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IMAGES OF THE SEA IN THE QUR'AN AND IN ARABIC
POETRY UNTIL THE END OF THE Umayyad Period

by
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A thesis
submitted in partial fulfillment of the requirements
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of the Department of Arabic and Near Eastern Languages
of the Faculty of Arts and Sciences
at the American University of Beirut

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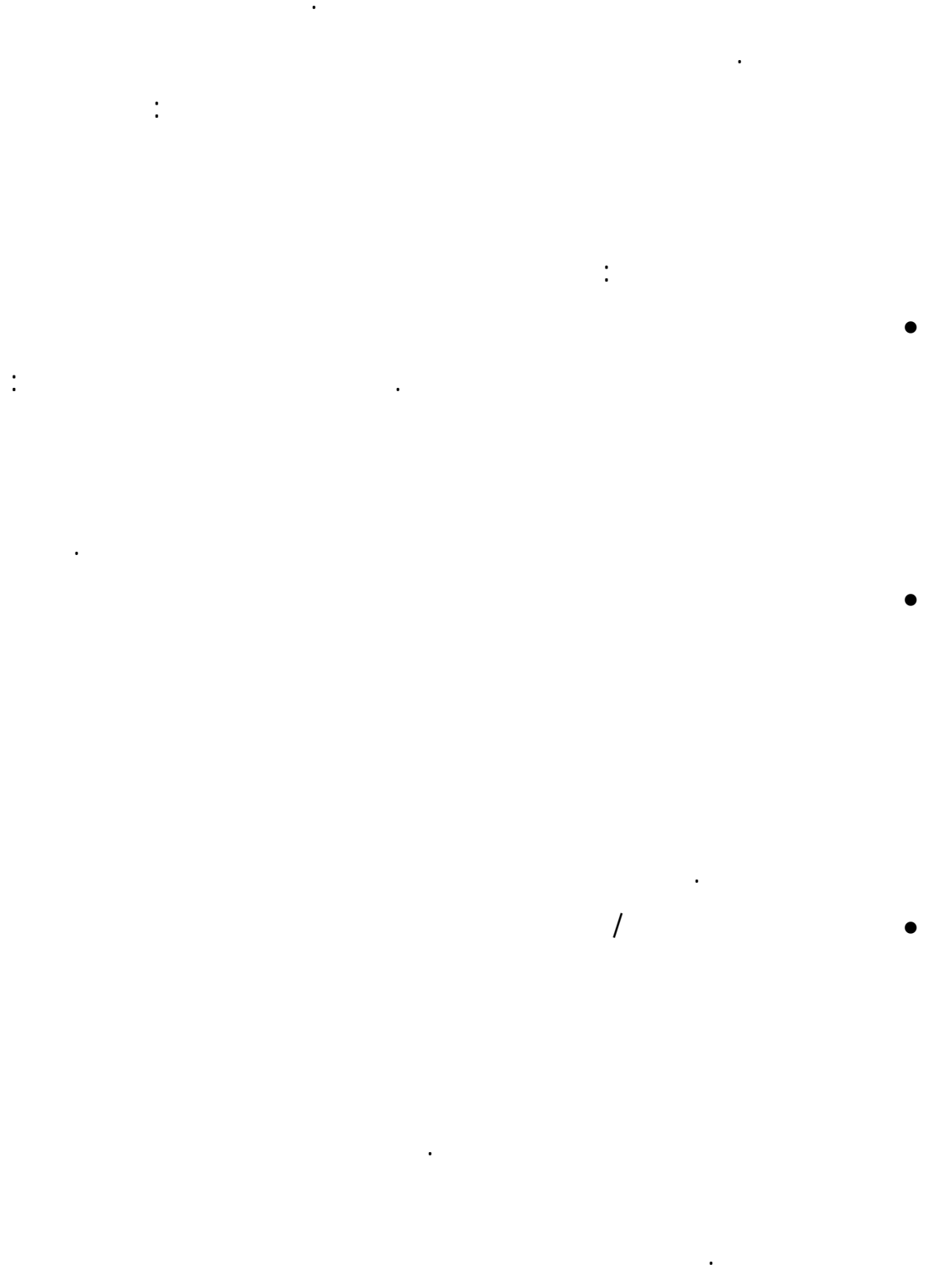
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AN ABSTRACT OF THE THESIS OF

Rana Rafic Siblini for Master of Arts
Major: Arabic Language and Literature

Title: Images of the Sea in the Qur'an and in Arabic Poetry
until the End of the Umayyad Period

This thesis examines the following question: to what extent is the sea environment present in Arabic poetry and what is its impact on the early Arab imagination?

In an attempt to answer this question I resorted to a study in two parts and an appendix of poetry:

In the first part, I presented the different geographical and historical dynamics of the sea present in the life of the Arabs before and after Islam.

In the second part, I studied a corpus of poetry which I had collected from the pre-Islamic and Islamic eras, and I have organized this corpus in an Appendix entitled "Diwan al-Bahr". This study is a thematic and stylistic analysis of the poetry in light of the historical and geographical background which I had established in the first part of my thesis.

I have reached a number of conclusions in the parts which are the following:

- The Arabs had known in their ancient history different forms of marine activities, among which trade navigation was the most prominent.
- Their practical dealing with the sea was then interrupted in the last two centuries before Islam for political and strategic reasons, and their trade activities moved exclusively to the heart of the Arabian Peninsula where their social life became more influenced by the desert environment.
- This marine regression and desert advancement coincided with the rise of the known pre-Islamic poetry.
- Then Islam came with the conquests and the expansion of the tribes of the peninsula in the neighboring land and on the coasts. The military navigation and "thughur" formed a new phenomenon in the life of the Arabs and they witnessed as a result a marine rising.
- These results which I have come to in the first part of my thesis raised the following question: how did the Arabic poetic expression of the relationship between the Arabs and the sea evolve in light of the geographical and demographical changes between the pre-Islamic and Islamic periods? This is what I have studied in the second part of my thesis and I have reached the following conclusions:
- The images of the sea in pre-Islamic poetry were dominated by a group of recurrent images identical in their elements and functions though their poets were different. These images have two main characters: a realistic

one which reports the actual life and activities related to the sea, and that is through dominant concrete analogies; and a more abstract character which tackles the concepts and feelings instigated by this water body in the Jahili human being, which are giving, strength and sufferance.

- I included the Qur'an in this study for it is a text addressed to the Arabs with a language they understand and it addresses their imagination, and for it is a witness of different sides of their life and conditions on the eve of Islam, and for it has established concepts and practices which marked their life later on. In the Qur'an, the images of the sea became more abstract and more impressionist than before.
- As for the Islamic and Umayyad poetry, the recurrent images of sea carried from the Jahili imagination remained dominant. But more sea images were used in heroic, *madih* and *hija'* poetry, for the last two genres developed more and had a greater share in Umayyad poetry. Nevertheless, the geographical, military, social and religious modifications in the life of the Arabs after the coming of Islam, were not reflected in poetry equivalently to their importance. Nonetheless, poetry has reflected more psychological impacts of the new life than actual details of it.
- As a result, I concluded that the images of the sea in the Arab imagination though they have increased in number from the pre-Islamic to the Islamic period, but they were not common among the poets of these two eras, in comparison with the hundred thousands of poetic verses which we know. This could have two explanations: first, the scarcity in resources for these images, especially in the pre-Islamic period, and the dominance of recurrent images on both eras; second, these images did not appeal to the general poetic taste which was dominated by the desert environment.
- Finally, the images of the sea in Arabic poetry were specific to the Arab imagination but they shared common features with the general human vision of sea, especially those related to the challenges imposed by the sea on human beings throughout history.

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Hourani, p. 5.

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¹²⁸ Fahmy, p. 41.

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(Agatharchides)

¹³¹ Hourani, p. 11.

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¹³³ Fahmy, p. 42.()

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Fahmy, p. 43-44, 46.

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¹⁴¹ Hourani, p. 32.

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¹⁵² Hourani, p. 44-45.

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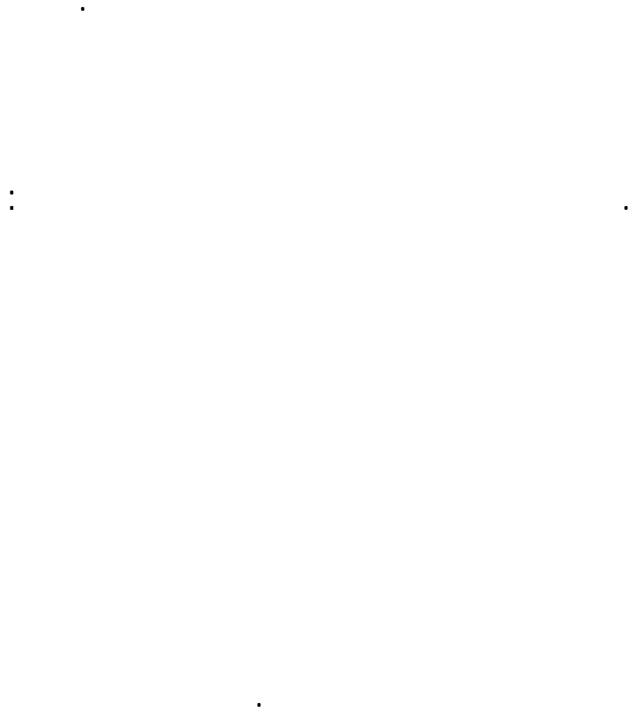
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Hourani, p. 45; Planhol, p. 18.					
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¹⁶⁸ Fahmy, p. 75.

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Wellhausen, p. 131-132.

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Hourani, p. 57-5; Fahmy, p. 85-89.

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Hourani, p. 58.

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Fahmy, p. 92-105.

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²⁹⁴ Barthes, p. 8.

.117-115 :

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295

Montgomery, *Vagaries of the Qasida*, p. 179-181.

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³¹¹ Sadan, *Wine, Women and Seas*, especially p. 142-143, 146-151.

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³¹⁷:(142)

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Montgomery, James, "Umayya b. Abi 'l-Salt", Encyclopedia of Islam, 2nd edition, Leiden, Brill, Vol. X, p. 839.

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.12/ 14/ : .58/ : .58 22/ :

163 138/ 97 63 59/ 96/ 164 50/ 327
109 79 63 61/ 70 76 16/ 14/ 32/ 90 22/
31 27/ 41/ 63/ 63/ 40/ 65/ 77/ 109
.3/ 6/ 24/ 12/ 24/ 32/
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337. ()

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³⁴²[12/]

³³⁸ Bauer, "Fulk"; Montgomery, *Vagaries of the Qasidah*, p. 204-205, Planhol, p. 16.

³³⁹ Jansky, p. 42.

.96/ : 340

23/ 85 22/ 24/ 33/ 23/ 14/ : 341

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40/	66-65/	97/	90/	138/	350
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353:

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356" "

.43-42 / 355

³⁵⁶ Planhol, p. 17.

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358

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(271) (266) (259) (246) (222) (220) (209) (201) : 359
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.(422) (367)

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(321) (317) (315) (280) (249) (248) (232) (200) : 366
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(390) (382) (376) (373) (366) (362) (359) (336) (331) (330) (328)
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. (321) (428) (411) (396)

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(216) (215) (211) (206) (205) (202) (199) (197) : 371
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(329) (316) (308) (294) (288) (215) (206) (202) :

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Sadan, *Wine, Woman and Seas*, p. 143.

(243) (236) (235) (231) (224) (211) (199) (197) : 375
(343) (340) (335) (329) (308) (306) (299) (297) (296) (258) (257)
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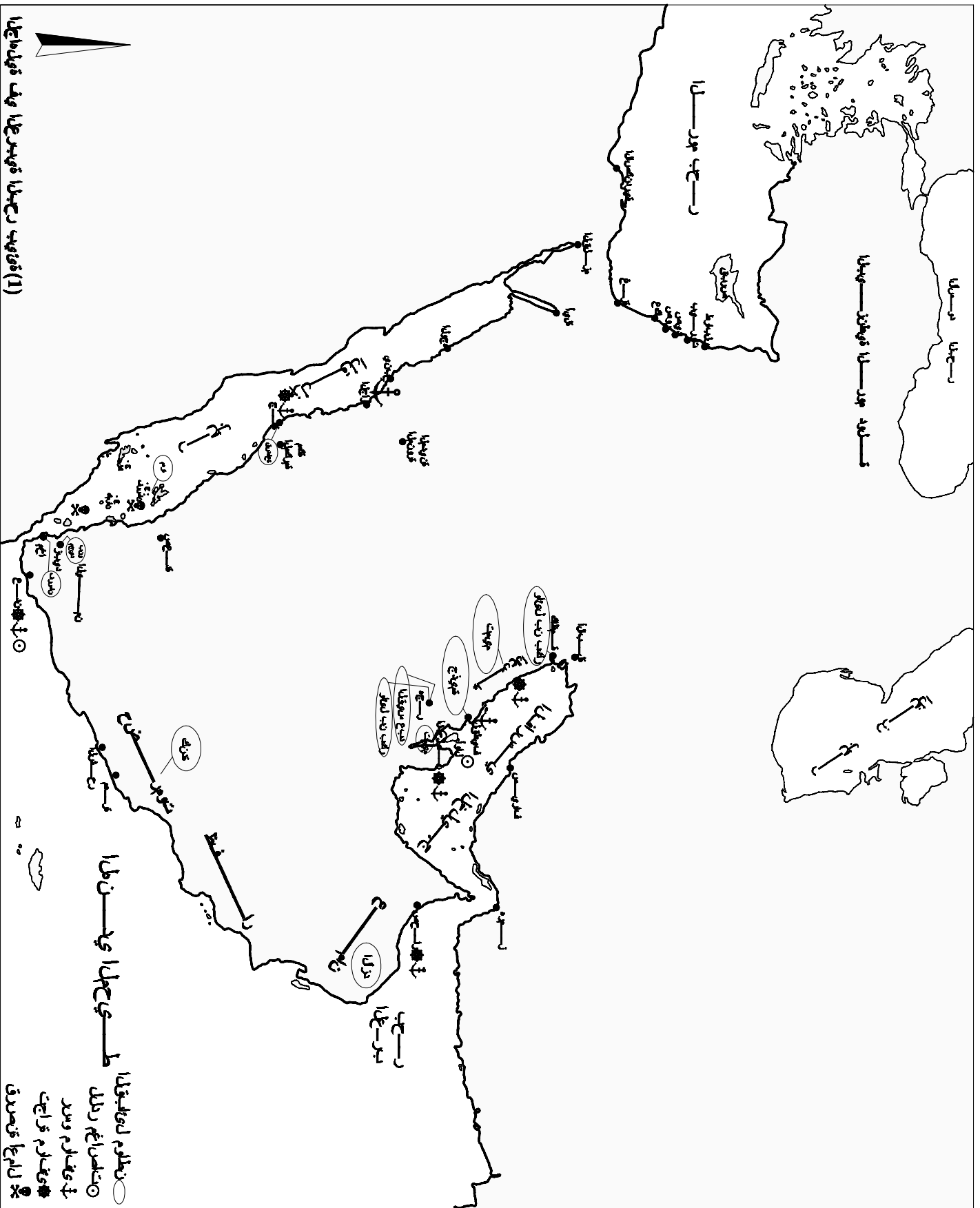
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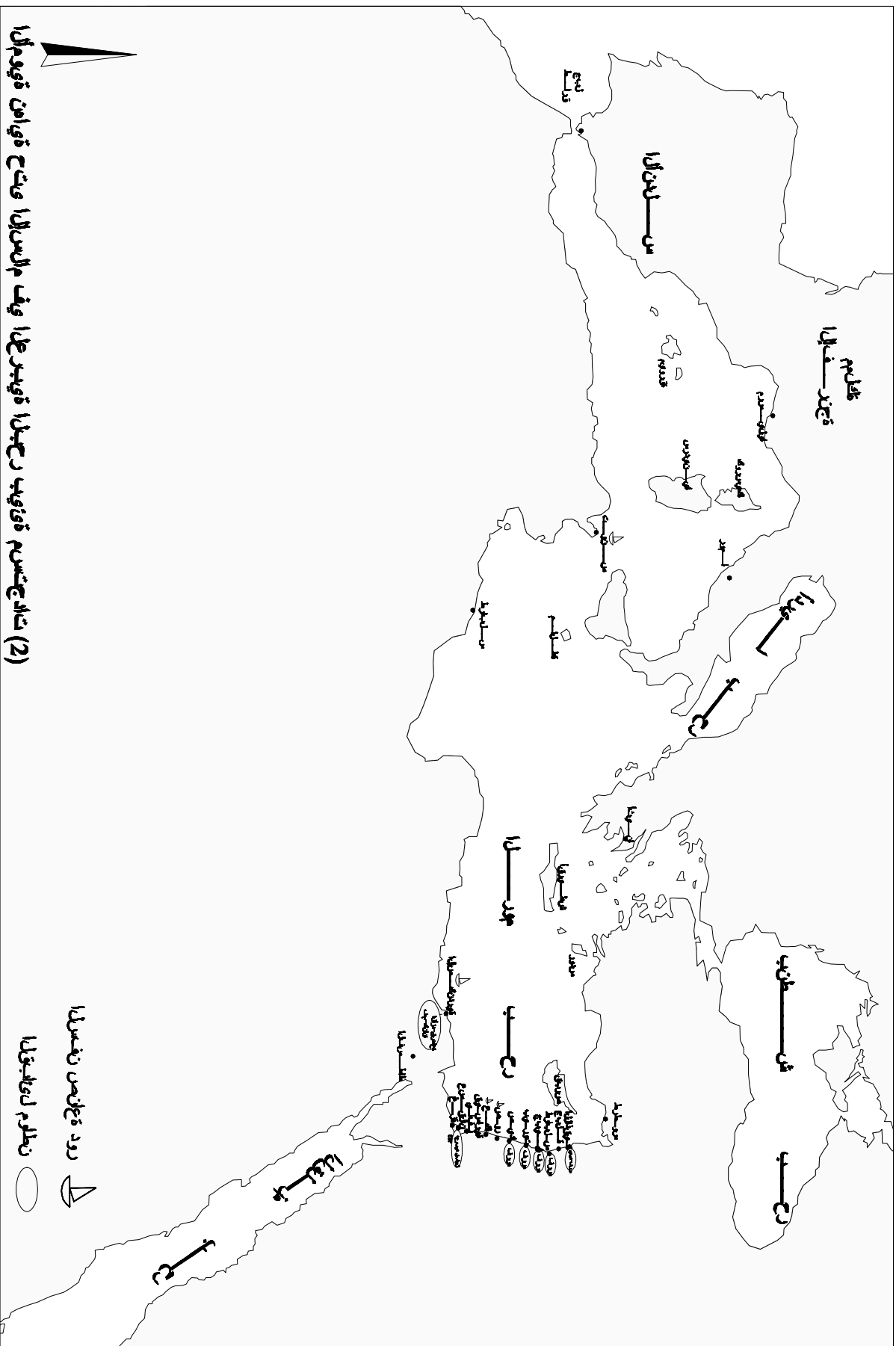
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3 قىسىم



(1) Sumatra oroladi viloyati xaritasi



(2) تاج قسم قنوب رجبنا قنوب عليا و ف ماسا انا و فتح قنوب قنوم انا

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174 173	84 83 80		235
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198 197	117 116	78 17	79 17 10
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203 202	126 125	274 ()	143 133
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