.

- This is also reference to the hadith, ‘do not extol my praises like the Christian do with Al-Maseeh. Instead, say: The servant of Allah and His messenger.’
- In short, the purpose of this line is to caution Muslims not to say that Muhammad sallallahu alaihi wasallam is Allah or the son of Allah.
- **Question:** If Nabi Muhammad sallallahu alaihi wasallam was sent to the whole of mankind, he is the Nabi of the Christians also. That being the case, what is the purpose of the إضافة in نبيهم in the first half?

Answer: It is correct that Nabi Muhammad sallallahu alaihi wasallam is the Nabi of the Christians as well. However, the purpose of the إضافة in نبيهم is to refute the Christian claim that their Nabi (as) is Allah. The إضافة in نبيهم refers to their acknowledgement that ‘Eesa (as) is a Nabi of Allah. Acknowledging that he is a Nabi, how can they still claim that he is Allah? Being a Nabi means he cannot be Allah. Being Allah means he cannot be a Nabi.

- Addition of the word احتكم is to caution us that when praising Rasulullah sallallahu alaihi wasallam we must be wise and adopt an approach that befits his greatness and lofty position.

Line 44

وانسب الى ذاته ما شئمت من شرفٍ	و انسب إلى قدره ما شئت من عظم
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Attribute to him whatever honour you wish
Attribute to his status whatever greatness you wish

- This is تفصيل of the إجمال in the words و احكم بما شئت

- The first half refers to perfect stature, handsome complexion, natural fragrance, fluent and eloquent speech, intelligence and other attributes of شرف (honour)
- The second half refers knowledge, generosity, forbearance, forgiveness and other attributes of كمال (perfection).
- In both halves the مِنْ is for بيان الجنس

Line 45

فَلَا إِنَّ فَضْلَ رَسُولِ اللَّهِ لَيْسَ لَهُ	حَدٌّ فَيُعْرَبُ عَنْهُ نَاطِقٌ بِفَمٍ
--	--

Because the excellence of Allah's Rasul has no limit which a speaker may express with his mouth

- This is تعليل for the previous line.
- Because Rasulallah sallallahu alaihi wasallam is constantly ascending the realms of كمال (perfection), nobody among the creation is ever able to encompass all his praises. In one hadith Rasulallah sallallahu alaihi wasallam said إِنَّهُ لِيُغَانِ عَلَى قَلْبِي فَأَسْغَفِرُ اللَّهَ Some interpreters say the meaning of this hadith is that so much of nur collects in my heart that causes me to seek forgiveness for the previous condition.
- The word فَم (mouth) has been used مجازا in the meaning of لسان (tongue). This is إطلاق المَحَلِّ عَلَى الْحَالِ (مجاز المحلّية) because the mouth is the محل of the tongue.
- Man only speaks with his mouth. Therefore, addition of the word سمعتُ بأذنيّ and نظرتُ بعينيّ is only for emphasis and is similar to saying بِفَمٍ

Line 46

لو ناسَبَتْ قَدْرُهُ آيَاتُهُ عِظَمًا	أحيا اسمُهُ حين يُدعى دارسَ الرَّمَمِ
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*If the magnitude of his signs were proportionate to his greatness
When called, his name would restore life to decayed bones*

- The poet is saying that the signs (miracles) of Rasulallah sallallahu alaihi wasallam were not proportionate to the magnitude of his greatness. In order to substantiate his claim he says that were his signs proportionate to his greatness, decayed bones would return to life when Allah is asked to do so through the وسيلة of Rasulallah sallallahu alaihi wasallam i.e. the person says in his du'a to Allah اللهم بمحمد أحي هذا الميت
- This explanation is based on the following:
 - a. The نائب الفاعل of يُدعى is ضمير referring to Allah
 - b. أحيا مفعول because it is the منصوب is دارس
 - c. The صلة of يُدعى is محذوف Therefore, حين يُدعى means حين يُدعى به
 - d. The ضمير مجرور in به that is محذوف refers to اسمُهُ
- There is مجاز عقلي in the إسناد of الإحياء to اسمه (the name of Rasulallah sallallahu alaihi wasallam).
- دارس is used in the meaning of مدرّوس i.e. it is اسم الفاعل in the meaning of اسم المفعول The meaning of المدرّوس is الذي زيد في بلاءها (badly decayed).
- الرّمَم is the plural of الرّمة which means الشيء البالي (decayed matter).
- There is الرّمَم المدروسة in دارس الرّمَم . . . It means الرّمَم المدروسة إلى الموصوف

Line 47

لم يمتحننا بما تَعَيَا العقولُ به	حرصا علينا فلم نرتب و لم نجح
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Due to His desire that we be guided, He did not test us in a manner beyond our understanding thus, we neither doubt nor are we confused

- علينا means حرصا على هدايتنا i.e. there is a مضاف محذوف in حرصا علينا
- Question:** What about the آيات متشابهات whose meanings are known to Allah alone?
Answer: The poet meant Allah did not test us in the form of rulings that we are unable to understand and in the آيات متشابهات there are no rulings applicable to man.

Line 48

أعيَا الورى فَهَمَّ معنـــــاهُ فليس يُرى	في القُربِ والبُعـــــدِ فيه غـــــيرُ مُنْفَحِم
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Understanding his reality has tired the creation, neither close nor far is anyone seen who is not helpless in understanding him

- The إسناد of الإعياء to معانيه فهم is based on مجاز عقلي because it is Allah rather than معانيه فهم that 'tires' them.
- The meaning of قرب and بعد could be based on مكان or زمان It could also be based on معنى In this case those who are close refers to the أهل الظاهر who see him in عالم الحس and those who are far refers to the أهل الباطن who see him in عالم الشهود
- The منفحم with متعلق (i.e. فيه) are مجرور and جار

- The meaning of عاجز is منفحم

Line 49

كالشمس تظهر للعَيْنَيْنِ مِنْ بُعْدٍ	صَغِيرَةً وَتُكِلُّ الطَّرْفَ مِنْ أَمَمٍ
--------------------------------------	---

*Like the sun, appearing small from far
Yet it tires the gaze from close*

- هو كالشمس is the خبر of a مبتدأ that is محذوف i.e. كالشمس
- From far the sun appears so small yet man is unable to look at the sun from a close range. This means that whether far from the sun or close to it, man is never able to fully comprehend the sun. Similarly, no man, whether far from Rasulallah sallallahu alaihi wasallam or close to him, can ever fully comprehend the reality of Rasulallah sallallahu alaihi wasallam.
- This مجمل and مرسل is تشبيه
 - محذوف is أداة التشبيه because the مرسل
 - محذوف is وجه الشبه because the مجمل
- Being far from the sun is based on الواقع (reality). Being close to the sun is based on الفرض (postulation).

Line 50

وكيف يُدْرِكُ فِي الدُّنْيَا حَقِيقَتَهُ	قَوْمٌ نِيَامٌ تَسْلَوْنَ عَنْهُ بِالْحُلُمِ
--	--

*How can such people in the dunya recognise his reality who are
asleep and console themselves with dreams of him?*

- This نفى is for إنكار that means استفهام

- The reason for adding the words *في الدنيا* is to make احتراس from آخرة because in آخرة they will be granted perfect بصارة and بصيرة due to which they will then be able to recognize his reality. In fact, the perfect بصارة and بصيرة that they will enjoy in آخرة is what will enable them to see Allah.
- The meaning of حقيقته (his reality) is his true status and rank.
- قوم غافلون means قوم غافلون (people who are unaware).
 - This is لازم وصف rather than مخصص وصف Hence, it applies to everybody.
 - جميع القوم refers to الورى (all creation)
- The meaning of تسلّوا عنه بالخلم is that they suffice with such pondering over his status and rank which is comparable to a dream.

Line 51

وَأَنَّهُ خَيْرٌ خَلْقِ اللَّهِ كُلِّهِمْ	فَمَبْلُغُ الْعِلْمِ فِيهِ أَنَّهُ بَشَرٌ
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*All they know about him is that he is a human being
And he is the best of all Allah's creation*

- This is مفعول from line forty eight.
- The meaning of في حق ذاته فيه is
- أنه بشر is related to the ذات of Rasulallah sallallahu alaihi wasallam.
- أنه خير خلق الله is related to the صفات of Rasulallah sallallahu alaihi wasallam.
- بشر refers to the progeny of Adam (as). They are called بشر because of بدوّ بشرتهم (the appearance of their outer skin).
- أخير اسم التفضيل is It was initially أخير

- First the همزة was dropped due to كثرة الاستعمال
- Thereafter the فتحة of the ياء was passed onto the خاء
- ❖ Due to خير being اسم التفضيل it does not have a dual and plural form. In the aayah وَإِنَّمَا عِنْدَنَا لَمِئِنَ الْمُصْطَفَيْنَ الْأَخْيَارِ the word الْأَخْيَار is the plural of خَيْر and not خَيْر

Line 52

وَكُلُّكُمْ آيٌ أَتَى الرُّسُلَ الْكَرَامَ بِهَا	فَإِنَّمَا اتَّصَلَتْ مِنْ نُورِهِ بِهـ
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*Every sign the messengers brought
Reached them only through his nur*

- آي is the plural of آية Needless to say it means معجزات (miracles).
- الرسل is the plural of رسول Generally it is read with a ضمة on the سين but in this line it is read with a سكون in order to maintain the وزن
- الكرام is the plural of الكريم and means noble.
- The crux of this line is that the معجزات (miracles) of all the Ambiyaa were the result of the nur of Rasulullah sallallahu alaihi wasallam.
- According to one interpretation the meaning of nur in this line is معجزات (miracles). The reason for referring to معجزات as nur is that both are a means of ‘finding the way’. Put differently, this is استعارة (مشبه به نور is the مشبه and معجزات is تصریحية)
- According to a second interpretation, nur does not have to be interpreted as معجزات Instead, it should be interpreted according to its apparent meaning. Thus, it refers to النور المحمّدي which is the أصل of everything.

Question: How could the miracles of the Ambiyaa be the result of the nur of Rasulullah sallallahu alaihi wasallam whereas they lived before him?

Answer: Rasulullah sallallahu alaihi wasallam lived after them but his nur was in existence from before them.

Line 53

فَإِنَّهُ شَمْسٌ فَضْلٌ هُمْ كَوَاكِبُهَا	يُظْهِرْنَ أَنْوَارَهَا لِلنَّاسِ فِي الظُّلُمِ
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*He is the sun of excellence (and) they are its stars
They reflect its light for the people in darkness*

- This is تعليل for the previous line and is based on تشبيهه With regards to excellence, he is like the sun and all the other Ambiyaa are like the stars of that sun. What the poet meant is that while the sun radiates its own light, the stars merely reflect the light of the sun. Similarly, Rasulullah sallallahu alaihi wasallam radiated his own light but the light of the other Ambiyaa was merely a reflection of his light. Furthermore, just as the stars do not diminish the light of the sun, the other Ambiyaa do not decrease the light of Rasulullah sallallahu alaihi wasallam. Likewise, just as the stars disappear with the rising of the sun, the شرائع of the other Ambiyaa 'disappeared' (were abrogated) by the شريعة of Rasulullah sallallahu alaihi wasallam.

Line 54

أَكْرَمَ بِخُلُقِي نَبِيَّ زَانَهُ خُلُقٌ	بِالْحَسَنِ مُشْتَمِلٍ بِالْإِشْرَ مَتَّسِمٍ
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*So noble is the appearance of a Nabi adorned with character
Embracing handsomeness and a cheerful face*

- **أكرم** means **ما أكرم** خلق **نبي** In other words, **أكرم** is **فعلٌ تعجّب** Its **فاعل** is **نبي** (with a فتحة on the **خاء** and a **سكون** on the **لام**) but the letter **باء** was added before it for the sake of **تحسين الكلام**
- **زانه** – This word has a **ضمة** on the **خاء** and the **لام** (character). **زانه** means that the perfection in his physical features is enhanced by good character.
- In the second half **بالحسن** is the **متعلّق** of **مشتعل** Similarly, **بالبشر** is the **متعلّق** of **متّسم**
- **مشتعل** because it is a **صفة** of **نبي** This is a case of **الوصف بالمفرد** after **نبي** **الوصف بالجملة** **زانه** **خلق** . . . **الوصف بالجملة** **خلق** is a **جملة** and it is a **صفة** of **نبي**
- **متّصف بالحسن** means **بالحسن** **مشتعل**
- **متّصف بالبشر** means **بالبشر** **متّسم**
- The meaning of **البشاشة** is **طلاقة الوجه** and **البشر**

Line 55

كالزهر في ترفٍ والبدر في شرفٍ	والبحر في كرمٍ والادهر في همٍ
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*Gentle like a flower, lofty like the moon
Generous like the sea, courageous like time*

- The first half of this line is regarding the appearance of Rasulallah sallallahu alaihi wasallam. The second half is regarding his noble conduct.
- The meaning of **الترف** is **النعمّة** (gentleness). Sayyiduna Anas (ra) said that he never felt any silk or brocade softer than the hands of Rasulallah sallallahu alaihi wasallam.
- The meaning of **البدر** is the full moon. Rasulallah sallallahu alaihi wasallam's loftiness over everybody else is like the loftiness of the full moon over the rest of the stars.

Line 56

كَأَنَّهُ وَهُوَ فَرْدٌ مِنْ جَلَالَتِهِ	فِي عَسْكَرٍ حِينَ تَلْقَاهُ وَ فِي حَشَمٍ
--	--

*When you met him and he was alone, due to his awe he seemed as if
he was with his army and his servants*

- The اسم of كَأَن is the ضمير attached to it.
- تلقاه in مفعول ذو الحال and the جملة حالية is وهو فردٌ
- من أجل جلالته means من جلالته
- كَأَن خبر of كَأَن and فِي حَشَمٍ are the خبر
- كلٌّ مَن صلح للخطاب is تلقاه in مخاطب The

Line 57

كَأَنَّمَا اللُّوْلُؤُ الْمَكْنُونُ فِي صَدْفٍ	مِنْ مَعْدِنٍ مُنْطَقِيٍّ مِنْهُ وَمُبْتَسَمٍ
--	---

*It seems like the pearl protected in its oyster came from
The source of his speech and smile*

- المكنون means المصون (protected).
- الصدف means oyster.
- المكنون of متعلق في صدفٍ
- The معدين هما منطوق و مبتسم in إضافة It means بيان is for معدني منطوق و مبتسم
- The reason for adding the words في صدفٍ is that pearls look more beautiful while in the oyster.
- It is also possible that this is إضافة المشبهة به للمشبّه

- مشبّه به معرّن is the مشبّه and مبتسم means منطق
- محلّ الابتسام means مبتسم and محلّ النطق means منطق
- منطق refers to الكلام (speech) and مبتسم refers to الثغر (a perfectly shaped mouth).
- Generally speech and a well-shaped mouth are compared to pearls. However, the poet did the opposite. He compared the pearl to Rasulullah sallallahu alaihi wasallam's speech and mouth. This is called بلاغة التشبيه المقلوب
- Generally the مشبّه وجه الشبه is stronger in the مشبّه به For the sake of مبالغة (hyperbole), the speaker uses the مشبّه به in the place of the مشبّه به insinuating that the وجه الشبه is stronger in the مشبّه به This is what the poet did in this line. By saying that the pearl in its oyster is like the speech and mouth of Rasulullah sallallahu alaihi wasallam, the poet is indirectly saying that the speech and mouth of Rasulullah sallallahu alaihi wasallam are more beautiful than pearls.
- In this line there is also حذف من الثاني لدلالة الأول عليه What we mean is that the poet was supposed to say منطق منه و مبتسم منه However, he omitted it from the second portion (مبتسم) because it is understood from the first portion.

Line 58

لا طيب يعادل ثرّنا ضمّ أعظمه	طوبى لمبتسّم من هـ وملتئم
------------------------------	---------------------------

*No fragrance is equal to the sand that holds his bones
Fortunate is the one who smells and rubs his face on it*

- التراب is another dialect for التراب (sand).

- طوبى is either a مصدر meaning التَّطَيَّب or the name of a tree in Jannah that is so huge that a horseman will ride in its shade for one hundred years without passing its shade.
- In the first instance, it is the فعل محذوف of بدل The actual عبارة should be طاب المستشقُّ و المُلْتَمِمْ
 - The verb طاب was dropped and substituted with طوبى
 - The لام was added before the فاعل (منتشق) for the sake of تبيين
- In the second instance, it is a مبتدأ and its خبر is what comes after it.
- Either way, this is either إخبار or a دعاء
- If it is إخبار it means *fortunate is the one who smells it*.
- If it is دعاء it means *may the one who smells it enjoy the طوبى tree*.
- The meaning of المُلْتَمِمْ is موضع اللثام and المعقّر موضع اللثام means the face. Thus, المُلْتَمِمْ is the one who rubs his face on . . . Bajoori cautions us that it should not be interpreted as الْمُقَبِّل the one who kisses . . . because kissing the grave of Rasulullah sallallahu alaihi wasallam is makrooh.

الفصل الرابع

Line 59

أَبَانٌ مَوْلَدُهُ عَنْ طَيْبٍ عَنْصَرِهِ	يَا طَيْبٌ مَفْتَحٌ مِنْهُ وَمُخْتَتَمٌ
---	---

*His birth highlighted his pure lineage
 O the purity of his beginning and end!*

- مَوْلَد is a مصدر ميمي and could mean birth, time of birth or place of birth. Irrespective of which of these meanings are considered, we will have to regard a مضاف as محذوف Thus, we say that أَبَانٌ مَوْلَدُهُ means

أَبَانَ آيَاتُ مَوْلِدِهِ (The signs that occurred at the time of his birth highlighted . . .)

- The meaning of الغنْصُرُ is الأصل Thus, we translated it as lineage.
- When the Arabs are astonished at something, they express their astonishment by calling it on the basis of مجاز So when the poet said . . . يَا طَيْبَ مَفْتَحٍ it is as if he is saying: 'O purity of his beginning and end, come so that we may marvel at you.'
- According to Ibn Hajar Haithami (ra):
 - مَفْتَحٌ refers to all Rasulullah sallallahu alaihi wasallam's ancestors from Adam (as) to Rasulullah sallallahu alaihi wasallam's noble father and mother.
 - مَحْتَمٌ refers to Rasulullah sallallahu alaihi wasallam.
- According to Bajoori (ra)'s explanation مَفْتَحٌ refers to Adam (as) and مَحْتَمٌ refers to Rasulullah sallallahu alaihi wasallam's father Abdullah. Mentioning the beginning and entire of Rasulullah sallallahu alaihi wasallam's lineage is actually a reference to the entire lineage. The poet is telling us that Rasulullah sallallahu alaihi wasallam's entire lineage is most pure.

Line 60

يَوْمٌ تَقَرَّسَ فِيهِ الْفَرْسُ أَهْمٌ	قَدْ أَنْذِرُوا بِحُلُولِ الْبُؤْسِ وَالنِّقَمِ
---	---

A day in which the Persians realised that they were warned of the befalling of hardship and punishment

- هو يَوْمٌ . . . محذوف of خبر of a مبتدأ that is محذوف It means . . .

- الفراسة with a فتحة on the فاء means skilled horsemanship. الفراسة with a كسرة on the فاء means intuition. تفرس is derived from the latter and means realisation due to intuition.

Line 61

وَبَاتَ لِيَوَانُ كِسْرَى وَهُوَ مُنْصَدِّعٌ	كَشَّمَلَ أَصْحَابِ كِسْرَى غَيْرَ مُلْتَمِعٍ
--	---

*At night the fractured court of Kisra became
Unrepairable like the condition of Kisra's men*

- بات is معطوف on تفرس and it refers to the night of Rasulallah sallallahu alaihi wasallam's birth.
- إيوان كسرى of حال وهو منصدع
- بات of خبر is the غير ملتئم
- The meaning of الشمل is الحال
- On the night of Rasulallah sallallahu alaihi wasallam's birth, the palace of Kisra fractured (cracked) and fourteen of its twenty two pillars collapsed.
- Kisra is the title used for every emperor of Persia. Here it refers specifically to Anusherwan. Initially, no other Persian emperor had as huge an army and as many soldiers as him. However, he's army gradually started splintering and disintegrating until it totally collapsed at the time of the Muslim invasion.
- This line comprises an example of تشبيه التمثيل The poet is comparing the صورة of Kisra's palace that cracked, toppled and was never restored again to the صورة of his army that disintegrated and was never reunited again.

Line 62

والنارُ خَامِدَةٌ الْأَنْفَاسِ مِنْ أَسْفٍ	عليه والنهرُ سَاهِي الْعَيْنِ مِنْ سَدَمٍ
--	---

*Grieving over the palace, the flames of the fire subsided
and the river stagnated*

- النار refers to the fire which the Persians used to worship and which they kept burning in a temple for one thousand years. Some sources state that they kept it burning for two thousand years. On the night of Rasulullah sallallahu alaihi wasallam's birth the flames of this fire miraculously subsided.
- خَامِدَةٌ is derived from الحُمُود which is used when the flames of the fire subside but its embers continue burning.
- الْأَنْفَاسِ is the plural of نَفْس (with a فتحة on the فاء) meaning breadth.
- The poet is comparing the flames of the fire to human breadth. However, he only mentioned the latter (i.e. the مَشَبَّه به). Hence, this is استعارة تصريحية
- The meaning of الْأَسْف is الحزن (grief).
- عَلَيْهِ is متعلقٌ of أَسْفٍ and the مرجع of the ضَمِير is إيوان كسرى. Some of the commentators are of the opinion that the مرجع of the ضَمِير is Nabi sallallahu alaihi wasallam. They explain that the fire of the Persians grieved upon the birth of Rasulullah sallallahu alaihi wasallam because he was the cause for termination of its worship. This explanation is based on حسن التعليل (attribution of a حكم to something appropriate although it is not the actual عِلَّة).
- النهر refers to the Euphrates.
- Ibn Hajar Haithami explained as سَاهِي الْعَيْن as ساكن عن الجريان. Thus, we translated it as stagnant. Bajoori explained as سَاهِي الْعَيْن as ساكن العين. However, he defined الْعَيْن as مَادَّة (substance) of the نهر. He then

explained that usage of ساهي العين in the meaning of ساكن العين is based on استعارة

- He explained further that this could also be استعارة مكنية The poet is comparing the نهر to an إنسان who is ساهي العين However, he only mentions the نهر (i.e. the مشبّه) and suffices with reference to one of the لوازم of the مشبّه به (ساهي العين).
- Mulla Ali Qari translates ساهي as غافل and later gives two explanations of this line:
 - a. The ينبوع (source) of the river forgot its course, changed direction and moved to the desert between Damascus and Iraq.
 - b. The eye of the river forgot . . .
- Bajoori translates السدم also as الحزن (grief). Mulla Ali Qari translates it as التحيّر (bewilderment).
- In this line something is محذوف in the second half because it is indicated to in the first half i.e. the word عليه should have been mentioned after سدم as well, but the poet did not do so because it is understood from the first half.

Line 63

وساء ساوة أن غاضت بحيرتهما	وردد واردهما بالغَيْظِ حين ظمي
----------------------------	--------------------------------

*The Saawa desert was saddened due to drying up of its lake
And the one who came to it when thirsty was returned with anger*

- ساوة is the name of the desert between Damascus and Iraq.

- This is again استعارة مكنية The desert is compared to a human being. However, the poet only mentioned the desert (i.e. the مشبّه) and sufficed with a brief reference to one of the لوازم of the مشبّه به (سَاء).

Line 64

كَأَنَّ النَّارَ مَا بِالمَاءِ مِنْ بَلَلٍ	حُزْنَا وَ بِالمَاءِ مَا بِالنَّارِ مِنْ ضَرَمٍ
--	---

Due to grief, it seemed that the fire had the wetness of the water and the water had the flames of the fire

- Here too something is محذوف in the second half because it is indicated to in the first half. This time the محذوف word is حُزْنَا It should have been mentioned after ضرم just as it is mentioned after بلل However, the poet omitted it after ضرم because it is already understood from the first time.

Line 65

والجِنَّ تَهْتَفُ وَالْأَنْوَارُ سَاطِعَةٌ	و الْحَقُّ يَظْهَرُ مَعْنَى وَ مِنْ كَلِمٍ
--	--

*The jin screamed, the light ascended
And the truth appeared through meaning and words*

- The jin screamed that the Last Nabi has entered the world.
- الأنوار refers to the celestial light that the mother of Nabi sallallahu alaihi wasallam saw at the time of his birth.
- الحق refers to the truth regarding Nabi sallallahu alaihi wasallam.
- معنى refers to something abstract. Here it refers to same light mentioned above.

- There is نشر مشوش و لف in this line because in the first half he mentioned screams (which comprise words) before light and in the second half he mentioned light before words. In the second half he altered the sequence of the first half.

Line 66

عَمُوا وَصَمُوا فـإِعْلَانُ الْبَشَائِرِ	لَمْ تُسْمَعْ وَ بَارِقَةُ الْإِنذَارِ لَمْ تُشَمَّ
--	---

*Blind and deaf, the announcement of good news was unheard and
the sword of warning was not seen*

- This line is the answer to a question that may be posed upon hearing the previous line. The question is that if the jin screamed and the light ascended, why didn't anybody see it? The poet's answer is that they were 'blind and deaf'.
- عَمُوا وَ صَمُوا (they were blind and deaf) is in accordance with the sequence of نشر مرتب Hence, this is من معنى و من كلم
- **Question:** Why did the poet use the feminine form in لَمْ تُسْمَعْ? Considering that الإعلان is masculine, should he not have used the masculine form?
Answer: The reason for usage of the feminine form is because تأنيث مضاف إليه resulted in مضاف is الإعلان which is feminine, so the مضاف of the مضاف
- لَمْ تُشَمَّ is derived from the verb شام يشيئ (to see).

Line 67

مِنْ بَعْدِ مَا أَخْبَرَ الْأَقْوَامَ كَاهِنُهُمْ	بِأَنَّ دِينَهُمُ الْمُعْجَجَ لَمْ يَثْمِ
---	---

*After the people were informed by their sorcerer
That their crooked deen will not stand (again)*

- The مصدرية is أخبر ما before
- فاعل is كاهنهم and مفعول of أخبر is الأقوام
- عموا و صَمَوْا is متعلّق of متعلّق من بعد . . . – They turned blind and deaf after their sorcerer had told them that . . . The purpose of this line is to show the قباحة (awfulness) of their behaviour.

Line 68

وَبَعْدَ مَا عَاينُوا فِي الْأَفْقِ مِنْ شُهُبٍ	مُنْقِصَةً وَفَقَ مَا فِي الْأَرْضِ مِنْ صَمٍّ
---	--

*After they saw shooting stars in the sky shatter
Like the idols on earth*

- مجرورا بعد is معطوف on بعد in the previous line. Thus, it should be read
However, considering the محل of المجرور و الجار it may be read منصوبا also.
- الذي بعد ما after is موصولة and means
- و بعد . . . محذوف is موصول that returns to the صلة (ضمير) عائد الذي عاينوه

Line 69

حَتَّى غَدَا عَنْ طَرِيقِ الْوَحْيِ مُنْهَرِمٌ	مِنْ الشَّيَاطِينِ يَقْفُو إِثَرَ مُنْهَرِمٍ
--	--

*Resulting in the jin that was fleeing from the pathway of revelation
Running behind the heels of another fleeing jin*

- محذوف for something غاية is حتى The shooting stars continued scattering until the jin fled from the sky one after the other.
- طريق الوحي (the pathway of revelation) refers to the skies.
- منهنم of متعلق is عَنْ طريق الوحي
- تبعض of بيان is من الشياطين but it also conveys a meaning of تبعض So it means: some of the jin fled from the sky running behind other jin.
- يتبع means (to follow).
- خبر is its يقفو إثر منهنم and غدا of اسم is the منهنم من الشياطين

Line 70

عَسَكْرٌ بِالْحَصَى مِنْ رَاحَتَيْهِ رُمِيَ	كَأَنَّهُمْ هَرَبًا أَبْطَالُ أُبْرَهَةَ أَوْ
---	---

*Running, they looked like the soldiers of Abraha
Or an army shot with pebbles from his palms*

- منصوب is هاربين It means اسم الفاعل in the meaning of مصدر هربا on the basis of حال While fleeing from the skies, they looked like the army of Abrahah . . . Or they looked like the army of idolaters who fled from the battlefield when Rasulullah sallallahu alaihi wasallam threw two handfuls of pebbles in their direction. In view of a narration in Saheeh-ul-Bukhari this is reference to the Battle of Badr. In view of a narration recorded by Imam Muslim (ra) this is regarding the Battle of Hunain. Bajoori notes that it is possible that this happened in both of these battles.
- However, in غير منصرف the word أبرهة should be علمية and عجمة Due to this case it is منصرف due to poetic necessity.

Line 71

نَبَذَ الْمَسِيحُ مِنْ أَحْشَاءِ مَلْتَقِمِ

نَبَذًا بِهِ بَعْدَ تَسْبِيحٍ بِطَنِيهِمَا

*Thrown after it made tasbeeh in his palms
In the manner the reciter of tasbeeh was flung from the stomach of
the fish*

- نَبَذًا is منصوب and there are two possibilities as to why it is منصوب
 - a. Due to a محذوف فعل before it i.e. نُبِذَ نَبَذًا
 - b. Due to the word رُمِي in the previous line. However, the عامل making it منصوب corresponds to it in meaning only. As we say, it is the مفعول مطلق of رُمِي but على غير لفظه Another example of this is جلسْتُ قعودًا
- People understand the first half to mean that before hurling the pebbles towards the enemy, the pebbles first made tasbeeh in Rasulullah sallallahu alaihi wasallam's blessed hands. They then object that there is no evidence of this in hadith literature. The answer to their objection is that the poet did not mean that the very same pebbles which Rasulullah sallallahu alaihi wasallam flung towards the enemy made tasbeeh in his palms. He merely meant that this happened on a previous occasion. Defeating the enemy by throwing a handful of stones towards them is a miracle. Having referred to it, the poet recalls this previous miracle, in which the pebbles in Rasulullah sallallahu alaihi wasallam's hands were heard making tasbeeh.
- The poet compared the jin that fled from the skies to the fleeing armies of Abraha and the idolaters in Badr and Uhud. He then alluded to something unrelated but bearing some relationship. This is what the experts of بلاغة (Arabic rhetoric) term as الاستبعا

- He then says that Rasulallah sallallahu alaihi wasallam hurled those pebbles in the same manner that the whale hurled Nabi Yunus (as) from its stomach. He means that just as the whale threw Nabi Yunus (as) very gently, Rasulallah sallallahu alaihi wasallam threw those pebbles very gently, yet it caused the enemy to retreat.
- There is تشبيه التمثيل in the above. The صورة of Rasulallah sallallahu alaihi wasallam gently throwing the pebbles is compared to the fish gently hurling Nabi Yunus (as) from its stomach

الفصل الخامس

Line 72

جاءت لِدَعْوَتِهِ الأشجارُ ساجِدَةً	تَمْشِي إِلَيْهِ عَلَى ساقٍ بِلَا قَدَمٍ
-------------------------------------	--

*Upon his call the trees came obediently
Walking to him on a trunk without feet*

- سجود has been used in its لغوى meaning i.e. obedience
- الأشجار حال of تَمْشِي إِلَيْهِ and ساجدةً
- تَمْشِي of متعلق is عَلَى ساقٍ
- تَمْشِي of متعلق is either a صفة of ساقٍ or a second متعلق of بِلَا قَدَمٍ

Line 73

كَأَنَّمَا سَطَرَتْ سَطْرًا لِمَا كَتَبَتْ	فَرَوْعَهَا مِنْ بَدِيعِ الْخَطِّ فِي اللَّقَمِ
--	---

*As if they drew lines for the matchless script their branches
wrote on the road*

- The purpose of this line is to describe the straight and perfect walk of the trees.

- للذى كتبته فروغها in the first half is ما موصول and its عائد is محذوف It means
- بديع i.e. بديع الخط in إضافة الصفة إلى الموصوف There is ما of بيان من بديع الخط actually the صفة of الخط
- اللقم means وسط الطريق (the middle of the road).
- The poet is saying that just as خط indicates a word that conveys عبرة, the أثر of the tree also conveyed عبرة This is تشبيه التمثيل The poet compared the صورة of the tree conveying عبرة to the صورة of خط conveying عبرة

Line 74

تَقِيهِ حَرَّ وَطَيْسٍ لِلْهَجِيرِ حَمِي	مثل الغمامة أني سار سائرة
--	---------------------------

*Like the clouds that went wherever he went
Protecting him from the heat of the sun at midday*

- منصوب or مرفوع is مثل
 - مبتدأ محذوف of خبر If it is مرفوع it is the
 - The trees are like the clouds in حال of الأشجار . . . If it is منصوب it is
- the way they submit to Rasulullah sallallahu alaihi wasallam.
- أتي may be translated as (wherever) في أي موضع or كيف (however).
- سائرة could be مرفوع or منصوب
 - مبتدأ محذوف of خبر If it is مرفوع it is the
 - الغمامة of حال it is منصوب If it is
- If we regard سائرة as مرفوع we will regard the sentence حَرَّ وَطَيْسٍ as a second خبر of the محذوف
- If we regard سائرة as منصوب we will regard the sentence حَرَّ وَطَيْسٍ as a second حال of الغمامة

- The actual meaning of الوطيس is التّنور (earthen oven). The poet used it in the meaning of الشمس on the basis of استعارة تصريحية (In simple words, he compared the sun to an earthen oven but only mentioned the latter.)
- تقيّه or حرّ وطيس of either ظرف of عند الهجير means إلهجير
- اسم الفاعل or فعل ماضى could be either
 - In the first instance, there are two possibilities:
 - a. It is وصفة of وطيس
 - b. It is حال مؤكدة of الهجير in موضع الحال and this would be
 - In the second instance, it means حام and it is a وصفة of وطيس or الهجير

Line 75

أَقْسَمْتُ بِالْقَمَرِ الْمُنَشَقِّ إِنَّ لَهُ	مِنْ قَلْبِهِ نَسْبَةً مَبْرُورَةَ الْقَسَمِ
--	--

*By (the creator of) the split moon do I take an oath, a truthful oath,
that it resembles his heart*

- This refers to Rasulullah sallallahu alaihi wasallam's miracle of splitting the moon and the slitting of his heart which occurred four times in his blessed lifetime.
- Since it is impermissible to take قسم (to swear) in the name of anybody or anything other than Allah, the word رَبّ will be regarded as محذوف before القمر The poetic scale is probably why the poet did not explicitly mention the word رَبّ
- The first ضمير refers to القمر and the second ضمير refers to Rasulullah sallallahu alaihi wasallam.
- مبرورة القسم is either وصفة of نسبة or يمينا that is محذوف but understood from the سياق (from the word أقسمت).

- Ibn Hajar translated *القسم* as *مبرورة القسم* and Bajoori explained it as *القسمُ عليها مبرورٌ فيه*

Line 76

وما حوى الغارُ من خيرٍ ومن كرمٍ	وكلَّ طرفٍ من الكفار عنه عمي
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*Think of the goodness and kindness the cave encompassed
Yet every eye of the disbelievers was blind to it*

- *ما حوى* is preceded by *اذكر* which is *محذوف* or *أقسمتُ* which is mentioned in the previous line.
- *ما حوى* of *بيان* is *من خيرٍ و من كرمٍ*
- According to one interpretation, *جود* and *خير* mean *ذو خير* and *ذو جود*. In other words, there is a *مضاف محذوف* before both of them. Thus, *ما* is in the meaning of *من* (because *ما* is for *ذو العقول*).
- According to another interpretation, there is no need to regard *ا* as *مضاف محذوف* before *خير* and *جود*. Hence, *ما* does not have to be interpreted as *من*. However, the previous interpretation is more apparent.
- *جود* and *الأخلاق الحميدة* (praiseworthy character) is interpreted as *خير* and means kindness. Thus, *جود* is *خاص* and *خير* is *عام*.
- *جود* and *خير* refer to Sayyiduna Rasulullah sallallahu alaihi wasallam and Sayyiduna Abu Bakr (ra).

Line 77

وَهُمْ يَقُولُونَ مَا بِالْغَارِ مِنْ أَرِمٍ

فَالصَّدَقُ فِي الْغَارِ وَالصَّدِيقُ لَمْ يَرِمَا

The Saadiq and the Siddeeq were in the cave and did not move while they were saying: there is nobody in the cave

- There are three possibilities regarding الصدق
 - 1. It is preceded by a مضاف محذوف It is actually الصدق ذو الصدق
 - 2. It is a مصدر used in the meaning of اسم الفاعل Thus, الصدق means الصادق
 - 3. It is a مصدر used for the sake of مبالغة It is as if the poet is saying that Rasulullah sallallahu alaihi wasallam was so truthful that he was truthfulness itself. He was truthfulness personified.
- The ضمير منفصل refers to the idolaters.
- The poet meant فالصدق في الغار و الصديق في الغار However, he omitted the second في الغار because it is understood from the first. This is an example of حذف من الثاني لدلالة الأول
- لم يبرحا means لم يريما So برح يبرح means رام يريم

Question: If لم يريما is from رام يريم should it not have been يريما (with a ياء between the راء and the ميم)?

Answer: Yes, it should have been يريما However, the ياء between the راء and the ميم is dropped from the singular form due to اجتماع الساكنين (The ساكن is ياء and due to لم the ميم is also ساكن) and whenever there is اجتماع الساكنين we omit the first ساكن This does not happen in the dual and plural forms. However, because the ياء is dropped from the singular form, it is dropped from the other two forms.

- جملة حالية is و هم يقولون . . .

- يقولون for مقول is the ما بالغار من أرم
- أحد means أرم
 - زائدة من before it is
 - ما بالغار is خبر and its مبتدأ مؤخر

Line 78

ظنُّوا الحمامةَ وظنُّوا العنكبوتَ على	خير البرية لم تنسج ولم تحم
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They thought that the pigeon and the spider would neither spin a web nor hover around the best of creation

- This is the علّة for them thinking that there was nobody in the cave.
- لم تنسج of متعلق is على خير البرية
- Here too there is حذف من الثاني لدلالة الأول عليه (because على خير البرية should have been mentioned with لم تحم as well).
- Alternatively, we could say that here there is حذف من الأول لدلالة الثاني عليه
- In the first half he mentioned the pigeon before the spider but in the second half he mentioned the spider's web before the hovering of the pigeon. Hence, this is لف و نشر مشوّش
- Pigeons and spiders are extremely fearful of man. Hence, they thought the presence of a spider web and a pigeon proves that Sayyiduna Rasulullah sallallahu alaihi wasallam and Sayyiduna cannot be in the cave.

Line 79

وَقَايَهُ اللَّهُ أَغْنَتْ عَنْ مُضَاعَفَةِ	مِنَ الدَّرُوعِ وَعَنْ عَالٍ مِنَ الْأُطُمِ
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Allah's protection made multiple armour and high forts unnecessary

- مضاعفة من الدروع means wearing double armour i.e. wearing one armour over another.
- أُطُم is the plural of أطمّة which means a fort.
- This line is reference to the aayah إِذَا أَخْرَجَهُ الَّذِينَ كَفَرُوا إِلَّا تَنْصُرُوهُ فَقَدْ نَصَرَهُ اللَّهُ إِذْ أَخْرَجَهُ الَّذِينَ كَفَرُوا ثَانِيَ اثْنَيْنِ إِذْ هُمَا فِي الْغَارِ in Surah At-Tawbah

Line 80

مَا سَامَنِي الدَّهْرُ ضَيْمًا وَاسْتَجَرْتُ بِهِ	إِلَّا وَنِلْتُ جِوَارًا مِنْهُ لَمْ يُضْمَ
---	---

Time never afflicted me with injustice due to which I sought his protection except that I received protection from him and it was not ridiculed

- The Arabs have a tendency of attributing injustice to time because injustice occurs in time. The truth, however, is that oppression is caused by people rather than time. Hence, الدهر means أهل الدهر i.e. we have to regard ا as مضاف محذوف
- لَمْ يُضْمَ means لَمْ يُحْتَقَرْ بَلْ يُحْتَرَمَ (The protection I received from Rasulallah sallallahu alaihi wasallam was respected and upheld by others.)

Line 81

وَلَا التَّمَسُّتُ غِنَى الدَّارَيْنِ مِنْ يَدِهِ	إِلَّا اسْتَلَمْتُ التَّدَى مِنْ خَيْرِ مُلْتَمَسٍ
---	--

Never did I seek the wealth of both worlds through his favour except that I received favour from the best of givers

- Some interpret الالتماس as الطلب من المساوى (to request from from one's equal). In this context it means الطلب بخضوع (a humble request).
- الآخرة refers to الدنيا and الآخرة
 - Wealth of الدنيا refers to الكفاية (sufficient for one's needs).
 - Wealth of الآخرة refers to السلامة من العذاب (safety from the punishment).
- The actual meaning of الاستلام is to touch, either by hand or with one's lips. Hence, we speak of making استلام of الحجر الأسود However, it is also used مجازاً in the meaning of الأخذ (to take).
- المأخوذ is المأخوذ منه Its صلة is محذوف ملتَمَس منه is actually ملتَمَس منه Thus, we translated it as giver.
- The دنیا is مشاهد Hence, there is no objection with regards him saying that he enjoyed the favours of Rasulullah sallallahu alaihi wasallam in the دنیا However, the آخرة is not yet مشاهد So how does he already claim that that he enjoyed the favours of Rasulullah sallallahu alaihi wasallam in the آخرة? The answer to this question is that his الإيمان in آخرة was so strong that for him it was as if it is already مشاهد

Line 82

قَلْبًا إِذَا نَامَتِ الْعَيْنَانِ لَمْ يَنَمْ	لَا تُنْكِرِ الْوَحْيَ مِنْ رُؤْيَاهُ إِنَّ لَهُ
--	--

*Do not reject his receiving wahi in his dream
He has a heart that does not sleep while his eyes sleep*

- ابتداء for من and الوحي is ذو الحال and حال is من رؤياه

- Bajoori explained this line saying لا تُنْكِرِ الْوَحْيَ حَالِ كَوْنِهِ مُتَدًّا مِنْ رُؤْيَا فِي النَّوْمِ (do not reject wahi, the beginning of which was in the form of dreams). Mulla Ali Qari explained its meaning as لا تُنْكِرِ الْوَحْيَ الْحَاصِلَ مِنْ رُؤْيَا فِي الْمَنَامِ (do not reject the wahi he received in his dreams). Our translation is based on Qari (ra)'s explanation.
- The second half is the عِلَّةُ for what was mentioned in the first half. Do not reject the wahi because even when his eyes sleep, his heart remains awake.
- This refers to the hadith of Aa'isha (ra) which tells us that for six months before receiving the first wahi Rasulallah sallallahu alaihi wasallam experienced many true dreams. Whatever dream he saw during this period materialised the next day. This line also refers to the hadith in which Rasulallah sallallahu alaihi wasallam mentioned that his eyes sleep but his heart does not sleep.

Line 83

وَذَاكَ حِينَ بُلُوغٍ مِنْ نُبُوَّتِهِ	فَلَيْسَ يُنْكِرُ فِيهِ حَالٌ مُخْتَلِمٌ
--	--

*That was when he reached nubuwwah
The condition of one who is baaligh may not be denied*

- The الوَحْيِ مِنْ رُؤْيَا is ذَاكَ of مشار إليه (dreams that are wahi).
- We translated حِينَ بُلُوغٍ مِنْ نُبُوَّتِهِ as 'when he reached nubuwwah'. It means the beginning of nubuwwah i.e. when Rasulallah sallallahu alaihi wasallam was forty years old.
- حِينَ بُلُوغٍ مِنْ نُبُوَّتِهِ is فِيهِ in ضمير مرجع of the
- The wahi-bearing dreams commenced at the age of forty, the age of sound understanding and the age of nubuwwah. Hence, there is no scope to doubt or reject the claims Rasulallah sallallahu alaihi

wasallam made at that time (and later) that he received wahi in his dreams.

Line 84

تَبَارَكَ اللَّهُ مَا وَحِيَ بِمُكْتَسَبٍ	وَلَا نَبِيٌّ عَلَى غَيْبٍ يَمْتَنِّهِمْ
---	--

Blessed is Allah, neither may wahi be earned nor may a Nabi be accused regarding the unseen

- This line is the دليل for the previous line. The poet's message in this line is that if we agree that نبوة is based entirely on divine choice and not on human effort, and if we agree that Allah sends him wahi while he is awake, why should we not believe that Allah sends him wahi in his sleep because Allah has unrestricted choice to do whatever He wishes and whenever He wishes. His choice is not restricted to certain times only.
- In the second half على الإخبار بغيب means على غيب

Line 85

كَمْ أَثْرَاتٌ وَصَبًا بِالْمَسِّ رَاحَتُهُ	وَ أَطْلَقْتُ أَرْبَا مِنْ رِبْقَةِ اللَّمَمِ
---	---

*How many ill people he cured by the touch of his palm
And how many he freed from the knot of insanity*

- كَمْ is خبرية and means كثيرا (so many).
- وَصَبًا with a كسرة under the صاد means مريضا It may also be read with a مضاف will have to be regarded as محذوف before it i.e. ذا وَصَبٍ However, the first way is better.

- كمّ of تمييز is the مفعول of أبرأت Some commentators say it is the محذوف of أبرأت is the مفعول of محذوف
- بسبب اللمس means باللمس
- أبرأت is the فاعل of راحته
- حَلَّتْ is defined by Bajoori as (to unfasten). In this context it has a broad meaning including material assistance, cure and emancipation from sin.
- أَرَبَا with a كسرة under the راء means حاجةٍ و أَرَبٍ (It is preceded by a فتنحة above أَرَبَا with a فتحة above the راء and translate it as ذا عقدة (a knotted person).
- العقدة الرقيقة means الرقيقة
- اللّم means الجنون (insanity). It has also been translated as sin and disobedience.
- This is استعارة تصريحية The poet is comparing insanity or sin to a knot.
- The poet is referring to more than one incident in which Rasulallah sallallahu alaihi wasallam cured an ailing person by passing his hand over him.

Line 86

وَأُخْبِتَ السَّنَةَ الشَّهْبَاءَ دَعْوَتُهُ	حَتَّى حَكَتْ عُزْرَةً فِي الْأَعْصَرِ الدُّهُمِ
--	--

*His du'a restored life to the grey year
So that it resembled a white forehead among black years*

- There is استعارة تبعية in the word أُخْبِتَ The actual meaning is that Rasulallah sallallahu alaihi wasallam's du'a restored lushness to the drought stricken land. So he was supposed to use the word

However, he compared الإخصاب to الإحياء and then used one of its derivatives i.e. أُحْيَتْ

- Alternatively, there is استعارة مكنية in this statement. The poet compared السنة الشهباء to a dead person but did not mention the latter. Instead, he sufficed with a reference to one of its لوازم i.e. الإحياء
- The meaning of الشهباء is سوادها على الفرس التي يغلب بياضها على (a horse that is more white than black i.e. grey). In this context the poet used it to describe the drought (it is the صفة of السنة) because lack of vegetation and greenery due to drought causes the land to look grey in colour.
- أُحْيَتْ is the غاية for حَيَّ The blessings of Rasulullah sallallahu alaihi wasallam's du'a is that the drought was replaced with so much of lushness that in relation to other years that year was now comparable to the white forehead of a black horse. In short, the year of drought turned out better than the other years.
- We translated الأعصُرُ الدَّهْمُ as black years. However, commentators explain that this blackness is the result of extreme greenery and lushness. Abundant greenery appears black from a distance. Hence, الأعصُرُ الدَّهْمُ actually means lush years.

Line 87

سَيَّبَ مِنَ الْيَمِّ أَوْ سَيَّلَ مِنَ الْعَرَمِ	بِعَارِضٍ جَادٍ أَوْ خَلَّتِ الْبُطَاحُ بِهَا
---	---

Due to generous clouds until you thought that the valleys were submerged in water from the sea or a burst dam wall

- The سببية in the beginning is بَاء

- العارض means السحاب (clouds). The clouds are called العارض because they stretch across the sky.
- Some commentators interpret أو as a واو Thus, they translate it as 'and'. The reason for using أو instead of واو is simply the poetic scale. It has also been translated as إلى (until).
- ظننت means خَلَّتْ
- البطاح is the plural of الأبطح which means a vast valley.
- خَلَّتْ is the مفعول أول of البطاح
- مفعول ثانى بها سَيْبٌ . . . fulfils the need of the
- The ضمير in بها refers to البطاح
- السيب means الجري (to flow)
- The مِنْ after is for ابتداء
- اليمّ means البحر (the sea)
- السيل means الماء الكثير السائل (a huge amount of flowing water)
- العرم is the name of a valley. It is also used in the meaning of السيل الذى لا يُطاق (an unstoppable flood). By سيل العرم the poet is referring to the flood that resulted when the dam wall Bilqees built in this valley collapsed.
- سال يسيل and ساب يسيب mean to flow. However, the former is used for flow from top to bottom and vice versa. On the contrary, the latter is only used for flow from top to bottom. Thus, the former befits a huger amount of water and the latter befits a lesser amount of water. This is why the poet used السيب for اليمّ and السيل for العرم
- The أو in the second half is for تختيار meaning that you have a choice between comparing the water that gathers due to Rasulullah sallallahu alaihi wasallam's du'a to either سيل العرب or سيب البحر

الفصل السادس

Line 88

ظُهُورَ نَارِ الْقَرْيَ لَيْلَا عَلَى عِلْمٍ	دَعْنِي وَوَصْفِي آيَاتٍ لَهُ ظَهَرَتْ
--	--

*Leave me and my description of his miracles, apparent
Like the fire of hospitality on a mountain at night*

- Having mentioned some of the miracles of Rasulullah sallallahu alaihi wasallam, the poet perceives a sceptic telling him to stop speaking of these miracles because he does not believe them. Responding to such possible objections, the poet argues that: how do you reject something so apparent?
- It was common among classical Arabs that when entertaining guests, they would light a fire on a nearby mountain so that others would see it and join them. The poet says that the miracles of Rasulullah sallallahu alaihi wasallam are as clear and apparent as the fire that these Arabs would light on the mountains.
- وصفى of مفعول is آيات
- The ضمير له refers to Rasulullah sallallahu alaihi wasallam.
- آيات كائنة له . . . آيات of صفة محذوفة of متعلق is له
- The نكرة in لَيْلَا is to show severe darkness – a very dark night. Similarly, the نكرة in لَيْلَا is to show ارتفاع or تعظيم – a high or huge mountain.

Line 89

وَلَيْسَ يَنْقُصُ قَدْرًا غَيْرَ مُنْتَظِمٍ	فَالدُّرُّ يَزْدَادُ حُسْنًا وَهُوَ مُنْتَظِمٌ
---	--

*The beauty of a pearl increases in a necklace
Yet its value does not decrease unstrung*

- This is an answer to a question that arises from the previous line. The question is that if Rasulullah sallallahu alaihi wasallam's miracles are as clear as you say, why do you have to speak about them in your poem? The crux of the poet's answer is that although the miracles of Rasulullah sallallahu alaihi wasallam are absolutely clear, they become clearer and appear more beautiful by speaking of them and including them in one's poetry. The example of this, he says, is that of pearls. Each pearl on its own (unstrung) is beautiful, but its beauty is enhanced by stringing it together with other pearls. Furthermore, just as the beauty of a pearl is not impaired due to non-inclusion in a necklace, the clarity of the miracles of Rasulullah sallallahu alaihi wasallam will not be affected due to non-inclusion in his poem.
- This is تشبيه التمثيل The صورة of the clarity of Rasulullah sallallahu alaihi wasallam's miracles increasing by being mentioned in a poem is compared to the صورة of the beauty of the pearl increasing when strung together with other pearls.

Line 90

فَمَا تَطَاوُلُ آمَالِي الْمَدِيحِ إِلَى	مَا فِيهِ مِنْ كَرِيمِ الْأَخْلَاقِ وَ الشَّيَمِ
--	--

*I have no hope to encompass through my poem all his noble traits
and habits*

- By saying . . . دعنى ووصفى آيات . . . he created the impression that he wants to encompass all of Rasulullah sallallahu alaihi wasallam's traits and habits. This, however, is not what he meant. Hence, the purpose of this line is to avert this misconception.
- The word تطاول is either مصدر or فعل ماضى

- If it is فعل ماضى
 - The ما before it is نافية
 - is its آمالى فاعل
- If it is a مصدر
 - The ما before it is استفهامية and a مبتدأ
 - is the خبر of ما تطاول
 - is its آمالى and مضاف is تطاول مضاف إليه
 - Now the poet means: What benefit will there be in hoping to encompass . . . ? (How can I hope to . . . ?)
- It is actually بالمديح (through my poem). حذف الخافض is المديح
- Our translation and the above explanation are based on one version of the Burdah. In this version the word is آمال to مضاف ضمير أنا أنا مضاف In a second version the word is آمال is not مضاف The text reads ضمير أنا أنا مضاف to مضاف Hence, المديح is المديح and preceded by a محذوف i.e. مضاف محذوف i.e. صاحب المديح (the composer of this poem).
- means مَدَّ العُنُقُ (to stretch one's neck). By using the word تطاول the poet is comparing آمال (hope) to a person stretching his neck. However, he mentions the مشبّه and suffices with mentioning one of the لوازم of the مشبّه به Hence, this is استعارة مكنية
- means إلى استقصاء ما فيه إلى ما فيه (to encompass whatever traits and habits he has).
- It means الشّيم الكريمة الأخلاق و الشّيم كريم الأخلاق in إضافة الصفة إلى الموصوف
- الشّيم is the plural of الشّيمة which means الحُلُق Hence, mentioning الشّيم after الأخلاق is a case of عطف المرادف Alternatively, we could say that أخلاق is often the result of استعمال and تكلف So the poet added the word الشّيم to impress upon us that Rasulullah sallallahu alaihi

wasallam's noble conduct was natural and not the result of استعمال
تكلّف and

Line 91

آيات حقٍّ مِنَ الرحمنِ مُحَدَّثَةٌ	قَدِيمَةٌ صِفَةُ الموصوفِ بِالْقَدَمِ
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*Verses of truth from Rahman, haadith yet qadeem
An attribute of the one described as qadeem*

- Until now the poet (ra) was speaking of some of Rasullallah sallallahu alaihi wasallam's miracles. From here he speaks of the greatest of these miracles i.e. the Qur'aan. So in this line he says, 'and among his miracles are verses . . .' Hence, آيات حقٍّ is مؤخّر, مبتدأ The من معجزاته آيات حقٍّ would be محذوف is خبر مقدّم
- Alternatively, we could say that آيات حقٍّ is a مبتدأ and its خبر is من الرحمن
- If we consider the first explanation, محدّثة قديمة and whatever follows until آيات حقٍّ of صفات would be كالميزان و كالمصراط in line 101
- If we consider the second explanation, محدّثة قديمة would be خبر of a مبتدأ that is محذوف i.e. هي محدّثة قديمة
- آيات موصوفةٌ بأنها حقٌّ and it means إضافة الموصوف للصفة is آيات حقٍّ in إضافة
- The purpose of من الرحمن is to reiterate that the Qur'aan is the speech of Allah and not the speech of Nabi Muhammad sallallahu alaihi wasallam.
- محدّثة means أحدثها الله تعالى and could therefore be translated as created. However, considering the technical nature of the ensuing explanations and the contrast with قديمة we preferred using the word حادث

- **Question:** محدثة and قديمة are opposites of each other. How can the Qur'aan be محدثة and قديمة? Is this not اجتماع النقيضين?

Answer:

1. With regards to نزول these آيات are محدثة but with regards to وجود and حصول they are قديمة
 2. لفظا these آيات are محدثة but معنى they are قديمة
- مبتدأ of the خبر آيات or another صفة of آيات is also a صفة الموصوف بالقدم محذوف Either way, it means that these آيات are a صفة of Allah.
 - المقدم means the being who is described as قديم i.e. Allah.

Line 92

عَنِ الْمَعَادِ وَ عَنْ عَادٍ وَ عَنْ إِرَمَ	لَمْ تَقْتَرِنِ بِزَمَانٍ وَهِيَ تُخْبِرُنَا
--	--

*Not bound to time, it informs us of the return (to Allah)
and of 'Aad and Iram*

- The Qur'aan cannot be bound to time because it is قديم If the Qur'aan was bound to time, it would either mean that the Qur'aan is حادث or that time is قديم and both of these possibilities are incorrect.
- عاد refers to the tribe of Nabi Hud (as). They were also known as the former عاد
- إرم refers to the tribe of Nabi Saalih (as). They were also known as the later عاد
- Bajoori mentioned three possible reasons for repetition of عَنْ
 1. The نوع (nature) of each of the items referred to are different.
 2. Each of the items have their own unique أخبار
 3. To maintain the poetic scale.

- ❖ Remember that such repetition results in إطناب Furthermore, this is مقام المدح (the poet is praising the Qur'aan) and إطناب is praiseworthy in مقام المدح

Line 93

دَامَتْ لَدَيْنَا فَفَاقَتْ كُلَّ مُعْجَزَةٍ	مِنَ النَّبِيِّينَ إِذْ جَاءَتْ وَلَمْ تَذَمْ
--	---

*Still with us, they excel every miracle of the Ambiya
because they came but have not remained*

The Qur'aan is a more superior miracle than the miracles of all the Ambiyaa. The reason for this superiority is that the Qur'aan is an eternal miracle. It is still in the world and has not been lost with the passing of time. On the contrary, the miracles of the other Ambiya were only performed once and seized to exist after that. The wisdom behind this is that Rasulullah sallallahu alaihi wasallam is the last Nabi. There will neither be another Nabi after him nor another shari'ah after his. Hence, it is befitting that his miracle should remain until the Day of Qiyaamah.

Line 94

تُحْكَمَاتٌ فَمَا تُبْقِيْنَ مِنْ شُبْهِ	لِذِي شِقَاقٍ وَمَا تَبْغِيْنَ مِنْ حَكَمٍ
--	--

*Filled with wisdom, they leave no doubt for the quarrelsome
and they seek no judge*

- Our translation of مُحْكَمَات is based on one explanation among the commentators. Ibn Hajar Haithami said it means منسوبة إلى الحكمة و الحق Mulla Ali Qari interpreted it saying جعلها مشتملة على حكم

- Bajoori interpreted it as مُتَّقِنَات Thus, it could be translated as perfected, the فصاحة and بلاغة of the Qur'aan are most perfect.
- The meaning of وما تَبْعِيْنَ مِنْ حَكَمٍ is that the proofs of the Qur'aan are so clear that it does not require a judge to decide against it.

Line 95

أَعَدَى الْأَعَادِي إِلَيْهَا مُلْقِي السَّلَامِ	مَا حُورِبَتْ قَطُّ إِلَّا عَادَ مِنْ حَرْبٍ
--	--

Whenever opposed the worst of enemies return to it in submission

- The آيَاتِ حَقِّ referring to the ضمير هي is ما حُورِبَتْ of نائب الفاعل
- Bajoori explained two possibilities in this regard:
 1. ما حُورِبَ الْآتِي بِهَا means The meaning of war was never waged against these آيَاتِ is that war was never waged against the one who brought these آيَاتِ . . .
 2. ما عُوْرِضَتْ means The meaning of war was never waged against these آيَاتِ is that these آيَاتِ were never opposed . . . The poet compared معارضة to محاربة but then sufficed with a derivative of محاربة and did not mention معارضة Hence, this is استعارة تصريحية تبعية is Alternatively, we could say that the آيَاتِ are compared to human beings. The poet only mentioned the آيَاتِ and sufficed with one of the لوازم of human beings i.e. محاربة Therefore, this is استعارة مكنية
- The last word in the first half is حَرْبٍ with a فتحة on the راء which means سلبُ المال (looting of wealth). In this context, it has been used مجازاً in the meaning of شدة because سلبُ المال results in شدة Hence, this

is a case of إطلاق الملزوم على اللازم There is also an opinion that خَرَب with a فتحه on the راء is simply another dialect for خَرَب with a سكون on the راء

Line 96

رَدَّتْ بِلَاغَتُهَا دَعْوَى مُعَارِضِهَا	رَدَّ الْغَيُورُ يَدَ الْجَانِي عَنِ الْحَرَمِ
---	--

Their eloquence stops the opponent's claim just as a man of self-esteem stops the hand of a transgressor from his women

- المعارض refers to anybody who claims to be able to compose a piece similar to the Qur'aan e.g. Musailamah. The Qur'aan is so eloquent that to this day nobody has succeeded in composing something as eloquent as the Qur'aan. Those who tried failed miserably.
- The eloquence of the Qur'aan foils the claims of such people just as a man who has غيرة (self-esteem) foils the attempts of another to touch his wife, sister or daughter. Is this not تشبيه التمثيل? Is the poet not comparing one صورة to another? Is the وجه الشبه not a صورة comprising of a number of things?
- إضافة المصدر لفاعله is ردَّ الغيور
- ردَّ is the مفعول of يدَ الجاني
- الحَرَم is the plural of الحرمه and refers to all the women under a man's guardianship.
- Why is nobody able to compose anything like the Qur'aan? Is it because they do not possess the ability to do so or is it because although they have the ability to do so, Allah prevents them from doing so? The جمهور (majority) of the Ahlus-Sunnah prefer the

former. The first half of this line is an indication to the opinion of the **جمهور** (The eloquence of the Qur'aan is beyond their ability.)

Line 97

لَهَا مَعَانٍ كَمَوْجِ الْبَحْرِ فِي مَدَدٍ	وَفَوْقَ جَوْهَرِهِ فِي الْحُسْنِ وَالْقِيَمِ
---	---

*Their meanings are like waves of the sea, having no end
And they are more beautiful and valuable than its pearls*

- **مدد** is the reason for comparing the meanings of the Qur'aan to the waves of the sea. Just as every wave of the sea is followed by another, every meaning of the Qur'aan is followed by another. Hence, just as the waves of the sea are endless, the meanings of the Qur'aan are also endless.
- This is referring to another one of the reasons for the **إعجاز** (miraculous nature) of the Qur'aan and that is that the Qur'aan is concise yet comprehensive – short speech yet a tremendous amount of meanings.
- **كموج البحر** on **معطوف** is **فوق جوهرة . . .**
- **البحر** is **جوهرة** in **ضمير** of the **مرجع**
- In this context the meaning of **جوهرة** is the pearl that is found in the sea.

Line 98

فَمَا تُعَدُّ وَلَا تُحْصَى عَجَائِبُهَا	وَلَا تُسَامُ عَلَى الْإِكْتَارِ بِالسَّامِ
--	---

*Their wonders are uncountable and cannot be encompassed
Indescribable as boring despite abundant recitation*

- **العدّ** means to count and **إحصاء** means to encompass

- العجائب is the plural of العجبية which is explained as something that is either عديم النظر or قليل النظر (unique, there is nothing or hardly anything like it).
- لا تُوصَفُ لا تُسَامُ means لا تُوصَفُ
- مع الإكثار means على الإكثار (despite abundant recitation and study).
- السَّامُ means السَّامة (to be boring).
- This line is مفرَّع from the previous line. The first half of this line is the فرع of the first half of the previous line and the second half of this line is the فرع of the second half of the previous line. The reason why the meanings of the Qur'aan are uncountable is that they are like the waves of the ocean. The reason why people never get bored of the Qur'aan is that its meanings are more beautiful than the pearls of the sea.
- This line is also referring to another reason for the إعجاز (miraculous nature) of the Qur'aan and that is that no matter how much people read the Qur'aan, they never tire of it. On the contrary, the more they read it, the more they love it.

Line 99

قَرَرْتُ بِهَا عَيْنٌ قَارِيهَا فَقُلْتُ لَهُ	لَقَدْ ظَفَرْتُ بِحَبْلِ اللَّهِ فَاَعْتَصِمِ
---	---

*Their reader's eyes are cooled through them, so I said to him:
You have found the rope of Allah, so hold it tightly*

- الْقَرَرُ is taken from either القَرَار or الْقَرَرُ
 - The meaning of القَرَار is السكون Recitation of the Qur'aan results in happiness which leads to سكون in the reader's eye. On the contrary, grief leads to اضطراب in the eyes of the حزين

- The meaning of القُرّ is البَرْد Recitation of the Qur'aan results in tears of joy which cool the eyes of the reader. On the contrary, tears of grief burn the eyes.
- The above is Bajoori's explanation. Mulla Ali Qari's explanation is simply that القِرّة means البرودة which is أَعَزَّ الأشياء إلى Hence, the meaning of قَرَّتْ عَيْنُ قَارِئِهَا (their reader is happy).
- There is حبل الله in استعارة تصريحية مرشحة
 - The poet compared the Qur'aan to a rope but only mentioned the rope (i.e. the مثبته به). The reason for comparing the Qur'aan to a rope is because both are سبب يتوصل به إلى الأشياء (a means to reach something – the Qur'aan is a means to reach the reward of Allah and ropes are a means to reach physical objects).
 - فاعتصم in ترشيع is ملائم of ropes. Hence, there is الاعتصام

Line 100

أطفأت حرّ لظى من وردها الشّيم	إنّ تتلّها خيفةً من حرّ نار لظى
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*If you read them fearing the heat of the fire
You will extinguish the heat of the fire with cool water*

- لظى is another name for Jahannam.
- Extinguishing the heat of Jahannam is كناية for not entering it.
- Repetition of لظى in the second half is a case of الإضمار
Since the word لظى was already used, a ضمير would have sufficed.
However, the poet repeated the word لظى for the sake of the poetic scale.
- This من is for تعليل

- The meaning of **الْوَرْد** is **المورد** which **الماء الذي يُورَد منه** (a place from which water is collected).
- **البارد** means **بَاء** **كسرة** beneath the **شِين** and a **فتحة** on the **الشَّيْم**
- The **آيات** of the Qur'aan are compared to water because both of them are a source of life, one spiritual and the other physical, or because both of them extinguish heat, one extinguishes the heat of Jahannam and the other extinguishes the heat of thirst. Having compared the **آيات** to water, the poet only mentioned the **آيات** (the **مَشَبَّه**). He did not mention the water (the **مَشَبَّه** به). However, he mentioned one of the **لوازم** of water i.e. **الْوَرْد**. Hence, this is **استعارة مكنية**
- There is **ترشيح** in the word **الشَّيْم** because is **ملائم** of water (the **مَشَبَّه** به).

Line 101

كأَنَّهَا الْحَوْضُ تَبَيَّضُ الْوُجُوهُ بِهِ	مِنَ الْعُصَاةِ وَقَدْ جَاءُوا كَالْحُثَمِ
---	--

*Like the pond, brightening the faces of sinners
who come looking like coal*

- The poet is still describing the Qur'aan. The **مرجع** of the **ضمير** in **كأَنَّهَا** is **آيات**
- By **الحوض** the poet means **ماء الحوض**. Hence, there is **مجاز بالحذف** over here. Alternatively, we could say that because the water is in the pond, **الماء** is the **حَالٌّ** and **الحوض** is the **مَحَلٌّ**. Hence, this is **إطلاق المحل على الحال**. Therefore, this is **مجاز مُرْسَل**
- There are two possibilities regarding **الوجوه**
 1. There is a **مضاف محذوف** before it. It means **ذوو الوجوه**

2. الجزء الذوات has been used in the meaning of الوجوه The مجاز مُرسل كل This is also used in the meaning of the
- بيانية تبعية العصة is either من
 - جملة حالية is و قد جاؤوا . . .
 - The meaning of كالحُمم is حال كونهم كالحُمم
 - The reason for comparing the آيات to the حوض is because in the Hereafter both of them will cause the faces of some sinners to glow.
 - The Qur'aan's intercession on behalf of some people will be accepted due to which the darkness of sin will vanish from their faces and it will be substituted with radiance.
 - When sinful Muslims will eventually leave Jahannam, water from the River of life will be poured over them due to which the darkness of sin will vanish from their faces too.
 - The ال before الحوض is for العهد denoting reference to a particular حوض According to some commentators (e.g. Ibn 'Ashur and Mulla Ali Qari) الحوض refers to the Pond of Kawthar. According to Bajoori it refers to a river in Jannah called نهر الحياة (the River of Life). Explaining the meaning of Ibn Hajar Haithami says that it is the حوض of Rasulullah sallallahu alaihi wasallam. However, in his explanation of الحُمم he quotes a hadith that states فيلَقُونَ فِي نَهرِ الحَيَاةِ (and then they will be placed in the River of Life).

Line 102

فالقسط من غيرها في الناس لم يقيم	وكالصراط والميزان معدلة
----------------------------------	-------------------------

*Straight like the bridge, just like the scale
Among people justice sourced from anything else is unfound*

- The آيات of the Qur'aan are straight like the صراط The تمييز of الصراط is مستقامة but it is محذوف The poet did not mention it because it is understood from الصراط
- The ال before الصراط is for العهد Hence, a particular صراط is intended. Bajoori mentioned two possibilities regarding which صراط the poet intended:
 1. The Straight Deen i.e. Islam
 2. The bridge over Jahannam
- Similarly, the ال before الميزان is also for العهد Hence, the poet is not referring to all scales. He is referring to a particular scale. Here too Bajoori mentioned two possibilities:
 1. The scale of Qiyaamah
 2. The fair scale
 Hence, there is no need to object that not every scale works correctly.

Line 103

تَجَاهَلًا وَهُوَ عَيْنُ الْحَاذِقِ الْفَهِمِ	لَا تَعْجَبَنَّ لِحُشُودِ رَاحٍ يُنَكِّرُهَا
---	--

*Don't be astonished at the jealous one who rejects them
Feigning ignorance whereas he is the understanding expert*

- Having mentioned all of the above qualities of the Qur'aan the poet perceives a person asking him with astonishment that if these are the characteristics of the Qur'aan, why do so many people still reject it. He replies that astonishment is only warranted when the سبب is unknown. There is no need for astonishment when the سبب is known. The سبب for such people's rejection of the Qur'aan is

nothing but jealousy. Due to jealousy, they pretend to be ignorant of the miraculous nature of the Qur'aan. The truth, however, is that they are fully aware that the Qur'aan is a miracle from Allah.

- The meaning of سار بالعشيّ is سار However, it is often used in the meaning of الذهاب
- Bajoori notes that the reason for adding the word الْقَهْمِ is to indicate that their expertise is based on sound understanding rather than mere experience.

Line 104

وَيُنْكِرُ الْفَمُ طَعْمَ الْمَاءِ مِنْ سَقَمٍ

قَدْ تُنْكِرُ الْعَيْنُ ضَوْءَ الشَّمْسِ مِنْ رَمَدٍ

The eye denies the light of the sun due to swelling

The mouth dislikes the taste of water due to illness

- There are two sentences in this line. Both of them are تعليل for what was mentioned in the previous line. It is as if he is saying that rejection of the آيات due to jealousy is comparable to rejection of the sun's brightness due to an eye ailment and rejection of the water's sweetness due to illness.
- Actually it is not the eye that denies the brightness of the sun. It is the person with a swollen eye who does so. It is the ill person who does so. Hence, there is a مضاف محذوف before العين and الفم The poet meant ذو العين and ذو الفم

الفصل السابع

Line 105

سَعِيًّا وَفَوْقَ مُتُونِ الْأَيْتُقِ الرَّسْمِ	يَا خَيْرَ مَنْ يَمَّ الْعَافُونَ سَاحَتَهُ
---	---

*O best of those to whose court seekers of good travel
On foot and on the backs of camels treading vigorously*

- After speaking of Rasulullah sallallahu alaihi wasallam, the poet now addresses Rasulullah sallallahu alaihi wasallam directly.
- يَمَّ means قصد (to intend) – This meaning is found in travel.
- العافون is the plural of عَافٍ and it means طالب الخير (seeker of good).
- الساحة means حريم الدار الواسع (yard, courtyard). Bajoori added the words من غير بناء و لا سقف Therefore, الساحة could be translated as an uncovered courtyard or enclosure.
- There are two possibilities regarding سَعِيًّا
 1. It is منصوب على المصدرية It means مشيا على الأقدام
 2. It is منصوب على الحالية It means ساعين
- الْأَيْتُقِ is the plural of نَاقَة It supposed to be أَنْوُقَ
 - The واو was brought before the نون Thus, it became أَوُنُقُ
 - Then the واو was changed to a ياء Hence, it became أَيْنُقُ
- ❖ All these changes were for the sake of خَفَّة
- الرَّسْمِ is the plural of رَسُوم which is a camel that leaves tracks on the ground due to شِدَّة وطئه على الأرض (the firmness with which it places its hoofs on the ground). Hence, we used the words ‘treading vigorously’ in our translation.

Line 106

وَمَنْ هُوَ الْآيَةُ الْكُبْرَى لِمُعْتَمِرٍ	وَمَنْ هُوَ النَّعْمَةُ الْعُظْمَى لِمُعْتَمِرٍ
--	---

*He who is the greatest sign for the one who ponders
He who is the greatest blessing for the one who seeks prosperity*

- وَمَنْ هُوَ الْآيَةُ الْكُبْرَى is معطوف on the منادى in the previous line. The poet means يَا مَنْ هُوَ الْآيَةُ الْكُبْرَى
- وَمَنْ هُوَ الْآيَةُ الْكُبْرَى is also معطوف on the منادى in the previous line.
- الْمُعْتَمِر is the one who wishes to take booty. However, Bajoori explained it as السعادة الأبدية ما عند الله من الُفْرِيد أَنْ يَغْتَنِمَ Thus, we used the word prosperity in our translation.

Line 107

سَرَيْتَ مِنْ حَرَمٍ لَيْلًا إِلَى حَرَمٍ	كَمَا سَرَى الْبَدْرُ فِي دَاجٍ مِنَ الظُّلُمِ
---	--

*You travelled at night from one haram to another
Just as the moon travels in the dark night*

- سَرَى يَسْرِى means to travel at night. One could therefore ask that if the night is already understood from سَرَيْتَ why did the poet still at the word لَيْلًا? There two answers to this question:
 1. It was added for the sake of تَأْكِيد (emphasis).
 2. It was added to show that the journey took place in a short portion of the night. This answer is based on the fact that لَيْلًا is نَكْرَة and often indicates وَلَّاءَ Were it not added, it would be possible to conclude that the journey lasted for the whole night.

- الداجي means a dark night. The meaning of دجى الليل is أَظْلَمَ الليل (the night became dark).
- The مِنْ before الظُّلَمِ is for بيان but it has a meaning of تبعيض as well.
- الظُّلَمِ is the plural of ظُلْمَة (darkness).
- The وجه الشبه (reason for the comparison) is that Rasulallah sallallahu alaihi wasallam's noor is like that of the moon (actually greater), he travelled a great distance on a dark night and the moon also travels a on a dark night. وجه الشبه سرعة السير is also included in the وجه الشبه

Line 108

وَبَتْ تَرْقَى إِلَى أَنْ نَلَتْ مَنْزِلَةً	مِنْ قَابِ قَوْسَيْنِ لَمْ تُدْرِكَ وَلَمْ تُزَمَّ
---	--

You ascended until you reached the rank of two bow-lengths, which was neither attained nor desired by anybody else

- بات يَبِيتُ means to spend the night. However, this translation would not befit this context. It implies that Rasulallah sallallahu alaihi wasallam's ascension to the skies continued throughout the night. This contradicts what was mentioned in the explanation of the previous line i.e. that the entire journey took place in a short portion of the night. Thus, Ibn Ashur noted that بات يفعل كذا means (he did so at night). So بَتْ تَرْقَى merely means 'you ascended at night'.
- مَنْزِلَةً إِلَى أَنْ نَلَتْ مَنْزِلَةً is the غَايَة for بَتْ تَرْقَى (you stopped ascending upon reaching this . . . مَنْزِلَةً مِنْ . . .)
- مَنْزِلَةً means مَنْزِلَةً مِنَ الْقُرْبِ (a stage of closeness).
- The مِنْ before مَنْزِلَةً is for بيان of مَنْزِلَةً قَوْسَيْنِ

- There is قلب in the expression قَابَ قَوْسَيْنِ Originally, it is قَائِيَّ قَوْسٍ and the meaning of قَائِيَّ قَوْسٍ is قَدَرُ مَا بَيْنَ قَائِيَّ الْقَوْسِ (the distance between the two qaabs of a bow). The distance between the two qaabs of a bow is very little. Hence, this expression is كناية for extreme قُرْب (closeness). However, this is قَرَب معنوي and not مَكَانِي قَرَب
- The above explanation of قَابَ قَوْسَيْنِ is taken from Bajoori. There are other explanations as well. For example, قَابَ قَوْسَيْنِ is also defined as the length of two bows عِنْدَ تَلَاقِي الطَّرْفَيْنِ when the end of one bow touches the end of the other. Nevertheless, all of these explanations boil down to كناية for extreme قُرْب (closeness) and all of them refer to قَرَب معنوي and not مَكَانِي قَرَب
- لَمْ تُدْرِكْ – nobody else reached such a lofty rank.
- لَمْ تُرْمَ – nobody desired attaining this rank because they all know that it will not be conferred to anyone other than yourself.

Line 109

وَقَدَّمْتُكَ جَمِيعُ الْأَنْبِيَاءِ بِهَا	وَالرُّسُلُ تَقْدِيمَ مَخْدُومٍ عَلَى خَدَمٍ
--	--

Due to that rank all the Ambiya and Rusul placed you in front, just like the master is placed in front of his servants

- There are two possibilities regarding قَدَّمْتُكَ
 1. It could be referring to تقديم في الرتبة و المكانة (acknowledgement that Rasulullah sallallahu alaihi wsallam's status and rank is higher than theirs). The words تَقْدِيمَ مَخْدُومٍ عَلَى خَدَمٍ support this possibility.
 2. It could be referring to the Ambiya and Rusul asking Rasulullah sallallahu alaihi wasallam to lead them in salaah on the Night of Mi'raaj.

- There are two possible reasons for the تاء being added to قَدَّمَ
 1. Because جميع is in the meaning of جماعة which is مؤنَّث
 2. Because جميع is مضاف to الأنبياء which is جمع تكسير
- This is تشبيه التمثيل Depending on how we interpret قَدَّمْتُكَ we could say that:
 - The صورة of Rasulullah sallallahu alaihi wasallam leading all the Ambiya and Rusul is compared to the صورة of the master leading his servants.
 - The صورة of the Ambiya and Rusul acknowledging Rasulullah sallallahu alaihi wasallam's status over them is compared to the صورة of the servants acknowledging their master's status over them.

Line 110

فِي مَوَكِبٍ كُنْتَ فِيهِ صَاحِبُ الْعَلَمِ

وَأَنْتَ تَخْتَرِقُ السَّبْعَ الطَّبَاقَ بِهِمْ

You traversed the seven skies as you passed them in a procession among whom you were the flag bearer

- الحالية is in the beginning واو
- The meaning of الحرق is المرور (to pass). The reason for using مضارع فعل instead of ماضى is استحضار الحال الماضية (to recall something that happened in the past as if it is happening now).
- الطباق is the plural of طبقة meaning layer. The skies are described as طباق in accordance with the Qur'aan and because the skies are in layers, one above the other.
- Bajoori and Ibn Hajar explain that بهم means حال كونك ما را بهم Thus, we used the words 'as you passed them'. This, however, does not

refer to all the Ambiya and Rusul. It only refers to those of them whom Rasulullah sallallahu alaihi wasallam met in the skies.

- حال كونك في موكب is either حال or خبر of أنت If it is حال it means موكب means جمع عظيم على هيئة عظيمة (a superb group with a splendid appearance).
- The sentence موكب of صفة is كنت فيه صاحب العلم means العلم is a spear that has a flag tied to one end. صاحب العلم is the person who carries the flag. There are two possibilities regarding what the poet intended here.
- 1. He used it مجازا in the meaning of المشار إليه (the focus of everybody's attention).
 - The person who carries the flag is the focus of everybody's attention. People point at him saying, 'who is he?' etc. Hence, he is المشار إليه (the one who is pointed at i.e. the focus of people's attention). Being المشار إليه is the لازم of being صاحب العلم Hence, this is a case of إطلاق المألوم على اللازم
- 2. He used it تشبيها He meant كنت فيه كصاحب العلم (you were like the flag bearer).

Line 111

حتى اذا لم تدع شأواً لمستيق	من الدُّنُوِّ ولا مرقى لمستنم
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Until, when you left no goal for those who sought closeness and no height for those who sought loftiness,

- حتى is the غاية for تخترق (you traversed the skies until . . .).
- الشأو means الغاية but here غاية means goal.
- المستيق means طالب السبق

- شأوا of بيان is من الدنوّ
- مَرَّقِيّ means محلّ الرقي (point of ascension).
- طالب الرفعة means المستنم
- The جزء of إذا is in the following line.

Line 112

نُودِيتَ بِالرَّفْعِ مِثْلَ الْمَفْرَدِ الْعَلَمِ	خَفَضْتُ كُلَّ مَقَامٍ بِالْإِضَافَةِ إِذَا
---	---

You lowered every position in relation to yours when you will addressed with raf' like the singular proper noun

- This is the جزء of إذا in the previous line.
- The meaning of الخفضُ is الخطأ (to lower). So خَفَضْتُ means حَطَطْتُ (you lowered).
- كُلِّ مَقَامٍ means the position of everybody else.
- In this context the meaning of إضافة is نسبة (in relation to the position of Rasulallah sallallahu alaihi wasallam). Addition of this word is very important because were it not added, the poet would be contradicting our belief that every Nabi was perfect. In fact, it is kufr to believe that any Nabi was imperfect. Therefore, the difference between the rest of the Ambiya and Rasulallah sallallahu alaihi wasallam is that they were perfect but Rasulallah sallallahu alaihi wasallam was most perfect. Thus, by adding the word بِالْإِضَافَةِ the poet is saying that even though the other Ambiya have lofty positions, their positions are low in comparison to the position of Rasulallah sallallahu alaihi wasallam.
- ظرف الزمان – is for تعليل or it is – إذ نوديتَ

- **بالرفع** means **نداء مصحوبا برفع شأنك** (you were addressed in a manner that elevated your status). So the meaning of **الرفع** is elevation of status. However, we retained a transliteration of **رفع** in the translation because the words **مثل المفرد العلم** refer to the **اصطلاحی** meaning of **رفع** i.e. when any **أداة** of **نداء** appears before a proper noun that is singular, the latter gets a **رفع** For example, **يا زيدُ** Besides the proper noun that is singular, every other type of **منادى** is **منصوب** So just as only the proper noun that is singular is given a **رفع** due to **نداء** only you were blessed with **رفع** due to the **نداء** of Allah.

Question: The proper noun that is singular is not **مرفوع** It is **مبنى على الضم**

Answer: **مرفوع** is **مبنى على الضم** in meaning.

Line 113

عَنِ الْعُيُونِ وَسِرِّ أَيْ مُكْتَبِم	كَيْمَا تَقُوزَ بِوَصْلِ أَيْ مُسْتَتِر
--	---

So that you would achieve a connection so concealed from eyes and a secret so hidden

- **أَنْ** **مَقْدَرَة** by **لام مقْدَرَة** or preceded by **كى**
- If it is preceded by **لام مقْدَرَة**
 - **مصدرية** is **كى**
 - **تفوز** of **ناصب** itself is **كى**
- If it is succeeded by **أَنْ مقْدَرَة**
 - **تعليلية** is **كى**
 - **تفوز** of **ناصب** is **كى** rather than **أَنْ**
- Either way, **زائدة** is **ما**

- This is the *عَلَّة* for *سَرَيْتَ* (line 106) and *بَتَ* (line 107). You travelled . . . and ascended . . . so that you would attain a connection so . . .”
- *تفوز* means *تظفر* (to achieve, to attain)
- *وصلٍ* means *وصلٍ من الله لك* (a connection between Allah and yourself).
- *وصلٍ* is *مجرور* because it is a *صفة* of *وصلٍ*
- *وصلٍ أي* conveys a meaning of *كمال* Hence, the meaning of *وصلٍ أي مستترٍ* is *وصلٍ كاملٍ في الاستتار*
- Likewise *سرّ أي مكتّم* means *سرّ كاملٍ في الاكتتام* (a secret perfectly hidden from the rest of the creation).

Line 114

<i>وَجُزْتَ كُلَّ مَقَامٍ غَيْرِ مُرَدَّحٍ</i>	<i>فَحُزْتَ كُلَّ فَخَارٍ غَيْرِ مُشْتَرَكٍ</i>
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*You attained every glory, unshared
And you passed every position unchallenged*

- *جُزْتَ* means *جَعَتْ*
- *فخار* means *ما يُفتخَرُ به مِن الفضائل* (praiseworthy feats that are a source of pride).
- *غيرِ مُشْتَرَكٍ* nobody else attained such glory.
- *مقام* means *مرتبة* (position).
- *غيرِ مُرَدَّحٍ* means that there was no crowd when you passed every position. Nobody challenged you (competed with you) to attain those positions.

Line 115

وَعَزَّ إِدْرَاكُ مَا أُؤَلِّيتَ مِنْ نِعَمٍ	وَجَلَّ مَقْدَارُ مَا أُؤَلِّيتَ مِنْ رُتَبٍ
--	--

*Splendid is the number of positions conferred on you
Impossible it is to attain all the favours shown to you*

- جَلَّ means عَظُمَ and this is reference to the fact that nobody is able to encompass all the positions that Allah had conferred on Rasullullah sallallahu alaihi wasallam.
- عَزَّ means اَمْتَنَعَ (to be impossible). It is impossible for anybody to attain much of the favours that Allah had shown to Rasulullah sallallahu alaihi wasallam because they are his خصائص (specialities).

Line 116

مِنْ الْعِثَابَةِ زَكْنًا غَيْرَ مِنْهَدِمٍ	بُشْرَى لَنَا مَعْشَرَ الْإِسْلَامِ إِنَّ لَنَا
---	---

*Good news for us Muslims, due to Allah's concern (for us),
we have a pillar that will never collapse*

- هذه المناقب بشرى لنا i.e. مبتدأ محذوف خبر of بشرى بُشْرَى
- It could also be said that بُشْرَى is the مبتدأ and its خبر is لنا However, in this case one could object that بُشْرَى is a نكرة whereas the مبتدأ is supposed to be a معرفة The answer to this objection is that there is no harm in the مبتدأ being a نكرة if it is in the form of a موصوف and صفة and بُشْرَى means خبر ساز which is موصوف and صفة
- مَعْشَرَ الْإِسْلَامِ is منصوب due to اختصاص or نداء Either يا or أَحْصُ or بُشْرَى is محذوف before it.

- The word ركن is often used in the meaning of pillar. Here it is used in the meaning of shari'ah. This is استعارة تصريحية The shari'ah is compared to a pillar because both of them are firm. (The مشبّه is the shari'ah, the مشبّه به is the pillar and the وجه الشبهه is firmness.)
- انهدم means to collapse. Here it is used in the meaning of تغيّر The meaning of غير منهدم is غير متغيّر (that will never change). Commentators explain that this is reference to the fact that the shari'ah of Rasulullah sallallahu alaihi wasallam will never be abrogated by another shari'ah. Put differently, it is the last shari'ah.

Line 117

بأكرم الرّسول كُنّا أكرم الأمم	لما دعى الله داعيننا لطاعته
--------------------------------	-----------------------------

Since Allah called the one who invited us to obey Him The Noblest Messenger, we are the noblest nation

- كُنّا أكرم الأمم is جزء and كَلِمَة شرط is لَمّا
- دعا means سَمّى
- داعين is the مفعول of دعا
- داعين is the متعلّق of لُطَاعَتِهِ
- If Rasulullah sallallahu alaihi wasallam is The Noblest Rasul, his ummah must be The Noblest Ummah because The Noblest Rasul will not be sent to an ummah that is not the noblest.

الفصل الثامن

Line 118

رَاعَتْ قُلُوبَ الْعِدَا أَنْبَاءُ بَعَثَتْهُ	كَنْبَاءَةٌ أَجْفَلَتْ عُقْلًا مِنَ الْغَنَمِ
---	---

*News of his nubuwwah frightened the hearts of the enemy
Just as the lion's roar frightens the inattentive sheep*

- This مستأنفة is جملة
- رَاعَتْ means أَفْزَعَتْ (to frighten).
- There are two possibilities regarding قُلُوبَ الْعِدَا
 1. It could mean أصحاب قُلُوبِ الْعِدَا i.e. the محذوف is مضاف
 2. قُلُوبَ is used in the meaning of ذوات i.e. This is مجاز مرسل – usage of the الكل in the meaning of the جزء
- كَفَّارَ الْعِدَا is the plural of عَدُوّ referring to all
- أَجْفَلَتْ also means أَفْزَعَتْ (to frighten).
- عُقْلًا is the plural of غَافِلًا
- The مِنْ is for بيان with a meaning of تبعيض
- Saying that news of Rasulallah sallallahu alaihi wasallam's nubuwwah frightened them is based on إسناد الفعل إلى سببه – مجاز عقلي – It was Allah rather than such 'news' that frightened them. However, such 'news' was the سبب
- أَنْبَاءُ (news) refers to the predictions of the sorcerous of the appearance of Rasulallah sallallahu alaihi wasallam.

Line 119

ما زالَ يلقاهُمْ في كُلِّ مُعَرَّكٍ	حتى حَكَّوْا بِالْقَنَا لَحْمًا عَلَى وَضَمٍّ
-------------------------------------	---

*He repeatedly met them in every battle until, pierced with spears,
they looked like meat on a butcher's counter*

- Explaining ما زال يلقاهم Bajoori says: sometimes in person, sometimes through his cavalry and infantry.
- The meaning of مُعَرَّكٍ is مكانٌ وقع فيه اعتراكُ الحرب A simple translation will be battlefield.
- حتى is the غاية for ما زال يلقاهم
- حَكَّوْا means شابهوا
- حَكَّوْا was originally حَكَّيْوْا
 - The باء was changed to an أَلِف because it is متحرِّك and the letter before it has a فتحة
 - Then the أَلِف was dropped due to التقاء الساكنين
- The مضاف محذوف in بالقنا is for سببٌ and it is preceded by a مضاف محذوف The complete عبارة would be بسبب الطعن بالقنا
- حَكَّوْا is the مفعول of لحما
- وَضَمٍّ is defined as ما يضعُ القصابُ اللحمَ عليه (the item on which the butcher places the meat, whether it be wood or anything else). Bajoori adds that it is also called الطبلية (tray). According to another opinion وَضَمٍّ may be translated as skewer.
- The crux of this line is that Rasulullah sallallahu alaihi wasallam fought them until they were killed and their corpses were left to be eaten by the wild animals and birds.

- A disgraceful person (الذليل الحقير) is called لَحْمٌ عَلَى وَضْمٍ on the basis of استعارة It is possible that this is what the poet meant.

Line 120

أَشْلَاءٌ شَالَتْ مَعَ الْعُقَبَانِ وَالرَّحْمِ	وَدُّوا الْفِرَارَ فَكَادُوا يَغْبِطُونَ بِهِ
---	---

*Wishing to flee, they almost envied the limbs raised with the eagles
and the vultures*

- Due to excessive loss of life and fear that they too are going to die, they wished to flee even though the Arabs of that time regarded fleeing from the battlefield as most shameful and disgusting.
- Their desire to flee was so great that they almost envied the human limbs that the eagles and vultures had snatched and raised to the sky.
- The reason for mentioning eagles and vultures is that no other birds fly as high as them.
- The reason for envying the limbs instead of the birds is that due to the wounds of the disbelievers they were motionless like the limbs.
- أَشْلَاءٌ means أَعْضَاء (limbs).
- شَالَتْ means ارْتَفَعَتْ (to rise).
- الْعُقَبَانِ is the plural of الْعُقَاب (eagle).
- الرَّحْمِ is the plural of الرَّحْمَةُ (vulture).

Line 121

مَا لَمْ تَكُنْ مِنْ لَيَالِي الْأَشْهُرِ الْحَرَمِ	تَمْضِي اللَّيَالِي وَلَا يَدْرُونَ عِدَّتَهَا
---	--

Nights would pass without them knowing how many, so long as it were not the nights of the sacred months

- Due to Rasulullah sallallahu alaihi wasallam and the Believers waging jihaad against them, they were so afraid that they lost track of time.
- Fighting during the sacred months was prohibited during the early days. Thus, Rasulullah sallallahu alaihi wasallam refrained from jihaad in these months. The result was that they had no fear and were therefore able to keep track of time during these months.
- The sacred months are Dhul-Qa'dah, Dhul-Hijjah, Muharram and Rajab.

Line 122

بِكُلِّ قَرْمٍ إِلَى لَحْمِ الْعِدَا قَرَمٍ	كَأَنَّمَا الدِّينُ ضَيْفٌ حَلَّ سَاحَتَهُمْ
---	--

As if Deen was a guest that arrived in their courtyard with every brave man yearning for the enemies' flesh

- According to some commentators the ضمير in ساحتهم refers to the disbeliever. The سياق demands the same.
- Others are of the opinion that it refers to the Sahaabah (ra). Bajoori says that this opinion is مسموع من المشايخ (heard from the mashaayikh).
- The مع in بكل is in the meaning of مع
- شجاع with a سكون on the راء means شجاع

- قَرَمَ of متعلّق is إلى لحم العدا
- شديدا الشهوة وراء means beneath the كسرة with قَرَمَ
- إلى إقامة الظاهر مقام المضمر in إمامة refers to the disbelievers, there is ساحة in ضمير
The poet could have simply said لحم العدا However, he repeated
the word العدا to highlight their enmity for the Muslims.
- If we say that the ضمير in ساحة refers to the disbelievers, the meaning
of this line is that noble guests do not offend their hosts by eating
too little, especially if they desire the food offered to them.
- If we say that the ضمير in ساحة refers to the Sahaabah (ra), the
meaning of this line is that noble hosts go the extra mile in order
to satiate their guests.
- ❖ Irrespective of the مرجع of the ضمير this is a description of the high
amount of مقتولين among the disbelievers.

Line 123

يَرْمِي بِمَوْجٍ مِنَ الْأَبْطَالِ مَلْتَطِمٍ	يَجْرُ بِحَرِّ خَمِيسٍ فَوْقَ سَابِجَةٍ
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*Leading an army seated on swift horses (and) like the sea
Hurling from brave men waves one after the other*

- جَرَّ يَجْرُ means to drag. Bajoori says that here it is used in the meaning
of يستتبع He says that the poet compared الجَرَّ to الاستتباع but then used
a derivative of الاستتباع and did not mention الجَرَّ Hence, this is استعارة تبعية
تصريحية
- Alternatively, we could say that the poet compared the army to an
animal that is dragged by a rope. However, he mentioned the army
(which is the المَشَبَّه به), omitted the animal (which is the المَشَبَّه به) and

indicated to one of the لوازم of the animal i.e. الجرّ Therefore, this is استعارة مكنية

- الخُميس means الجيش (army). The army is called جيش because it used to be divided in to five parts.
- بحر الخُميس means خميس كالبحر (an army like the sea). Hence, this is إضافة المشبّه به للمشبّه
- The reason for comparing the army to the sea is to show vastness.
- ساجحة is the صفة of a موصوف محذوف i.e. خيل ساجحة (swift horses).
- سباح means to swim. سباح means a swimmer. The reason for describing the swift horses as ساجحة تشبيهه is ساجح They are swift like الساجح (a person swimming in the sea).
- فوق ساجحة means that this huge army is mounted on very swift horses.
- خميس is a صفة of يرمى بموج . . .
- موج (waves) refers to the wounds and fatalities etc. suffered by the disbelievers. This is استعارة تصحيحية The wounds and fatalities etc. are مشبّه به and the waves are the مشبّه به
- من الأبطال means that those waves are صادِر من الأبطال (comprising of brave men).
- موج منهم i.e. it was sufficient to say موج منهم However, he used the word الأبطال to signify that every member of the army was brave and courageous.
- ملتطم is the صفة of موج It indicates continuity in the Sahaabah (ra)'s attacks on the enemy. The enemy suffered wounds and fatalities one after the other.

Line 124

يَسْطُو بِمُسْتَأْصِلٍ لِلْكَفْرِ مُصْطَلِمٌ	مِنْ كُلِّ مُنْتَدِبٍ لِلَّهِ مُحْتَسِبٍ
--	--

*From every man who responded to Allah anticipating reward
Attacking with a weapon that eradicates disbelief*

- مِنْ الْأَبْطَالِ of بدل is مِنْ كُلِّ مُنْتَدِبٍ
- If مُنْتَدِبٍ is on the scale of اسم الفاعل it means مُجِيب (one who responds to a call). If it is on the scale of اسم المفعول it means الْمُدْعَوُ (one who is called).
- مُنْتَدِبٍ of متعلق is لِلَّهِ
- يَسْطُو means يَصُول (to attack).
- مُسْتَأْصِلٍ means آلة مستأصلة لأهل الكفر (a weapon that eradicates the disbelievers).
- The above indicates that الكفر is preceded by a محذوف مضاف
- أَهْلَكَ means أَصْلَمَ (to destroy). Therefore, مُصْطَلِمٌ means مُهْلِك and is تأكيد of مُسْتَأْصِلٍ

Line 125

مِنْ بَعْدِ غُرْبَتِهَا مَوْصُولَةٌ الرَّحِمِ	حَتَّى غَدَتْ مِلَّةُ الْإِسْلَامِ وَهِيَ بِهِمْ
---	--

*Until the ties of Islam – while accompanied by them – were joined
after its strangeness*

- حَتَّى is the غاية of محذوف It indicates that this مُنْتَدِبٍ (volunteer) continued attacking the disbelievers until . . .
- In this context غَدَتْ means صَارَتْ
- There is إِضَافَةٌ الْأَعْمَى إِلَى الْأَخْصَصِ in مِلَّةُ الْإِسْلَامِ and عام is مِلَّةٌ and خاص is الْإِسْلَامُ

- خبر of غَدَتْ and اسم of مِلَّةُ الإسلام is the موصولة الرِّحَم
- غَدَتْ of خبر and اسم between the جملة معترضة is a وَهْيَ يَم
- غَدَتْ of متعلق is مِنْ بعدِ غُرْبَتِهَا
- موصولة الرِّحَم refers to extensive fulfilment of the rights of Islam due to large numbers of people becoming Muslim. Extensive fulfilment of Islam's rights is compared to joining of family ties. However, only the latter is mentioned. This is استعارة تصريحية
- It is obvious that the poet is referring to the hadith بدأ الدين غريبا (in the beginning deen was a stranger). At that time Islam was مقطوع الرِّحَم Sahaabah (ra) fulfilled its rights to the extent that it became موصولة الرِّحَم

Line 126

وخيّرٍ بعليٍّ فلم تيتنم ولم تنم	مكفولةً أبداً منهم يخيّر أب
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Forever protected from them by the best father and the best husband, she is neither orphan nor widow

- مكفولةً is the خبر ثانٍ of غَدَتْ and it means protected.
- مكفولةً for طرف is أبداً
- كَفَّارٍ in منهم refers to the ضمير
- Bajoori explains that خير أب (best father) and خير بعلي (best husband) refer to Rasulullah sallallahu alaihi wasallam. However, those who fulfil the duties of Rasulullah sallallahu alaihi wasallam after his demise (e.g. the rightly guided khulafa and ulama) have the same description.
- After saying that خير أب and خير بعلي refer to Rasulullah sallallahu alaihi wasallam, Ibn Hajar noted that it is possible, in fact more

appropriate to say that خير أب refers to Rasulullah sallallahu alaihi wasallam and خير بعل refers to the khulafa, sahaabah and ulama because كفالة الأب comes after

- The مَلَّة الإسلام referring to خير أب and لم تَيْتَمْ in فاعل is
- There is خير بعل mentioned before خير أب. Thus, لم تَيْتَمْ was mentioned before
- يَتَمَّ means to lose one's father. يَتَمَّ الولد is used when an infant loses his father.
- باع يبيع comes from آمنت المرأة تَيْتَم which is on the scale of
- Bajoori notes that a lady who has an excellent father and an excellent husband definitely enjoys esteem and comfort i.e. she is definitely protected by them.

Line 127

مَآذَا لَقِيَ مِنْهُمْ فِي كُلِّ مُصْطَدَمٍ	هُمْ الْجِبَالُ فَسَأَلَ عَنْهُمْ مُصَادِمَهُمْ
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They are the mountains, ask about them the one who clashed with them, what did he experience at their hands in every battle

- This sentence is مستأنفة because it is answering a question that arises from the previous lines. The question is: How did Islam become like this?
- There is تشبيه بليغ in هم الجبال Neither the أداة التشبيه nor وجه الشبه are mentioned. In short, هم الجبال means they are like the mountains.
- The مبتدأ and the خبر are معرفة in هم الجبال This results in قصر He is implying that only them and nobody else are like the mountains.
- مُصَادِم is the اسم الفاعل of المصادمة which means the clashing of two strong bodies. It is also translated as اصطكاك الصقطين (clashing of two armies).

- After saying *هم الجبال* he says: If you do not believe me, ask the one who clashed with them . . .
- *مُصْطَلَمٌ* with *ا* فتحة on the *دال* means *موضع اصطكاك الصفيين* (battlefield).
- There is *جناس الاشتقاق* between *مُصْطَلَمٌ* and *مُصَادِمٌ*

Line 128

فُصُولٌ حَتَفٍ لَهُمْ أَدْهَى مِنَ الْوَحْمِ	وَسَلَّ حُنَيْنًا وَسَلَّ بَدْرًا وَسَلَّ أُحُدًا
--	---

*Ask Hunayn, Badr and Uhud
Occasions of death, more dreadful than plague*

- Ask Hunayn, Badr and Uhud could mean any one of the following:
 - a. Ask the times of Hunayn, Badr and Uhud
 - b. Ask the people of Hunayn, Badr and Uhud
 - c. Ask those who recorded the events of Hunayn, Badr and Uhud.
- ❖ Considering that *فُصُولٌ حَتَفٍ* is بدل of *حُنَيْنًا* the first of these opinions is best.
- Some commentators regard *فُصُولٌ حَتَفٍ* as the خبر of *ا* محذوف i.e. *هي مبتدأ محذوف*
- *كُفَّارٌ* of the *مرجع* of the *ضمير* in *لَهُمْ* is the *أشدَّ داهيةً* *أدْهَى* (more disastrous).
- The meaning of *الْوَحْمِ* is plague.

Line 129

مِنَ الْعِدَا كُلِّ مُسَوِّدٍ مِنَ اللَّيْلِ	الْمُصْدِرِي الْبَيْضِ حُمْرًا بَعْدَ مَا وَرَدَتْ
--	--

*I praise those who return white swords red (with blood) after
reaching every member of the enemy with long black hair*

- أَصْدَرَ means أَرْجَعَ (to return, to send back). The singular form of its مصدر is اسم الفاعل and its plural form is مصدرٌون when مرفوع and مصدرين when مجرور or منصوب
 - Commentators regard الْمُصْدِرِي as منصوب due to مدح i.e. the verb أَمْدَح is محذوف before it. It is possible to regard أَذْكَر instead of أَمْدَح as محذوف
 - They also state that الْمُصْدِرِي should have been الْمُصْدِرِينَ but the نون of جمع was dropped due to إضافة
 - The above explanation only applies if الْمُصْدِرِي is regarded as مضاف to البيض We could also say that الْمُصْدِرِي is not مضاف to البيض but the نون of جمع was dropped for the sake of تخفيف
 - If the first explanation is accepted, one could question the validity of the مضاف being معرّف باللام This, however, is condoned for the sake of تخفيف An example of this is والمقيمي الصلاة
- الْبَيْضُ means shining swords.
- The poet is describing the condition of the shiny swords of the Sahaabah (ra) striking heads of the enemy and turning red with blood. In doing so he compares this condition to the condition of white camels that are taken to drink water from a dark well filled with red water due to which their colour turns reddish by the time they are returned to their enclosures. Since he is comparing one صورة to another and both of them are made up of a number of items, this is تشبيه التمثيل However, because he only mentioned the مشبّه (condition of the shiny swords . . .) and not the condition of the استعارة مكنية (the white camels . . .), this is مشبّه به
- الْبَيْضُ of حال is حُمُرًا

- مصدرية is ما بعد ورودها means بعد ما وَرَدَتْ
- وَرَدَتْ of مفعول which is كَلَّ مَسْوَدَّ of حال is مِنَ الْعِدَا
- اللمم is the plural لِمَّة (hair that is longer than the earlobes). It is called لِمَّة because يكاد يُلِمُّ بالمنكب (it almost touches the shoulder).
- Ibn Hajar says that the مِن in اللمم مِن is for بيان of مَسْوَدَّ However, Bajoori says that it is زائد because the meaning is based on إضافة The poet meant كَلَّ مَسْوَدَّ اللمم
- The words كَلَّ مَسْوَدَّ مِنَ اللمم are an indication of the Sahaabah (ra)'s bravery. They only pursue and attack men with long black hair because generally they are in the prime of their youth.

Line 130

أَقْلَامُهُمْ حَرْفَ جِسْمٍ غَيْرَ مُنْعَجِمٍ	وَالكَاتِبِينَ بِسُمْرِ الْخَطِّ مَا تَرَكْتُ
---	---

Those who write with spears of khat, their pens do not leave the side of a body undotted

- المُصَدِّرُ الْبَيْضَ on معطوف is الكَاتِبِينَ
- The poet meant الطَّاعِنِينَ (those who pierce). He used the word الكَاتِبِينَ on the basis of استعارة تصريحية تبعية
 - He compared الطعن to الكتابة because there is تأثير in both.
 - He omitted الطعن (the مُشَبَّه) and used الكَاتِبِينَ which is a derivative of الكتابة (the مُشَبَّه بِهِ).
- السُّمُرُ is the plural of أَسْمَرٌ which means spear.
- There are two possibilities regarding الْخَطِّ
 1. It is the name of a tree from which the spears were produced.

2. It is the name of a place to which wood for the manufacture of spears were imported from India.
- أقلام (pens) has been used in the meaning of الرماح (spears) on the basis of استعارة تصريحية The مشبّه is الرماح and the مشبّه به is الأقلام The poet only mentioned the مشبّه به
 - جانب means طرف and حرف
 - A dotted letter is called مُعْجَم Therefore, غير منعجم means without dots.
 - There are a number of wonderful features in this line:
 1. The Sahaabah are compared to scribes and their spears are compared to pens.
 2. The above indicates skill in usage of their spears. In their hands, their spears are like pens in the hands of scribes. Just as scribes do not struggle to use their pens, the Sahaabah did not struggle to use their spears.
 3. It also indicates accuracy in usage of their spears. Just as the scribe places the dots in the correct place, they pierce their spears in the correct place. They do not miss their targets.
 4. Just as the scribe dots his letters for the sake of differentiation, the Sahaabah pierced their enemies with their spears for differentiation, to differentiate them from the Muslims.

Line 131

والوَرْدُ يَمْتَاژُ بِالسَّيْمَى عَنِ السَّلَمِ	شَاكِي السَّلَاحِ لَهُمْ سَيِّمَى تُمَيِّزُهُمْ
---	---

*Well equipped, they have a distinguishing sign
The rose differs from the salam tree by its sign*

- There are two ways of translating شَاكِي السَّلَاحِ

- a. تَاطِيَه (completely equipped) – The previous line referred to their spears and the line before it discussed their swords. شَاكِي السِّلَاح is a reminder that they have all other forms of weapons also.
- b. حَادِيَه (equipped with sharp weapons) – This is more appropriate because شَاكِي is derived from الشُّوْكَة which means الحِدَّة (sharpness).
 - ❖ الشُّوْكَة is also translated as القُوَّة (strength, power). Our translation, ‘well equipped’ takes both possibilities into consideration.
- إضافة شَاكِي السِّلَاح was شَاكِي السِّلَاح but the نون of جمع was dropped due to تخفيف or
- Considering that شَاكِي is derived from الشُّوْكَة it was originally شَاوِك
 - First, the كَلِمَة العَيْن was swapped with the كَلِمَة اللَام Hence, شَاوِك became شَاكِو
 - The واو was then changed to a ياء because it was preceded by a كسرة Thus, شَاكِو became شَاكِي
 - This was followed by the same تَعْلِيل that took place in قَاضِي
- سِيْمَا means عِلَامَة (sign) – they have a sign that distinguishes them from others.
- The poet then tells us that the Sahaabah (ra) had a sign that differentiates them from others just as the rose tree has a sign that differentiates it from the salam tree. This is تَشْبِيَه However, it has not been presented in any of the common formats of تَشْبِيَه This is what the experts of بلاغة refer to as التَشْبِيَه الضَّمْنِي
- The sign of the Sahaabah (ra) is what is mentioned in the Qur’aan سِيْمَاهُمْ فِي وُجُوهِهِمْ مِّنْ أَثَرِ السُّجُود (their sign is on their faces, the result of

sujoor). This sign is explained as طيب الرائحة و بهاء المنظر و حسن الخلقة These are also what makes the rose different from the salam tree.

Line 132

تُهْدِي الْبَيْكَ رِيَّاحُ النَّصْرِ نَشْرُهُمْ	فَتَحْسِبُ الزَّهَرَ فِي الْأَكْمَامِ كُلِّ كَمِي
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*The winds of victory carry their fragrance to you
And you think that that every soldier is a flower in its calyx*

- The meaning of الإهداء is إرسال الهدية (to send or present a gift). Here it is used in the meaning of الإرسال
- The meaning of رِيَّاحُ النَّصْرِ is الرياح التي حصل بها النصر (the winds through which victory is attained). رِيَّاحُ النَّصْرِ has also been explained as بركات (the blessings and fruits of victory) and ثمرات النصر (the blessings and fruits of victory).
- The actual meaning of النَشْر is fragrance. Here it is used in the meaning of الخبر السار (good news).
- الزهر means flowers
- الْأَكْمَام is the plural of كَمِي which means calyx (the out whorl of a flower consisting of separate or fused sepals).
- كَمِي in the phrase كَمِي الزهر في الْأَكْمَام is the مفعول ثانئ and كَمِي is the مفعول أول
- We translated كَمِي as soldier. It actually means الشجاع في سلاحه and is derived from كَمَى جسده بالسلاح (he covered himself with his weapons).
- The ياء in كَمِي should have had a تشديد However, the ياء ساكنة was dropped and the ياء متحركة was given a سكون due to وقف
- The reason for adding في الْأَكْمَام is because, although flowers look beautiful even out of the calyx, they look more beautiful in it.

- The crux of this line is that news of their victory makes every one of the fighters in his armour look like a flower in its calyx. In view of this explanation, the poet should have said *تَحْسَبُ كُلُّ كَمَى الزَّهْرِ فِي الْأَكْمَامِ*. However, he put the *مَشْبَه* in the position of the *مَشْبَهَ بِهِ* and vice versa. This is called *مِبالغة التشبيه المقلوب* and is done for the sake of *مبالغة*.

Line 133

كَأَنَّهُمْ فِي ظُهُورِ الْخَيْلِ نَبْتُ رَبَا	مِنْ شِدَّةِ الْحَزْمِ لَا مِنْ شِدَّةِ الْحَزْمِ
--	---

*On horseback they were like plants on a hill
Due to resolve, not due to strength of the straps*

- The *كأَنَّهُمْ* in *ضمير* refers to the Sahaabah (ra).
- ظُهُورِ الْخَيْلِ* is *حَال* and *ذُو الْحَالِ* is the *ضمير* هم
- فِي* is in the meaning of *على* The reason for using *فِي* although he meant *على* is to indicate how firmly they sat on their horses *كَأَنَّهُمْ مَظْرُوفُونَ فِيهَا*
- The Sahaabah (ra) are compared to plants on a hill. The *وجه الشبه* (reason for comparison) is *ثبات* and *استقرار* (firmness).
 - *نَبْتُ رَبَا* (plants that grow on hills) are considered firmer and more beautiful than all other *نبات* (plants).
 - Wind causes the plants on the hill to sway but does not uproot it. Likewise, battle causes the Sahaabah seated on their horses to move in order to plunge their spears or swords into their enemies but it never causes them to fall off their horses.
- The reason why they do not fall off their horses is their resolve and not that they are strapped very tightly.
- الحَزْمِ* with a *فتحة* on the *حاء* means resolve.
- الحَزْمِ* with a *ضمة* on the *حاء* and the *زاء* is the plural of *حِزَام* (strap).

Line 134

طَارَتْ قُلُوبُ الْعِدَا مِنْ أَبْسِهِمْ فَرَقًا	فَمَا تُفَرِّقُ بَيْنَ الْبَهْمِ وَالْبَهْمِ
--	--

*The hearts of the enemy flew because of fear due to fighting them
Thus, they could not tell the difference between a lamb and a fighter*

- There is استعارة تبعية in طَارَتْ The poet compared الطيران to الاضطراب but then omitted the former and utilised a derivative of the latter i.e. طَارَتْ
 - الاضطراب may be translated as confusion, disorientation etc.
- The مِنْ is for تعليل
- مفعول لأجله is فَرَقًا
- الْبَهْمِ with a فتحة on the باء and سكون on the هاء is the plural of بَهْمَة also with a فتحة on the باء and سكون on the هاء (lamb).
- الْبَهْمِ with a ضمة on the باء and فتحة on the هاء is the plural of بُهْمَة with a ضمة on the باء and سكون on the هاء (brave man).

Line 135

وَمَنْ تَكُنْ بِرَسُولِ اللَّهِ نُصْرَتُهُ إِنْ	تَلَقَّهَ الْأُسْدُ فِي آجَامِهَا تَحِمُّ
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*Whoever's victory is due to the Rasul of Allah
If lions meet him in their jungles, they don't roar*

- Having described how scared the enemies are of the Sahaabah (ra), the poet reminds us that this is actually because of Rasulullah sallallahu alaihi wasallam and Sahaabah (ra)'s adherence to his shari'ah and sunnah. He then adds that let alone their enemies fearing them, even the lions in the jungles respect them. If any of them were to encounter a lion, the lion would not roar at him. This is an obvious reference to the episode of Sayyiduna Safeena (ra).

- أجمه is the plural of أجمة (jungle).
- الأسد of حال is في آجامها
- The reason for adding في آجامها is because lions are more daring in their own habitat than anywhere else.
- وَجَمَ يَجُم means to remain still and silent out of fear.
- The crux of this line is that when a lion encounters any person who is aided by Allah due to his relationship with Rasulullah sallallahu alaihi wasallam, then fearing Rasulullah sallallahu alaihi wasallam or the person aided due to Rasulullah sallallahu alaihi wasallam, the lion remains still and silent because if he moves or roars, he will be detected and caught.

Line 136

لَنْ تَرَى مِنْ وَلِيٍّ غَيْرَ مُنْتَصِرٍ	بِهِ وَلَا مِنْ عَدُوٍّ غَيْرِ مُنْقَصِمٍ
---	---

*You will neither see a friend unaided through him
Nor an enemy that isn't cut to pieces*

- The غير مُعَيَّن is مخاطَب (no specific person).
- ترى refers to رؤية بصرية (to see with one's eyes) but it is possible that it refers to رؤية علمية (to know).
- تأكيد النفي for زائدة is مِنْ
- Ibn Hajar states that ولي refers to a friend of Allah and His Rasul sallallahu alaihi wasallam. Bajoori states that it refers to anybody who believes in Rasulullah sallallahu alaihi wasallam and follows his ways.
- ولي is فاعل in the meaning of فاعل or مفعول

- The meaning of *منقسم* is *القطع مع الإبانة* (to cut something to pieces). *منقسم* means to be cut do pieces.

Line 137

كَاللَّيْثِ حَلَّ مَعَ الْأَشْبَالِ فِي أَجْمٍ	أَحَلَّ أُمَّتَهُ فِي حِرْزِ مِلَّتِهِ
--	--

*He accommodated his ummah inside the fort of his faith
Like a lion staying with its cubs in the jungle*

- This line is *تعلييل* for the previous line.
- *أَحَلَّ* means *أَنْزَلَ*
- In the words *حِرْزِ مِلَّتِهِ* the poet is comparing the deen of Rasulullah to a fort. Hence, this is *إضافة المشبّه به للمشبّه*
 - *مِلَّة* is the *مشبّه*
 - *حِرْز* is the *مشبّه به*
 - The *وجه الشبه* is protection.
- Islam is a fort because it protects whoever enters it from the fire of disbelief.
- The crux of this line is that Rasulullah sallallahu alaihi wasallam is with his ummah in the fort of deen just as the lion is with her cubs in the jungle.
- Mulla Ali Qari explains that the second half is an indication that due to Rasulullah sallallahu alaihi wasallam's compassion for his ummah, he is like their father.
- Ibn Hajar said that the poet meant that just as nobody can attack the cubs so long as the lion is with them, nobody can interfere with the ummah so long as their Rasul is with them and even after his demise, the Rasul is still with them in the fort of deen because, according to most of the Ahl-us-Sunnah, he is alive in his grave.

Line 138

كَمْ جَدَّلْتُ كَلِمَاتُ اللَّهِ مِنْ جَدَلٍ	فيه وكم خَصَمَ الزُّهَّانُ مِنْ خَصِمٍ
--	--

*How often the words of Allah defeated those who quarrel about him
How often proof defeated the opposition*

- خُجَّة is either through the سيف or through حُجَّة He already spoke of نصره through the سيف He now speaks of نصره through حُجَّة
- In both instances كم is خيرية
- جَدَّلْتُ means أَزَالْتُ الْجِدَالَ قَطَعْتُ (to win the debate).
- الْجَدَلُ with a كسرة beneath the دال is اسم الفاعل of جَدَلَ and it means مَنْ أَحْكَمَ (a skilled debater).
- The مرجع of the ضمير in فيه is Rasulullah sallallahu alaihi wasallam.
- الْحَصِمُ with a كسرة beneath the صاد means شَدِيدُ الْخُصُومَةِ (person who is very quarrelsome).
- حُجَج refers to the miracles of Rasulullah sallallahu alaihi wasallam.
- There are so many aayaat of the Qur'aan and miracles of Rasulullah sallallahu alaihi wasallam that silenced those who disputed and argued against him.
- فيه should have been mentioned after خَصِم but it was omitted because it is understood from the first فيه (The second فيه was omitted due to indication of the first.)

Line 139

كُفَّاكَ بِالْعِلْمِ فِي الْأُمِّيِّ مُعْجَزَةً	فِي الْجَاهِلِيَّةِ وَالتَّأْدِيبِ فِي الْيَتَمِ
---	--

*Knowledge despite being unlettered in an age of ignorance is
sufficient miracle, just like good upbringing despite being an orphan*

- The vastness of Rasulullah sallallahu alaihi wasallam's knowledge despite him being unlettered and living in the midst of an uneducated society is a miracle. Similarly, Rasulullah sallallahu alaihi wasallam's exemplary conduct and ways despite growing up without a father is also a miracle.
- زائدة is the فاعل of كفاك – The باء before it is رائدة
- النبي الأُمى is a موصوف محذوف of a صفة is الأُمى
- الأُمى is a person who is unable to read and write. The Arabs say that such a person is still like he was when his mother gave birth to him. Hence, نسبةً لأمه they call him الأُمى
- الأُمى is a praiseworthy description for Rasulullah sallallahu alaihi wasallam because it proves that the Qur'an is from Allah. However, it is not a praiseworthy description for anybody else.
- العلم is either حال or صفة in الأُمى
- كفى is the تمييز of the مُعجزة
- في الزمان الذى لاعلم فيه means في الجاهلية
- العلم is also حال or صفة in الجاهلية
- العلم on معطوف is التأديب

الفصل التاسع

Line 140

دُنُوبَ عُمْرِ مَضَى فِي الشَّعْرِ وَالْخَدَمِ	خَدَمْتُهُ بِمَدِيحٍ أَسْتَقِيلُ بِهِ
--	---------------------------------------

I served him through a poem by which I seek pardon for the sins of a lifetime spent in poetry and servility

- The reason for composing this poem is to praise Rasulullah sallallahu alaihi wasallam so that Allah will forgive me for wasting my life in futile poetry and servility.

- So the poet is not referring to all poetry. He is only referring to poetry in praise of rulers and wealthy people.
- الخِدْم is the plural of خِدْمَة Mulla Ali Qari explained it as خدمة المخلوقين (serving the creation). Ibn Hajar Haithami explained it as the service that a lower person renders to higher person in order to honour him. This is obviously more appropriate.
- Commentators mention that initially the poet was a minister or a clerk for one of the rulers. Although, in principle, there is nothing wrong in being a minister or a clerk for a minister or ruler, such occupations often lead to perpetration of haraam. Thus the poet says in the next line:

Line 141

كَأَنِّي بِحِمَا هَدَيْتُ مِنَ النَّعَمِ	إِذْ قَلْدَانِي مَا تُخْشَى عَوَاقِبُهُ
--	---

*They garlanded me with actions whose consequences are feared
With them I am like a sacrificial animal*

- This line is explaining the علة for what he mentioned in the previous line.
- The الخِدْم of the ضمير التثنية in قَلْدَانِي is الشعر and مرجع of the
- Poetry and servility made me sin and the outcome (punishment) is frightening. I am afraid of being punished for my sins unless Allah forgives me.
- Due to the sins I committed through my poetry and service to the rulers and the wealthy, I am like a sacrificial animal that has a garland around its neck. The وجه الشبه (reason for the comparison) is قرب الهلاك (closeness of destruction). The sacrificial animal will soon die and if Allah does not forgive me, I will be ruined.

- Ibn Ashoor says that this line also indicates that when man sins intentionally, he does not realise the consequences of his sins. This also makes him like the animals. The sacrificial animal has a garland around its neck but does not realise that it is going to be sacrificed.

إِنَّ هُمْ إِلَّا كَالْأَنْعَامِ بَلْ هُمْ أَضَلُّ سَبِيلًا

They are just like the animals, in fact worse.

Line 142

أَطَعْتُ غَيَّ الصَّبَا فِي الْحَالَتَيْنِ	وَمَا حَصَلْتُ إِلَّا عَلَى الْإِثَامِ وَالنَّدَمِ
--	--

*I followed the error of youth in both
Attaining nothing but sin and regret*

- The reason why شعر and خِذَم garlanded me with sin is that in my poetry and servility I followed the misguided ways of young people.
- زمن الصبا means الصبا
- The إضافة of غي to الصبا is because this is a period of ignorance and audacity. Hence, it often leads to misguided behaviour.
- حَالَتِي الشعر و الخِدم refers to الحالتين

Line 143

فِيَا حَسْرَةً نَفْسٍ فِي تِجَارَتِهَا	لَمْ تَشْتَرِ الدِّينَ بِالدُّنْيَا وَلَمْ تَسْمِ
--	---

*O the loss of a soul which, in its trade, neither purchased deen for
dunya nor (even) made an offer*

- This is كناية (an indirect method) for expressing amazement at the extent of such a person's loss. It is common among the Arabs that

when they find something extraordinary and want to express their amazement at it, they call it to present itself. Hence, it is as if he is saying: O the soul that did not purchase deen for dunya, come – this is your time.

- مقَدِّمة الشراء is derived from السوم Ibn Hajar Haithami described it as Hence, we translated it as ‘making an offer’. He also explained it as ‘taking the commodity in order to ‘think about it’. The crux of Bajoori’s explanation is that he did not even attempt to purchase deen for dunya. He did not do so and he did not even attempt to do so.”

Line 144

وَمَنْ يَبِيعُ أَجَلًا مِنْهُ بِعَاجِلِهِ	يَبِيعُ لَهُ الْعَبْرُ فِي بَيْعٍ وَفِي سَلَمٍ
---	--

Whoever sells his future for his present, to him will deception appear in his sale and his forward buying

- عاجله (his future) refers to his reward in the Hereafter and عطف (his present) refers to his worldly pleasures.
- The meaning of الغين is الخداع (deception).
- عطف of سَلَمٍ on بَيْعٍ is تفسير The first half of this line (whoever sells his أجل for his عاجل) corresponds with the definition of سَلَمٍ i.e. بيع الأجل بالعاجل

Line 145

مِنَ النَّبِيِّ وَلَا حَبْلِي بِمُنْصَرِمٍ	إِنْ آتٍ دَنْبًا فَمَا عَهْدِي بِمُنْتَقِضٍ
--	---

*If I commit a sin, my pledge with the Nabi is not void
And my rope is not severed*

- Some commentators translated the word عهد as ميثاق Others say that it has been used in the meaning of إيمان (in Nabi sallallahu alaihi wasallam).
- Even if I sin, my إيمان in Nabi sallallahu alaihi wasallam is not affected because nullification of tawbah through sin does not nullify إيمان
- Bajoori explains that the word حبل (rope) has been used استعارة in the meaning of وصل (connection).
 - وصل (connection) is being compared to a حبل (rope). So وصل is the مشبّه به and حبل is the مشبّه
 - This is استعارة تصريحية
- Some commentators observe that عهد refers to the crux of the hadith 'whoever says لا إله إلا الله will enter jannah' and وصل refers to the crux of the aayah 'whoever disbelieves in the طاغوت and believes in Allah is holding the strongest link'.
- The poet should have said وَلَا حَبْلِي بِمُنْصَرِمٍ مِنَ النَّبِيِّ However, he omitted the words مِنَ النَّبِيِّ because it is understood from the previous part of the sentence. In other words, we have حذف from the second due to دلالة in the first.

Line 146

فِيَّ لِي ذِمَّةٌ مِنْهُ بِتَسْمِيَّتِي	مُحَمَّدًا وَهُوَ أَوْفَى الْخَلْقِ بِالذِّمِّ
---	--

*Due to my name Muhammad, I have from him a pledge
And from all creation he fulfils his pledge the most*

- This line explains the علة for the previous line. The poet is saying that Rasulallah sallallahu alaihi wasallam pledged to intercede for those who love him and choosing the name Muhammad for himself is proof that he loves Rasulallah sallallahu alaihi wasallam because love for a مسمى is the motivation for adopting its اسم An اسم is not adopted if its مسمى is disliked.
- There is إضافة of the مصدر to its مفعول أول in تسميتي
- محمد is the مفعول ثانٍ

Line 147

إِنْ لَمْ يَكُنْ فِي مَعَادِي آخِذًا بِيَدِي	فَضْلًا وَإِلَّا فَقُلْ يَا زَلَّةَ الْقَدَمِ
--	---

*If upon my return he will not hold my hand graciously
Otherwise say: What an awful fall!*

- The poet is saying that if Rasulallah sallallahu alaihi wasallam will not intercede for him on the day of my return to Allah, then my condition will be extremely horrible.
- However, he uses كناية for intercession. Thus, he says, 'if he will not hold my hand.'
- Similarly, he uses كناية for describing a horrible condition. Thus, he says, 'then say: what an awful fall!'
- He added the word فضلا because Rasulallah sallallahu alaihi wasallam's intercession for anybody is due to Rasulallah sallallahu

alaihi wasallam's kindness and not due to any right of that other person.

- The word **إلا** is read with and without a تنوين
 - If read with a تنوين it is a noun and it means الذمة و العهد (in fulfilment of his pledge).
 - If read without a تنوين it is a combination of **إن** and **لا** In this case the poet means: and if he will not be like what I just mentioned in the first half i.e. if he will hold my hands, then say: **يا ثبات القدم** (you were so steadfast).
 - This means that there is a شرط أول and a شرط ثاني in this line.
 - محذوف **يا ثبات القدم** is the جزء for شرط ثاني and the جزء for شرط أول is **يا زلة القدم**

Line 148

أَوْ يَرْجِعَ الْجَائِرُ مِنْهُ غَيْرَ مُحْتَرَمٍ	حَاشَا أَنْ يَحْرِمَ الرَّاجِي مَكَارِمَهُ
---	--

*He is too noble to deprive the one hoping in his kindness
Or that the one seeking protection through him returns disrespected*

- In this context the word **حاشا** is an اسم derived from المحاشاة which means التنزيه It has been used as a مصدر Hence, it is منصوب due to a فعل that is محذوف i.e. **أَنْزَهْه تَنْزِيْهَه حَاشَا** which means أَنْزَهْه تَنْزِيْهَه
 - When used for استثناء the word **حاشا** is sometimes a فعل and sometimes a حرف
- The word **يحرّم** could be ثلاثي مزيد فيه or ثلاثي مجزئ Hence, it could be معروف or مجهول
- **مكارم** is the plural of مكرمة and here it refers to the شفاعة (intercession) of Rasulullah sallallahu alaihi wasallam.
- **أو** has been used in the meaning of **و** (and).

- الجار means المستجير (the one seeking protection).
- The مرجع of the ضمير in منه refers to Rasulallah sallallahu alaihi wasallam.
- الجار متعلق of به means منه
- In short, those who seek Rasulallah sallallahu alaihi wasallam's intercession will not be deprived of it and protection will be granted to those who seek Allah's protection through Rasulallah sallallahu alaihi wasallam.

Line 149

وَجَدْتُهُ خَيْرَ مُلْتَرِمٍ	وَمُنْذُ أَلَزَمْتُ أَفْكَارِي مَدَائِحَهُ
------------------------------	--

Ever since I compelled my thoughts to his praises, I found him to be the best guarantor for my salvation

- The reason for such strong hope in the intercession of Rasulallah sallallahu alaihi wasallam is that I found that praising Rasulallah sallallahu alaihi wasallam always resulted in relief from my difficulties. Hence, I have strong hope that by praising Rasulallah sallallahu alaihi wasallam through this poem, he will reward me with his intercession on the Day of Qiyaamah.
- خير ملتزم is متعلق of ملترم
- ملترم is read with a كسرة زاء It means that Rasulallah sallallahu alaihi wasallam is the best person who endeavoured to save me and the reason for this is that Rasulallah sallallahu alaihi wasallam secured my safety in the best and most complete manner.
- Ibn Hajar and Bajoori explain that this is reference to his paralysis being cured through this poem.

Line 150

إِنَّ الْحَيَا يُنْبِتُ الْأَزْهَارَ فِي الْأَكْمِ

وَلَنْ يَفُوتَ الْغِنَى مِنْهُ يَدًا تَرِبَتْ

*Wealth from him will not evade a dusty hand
Rain grows flowers on hills*

- اليسار with a كسرة beneath the غين and قصر at the end, it means (wealth).
 - تطريب If it has a كسرة beneath the غين and مد at the end, it means (to sing with joy).
 - الإقامة If it has a فتحة beneath the غين and قصر at the end, it means (to stay).
 - الكفاية If it has a فتحة beneath the غين and مد at the end, it means (to suffice).
- The مرجع of the ضمير in منه refers to Rasulullah sallallahu alaihi wasallam.
- الغنى of حال or صفة with something متعلق is منه
 - الكائن منه . . . معرفة it will have to be متعلق محذوف
 - كائنا منه . . . نكرة it will have to be متعلق محذوف
- لن يفوت of مفعول يداً
- يداً of صفة تربت
- تربت means to be covered in dust but it is كناية for افتقار and in this context such افتقار could be حسى (lack of wealth) or معنوى (lack of good deeds).
- الحيا with a قصر at the end means المطر (rain).
- الأكم is the plural of أكمة which means المحل المرتفع (a high place).

- Rain rolls away from high places and does not stay there. One would therefore think that flowers do not grow on such high places. Yet they do. So the poet is saying that just as rain grows flowers where you would not expect flowers to grow, wealth from Rasulullah sallallahu alaihi wasallam will reach people to whom you would not expect it to reach.
- This is an example التشبيه الضمني

Line 151

يَدَا زُهَيْرٍ بِمَا أَتَيْتُ عَلَى هَرَمٍ	وَلَمْ أُرِدْ زَهْرَةَ الدُّنْيَا الَّتِي اقْتَطَفْتُ
--	---

But I do not intend the worldly flowers which Zuhair's hands plucked through his praises of Harim

- The previous line creates the impression that he is seeking worldly wealth. Thus, he averts that impression by saying . . . وَلَمْ أُرِدْ زَهْرَةَ الدُّنْيَا . . . He says that he is not referring to wealth of this world. Instead, he is referring to wealth of the Hereafter which will be in the form of الشفاعة (intercession).
- There is استعارة تصريحية in the words زهرة الدنيا The poet compared wealth and other comforts of life to flowers. Wealth etc. is the مشبّه and flowers are the مشبّه به However, only the flowers (the مشبّه به) are mentioned.
- Furthermore, there is ترشيح (reference to something befitting the مشبّه به) in the word اقطفْتُ (because we pluck flowers not wealth).
- The word اقطفْتُ could be حقيقه or مجاز for أخذْتُ
- Zuhair refers to Zuhair bin Abi Sulma, the father of Ka'b bin Zuhair and Khansa (ra). Ka'ba compiled the famous poem called بانث سعاد and Khansa was also one of the most famous poets of that time.

- هِرَم was a very generous Arab king.

الفصل العاشر

Line 152

يَا أَكْرَمَ الْخَلْقِ مَا لِي مَنِ الْوَدُّ بِهِ	سِوَاكَ عِنْدَ خُلُولِ الْحَادِثِ الْعَمِّمِ
---	--

*O Noblest of the Creation! There is none whose refuge I can seek
other than you at the time of widespread calamity*

- This is التفات After praising Rasulullah sallallahu alaihi wasallam on the basis of الإخبار عن الغائب he addresses Rasulullah sallallahu alaihi wasallam directly.
- The meaning of العمم الحادث العام is الحادث which will affect the entire creation. This refers to the Day of Qiyaamah. According to one opinion it refers to death.

Line 153

وَلَنْ يَضِيقَ رَسُولَ اللَّهِ جَاهُكَ بِي	إِذَا الْكَرِيمُ تَجَلَّى بِاسْمِ مُنْتَقِمِ
--	--

*O Rasul of Allah! Your status will be spacious for me
When the Most Generous will manifest His attribute of revenge*

- The word رسول الله is منصوب because of نداء A particle (حرف) of نداء is محذوف before it.
- The meaning of الجاه is المنزلة و القدر (status). It is derived from الوجاهة which means سعة المنزلة و رفعة القدر (lofty status). Thus رجل وجيه means a reputable man.

- The poet is saying: On the Day of Qiyaamah your status will be so magnificent that you will be able to consider a sinner like me. Therefore, please intercede for me.
- He describes Qiyaamah as the day when **الكریم يتجلى باسم منتقم**
- This **شرط** does not have any **مفهوم** because the status of Rasulullah sallallahu alaihi wasallam is always so grand. Its grandness is not restricted to the Day of Qiyaamah.
- Some versions have **يتحلى** with **حاء** and others have **يتجلى** with **جيم**. Both are correct but the first is **رواية أصح** and the second is **دراية أصح** because **أزلي** **تحلى** whereas **زماي** **تجلى** which befits the usage of **إذا**
- The **إضافة** of **اسم** to **منتقم** is **بيانية**. It means **اسم هو منتقم**

Line 154

و مِنْ عُلُومِكَ عِلْمُ اللَّوْحِ وَالْقَلَمِ	فَإِنَّ مِنْ جُودِكَ الدُّنْيَا وَضَرَّتْهَا
---	--

Because from your kindness is this world and the next and from your knowledge is knowledge of the Tablet and the Pen

- This line is **تعليل** for the previous line. The reason why your status is vast enough to consider a sinner like me is that **جودك الدنيا وضرتها**
- The first and second **مِنْ** are for **تبعيض**
- **خيرتي الدنيا وضرتها** means **الدنيا وضرتها**
- The meaning of **ضرة** is co-wife.
 - The reason for calling the co-wife **ضرة** is that she always attempts to harm the other wife and **ضرّ يضّرّ** means to harm.
 - The **ضرة** of the dunya is the aakhirah (Hereafter). The reason for referring to aakhirah as the **ضرة** of the dunya is quite obvious. As mentioned in a hadith, whoever loves his duya harms his

aakhirah and whoever loves his aakhirah harms his dunya. According to a narration recorded in Imam Ghazzali (ra)'s Ihya Nabi 'Isa (as) also described the duya and aakhirah as ضَرَّتَان (co-wives).

- Anyway, the meaning of the first half is that all goodness in the dunya and the aakhirah are just a part of Rasulullah sallallahu alaihi wasallam's kindness.
- اللوح المحفوظ refers to the معلومات that the قلم wrote on علم اللوح و القلم
- Similarly, the second half means that knowledge of what the قلم wrote in the لوح محفوظ is just a portion of what Rasulullah sallallahu alaihi wasallam actually knew.
- Ibn Hajar Haithami explained that the reason for the above is that on the Night of Mi'raaj Allah informed Rasulullah sallallahu alaihi wasallam of everything that is in the لوح محفوظ and even more e.g. secrets related to Allah's ذات and صفات
- It could be objected that if the above is correct, it would mean that Rasulullah sallallahu alaihi wasallam knew the five things which Allah describes at the end of Surah Luqmaan as being known to none but Allah. Bajoori gave two answers:
 1. These five things are not among what is written in the لوح محفوظ
 2. If these five things are among what is written in the لوح محفوظ the poet meant only those aspects of which Allah informs some of the creation. In short, he did not mean that Rasulullah sallallahu alaihi wasallam knew everything that is in the لوح محفوظ

Line 155

يَا نَفْسُ لَا تَقْنَطِي مِنْ زَلَّةٍ عَظُمَتْ	إِنَّ الْكَبَائِرَ فِي الْغُفْرَانِ كَاللَّصِمِ
--	---

*O Soul! Don't despair due to grave error
Considering His forgiveness, major sins are like minor sins*

- Fearing that severe fear may be driving his soul towards despondent in Allah's mercy, he now turns his attention to his soul and encourages it to be hopeful in Allah's mercy.
- يَا نَفْسُ is actually يَا نَفْسِي but the يَا الْمُتَكَلِّمِ is omitted.
- The نَفْسُ in سَيْنِ may be read with a ضَمَّة or a كَسْرَة
- The مِنْ before زَلَّةٍ is for تَعْلِيل or تَعْدِيَة Our translation is based on it being for تَعْلِيل
 - If it is for تَعْدِيَة we will have to regard a مَضَاف as مَحْذُوف before it.
Hence, مِنْ زَلَّةٍ means غُفْرَانِ زَلَّةٍ
- The second half is تَعْلِيل for what he mentioned in the first half. Do not be despondent in Allah's mercy because in relation to Allah's forgiveness, there is no difference between minor and major sins. If Allah forgives minor sins, He is also able to forgive major sins also.
- This statement is also a refutation of those who believe that perpetrators of major sins will never be forgiven.

Line 156

لَعَلَّ رَحْمَةَ رَبِّي حِينَ يَقْسِمُهَا	تَأْتِي عَلَى حَسَبِ الْعِصْيَانِ فِي الْقِسْمِ
---	---

*Hopefully the mercy of my Rabb when He distributes it will be
proportionate to my disobedience*

- It seems that upon advising his soul not to despair in Allah's mercy, his soul responded that 'I am not despondent but I fear that maybe my sins will exceed the amount of mercy that Allah has allocated for me'. Thus, he tells his soul that 'I do hope that when Allah will distribute His mercy among the sinners, He will do so proportionate to the extent of their sins. Thus, those who sinned more will receive more of His mercy'.
- This only refers to the mercy that will be shown to the sinners. It does not refer to the mercy that will be shown to everybody, obedient and disobedient. Hence, there is no basis to object that if Allah's mercy will be distributed according to the extent of sin, does this not mean that mercy will not be shown to those who were obedient to Allah.
- Likewise, there is no need to object that how is it possible that those who sin more will be shown more mercy whereas those who obey will be closer to Allah's mercy and those who sin will be farther from it.
- Another possible objection is that if sinners will be shown mercy in accordance with the extent of their sin, it means that no sinful Muslim will enter Jahannam. This contradicts what is learnt elsewhere that some sinful Muslims will enter Jahannam and then be rescued through the intercession of Rasulullah sallallahu alaihi wasallam. The answer to this question is that the mercy shown to such Muslims will be in the form of the شفاعة عامة (general intercession) that will result in relief from the anxiety of the موقف

Line 157

لَدَيْكَ وَاجْعَلْ حِسَابِي غَيْرَ مُنْخَرِمٍ

يَا رَبِّ وَاجْعَلْ رَجَائِي غَيْرَ مُنْعَكِسٍ

*O Rabb! Let not my hope (in your mercy) fail in your court
Let my expectation (for forgiveness) be unbroken*

- خائب means منعكس (a failure).
- حسابي means ما حسبته (what I expect).
- منخرم means منقطع (broken)

Line 158

صَبْرًا مَتَى تَدْعُهُ الْأَهْوَالُ يَنْهَزِمِ

وَالطُّفْ بِعَبْدِكَ فِي الدَّارَيْنِ إِنَّ لَكَ

*Be kind to your slave who has such patience that
when terror beckons him, he flees*

- Rasulullah sallallahu alaihi wasallam heard a man saying in his du'a, 'O Allah! Give me sabr.' So Rasulullah sallallahu alaihi wasallam said to him that by asking for sabr you are asking for affliction. 'So now ask for 'aafiyah (protection).' What Rasulullah sallallahu alaihi wasallam meant is that sabr can only be exercised when there is affliction. Therefore, by making du'a for sabr, one is making du'a for affliction so that he will exercise sabr. Would it not be better for him to rather make du'a for 'aafiyah (protection)? This line is a reflection of this advice of Rasulullah sallallahu alaihi wasallam. The poet says: O Allah protect me in this world and the next because my sabr is extremely weak. If you do not protect me, I will fail miserably.
- الدعوة to الإصابة in the word تدعه The poet compared استعارة تبعية but then used a derivative of the latter i.e. تدعو (The واو is dropped due to جزم).

- Alternatively, we could say that there is استعارة مكنية in الأهل The poet compared الأهل (fear) to a human being but only mentioned the latter. However, he mentioned one of the لوازم of human beings and that is الدعوة

Line 159

واثدُنْ لِسُحُبٍ صَلَاةٍ مِنْكَ دَائِمَةٍ	على النبيِّ مِنْهَلٍ وَمُنْسَجِمٍ
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*Allow the clouds of your perpetual mercy to
pour and flow upon the Nabi*

- فعلٌ دعاءٌ is اثدُنْ
- سُحُبٍ (with a سكون on the حاء) is the plural of سحاب which means cloud.
- The إضافة of سُحُبٍ to صَلَاةٍ is that of المشبّه به إلى المشبّه The poet is comparing صَلَاةٍ to سُحُبٍ (the clouds).
- دائِمَةٍ is the صفة of either سُحُبٍ or صَلَاةٍ
- اثدُنْ with متعلّقٌ is مِنْهَلٍ
- مِنْهَلٍ is preceded by a موصوفٌ محذوفٌ i.e. مطرٌ مِنْهَلٍ
- مِنْهَلٍ is preceded by a موصوفٌ محذوفٌ i.e. مطرٌ and it is also preceded by a معطوفٌ is مِنْسَجِمٍ
- مِنْهَلٍ is an indication to abundance and مِنْسَجِمٍ is an indication to softness. Shower your mercy on Rasulullah sallallahu alaihi wasallam like a soft but continuous rain.

Line 160

وَأَطْرَبَ الْعِيسَ حَادِي الْعِيسِ بِالنَّعَمِ

مَا رَنَحْتُ عَذَبَاتِ الْبَانِ رِيحَ صَبَا

*For as long as the east wind shakes the branches of the trees
And for as long as the cameleer delights the camels with his melodies*

- This is ما مصدرية ظرفية It means مدّة ترنيح عذبات البان
- The meaning of الترنيح is التميل (to bend or turn something). Hence, we used the word shake.
- عذبات means أغصان (branches).
- البان is explained by Bajoori as a sweet smelling tree.
- ريح صبا is defined as الريح الشرقية (the easterly wind – the wind that blows from the east). The reason for calling it ريح صبا is that it blows towards the door of the Ka'bah. كَأَنَّمَا تَصْبُو إِلَيْهِ (as if it turns towards it).
- The meaning of أَطْرَبَ is to delight in a manner that results in movement.
- الْعِيسِ refers to reddish white camels.
- حَادِي الْعِيسِ is the cameleer who sings for his camels so that they go faster.

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06 Muharram 1443
15 August 2021
Lenasia*