

THE IMAGE OF WINE IN THE POETRY OF ALI BIN GAZL AL-MASHAD (656 AH)

Assistant Professor Dr. Ali Sahib Issa (PHD)

University of Misan - College of Basic Education - Department of Arabic Language

ORCID – <https://orcid.org/0000-0003-4398-1649>

Mail: ali_Sahib@uomisan.edu.iq

Abstract

Wine poetry flourished during the Mamluk era, much like in earlier periods. Poets, including Al-Mushid, paid attention to its type, taste, aroma, color, and vessels, imbuing it with their consciousness, creativity, and genius. Wine, for Al-Mushid in particular and for Mamluk-era poets in general, was a source of poets' ecstasy and a stimulus for their emotions; consequently, their poetic texts are filled with references to it, rich in depictions of its qualities and the comfort and tranquility it brings to the soul. It is considered the temperament of the mind and a solace for the melancholic. They approached it eagerly and passionately, described its effects and those of its drinkers, and encouraged drinking it morning and evening, emphasizing the greatness and beauty of the act, and the loss of happiness for those who abstain.

The study plan required that it comes in an introduction and two main sections, which are:

First Section: Tools and Ambiences of Wine Drinking:

- First Source: Wine and the Cup.
- Second Source: Wine, the Servants, and the Companions.
- * First Paragraph: Wine and the Servants.
- * Second Paragraph: Wine and the Companions.

Second Section: Themes of Wine Poetry:

- First Pattern: Wine and Nature.
- Second Pattern: Wine and Love Poetry

Keywords: Wine, cup, server, companion, lover, Mamluk era.

Introduction:

- * First topic: Glimpses of the poet's life.
- * Second topic: The poet and wine.
- * Third topic: Wine and singing gatherings in the Mamluk era.

- The first requirement: Glimpses from the poet's life:

His name was mentioned as 'Ali ibn Umar ibn Qazal ibn Jildak al-Turkmani al-Yaruqi, Prince Saif al-Din al-Mushid, the renowned head of the bureau; he was born in Egypt in the year six hundred and two... He composed exquisite poetry, and he held the position of chief of bureaus in Damascus for al-Nasir Yusuf ibn al-Aziz for a period... (1).

He was charming, good-natured, and of complete virtue. He is the son of my cousin, Prince Fakhr al-Din Uthman, the teacher at the Dar al-Malik al-Kamil, and the relative of Prince Jamal al-Din ibn Yaghmur(2).

Accordingly, the poet was among the Turkmen nobles, in addition to being one of the poets of the seventh Hijri century, and he moved through collections of prose (3). The poet is considered one of the famous Egyptian poets at the end of the Ayyubid era and the beginning of the Mamluk era.

The poet was raised in Egypt, and he was probably from Upper Egypt. Sources mention that he was a cousin of Prince Ibn Yaghmur, a man of status and authority during the era of Sultan Najm al-Din Ayyub, who was known for his love of literature and his patronage of writers and poets. Among the regulars of his council were Ibn al-Jazzar and other Egyptian poets... Saif al-Din spent part of his life in Cairo and Fustat, or Egypt, and there he met some colleagues from among writers, scholars, and poets. Among them were Ibn al-Jazzar, al-Tifashi, the author of (Delight of the Soul), and Ibn al-'Adim (4)

However, the sources that translated about him did not provide us with anything comprehensive and encompassing, such as his education, his teachers, and his life, except that he was one of the foremost virtuous princes (5).

It is worth noting that there was a friendship between our poet and the poet Jamal al-Din ibn Matrouh (d. 659 AH), which allowed them to correspond through poetry, express the pain of separation, and the desire to meet, Among this is what Prince Saif al-Din al-Mushid wrote to the poet Ibn Matrouh; for they had agreed to meet in Gaza on their way to Egypt from Damascus or the Levant. Our poet arrived first, while Ibn Matrouh was delayed, so al-Mushid wrote to him saying after his arrival:

The Complaint of Mudnif in the Land of Gaza ... to the Lord of Adam, may God honor him

Full of longing since the time closeness became dear So where is the abundance and honor in it

He raises himself from the land of Egypt in the plain of Daraya and its prominence (*)

And if the Gulf and its inhabitants are mentioned ... They are compensated with Barada and desiccated fruit (**)

By Allah, how wondrous are the hands of the nights My heart has indeed been pricked by a certain prick.

Free from a soul imprisoned in longing And how many fingers are in the middle of his wealth (***) (6)

It is noticeable that in the poet's poetry, there are poetic texts in which he mentions some of his brothers and contemporaries, including presidents, poets, religious scholars, and Sufis, as well as those who frequented the gatherings of notables in Cairo and Damascus, with whom he had certain connections that could be friendship, camaraderie, companionship, or simply the bond of literature and knowledge. Among these were people from Egypt and the Levant, as well as some visitors from the Maghreb, including the Moroccan writer Sharaf al-Din al-Tifashi (d. 651 AH) (7). In addition, there were other prominent figures of his era, such as Sheikh Ali al-Hariri, the Sufi, who left his mark in Egypt and the Levant, was spoken about by people, and left some disciples following his path, like Ibn Sab'in and others. Not to mention the poet's friends whom he met on his travels to the East and the Levant, such as the poet Taj al-Din al-Sarkhadi (d. 674 AH) (8), whom he mentioned in two lines of his poetry, saying:

O virtuous one, my thought and his thought ... In his love, there is a witness and what is witnessed.

Whether you are absent from us or pass by us... So in both cases, you are praiseworthy (9)

It is important to say that Al-Mushadd's poetry is delicate and light, blending tradition with innovation, avoiding verbal ornamentation and excess. It appears simple, easy, and accessible. As for his poetic themes, they are varied. His diwan includes poems on wine and revelry, love, description, praise, satire, elegy, and riddles (10)

He passed away on the day of Tasua, and it is said on the day of Ashura in the year 656 AH. He was buried in Qasioun, and some poets, like Al-Kamal Al-Abbas, elegized him in their poetry, saying:

Oh day of Ashura, you have been turned into a calamity... Noble or great, revered

And it was enough in the killing of Hussein... He has passed away during the great calamity in Ali (11)

- The second topic: The poet and the wine:

Khamr: "Khamrah: and khamr and khumur (plural), like tamrah, tamr, and tumur; and it is said: khamrah is pure. Khamr was called khamr because it was left to ferment, and its fermentation changes its smell. It is also said that it was named so because it impairs the mind. Al-Khameer: the one who constantly drinks khamr, and al-Khumar: the leftover intoxication. One says: a man is khamr in the measure of Katif, and is drunk..." (12)

Wine: anything fermented from grape juice, and any intoxicating drink; and 'khamrah': wine. And 'khamar': a seller of wine. (13)

Returning to our poet and wine, wine poetry is deeply rooted in Arabic literature, as wine is deeply entrenched in the monasteries' cellars. It is rare to find a poet's collection without it. Some poets dedicated a large portion of their poetry to it, some wrote individual poems and fragments, and others included it in the openings of their poems, often in praise. There is no difference from one era to another except in the level of description and treatment. (14)

And what is wine in the Diwan of al-Mushadd, but a sign of lush nature, a companion of the enchanting waterwheel, a guest in luxurious vessels, and a playful allure that captivates those devoted souls who have dedicated themselves to it... And so were the days of the Mamluks... The poet drank it, was elated, described it, adored it, and flirted with it... A large segment and a broad slice of Arab society, from the wealthy class to the impoverished, from the elite to the common folk, were immersed in luxury, indulging in amusement, drinking wine in gatherings of pleasure where dignity and modesty were cast aside, and debauchery and licentiousness prevailed... (15)

Drinking alcohol was widespread in the Mamluk era, due to the poor social conditions at the time and the decline of morals, and people drank alcohol openly. In fact, the government sometimes even collected taxes from places of amusement, alcohol, and immorality... Most of the Mamluks indulged in revelry, and people were often, if not always, influenced by the customs of their rulers. Therefore, poets frequently sang about wine, either out of their own passion for it or by imitating those who loved it, so that the poet would not be considered inferior to others in this domain. (16)

From this, it can be said that wine poetry in this era was a 'field in which poets—whenever circumstances allowed—found an outlet and a domain for skill and indulgence. They delved into it with both its material and moral limits, flowing freely in describing wine, its flavors, colors, effects, gatherings, taverns, utensils... and what accompanies it in terms of singing, music, ecstasy, and more.'(17)

Naturally, wine, particularly for the ascetic, and for the poets of the Mamluk era in general, is a source of poets' ecstasy and a stimulant for their emotions; thus, their poetic texts abound with references to it, overflowing with depictions of it and the comfort and tranquility it brings to the soul, as it represents the temperament of the mind and the solace of the melancholic. (18)

On this basis, the poet depicted it in his poetry, embraced it passionately, and addressed the elements of wine, reflecting on its type, taste, smell, color, vessels, and its age and origin, in addition to discussing the conditions of both the wine and its drinkers. He encouraged drinking it morning and evening, emphasizing the grandeur and beauty of the act, and suggesting that happiness is lost for those who do not partake in it. (19)

He likened the bubbles of wine to chrysanthemums and its redness to pomegranates, in two lines that reflect his stance toward his wine. He seeks to captivate the listener with his wine, depicting the bubbles with a plant that has white flowers and its redness with pomegranate flowers, saying:

So grant me from the daughter of generosity, a noble one... Its humiliation is insignificant to the noble person.

Aged like chrysanthemums, its grains... But it is like the pomegranate in its essence (20)

It is like the morning that drives away the darkness of the night, saying:

Give it to me to drink in the mornings... Glowing like a lamp

A generous girl, she is cleansed... With joy and delight

The morning rises when... It became bright while the night is dark (21)

The poet praised his passion for wine, becoming ecstatic and singing its praises; for it is the source of his rapture and joy, he is infatuated with it, unable to forsake it. Thus, there is a strong bond between the poet and wine, as he states:

If I did not drink constantly and did not exist... Joyful, yet I did not rejoice there, nor did I attain.

I am nothing but a single stone... Even if it contains gold and moist pearls (22)

In another equally captivating scene, intense feelings of love blended with wine, calling for the consumption of wine; for living in a world of intoxication is a pleasure, he says:

If you become drunk... Sacrifice wine for wine

And it does not come from alcohol... Then living in intoxication

And do not listen to Zayd... There is neither Laha nor Amro in it.

And live as much as you can intoxicated... and drunk to the core (23)

In this regard, Al-Mushid says:

Except, give me wine in the cup and bowl... and fear not my drunkenness, for I have no strength in it.

Life is nothing but to sleep drunk ... from wine, so my legs and head can't hold me up

Free from heavy worry, provided... occupied with myself rather than with others' reproach (24)

And the poet's wine has clarified from its long stay in the cask of aging, leaving only a small, light portion. When mixed, its foam appears like stars orbiting the rim of the drinking cup. Its essence is genuine, resembling pure gold, yet all people adore it; and this is an honor chosen for it by God Almighty, which is what the poet claimed, saying:

I have gone from the excess of her gentleness... nothing remains of her eye except the trace

You would imagine it in the cups when mixed... the sun upon it, the stars in a moon.

Like a tree, every soul loves it... and that is the secret of God in humans (25)

In another passage from the chapter on wine, the poet vividly depicts the aged wine, whose color has changed; as he says:

And I have drunk with the beloved a cup... virgin, except that she is fair-skinned. Yellowed, it has thinned with the passage of its era... like a lover who has been veiled by estrangement (26)

And he says:

Today we have a drink... the taste is pleasant and delightful

It contained a strange color... solid, yet it was swirling

Luck resembles traits... We thought it would be pleasant

Then we kept it for a while... and drank it aged (27)

The poet calls for indulging in amusement and immersing oneself in pleasure; for him, life is wine, women, and young boys, and anything less is a farewell to the world. He says:

The world is nothing but fleeting... a girl and a boy

So if this becomes honored... then let the world be at peace (28)

- Third Topic: Wine and Singing Assemblies in the Mamluk Era:

Wine and singing assemblies became common in the Mamluk era. Many rulers of Egypt were passionate about them, even reaching the time of the Mamluks, who displayed great extravagance in these gatherings. It was customary for each sultan or king to have a group of singers in his palace. This led some Mamluk sultans to bring musicians and singers closer to their courts; if they heard of a talented singer, they would send for him and assign him the task of teaching their female attendants to sing. (29)

It should be noted that the sultans of the Mamluks and their princes did not miss any occasion, whether in Egypt or in the Levant, without enjoying music, singing, and dancing in their gatherings. However, they invented many occasions to give themselves ample opportunity for entertainment and pleasure, even during religious events. (30)

Wine in this era, as in others, was a means to indulgence, frivolity, and immorality. In its gatherings, people would loosen restraint, enjoy singing and dancing, and go so far as to indulge with concubines, courtesans, and young boys, engaging in frivolous, playful conversations and exchanging amusing, sarcastic, or obscene jokes and anecdotes. These wine gatherings were often held in the embrace of nature, under the shade of trees, by the edges of ponds and rivers, or in monasteries and homes, watching the falling rain, hearing the roaring thunder, and seeing flashing lightning, just as it had been in previous eras, since the time of Jahiliyyah. (31)

For this reason, poets were drawn to it, including our poet Al-Mushidd, and they were captivated by it, inspiring poignant poems and distinctive artistic touches that sometimes reached the heights. However, the prevailing characteristic is imitation and following suit, not because the ancients left nothing for later poets to add, but because the later poets were enamored with the ancients, emulating them, their styles, and their themes, much like a student follows his teacher. (32) Wine poetry flourished in this era, much like in previous periods; it knows no boundaries or restrictions. Whether liberties were granted or suppressed, it

continued to circulate, discussing all kinds of alcoholic beverages. 'Poets and non-poets alike indulge in it, but the poets are more capable than others of capturing subtle details and delving into its depths, producing what pleases and amazes, unlike others who, in the wine gathering, are content with cheap revelry, wasting time, and falling into disreputable behavior. (33)

Indeed, councils of wine and singing appeared in Mamluk poetry, and its poets spoke about their main components, including wines, cups, servers, and companions, as well as other elements that participated in shaping these councils; therefore, it was necessary to depict the councils of wine and singing, which are closest to the souls of their drinkers. However, the council is the place where they drink wine, with its cups and musical instruments, and poets of the Mamluk era elaborated extensively on discussing and portraying these councils. (34)

This means that depicting gatherings of wine and singing occupied a large space in Mamluk-era poetry, and these gatherings were varied. 'The companions would visit one another, and gatherings would be held in their homes, in nature, in taverns, or in monasteries. They would be adorned with candles, cups, jugs, flowers, herbs, and fragrant scents near flowing water, spending the best times in gatherings of companionship, delighting in drinking the wine served by the cupbearers.' Poets also spoke of drinking times; in summer, it takes place amidst the greenery of gardens and under the shade, while in winter it occurs in chambers and on carpets. (35)

Therefore, one of the most important requirements of wine gatherings is singing and music, as can be seen from the poems of poets of the era. The poets spoke in their poetic texts about singing and singers, and about the musical instruments in their gatherings, which brought them more joy, enjoyment, and pleasure in their assemblies. (36)

Music and singing are two pillars of a drinking gathering, and hardly any drinks session is without them. When the cups are circulated, the reeds play and the singing girls perform. This is an Arab custom derived from Persian civilization. Drinking and singing are twins in the same womb; music plays a very significant role in a drinking session. The element of music evokes in the listener a state of liveliness, alertness, and heightened senses, making them more capable of conversing with friends and companions. (37)

There is no doubt that singing has a remarkable status and influence, and a delicate role in clearing the mind, soothing the heart, and bringing joy. It has been said: I know that the primary pleasures of the soul are four: the delight of food, drink, sexual intercourse, and listening. The first three are bodily pleasures that can only be attained through effort and exertion, whereas the pleasure of listening is a spiritual joy that arises naturally in the body and spreads through the soul without any effort or exertion. Therefore, it is easily received and lightly embraced by the soul. (38)

It has been reported about Plato (427-347 B.C.) that he said: 'Whoever is overcome by sadness should listen to pleasant sounds, for when the soul is saddened, its light dims; but when it hears what delights and pleases it, the light that had dimmed is rekindled... It is said that wine is like the body and music like the soul, and joy is their offspring.'(39)

There is a noteworthy point here: many poets and writers of this era frequently talked about wine, depicting its gatherings, the cupbearers, the cups, and the etiquette of its sessions. This may lead one to question the reason behind this. It is most likely that the passion for wine and immersion in its world was nothing but an escape from reality. Just as the Sufis sought refuge in their inner, spiritual world, the writers of wine sought refuge in their sensory world, basking in the shades of pleasure and finding in the world of cups and goblets a way to forget reality, or to seek oblivion in it. (40)

For this reason, wine is considered a way of escaping from facing the hardships of life, which became common in this era due to the availability of entertainment venues and occasions, the support of the Mamluk rulers for it, and because Mamluk society was a mixture of different nationalities. (41)

It must be said that poets in this era were obsessed with depicting drinking and singing gatherings, so they frequently portrayed bartenders, male and female singers, and exaggerated the depiction of past tales and sensations (sensory perception), to the extent that it becomes difficult to distinguish the identity of the described. (42)

And then they are content with this life, neither burdening themselves with false ambition nor exhausting their days with empty demands, says Al-Mushadd: If only we were content with the stingy time... wealth would flow and there would be some idleness.

And we gave him relief from many requests... and many requests are not pleasant (43)

And the poet's gathering is full of life; no one disturbs the harmony of his gathering, as he says:

And a gathering elevated above a slanderer who disturbs it ... and a watchful one whose blame brings pain (44)

And the poet invites to drinking wine, depicting a drinking gathering in the enchanting natural surroundings, along with everything related to it, such as cups and flowers. He spent that day in the embrace of orchards, enjoying listening to beautiful sounds, engrossed in drinking wine; as he says:

Let's drink today in the gardens... for true leisure is among the flowers.

Between Shaqiq and Sawsan, there is a fragrance... and between a rose and between a jasmine.

And among a garden of fresh narcissus... like the eyelids of captivating eyes

And the sound of a waterwheel has a melody... as if it were the chime of spoons (*)

Everlasting like the air, clear... and water and fire, while made of clay (45)

The Mamluk poet was accustomed to inviting his loved ones and friends to socialize in the gardens, for sitting in this beautiful nature is unlike any other gathering, as everything in it pleases the eyes and ears.(46)

The poet explored various colors of wine, blending feelings and emotions on one hand, and colors on the other, using sensory imagery, including visual imagery in depicting gardens, and gustatory imagery in the taste of wine. He personified (*) nature in garments of flowers, attempting to impart human qualities to it, as it wears a bright attire of blossoms. It seems that the poet, here in a drinking gathering, expressed his love for gardens and drinking wine in them, building his poem on two rhymes.

Quench my thirst as the day (darkness) reveals itself... And sing over the waving trees the melody of the birds (pigeons)

And the garden appeared in clothes of flowers... Its fragrance is violet and spice (and thyme)

Quench me with it like red cheeks... and as intense as a beloved's passion is in it, (a smile) spreads.

Delicious coffee, a complete nectar... Qaraqaf, a sweet pleasure, exquisite property (Madam) (47)

And he drank wine to rid himself of his worries; he mentioned it in more than one place in the collection, saying:

I like to take my turn drinking... the trickling of the water along the bottom of the stream

As long as she dispels worries and harm... embraced like a bride, she shines (48)

And he said:

He said: It brings closeness and intimacy. I said: Yes... He said: It drives away worry. I said: Indeed.

He said: Give me her bottle... and it is full. I said: Here, take it.

And you feel her with thirst... and he turned away, leaning slightly drunk (49)

And he said in a lively vein in a drinking gathering:

When he saw me, and I had been enchanted by him... from my passion, my intensity, and the abundance of my longing

He sang, the cup of wine in his hand... Wars of love arose on a leg (50)

Thus, the enthusiast continues to depict gatherings of wine and singing; he loves wine because it delights him in times of hardship; he seeks it because a wise person does not reject pleasure, he says:

I love joy because joy... makes me happy in times of hardship

And every wise person among people ... loves joy and abhors sorrow (51)

In this regard, he says:

Raise the cups of wine and drink... and gaze upon the beloved's face and be delighted

Do not be afraid of worries as a disease... for they have a tried remedy (52)

In a manner not inferior to his previous works depicting the drinking circle, Al-Mushaddiq portrayed Riyadh; he brought nature into his poetry, attributing human emotions and traits to it, and he depicted the garden like a person who weaves, However, here he does not weave clothing; rather, he weaves a spring with which the earth is adorned. He likened the flowers to a human figure with a hand that embellishes them. As for the drinking hall, it was surrounded by fragrant blossoms of acacia, narcissus, and iris. These aromatic flowers impart a sense of ecstasy to the drinking hall. He stopped at the clouds as if he were a king, depicting the atmosphere of the sky like an army, upon which dust had settled from a long journey, in his words:

In a garden where spring weaves it... the hand of flowers has embroidered it for us

Between jasmine and narcissus, there is a fragrance... and between rose and iris, there is freshness.

And the cloud appears as if it is a king... approaching with its army from travel
And whenever he rushed towards us with joy... we were sprinkled by his hands with rain (53)

It is noticeable that the humanization of nature is clearly present in many poetic texts of Mamluk poetry; the poet interacts with his material surroundings—animals, plants, and inanimate objects—trying to impart human traits to them, or at least one of the attributes of humans.(54)

In light of this, the study seeks to explore the image of wine in the poetry of Ali ibn Qazal al-Mushadd (d. 656 AH), by examining whether the (image of wine) appears in the poet's diwan; what are the most important images mentioned in his diwan; and furthermore, whether the (image of wine) is specific to a particular literary era, or if it has roots that extend across multiple literary periods.

In line with that vision, our reading is presented in two main axes:

- First Axis: Tools and Atmospheres of Drinking Alcohol:
 - First Source: Alcohol and the glass.
 - Second Source: Alcohol, the bartenders, and companions.
- * First Paragraph: Alcohol and the bartenders.
- * Second Paragraph: Alcohol and the companions.
- The second axis: Themes of wine poetry:
 - The first pattern: Wine and nature.
 - The second pattern: Wine and romance.
- First Axis: Tools and Atmospheres of Drinking Wine:
 - First Source: Wine and the Glass:

Wine poetry flourished during the Mamluk era, much like in previous eras. Poets, including Al-Mushadd, focused on its type, taste, aroma, color, and vessels, endowing it with their spirit, creativity, and genius. They honored it with great respect (55)

However, the poet's discussion of the names of wine in the poetic text was not intended to amass words or to demonstrate the breadth of the poet's vocabulary and his verbal prowess; rather, it is because each designation carries a specific connotation. (56)

In this regard, poets of this era have mentioned the names of wine, which became widespread and commonly used. Among them are: Al-Rah, Al-Qarqaf, Al-Qahwa, Al-Mu'taqa, Al-Aqar, Al-Khandaris, Al-Ajooz, Al-Madam, Al-Shumul, Al-Salaf, Al-Rahiq, Al-Sarf, Al-Musha'sha'a, Al-Shumus, Al-Sabouh, Al-Ghaboq, Al-Kumit, Al-Adhra, Al-Arus, Daughter of Generosity, The Maiden, Al-Khartum, Al-Sahba, Al-Dhahabiya, Al-Tala, Al-Jurayal, Al-Khamr, Al-Humaya, Al-Murawwaqa, Al-Safiya, Umm al-Dahr, Sister of Delight, Daughter of Grapes, Al-Silsal, Al-Silsal, Al-Salsabil, Al-Sukkar, Al-Nabeedh, and Al-Nudhuh... .(57)

Through the names of wine, one can discern 'the most delicate and sweetest of its names, and the most commonly used in the speech of poets and writers; the most delicate is Sahba, the sweetest is Hamya, the gentlest is Salaf, the lightest is Madam, the most charming is Qahwa, and the ugliest is Qarqaf, while the best is Rah, derived from the word for spirit, as it suits and blends with it.'. (58)

However, the image of wine drinking vessels also attracted the attention of the Mamluk poet, whether it was aging vessels that preserve wine without spoiling its taste, or jugs and cups, which are the tools used for pouring it. Therefore, poets of the era focused on these vessels, describing them based on their observations or recalling what previous poetry had mentioned. (59)

From here, the poets of this era elaborated extensively on painting ornate pictures of the vessels in which wine is poured. They let their imagination soar, blending the brilliance of the wine with the clarity of the drinking glass. They preferred that the vessels reveal what is inside them, for they wanted to evoke the color and the psychological connotations it carries, reflecting the emotions within them. (60)

Therefore, they depicted wine vessels; which are like the womb for the fetus, or like clothing for a person. They dwelled extensively on these vessels due to their close connection with wine, portraying them in association with it and not separated from it. (61)

From this blending of wine and the cup, some have elaborated on the cup, saying: when it is full, it is called a 'cup'; when it is empty, it is called a 'goblet,' and it is also called 'jam'. ... And drinking from glass is better than from any other substance; because it does not obscure the face of the companion, it is not heavy in the hand, it does not rise in auctions, it does not rust, and impurities do not penetrate it. (62)

Among the vessels used for drinking wine are pitchers, bottles, and flasks; they are made of glass, and the mouths of wine vessels are often covered with a cloth called 'fiddam,' which acts as a strainer. The cup, which is like a small flask, does not have a handle, and it may have a spout and a small rope. As for drinking cups, there is the 'ghumr,' used for a small cup that does not reach full measure, and also the 'qa'b,' which refers to a large cup, and larger still are the 'ass' and the 'sahn.' Other types include cups, goblets, bowls, glasses, etc. (63)

Thus, we find the extent of the interest of the poets of the era in the topic of wine. The poets, including our poet, followed their predecessors in the ways of describing it, portraying its gatherings and its effects. They did not leave any meaning associated with it without addressing it, nor any description of it without presenting it. (64)

And we notice how they went on indulging in pleasures, filling the cups, and seizing life before it slips away; for wine, for them, is a delight and a means of forgetfulness, it drives away worries, erases sorrow and pain, and turns misery into happiness and loneliness into companionship... (65)

Here is the devotee who has sung to the tune of wine, describing its cups, redness, sparkle, and pouring in various ways, carried by his own artistic abilities; it has accompanied him throughout his life. For this reason, the image of wine is scattered throughout his diwan, where he manages to weave diverse descriptions of wine, its fragrance, and its role in his life. (66)

He prefers glass vessels over other types of vessels because glass vessels reveal what is inside them, and nothing adheres to them as it does to silver and gold vessels; however, they are purer, even if they are heavier to hold, he says:

It has manifested with pearls... like diamonds above a crown

Pour it for me, my companion... in glass pitchers (67)

In another instance of wine-drinking, Ibn Qazl asks the cupbearer to serve him in the finest vessels of wine, including the glass and the bowl, saying:

So give me the beaker and the cup of wine... and do not fear my drunkenness, for there is no harm in it for me (68)

The poet attributes human qualities to wine and the cup, showing harmony and concord through overflowing feelings and emotions towards others. Here, the wine smiled with joy, and the wine bottles also laughed loudly with the intensity of laughter, as he says:

The lady smiled with joy... at his boldness, and the jester laughed (69)

He also spoke, mixing the wine with the cup:

Do not pour me the cup unless it is full... so that you may see the beauty of my words and deeds (70)

And he says:

I sprinkled scattered pearls in the cup ... when its mood became like camphor (71)

And from a radiant mixture of clear wine, whose blending has been carefully refined, he says:

Do not drink the cup except from a glowing one... pursued by youths like a gazelle in the thickets (72)

The poet emphasizes the necessity of enjoying life, as wine removes worries from the souls of those who drink it. In this way, he described wine and its pleasure while depicting the interaction between these cups and the wine within them. He likened the clear wine in the cups to the scene of bright stars in the dark sky, saying:

Joy follows her wherever she goes... when it becomes clear, and worries depart. As if her cups and the night are dark... suns at their sides are stars (73)

What a wine, and how sweeter it is than any other wine! Its fire has ignited in the deep darkness of night, tearing apart the veils of obscurity and lifting the curtains of worries. How beautiful is this scene that has dispelled the sorrows, for these cups and the wine of the poet's worries have been swept away without return. (74)

In this context, he says:

Shall we not gather the fruit of life... with a purity that surpasses all qualities

It is served on crimson cups... like the shining stars

And the beloved has woven for her a net that catches our minds through the hand of the sower

We die drinking it drunk and we live What is the lowest of life than death (75)

In these verses, we notice the poet's celebration of the description of wine cups and emphasizing their uniqueness; they have the ability to dispel sorrow and bring joy. Bubbles rise above them, as if they have woven a net for the wine to catch people's minds. Thus, for Al-Mushadd, wine became equivalent to life, and he excelled in imagery for the thrill it provides, which makes one forget

worldly worries, turning misery into happiness, loneliness into companionship, and death into life. (76)

The poet blends between paronomasia (*) in (tas, tawos), and (kase, kisi), and antithesis (**) in (full, and empty), in a scene based on a dialogue between the poet and the reproacher (***)¹, saying:

Do not blame me, for I am not concerned... with spending my wealth on a cup and a peacock

I filled my cup, and my bag my hand emptied it... and I counted loads from my cup to my bag (77)

It appears that this public display of drinking alcohol is, without a doubt, a challenge to society and its moral values. Perhaps this is the reason why we see the drinker seeking to immerse himself in intoxication and not blaming himself for the money he has wasted on alcohol. However, the reproacher (the one who blames), whom poets and our poet refer to in the form of alcohol, is merely a personification of society's traditions, manners, and values, which the drinker should not heed; he is rebellious against them and rejects them. (78)

- The second source: Wine, the cupbearers, and the companions:

* First paragraph: Wine and the cupbearers:

The cupbearer represents one of the human elements relied upon in wine-drinking gatherings among the poets of the era, as well as those who came before them of the wine poets. He has held a great position in the hearts of poets throughout the ages, and they portrayed their cupbearers with precise depictions, which revealed a vivid image of the cupbearer. (79)

And he compared the description of the cupbearers to the description of drinking gatherings: 'When the poet mentions a drinking gathering, he describes the servant and the cupbearer, their qualities, beauty, clothing, mannerisms, gestures, and charm. Wine alone can take away reason and disperse worry, and life becomes pleasant with it. So how much more when accompanied by other pleasures, such as young boys, musical instruments, entertainment, and the beauty of nature. (80)

It is noticeable that the cupbearer is the master of the cup, and the cup is the source of joy. The cupbearer, while circulating with the cup, moves lightly and gracefully among the people. Before serving, he must ask permission regarding whether to mix it or serve it as it is. Some of the people drink it neat, while others prefer it mixed, either a little or a lot. (81)

And they preferred that the cupbearer be young, skilled in beauty, graceful like a startled gazelle, with a narrow waist and a shapely torso, moving with elegance, with soft eyelashes, ivory-white in color, his forehead like the full moon, and the dark part like the night. He had his hair parted on his forehead, and the tips of his braided locks adorned with amber on his temples like peas, dark-eyed with kohl, flirtatious in his gaze, with lively eyes. His voice was melodious, slightly lisping, eloquent in speech, graceful in demeanor, and of gentle manners. His fingertips were stained, he wore coats or robes of brocade, his head wrapped with a crown of fragrant blossoms, his neck adorned with jasmine necklaces, his ears pointed, and from them two Azeri flowers. (82)

However, most of what is said about the cupbearer is based on the chapter of the companion and his etiquette, and perhaps he has stood out with a unique description, characterized by extraordinary beauty, increased charm and elegance, surpassing his peers in the refinement of his virtues. He amazes with the delicacy of his qualities the minds of the intelligent, hearts are firmly attached to him by intense longing, neighbors approach him with kisses and hugs, roses are plucked from his cheeks, and gazelles shy away from his glances. If he speaks, it is in the most eloquent expression and the gentlest words, or if he is playful, it is sweeter than nights of union, or if he persuades, it is more delightful than the drinking of the cup, and gentler than the northern breezes. (83)

The importance of the cupbearer in the drinking gathering is evident; 'due to the abundance of talk and descriptions about him on the tongues of poets, and because he is the most active and energetic human element, constantly working throughout the session. Moreover, the pleasure and happiness of the drinkers depend on his cleverness. (84)

It is important to note that not all the cupbearers in the drinking assembly were boys; rather, there were also beautiful slave women and singing girls, but their share in this was less than that of the boys, due to the prevalence of male-centered flirtation during this era. (85)

The presence of a young boy or a beautiful woman is essential in a drinking gathering; to add an extra sense of joy and pleasure, which is combined with the intoxication caused by wine. When worries multiply and become overwhelming, wine removes these worries from the minds of its drinkers. (86)

Poets have excelled in painting a vivid picture of their cupbearers. This cupbearer is proud of his beautiful legs, depicting his slender figure as an olive branch, with movements full of charm and coquetry, describing his grace, beauty, and radiant appearance. He has sweet lips and honeyed speech, with his words dripping like nectar, resembling the full moon on a night of completion. In his glances, there is an endearing warmth, highlighting the beauty of the gazelle-like eyes, thereby emphasizing the charm and beauty of the cupbearer's eyes and the magic in their gaze. When he smiles, his teeth appear like a row of arranged and strung pearls. When he sings, his voice is like scattered pearls. Here, he has drunk wine from his hands, likening his gentleness to a blowing breeze. Everything about him reflects a captivating beauty that enchants the heart, as he says:

From the calf of a leg, the gaze is moderately captivating... like a rod when it is lightly touched or threatened

The sheets are sweet, polished with tenderness ... like the full moon when it rises and the gazelle as it gazes

If the pearls smile in an orderly manner ... and if they sing, you see the pearls scattered

He came to me, a cup of parting in his hand... so I thought from his kindness that the breeze had spread (87)

In the same context, in describing someone's stature, he lavished upon him the most beautiful qualities, the finest and sweetest words; he has a handsome face and appearance, praiseworthy attributes, and enjoys virtuous traits. He said:

A lasting warmth from the palm of a leg... with a handsome face, praiseworthy in virtues.

If you play with it like a cup of fiery passion... you will see the sun playing with the crescent (88)

And he says:

So let's go to the estate and drink it... to the light singing and the sand

From a hand, a crushed stick swings flirtatiously... kohl-lined with indifference and kohl

He shows you from his lips and his eye... the daisies of a green narcissus garden Moderate in stature, like a reed; for if ... grazed, the bamboo bends in the tilt (89)

He spoke admiringly of the beauty of the cupbearer's body and his dark hair; and he said:

And he walked like a branch of the acacia tree of Dhan.... Swayed by virtues and the north wind

I comb his hair, it stung my heart... and it began roaming between my innermost feelings (90)

The admirer observes everything that his senses perceive of the colors of allure and beauty; this is done by likening the cheeks to roses, the eyes to narcissus, the face to the full moon, and the hair to the night, as he says:

Sought by the one whose cheeks and eyelids ... Are like roses, as witnessed by beauty and narcissus.

A gait swayed by the regrets among them... as if it were a fragrant blossom in the assembly

It warns you of his appearance, and the darkness of his hair... about the full moon rising in the horizons (91)

And he said in a verse that sings:

When he saw me, captivated by him... from my passion, my intensity, and the abundance of my longings

He sang, with the cup of wine in his hand... Wars of love arose on a leg (92)

And the admirer stands astonished by his beautiful legs, and this amazement and allure is only because of the aesthetic qualities possessed by the one being admired, saying:

From the palm of a leg, there is a sweetness... like honey, nothing purer has he ever worn.

I adore the hollow of his cheek... and the musk in the pomegranate tree is even more delightful (93)

In another instance, he says:

And the beauty of a leg like that of a gazelle... in coming and in going

The flirtation of the glancing eyes is dark... sweet like the lips and the cheeks

She moves with a cup of wine... yellow like molten copper (94)

The devotee immerses himself in the sensory qualities of the cupbearer, from the beauty of his face and his delightful, luscious mouth, blending the taste of his saliva with the flavor of wine, saying:

A leg that turns away from you from its cheeks... multiple times more than what its pitcher gives you to drink.

So the heart stays intoxicated, enamored... from the corner of its lips and the cup of its nectar (95)

He also said:

A cupbearer circulates it as if its grains were... and a smile of pearls arranged in a string (96)

* Second Chapter: Wine and Companions (Drinking Friends):

AL-NADIM: (plural: NIDAM, NUDAMAA, and NUDMAN) means companion, friend, and gatherings. (97)

Drinking companions are among the most important pillars of a drinking session. However, one of the rituals of drinking alcohol is that a group of companions gather to drink it, called 'al-nudamā' or 'al-nudamā'', chatting and conversing, joking and playing around, while cups of drinks are passed around them. (98)

So, the companion (al-nadim) is active in the sense of one who engages in companionship at gatherings, and the derivation of the name al-nadim comes from companionship. Some language scholars have said that 'al-nadim' is so called either because he regrets parting ways due to the presence of comfort and sociability, or because he regrets what he says while intoxicated... He should also be well-dressed, noble in spirit, clean-handed, pure-fingered, and attentive Trimming his nails and cleaning between his fingers, washing his hands and wrists, grooming his beard, perfuming his skin, keeping his face, mustache, and nose clean, and his forehead pure, using the tooth-stick (siwak), wearing clean clothes, especially his turban since eyes often fall upon it, with unwrinkled hems and well-fitted sleeves, keeping hidden parts of clothing clean such as the cap, trousers, belt, shoes, handkerchief, and sleeves, applying pleasant scents with incense, precious oils, and fragrances on hair and clothing if a person perfects these qualities, he becomes beloved to hearts and agreeable to spirits; otherwise, he becomes unpleasant to the eyes and detestable to the souls.(99)

Among the qualities of a drinking companion are that he should not be stubborn, jealous, flirtatious, envious, or reckless; he should be agreeable and supportive in your work, your approach, and your faith; he should be discreet and keep secrets; he should be cultured and rational, or wise and virtuous; there should be no natural or incidental repulsion between you; he should be cheerful when you speak to him and when he speaks to you; the more intoxicated he becomes, the more humble, affectionate, and generous he is toward you. Wine awakens what exists of reason and ignorance in a person and brings it into action; it is the test of intellect. (100)

Among the refined manners, it is necessary not to have too many drinking companions, and to be content with a few. For having many leads to loss of wealth, the emergence of enmity, loss of pleasure, and fatigue of the heart and body. One should not choose a companion who would anger you in your sober state. If you find one who is obedient and accepting of your commands, his friendship will be evident both in your presence and absence, aiding you in hardships when they occur. Rely on him, for such a companion is rarely found. (101)

Among the conditions of conviviality are few disagreements, dealing with fairness, refraining from arguments, forgiving in drinking, omitting salutations, avoiding suggesting voices, maintaining satisfaction, letting go of the past, bringing what is available, eating what is present, covering faults, and guarding the unseen. (102)

The companion (or entertainer) plays an influential role in drinking gatherings; he is the one who imparts an air of sophistication to them, manifested through dialogue and discussion of phenomena that concern humans and seek to address them. He also prevents boredom in the gathering and crowns it with the delights of wit, humor, and enjoyment. (103)

This is why wine gatherings could not do without the companion; they insisted on his presence and cared for him, because humans are social by nature and cannot stay away from others, especially in the world of wine. One needs companions in order to share and alleviate the burdens of alienation that surround him from every side. (104)

The artistic value of the companion is evident through his ability to control the gathering; he is the one who enlivens it and, at the same time, can destroy it. Hence, there was considerable difficulty in selecting a companion, and poets exercised caution and prudence in choosing him, keen to ensure the continuity of their assemblies. (105)

Poets of the era were keen on these characteristics, and the companion is frequently mentioned in their poetry in the context of wine gatherings, in terms of the spatial atmosphere and the preparations and means of entertainment, as well as in terms of the poet's enjoyment with his companions in drinking and his remembrance of their company with a surge of nostalgia. (106)

Indeed, in wine and companionship, there are various pleasures for the devotee; the delight of wine is the removal of worries, sorrows, and thoughts, as he says:

Come on, let's unveil it, my friend... the finest of what the vineyards offer.

Joy abounds wherever it appears... when it is revealed, all worries depart (107)

The poet blends his wine with the water of the clouds, so that its foam swirls around the rim of the cup, inviting his companion to drink it; for it is like the foam of jewelry made from precious ornaments and gemstones, saying:

Mix the dust of the soil with the water of the clouds... and give me to drink, my companion, and drink with me

From cups that have cleared what is between us... we trade in the bonds of affection

As if the water, when it is mixed... becomes silver veined with gold (108)

The poet paints a vivid, positive scene to depict the beauty and radiance of the Numbears, blending the enjoyment of spiritual wine with the psychological effect of the Numbears. With them, conversation is pleasant and the wine is delightful; as he says:

And Nandamā is like the stars in bloom... the soul blossoms from them like flowers.

They trade like the intoxicated on slippery paths... and they sweep like the breeze, drunk.

Whenever the drinks revolve around them... it adorns them with serenity and dignity (109)

And he says:

So rise and reap the fruits of life... with purity free from blemishes,

Poured for the repentant in cups... like the luminous stars (110)

The poet asks his companion to pour him wine into glass pitchers, highlighting its aesthetic qualities on one hand and its appeal to the drinker on the other, he says:

Pour it for me, my companion... in the glass pitchers (111)

The connoisseur embellishes for his companions the drinking of wine, so he presented tangible images of its smell, taste, color, and radiance, saying:

Give me drink at every moment... O my companion, other than me

From a bottle of Khandris... its color is like saffron

A daughter of noble generosity they aged gracefully... she is the history of time

She softened the meaning, and it became... news after seeing it

And when they glittered it... the Yemeni star rose (112)

In this regard, he says:

So let's go to the estate and drink it... towards light singing and the sand (113)

Our poet enjoys drinking his wine in the company of his friends, as he says:

So I say to a regretful one who tells me: 'Distill ... a potion like the light of dawn when it appears.'

And the beloved has taken from it and left ... not a single thought for him to go back and forth on (114)

And in another passage from the chapter on wine and companionship, he imitates the Qur'anic style in the surahs Al-Haqqah and Al-Ghashiyah, saying while using some of the words of the surahs and their verses:

O my companion, come quickly with us... for we are in a high paradise

Its fruits are easily reached... and how many eyes of maidens are captivated by it (115)

Thus, the image of wine to the strict person represents an escape from the worries of life and an embrace of life's pleasures (116), Where the drinking table and companion are appointed for this, as mentioned in His Almighty words:)In a lofty garden, whose clustered fruits are near at hand((117), And His saying, the Exalted:)In a lofty garden, where you will not hear any idle talk; therein is a flowing spring((118)

• Second Axis: Themes of Wine Poetry:

- The first pattern: Wine and nature:

It seems that the variation in terrain in the nature of the Arab countries, and the vastness of their deserts, did not deprive them of enchanting natural environments in their seasons, plains, mountains, valleys, rivers, gardens, and parks... Therefore, poets often combined wine and nature, or nature and love, or all three together, in every pleasure and ecstasy, which inspires composition and creativity... Rarely, among Arab poets especially during the Mamluk era—does wine appear unattached to nature, or to it and love. (119)

And this means that poets of the era rarely mentioned wine alone; rather, they associated it with love poetry, descriptions of nature, and revelry. For them, wine was only delightful in the embrace of nature, accompanied by singing, feasting, and the company of maidens and young men. It was a source of intense pleasure. (120)

Nature captured the attention of Mamluk-era poets, so they turned to it to praise and admire it, delighting in its descriptions. They depicted lush gardens, flowing waters, and enchanting orchards. Mamluk-era poets were deeply sensitive to

nature and loved it, feeling connected to it; they saw living things within it, so they confided in it, drew inspiration from it, identified with it, and expressed their hearts' hopes and pains through it. It inspired them with nostalgia and reminded them of the beauty they found in it. (121)

For this reason, poets have depicted nature as they enjoy themselves among its trees, rivers, and greenery. Some of them used to invite their companions to spend time chatting in the green meadows, for sitting in these gardens is unlike any other sitting; in them is everything that delights the eyes and fragrances the noses and breaths. (122)

The combination of the beauty of nature with gatherings for companionship and drinking grants poets and non-poets alike a kind of pleasure that can be called aesthetic pleasure. It brings one close to states of ecstasy that elevate them to soar far above the worries and burdens of reality. There is a proximity and connection between the ecstasy of aesthetic pleasure and the ecstasy that wine grants its drinker. For this reason, the souls of poets especially, who are most sensitive and responsive to the elements of beauty in existence, long to merge the two types of ecstasy to multiply the state of happiness they experience and elevate it to the highest possible degree. Perhaps they even add the ecstasy of feminine presence, thus creating for themselves a triad of joy and delight: enchanting nature, radiant wine, and beautiful women swaying with their alluring bodies and singing with their sweet voices. (123)

Thus, nature becomes the primary factor in attracting other elements that encourage playfulness and indulgence. Here, the poet lingers on nature, combining wine with nature, including its trees, birds, flowers, roses, herbs, and breeze, as if they were living beings that sing, dance, and adorn themselves in the finest attire. He is captivated by depicting the aspects of nature, beyond the gatherings of wine drinking and singing. Sensory imagery may appear in the form of short passages within a few verses, or it may be abundant enough to constitute an entire poem. (124)

Thus, his poetry was dominated by those pleasures and delights that he allowed himself and his companions. He enjoys beauty and combines it with the pleasures of wine, singing, and the beauty of nature among gardens, flowers, and water, saying:

My friend, a little less of your reproaches... and do not increase by recalling sorrow my affliction

These gardens are radiant with flowers... just as the smile of Lamia's lips astonishes

And the earth speaks of the creation of its Creator... to the people, and the speech of the mute is wondrous

Nothing can repel them while the moment calls... to the drinking of brilliance for the amusement of youth

From the palm of the one whose hand guides them, it glows... just as a branch darkens under its leaves (125)

So it is no wonder that wine only tastes delightful in the enchanting atmosphere of nature, under its trees, and within earshot of the songs of its birds, as he says: Let us drink the comfort among the gardens... for the reality of dew is in the cups of the flowers

And the birds sang to us above their branches... so they sufficed us instead of a temple (126) and priest (127)

We approached it, continually cleansing it... as if its light shone brightly in the darkness.

He wanders with it, who has her cheek and veil... They are new, yet worn by every lover (128)

And the dandy sits to indulge in wine with his companions in a gathering in Riyadh, combining the beauty of the gardens, the singing of birds and the waterwheel, and the intoxication of wine and food; for he says:

Let us drink today in the gardens... for comfort is found in the fragrances

Between a daffodil and a lily, a scent... and between a rose and a jasmine

And amidst a garden of radiant daffodils... like the eyelids of the beautiful-eyed

And the sound of a waterwheel has a melody... as if it were the chime of vessels

Flowing like pure air... and water and fire, made from clay (129)

The poet continues at length in depicting the beauty of nature, such as the meadows of the Nile, where they partake in wine in its embrace. He says:

God, I spent a day full of joy... as if I were at a wedding

And the Nile has already increased its flow... as if it had been released from confinement

I mix from it some wine whose charm delights... were it not for its brilliance, it would have faded from perception

Precious from the juice of Egypt... its sweet approach and the pleasure of companionship

I drank it while the fires were in my cup... then water became my full moon and my coffee my sun (130)

Wine possessed the poet, taking control of his mind and emotions; therefore, he spoke about its characteristics and effects, blending between the pleasure of savoring wine and the fragrant essence of nature with its roses. The beauty of nature is not complete without the indulgence in wine, he said:

And the garden appeared in clothes of flowers... its fragrance is violet and spices.

Moonlit coffee, nectar of total delight... savoring pleasure, essence of bliss (131)

From the duality of wine and nature, he says:

Water it for us, my companion... from the folds of the vineyards

In gardens adorned with pearls... like the paradises of bliss

Its water flows crystal clear... like the straight path (132)

And it blends the pleasures of the eye between the beauty of the garden and the delight of wine, in his saying:

And the musk of youth spread... and the earth was adorned with garments

And for the birds, when they saw... the garden adorned, they sang

And for the songs, there is joy... to the gentle breeze and the sand

So rise to an elixir... yellow, without fear

The roses, from their fragrance... are extremely shy (133)

In a springtime drinking session, the enthusiast stood at the pastures of ecstasy, the joys of spring, and the refreshment brought by the beauty of nature, saying:

He will water you from his cup and his leaf... Whatever you desire of wine and fragrance

In a garden where spring weaves it... The hand of the flower has embroidered it for us

Between the balsam and the narcissus perfume... And between the rose and the fresh iris (134)

In this context, the poet says:

Rise to drink the morning beverage... for the time of dawn has nearly come

This sky is like a meadow... and the flowers in it are like flowers

And the garden smiles every time... the clouds cry with rain

And the leaves lament their sorrow... from atop the branches of the trees (135)

He blends nature with alcoholic drinks, as if the drinker only enjoys his drink in the enchanting nature and cheerful atmosphere. He humanizes nature in his

poetry, attributing human emotions and traits to the garden, such as smiling, crying, and lamenting. (136)

- The second style: Wine and love poetry:

The Mamluk poet blended the ecstasy of being with a woman, or the cupbearer, with the exhilaration of wine, and in every intoxication he experiences in drinking gatherings, wine and flirtation with women or boys interchange qualities of magic, ecstasy, and influence. (137)

The poet rarely mentioned wine on its own; rather, he often paired it with love. For the poet, the pleasure of wine is not complete without a beautiful woman who shares his love, offering him from her cup and the wine of her eyes. (138) For this reason, he placed wine and woman on the same level, giving us a charming verse that borrows the qualities and effects of wine to describe woman. (139)

Thus, the poet spoke about wine, taking it as a means for romance, and tried to differentiate between the meanings of wine and the meanings of love. Due to the frequent gatherings for wine and singing, the scope of romance expanded, and there was much admiration for the qiyān, concubines, and female singers. Here, the poets glorified wine, women, and nature in a marvelous blend through their poetic imagery. (140)

The poets of this era immerse themselves in the sensory attributes of the cupbearer, "Perhaps the reason is that these cupbearers used to serve wine until the drinkers' minds would wander freely, imagining whatever they pleased, leading them to compose poetry about the cupbearers and youths. The matter did not stop at mere sensory description; it also contained a real complaint describing the anguish, burning, and pain of separation felt in the poet's heart, along with themes of love poetry... including abandonment, complaints, worry, bodily decline, and emaciation, accompanied by some sensory allusions." (141)

Similarly, the poet bestows upon the boys appealing physical attributes, similar to those he attributes to most beloveds, or he combines descriptions of the boys with depictions from nature itself; to express the poet's admiration for their beauty and the charm of their presumed allure, especially in portraying the radiance of their appearance with the moon, stars, and similar imagery drawn from natural phenomena. (142)

It is noticeable that the meanings of flirting with boys do not differ from flirting with women; rather, sometimes the matter becomes confusing if there is no

indication showing whether the beloved is a boy or a woman, because they portrayed elegance, physique, allure, and other comparisons and sensory imagery. (143)

Whatever the case – the erotic poetry about boys – poets of this era indeed expressed passion for them and mentioned their attributes. However, there is a confusion between male and female eroticism in the poetry of this period. We can identify the poems aimed at males through the characteristics or situations surrounding the poem. The cupbearer in taverns, for instance, is undoubtedly male and appears frequently in the poetry of this era. (144)

It is inevitable to say that they glorified the male, for praising the male "involves describing the youth in his body parts as one would describe a woman in her stature, cheeks, waist, hips, folds, hair, and eyes, even in his coquetry and charm. Poets also depict longing, passion, pursuit, and chasing just as lovers do in admiration of women. They are captivated by his appearance, grace, and the charm of his gaze and smile, just as a man is captivated by a beautiful, enchanting woman." (145)

Here is the passionate one, blending the ecstasy of wine with the ecstasy of the beloved, in his saying:

And I have drunk with the beloved continually... pure, except that she is fair-haired (146)

And in another passage, he elaborated on portraying the beauty of the beloved, saying:

I loved him, yet my tongue does not obey me... as if I were intoxicated from sipping wine

Haifa is like a branch in its gentleness and in its pride... and like a gazelle in light and radiance (147)

He also said:

Fill the cup of love and drink... and seek the face of the beloved and be delighted (148)

The poet excelled in merging the two ecstasies, combining the rapture of aesthetic pleasure in a beautiful woman, exquisite in beauty and charm, graceful in figure and form, with the ecstasy of the taste of wine, likening her lips to the bubbles of wine, as he says:

And Ghada, her beauty is refreshing... She rises for the blame of the critics, defensive

Surpassing all other beauties... With the morning of her face and the night of her hair

Graceful in stature and perfectly erect... Her eyes are kohl-lined, enchanted with allure

As if her lips were berries... One could be intoxicated merely by tasting their sweetness (149)

And in this, he says:

Good news for the people of desire, who lived happily ever after... And if they die, they are among the martyrs

Their motto is the delicacy of complaint, and their creed is... that misguidance in them is guidance in love

Their eyes are awake in the darkness of the night... tipsy, and their breaths rise beneath the gloom

They drank the cup of love's wine to the brim... They remained intoxicated and thought others were wise

And the tilt of the stature, honeyed is its beloved... Like a branch when it bends, and the full moon when it appears

I regretted him, and the lips of lightning bear his name... And the rain falls, dissolved and dense (150)

And this means that union with the Beloved is a lofty fortune, a secret rank, a high degree, an auspicious fate; indeed, it is renewed life, a luminous existence, lasting joy, and a great mercy from God. Were it not that this world is a passage filled with trials and distress, and Paradise is a realm of reward and safety from calamities, we would say that union with the Beloved is the purity without any blemish, the joy without flaw or grief, the fulfillment of wishes, and the ultimate aspiration. (151)

And if we have spoken about wine and flirting with women, we should not neglect the mingling of wine and flirting with boys, for this poet paints a sensual picture of the young cupbearer, dwelling on the colors of seduction and beauty, in his words:

And slender is his stature, tall and lean... and his ample, abundant figure

He visited unexpectedly one night... and none other than the darkness was his witness

And he went with the cup in his hands... And his strange bright face

Like the sun, the chandelier has come down. The full moon and the penis were repelled by it . (152)

In this context, he says:

He strove freely as if he were squeezed ... from the cheek of the morning sun and its redness

In the clarity of a cup as if it were poured ... from the face of the full moon in the dark night and its rise (153)

The poet excelled in painting a poetic picture of the wine cup bearer. He is a charming young man, with a slender figure, swaying gracefully like a tender branch, his movements exude coquetry, and his gestures captivate hearts, as he says:

And lightly fragrant with the charm of virtues... in its cheeks of fair hue
Quenched from the water of youth... so much that one's gaze almost bleeds
It sways like the tender branch... whenever it bends or is moved

I appealed to him while the night had fallen... may his soldiers be numerous
O you, the pure one who... in beauty has surpassed all humans

Get up to Madame's drink... The time for magic is near (154)

The poet links the love of wine with the love of certain young Turkish mamluks, so that wine and the youth exchange in ecstasy and effect, saying:

Wa Ahif visited me while the night was dark... and the sun of departure rises in the distances

And the temperament has fashioned for her beads... like necklaces made of pearls

I stayed awake, and a companion of his became mine... flashing his fiery cheeks
Graceful, the branches fall short of encompassing the charm of his affectionate gestures and the beauty of meanings

Among the Turks is Mahmoud al-Sajaya... eloquent in beauty and articulate of tongue

The lady smiled with joy... at his visit, and the bottles laughed (155)

We notice that his references to wine in the diwan are numerous, and he often mixes between wine and its descriptions and effects, as well as the sensual descriptions of young boys. (156)

Conclusion and Study Findings

1. Most of his narratives revolved around pleasures and entertainments that he permitted for himself and his companions. The foremost of these, necessarily, was the enjoyment of women and boys.
2. In its image, you see him enjoying beauty, combining it with the pleasure of wine and singing, and the beauty of nature among gardens, flowers, and water.
3. It is presented in the form of wine in cups, cupbearers, and companions; in these meanings, it does not deviate from what previous poets have followed regarding wine.
4. The poet excelled in depicting wine, skillfully portraying it and expressing it truthfully, so his images were in harmony with himself, his environment, and the civilization of his era.
5. The poet rarely mentioned the image of wine alone; rather, he associated it with romance, the description of nature, women, and young men.
6. The poet did not leave any meaning of wine unexplored, nor any description of it unmentioned. He stood by the ways of describing it, depicted its gatherings, and its effects.

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(*) Darya and Barzah: Places in the Levant. See: Mu'jam al-Buldan, Yaqut al-Hamawi (d. 626 AH), edited by Farid Abd al-Aziz al-Jundi, Dar al-Kutub al-Ilmiyyah, Beirut, Lebanon, 2nd ed., 2011, 1/382. See also: ibis, 2/431.

(**) Mazzeh: A place in Damascus. See: ibis, 5/122.

(***) Razah: A piece of iron into which a lock is inserted. See: Al-Mu'jam Al-Waseet, Arabic Language Academy, Al-Shorouk International Library, Cairo, Egypt, 4th ed., 1425 AH/2000 AD, p. 341.

6. Al-Diwan, edited by Dr. Muhammad Zaghloul Salam, p. 100.

7. The Moroccan writer Sharaf al-Din al-Tifashi (d. 651 AH): He is Ahmad ibn Yusuf ibn Ahmad; he is Sheikh Sharaf al-Din al-Tifashi. He wrote a large book in twenty-four volumes, which he compiled on the science of literature, and entitled (Fasl al-Khitab fi Madarik al-Hawas al-Khams li Uli al-Albab). Al-Tifashi also wrote a good volume on the knowledge of gems. See: Al-Wafi bi al-Wafiyat, 8/188.

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19. See: Horizons of Arabic Poetry in the Mamluk Era, pp. 339-341.
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44. The same source, p. 143. See also: Diwan Sayf al-Din al-Mushid, p. 246.

(*) Dastan: the string of the oud, or its equivalent in other instruments, plural: dasatin.

45. The Diwan, edited by Dr. Muhammad Zaghloul Salam, p. 158. See also: Diwan Sayf al-Din al-Mushid, edited by Abbas Hani al-Jarakh, p. 338.
46. See: The Poetry of Wine in the Second Mamluk Era (784-923 AH), p. 92. (*) Personification: A rhetorical expression that bestows human life upon things, especially nature, granting them life, speech, and emotional participation. See: Al-Mu'jam al-Mufassal fi al-Adab, Dr. Muhammad al-Tunji, Dar al-Kutub al-Ilmiyyah, Beirut-Lebanon, 2nd ed., 1419 AH-1999 AD, 1/252.
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72. The same source, p. 92. See also: Diwan Sayf al-Din al-Mushid, p. 350.

73. The same source, p. 140. See: Diwan Saif al-Din al-Mushid, 452.

74. See: History of Arabic Literature – The Mamluk Era, Dr. Omar Musa Pasha, Dar al-Fikr, Damascus, Syria; Dar al-Fikr al-Mu'asir, Beirut, Lebanon, 1st ed., 1425 AH/2004 CE, p. 373.

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(*) Imperfect Paronomasia: This is when two words differ in one or more ways. Their difference is either by adding an additional letter at the beginning of the word, in which case it is called mardoof; in the middle of the word, it is called muktanif; or at the end of the word, it is called mutarraf. See: Al-Mu'jam al-Mufassal fi al-Adab, 1/329. See also: Mu'jam al-Funun al-Adabiyyah, Dr. Khaled Muhammad Faris, Osama Publishing and Distribution House, Amman, Jordan, 1st ed., 2016, 1/590.

(**) Antithesis: It is the combination of two words with opposite meanings. They may be two nouns, two verbs, two letters, or two different words. See: Al-Mu'jam al-Mufassal fi al-Adab, 2/599.

(***) Al-'Adhil: (plural of 'Udhṣal, 'Udhṣal, 'Adhṣalah, and 'Adhilūn) the blamer. See: Al-Mu'jam al-Waseet, p. 348.

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- (*) Al-Zuhr: refers to the stars. See: Al-Mu'jam al-Waseet, p. 259.
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