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ARABIC POETRY IN TIMBUKTU DURING THE 19TH AND 20TH CENTURIES: A MODEL STUDY

ABSTRACT

The written Arabic literary tradition of the Malian desert in West Africa remains largely unknown to the region's inhabitants and the wider Arab and Islamic world. Despite its distance from the traditional centers of Arabic poetry in the Arabian Peninsula, this literature deserves far more attention than it has received. Unfortunately, it has not been given the scholarly consideration it deserves in the studies conducted on this country, which could reveal its unique characteristics as a form of African literature written in Arabic and its undeniable value regarding its scientific, cultural, and historical significance. The people inhabiting the Malian desert, including the Soninke, the Berbers, and particularly the Tuareg tribes, developed an Arabic sensibility and literary flair, leading them to compose works in various genres, including religious, linguistic, and literary texts, all at a high level. They also served as living models for others when writing poetry in classical Arabic. The literary renaissance in the northern Malian region emerged in the first half of the 19th century, spearheaded by poets from prominent Arab tribes such as the Tuareg, the Ansar, and the Kunta, and the 20th century witnessed the rise of numerous poets who excelled in various literary fields. These poets have written on different subjects, including love, praise, elegy, description, satire, supplication, and prayer. Their poems incorporate many rhetorical and stylistic devices and are characterized by their beauty and sweetness of style.

Keywords: Afro-Arabic Literature, Poetry, Tuareg, Timbuktu, Stylistic Analysis.

19. VE 20. YÜZYILLARDA TİMBUKTU'DA ARAP ŞİİRİ ÜZERİNE BİR İNCELEME

ÖZET

Batı Afrika'daki Mali çölünde var olan yazılı Arap edebiyat geleneği hem bölge halkı hem de daha geniş Arap ve İslam dünyası tarafından büyük ölçüde bilinmemektedir. Arap Yarımadası'ndaki geleneksel Arap şiir merkezlerinden uzak olmasına rağmen, bu edebiyat, şu ana kadar aldığı ilgiden çok daha fazlasını hak etmektedir. Ne yazık ki, Mali üzerine yapılan araştırmalarda ve çalışmalarda, bilimsel açıdan gereken ilgiyi görmemiştir. Bu durum, Mali'nin Arapça yazılmış bir Afrika edebiyatı formu olarak kendine özgü özelliklerini ve bilimsel, kültürel ve tarihsel açıdan yadsınamaz değerini ortaya çıkarabilecek kapsamlı incelemeleri engellemektedir. Mali çölünde yaşayan Songhay, Berberiler ve özellikle Tuareg kabileleri, Arapça hassasiyetleri ve edebi yetenekleri geliştirerek dini, dilbilimsel ve edebi metinler dahil olmak üzere çeşitli türlerde yüksek seviyede eserler vermeyi başarmışlardır. Aynı zamanda, klasik Arapça şiir yazmada başkaları için de canlı modeller olmuşlardır. Kuzey Mali bölgesindeki gerçek edebi rönesans, 19. yüzyılın ilk yarısında Tuareg, Ensâr ve Kunta gibi önemli Arap kabilelerinin şairleri ve öğrencileri öncülüğünde ortaya çıkmıştır. 20. yüzyılda ise çeşitli edebi alanlarda yeteneklerini sergileyen birçok şair yetişmiştir. Tuareg şairleri, gazel, övgü, ağıt, betimleme, hiciv, yakarma ve dua gibi geniş bir yelpazede şiirler kaleme almışlardır. Şiirlerinde birçok retorik ve üslup unsuru kullanmışlardır. Kaleme aldıkları şiir ve kasideleri ise, akıcılık ve güzel üslup kullanımıyla öne çıkmıştır.

Anahtar kelimeler: Afrika-Arap Edebiyatı, Şiir, Tuareg, Timbuktu, Stilistik Analiz

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Introduction

The Tuareg, who inhabit North and West Africa, has a literary production whose pearls are precious, its meanings eloquent, and its styles refined and beautiful. We find the meanings of the great Arab poets from different literary eras in it. It is scattered between the pages of historical books. Unfortunately, this literary production has not received the attention of scholars and researchers. The studies that have dealt with Arab Tuareg literature are few, and they seem almost rare in Arab libraries. Researchers seem to have unintentionally ignored such studies that focus on the literature of these tribes. To fill this gap, our study introduces some of the texts of this literary heritage, with which the researcher quenches his thirst and illuminates his lost way. It also aims to introduce the efforts of the writers of these tribes to revive their literature from its slumber and to dust off its pages. We have tried to give a few examples of the most essential poetic themes that Tuareg poets have written about. Then, we followed these poetic themes with an analytical stylistic study that allowed us to know the genius of the Tuareg poets and their mastery of writing poetry in classical Arabic.

The significance of this research lies in its contribution to the recognition of African literary heritage written in Arabic and to the study of some creative Tuareg poets who demonstrated their mastery of the language through an applied survey of their Arabic poetry. The research questions are as follows:

- Do Tuareg tribes have contributions to Arabic literature?
- What are the most common poetic themes in their works?
- What are the aesthetic and artistic values embodied in their literary texts?
- What are the elements of creativity in their poetry?

This study is divided into three sections to answer the questions raised. The first section introduces the Tuareg tribes, highlighting their history, nomadic culture, and deep connection to the Arabic language and literature. It also explores the factors that contributed to their literary flourishing. The second section analyzes the most prevalent poetic themes among the Tuareg, such as love, praise, elegy, pride, supplication, and description, with a stylistic analysis of selected poems. The third section focuses on the unique characteristics of Tuareg poetry, such as the integration of Berber elements and the influence of their nomadic lifestyle.

1. Tribes of the Tuareg and Their Manifestations of Interest in Arabic Literature

1.1. Origin of the Tuareg Tribes:

“Tuareg” refers to the Berber and nomadic Bedouin tribes who speak the Tamashek language. They are the veiled Amazigh-Arab people who live in the Azawad region of northern Mali, southern Algeria, and Niger. They are also present in Libya and Burkina Faso to a lesser extent (Ālūsī, 2010, p. 26). Travelers, orientalist, and historians have named these tribes with different names. The Tuareg have been called the “Blue Men” because they wear blue clothes dyed using a unique technique that makes their skin appear blue. The Tuareg prefer to be called “Imouhagh, " meaning "free noblemen" in Arabic (al-Anṣārī, 2006, p. 13).

The opinions of historians, both ancient and modern, have varied regarding the origin of the Tuareg tribes. Are they Berbers, Arabs, or Persians? Are they the region's original inhabitants, refugees, and immigrants from other countries? What led to the different opinions of historians in this regard is the distinctiveness of the Tuareg society itself and its possession of touches and

characteristics that distinguish them from other known societies. This complexity did not prevent historians from approximating their lineage and origin based on writings dealing with peoples' origins and history. Ibn Khaldūn says about the veiled ones:

“This class of Sanhaja are the veiled ones who live in the desert behind the desert sands to the south. Before the conquest, they were removed from the fields there for centuries, and its beginning is unknown. They deserted the countryside and found what they wanted there. They abandoned the hills and turned away from them and replaced them with the milk and meat of livestock, avoiding civilization, taking comfort in solitude, and becoming savage with pride from domination and coercion.” (Ibn Khaldūn, 1971, p. 6-370).

Some trace their ancestry back to the Arabs, saying that they are from the Himyar tribes who came to North Africa after the collapse of the Ma'rib Dam. We find many Tuareg elders in this region keeping their family tree in their pocket or their luggage box, showing it to them whenever the talk turns to Tuareg lineages, so you see them connecting their lineage to Quraysh or the Messenger of Allah, peace be upon him, or to Abī Bakr al-Ṣiddīq or 'Umar ibn al-khiṭāb, and some of them see that he is from the lineage of 'Uqbah ibn Nāfi' or some of the Muslim conquerors of North Africa (al-Qashshāṭ, 1994, p. 23).

Undoubtedly, the current Tuareg are descendants of the Sanhaja tribes of the veiled because they live in the same places. They have preserved the veil as a feature, and their oral history supports this. After the fall of the Almoravid state, these tribes remained in their place and perhaps even headed south more (Zaghlūl, 1995, p. 4: 44; al-'Abbādī, 1984, p. 269; Dandash, 1988, p. 16).

Their poet says: (al-Anṣārī, 2006, p. 20)

قَوْمٌ لَهُمْ شَرَفُ الْعَلَا مِنْ حِمَيْرٍ وَإِنْ أَنْتَمُوا صَنْهَاجَةَ فَهُمْ هُمْ
لَمَّا حَوَّزُوا إِحْرَارًا كُلُّ فَضِيلَةٍ غَلَبَ الْحَيَاءُ عَلَيْهِمْ فَتَلْتَمَّوْا

People who have the honor of the high from Himyar, even if they belong to Sanhaja, are them.

When they achieved every virtue, Modesty prevailed over them, so they veiled themselves.

Ibn Khafājah al-Andalusī says in their praise: (al-Jakanī, 2004, p. 53)

تَنْمِيهِمُ الدِّينَا إِلَى صَنْهَاجَةَ وَالدِّينَ يَنْمِيهِمْ إِلَى الْأَنْصَارِ
سَادَتُ يَدُ الْعَلِيَاءِ فِي عَرَصَاتِهِمْ أَعْلَى مِنْ أَعْرَازٍ فِي دِيَارِ

They are descended from the Sanhaja, and their religion traces them back to the Ansar.

The hand of the Exalted One prevailed in their arenas, Higher than a beacon in the most precious lands.

1.2. Arabic Literary Genres Embraced by Tuareg Tribes in Timbuktu

The Tuareg tribes in Timbuktu were significantly influenced by the Arabic culture brought to the region by traders and scholars. As a result, they developed an interest in various Arabic literary genres. Among these genres, the most important can be identified as follows:

• Arabic Poetry

This was the most famous literary form among the Tuareg in Timbuktu. They were mainly influenced by pre-Islamic and early Islamic poetry. Bedouin poetry was one of the most important literary genres the Tuareg were interested in. They were influenced by courage, generosity, love and romance, nostalgia for the homeland, pride in the tribe, heroes and heroism, reproach, and complaint.

An example of lyrical poetry is the saying of the poet Muḥammad ibn tān, congratulating a man from the Suqīya leaders on the birth of a new child (al-Idrīsī, 2010, p. 224)

عوجا بعوج من الألواح تأميلا لمن يناوي النوى ميلين أو ميلا
على سعاد وحي لي سعاد وقل إني تركت مشوقا صيره عيلا
وليس يسلك أو يسلكو ربيكته غرثان في صككات كز إبريلا

Turn with a curve from the boards, hoping for those who intend to travel two or more miles.

For happiness, reveal to me happiness, and say, "I have left a longing one whose patience is exhausted."

And he does not walk or rest his camel, Hungry in the heat like April. No, and a passion remains with me, a passion remains with me, Whenever I imagine you as an illusion and a fantasy.

And the poet Hama ibn Muḥammad al-Anṣārī says (al-Qashshāt, 1997, p. 89):

بسيط شعري لاتنفك تبسطه على لساني أجزا وأسيال
مازال طعن الكماة السادة الصيد دأبي ورشف رضاب الخرد الغيد

Verses plain, yet ever I unfold, Seas and rivers on my tongue take hold.

Though I still extol heroes' strikes and chase, My joy's in youth's sweet nectar, pure and bold.

Educational poetry is also a genre that the Tuareg tribes have valued. This type of poetry includes scholarly debates among prominent scholars in the desert and poems written by some scholars to explain specific religious and linguistic issues. An example is the verse by the poet al-Maḥmūd, interpreting the meaning of the verb mentioned in the Quranic verse, 'And He creates what you do not know' (al-Idrīsī, 2010, p. 272):

فانظر إلى قوله في (النحل) (يخلق) ما لا تعلمون بما تحوي من العجب
ففعلها ما ابتنى على الماضي كما في سابق بل أتى في صوغ نراقب
فدلنا بمعونة السياق بلا ريب على مركب بالغيب مجتلب

So look at His saying in (Surat An-Nahl), "He creates" what You do not know, filled with wonder.

Its verb is not built on the past, as in previous examples, but comes in a form we observe. So, it guides us, with the aid of context, without A doubt, to a compound meaning drawn from the unseen.

Another example of educational poetry is the verse by the poet Maḥmūd ibn Ḥammād on the principles of jurisprudence (al-Idrīsī, 2010, 289):

أما أصول الفقه فالأدلة في الفقه إجمالا لدى أجلة
وقيل بل عرفانها الصافي وزيد طرق استفادات وطرق المستفيد

As for the principles of jurisprudence, the proofs in jurisprudence, in summary, are from noble scholars.

It is said, instead, that it is their pure knowledge, and it is added that the ways of deriving benefits and the ways of the beneficiary are different.

In addition to these topics, they were also interested in religious poetry that expresses monotheism, prophetic praise, and ascetic poetry. An example of prophetic praise is the verse by the poet Muḥammad al-Amīn ibn Aḥmad ibn al-Shaykh (Muhammad Ag, 2020, p. 240):

يقول من ليس له ذنبه غير دعاء ورجاء ربه
للقلب مني لوعة متصلة على الذي استقر أنه الصلة
من هو للخلق المتم الفائدة كالله بر والأيادي شاهده
من فضله على الأنام قد أتى في النظم والنثر الصحيح مثبتا
من خله جبريل في السرى فما أوفى خليلينا وأصدق بما

He says, who has no sin Except supplication and hope in his Lord, "For the heart, from me, is a continuous longing for the one who is established as the connection. Who is for creation the complete benefit, as God in kindness, and who is the hands witness to it? Whose grace upon humanity has come in poetry and prose, correctly established. From whose company Gabriel was in the Night Journey, what was More complete than our two friends and truthful than them?"

• Arabic Prose

Arabic prose is less common than poetry among the Tuareg in Timbuktu, but it was still highly valued. They were particularly interested in folk stories and tales, letters of various kinds, proverbs and sayings, wills, speeches, myths, and riddles.

One manifestation of their interest in prose is their writing of fraternal letters, representing a part of the cultural and literary heritage in the Sahara region. These letters reflect the social, cultural, and religious aspects of the Tuareg tribes living in areas stretching across the Sahara. An example of these letters is the letter from al-Shaykh al-Maḥmūd ibn Ḥammād to the family of al-Shaykh Bāy al-Kuntī, aimed at strengthening friendly relations and literary friendships. It begins by saying:

الحمد لله الذي جعل الناس، ليتعارفوا، شعوبا وقبائل، وألهمهم كيف اصطيد أوابد الوصل بجعل المراسلات بجائل، فكل اثنين تصلهما إما مواجهة أو خدم
وإلا فرسائل، وبأي فالغرض بقاء المودات وما عداه وسائل...

"Praise be to God who made people know each other as peoples and tribes and inspired them to capture the monuments of connection by making correspondence with ropes. So, every two are

connected by meeting service or letters. And by any means, the purpose is the continuation of friendships, and everything else is a means..." (al-Qashshāt, 1994, p. 229).

An example of the wills is what the writer Bāy ibn ‘Umar al-Kuntī wrote to one of the princes:

أوصيك بتقوى الله، ونفع المسلمين، وعدم السعي في مضرة أحد، فإن نفعتهم حالت عليهم الرحمة، والساعي في مضرة أحد منهم متعرض للنقمة واللعنة، ولا تغفل عن ذكر الله في جميع أحوالك، واجعل أمره أمامك...

"I advise you to fear God, benefit the Muslims, and not seek to harm anyone, for if you help them, mercy will descend upon them, and whoever seeks to harm one of them is exposed to wrath and curse. And do not neglect the remembrance of God in all your affairs, and keep His command before you..." (al-Dālī, 1996, p. 84)

2. Arabic Poetry and its Prominent Purposes among the Tuareg Tribes

Arabic poetry was an integral part of the lives of the Tuareg in Timbuktu, reflecting their cultural identity and rich history. Poetry played a significant role in their social and religious lives, documenting their history and heritage and influencing essential events. In the previous section, we mentioned that the Tuareg wrote various types of poetry, such as lyrical, educational, and religious, with examples of each type. This section will delve into the most prominent poetic purposes with examples.

The Tuareg tribes in northern Mali have explored the same themes as other poets, including love, praise, brotherhood, eulogy, pride, description, congratulations, asceticism, Sufi poetry, politics, reproach and complaint, satire, and other poetic themes known in the Arab and Islamic world. We present a set of examples of some of these themes as follows:

2.1. Ghazal

Ghazal is the gateway to poetry; it is the key that the poet has consistently placed in the lock of Arabic poetry throughout its history to open the vast space of poetry and rich imagination before him. One of the examples of love poetry among these tribes is the poem by the poet ‘Abd al-Qādir ibn Muḥammad al-Ṣāliḥ al-Kuntī al-Sūqī (d. 1414/ 1994) in a fraternal poem that he sent to his cousin al-Shaykh al-Fatā ibn Muḥammad Aḥmad al-Kuntī: (al-Sūqī, n.d., p. 98).

ظي أقام الحسن في أمماته ما جازه إلا إلى عمماته
فانشقت الأصداف أصداف البها عنه فضاع الدر بعد نشماته
ما إن ترى خمرًا كخمر رضابيه كلا ولا تمرا كتمر لشماته

A gazelle Beauty has taken its abode in her cheeks

Nothing surpasses it except her aunts

The shells of her beauty split open

The pearls were lost after their creation

You never see wine like the wine on her lips

No, nor dates like the dates on her lips

The poet and writer al-Shaykh Muḥammad al-Ḥājj ibn Muḥammad Aḥmad al'dr'y al-Sūqī (d. 1423/ 2002) says in one of his poems from the Tuareg love poems of the oasis that appeared to us as a seer, and it is from the eyes of poetry: (Zarīf, 2003, p. 127)

لمعناك في فكري ومغناك في صدري وسر هواك في الجوانح كالجـمـر
قضى لي قاضي الوجد أني متيـم فللغرب إرسال الغروب إلى النحر
وللب تشيت ولم يبق غير ما يميز بينها وبين مها القفــــــــــــر
على مثلها يبكي وإن ليم عاشق ولو كان قلبه أصم من الصخر

You're Meaning in My Mind

Your dwelling place is in my chest

And the secret of your love is in my wings like embers

The judge of passion has ruled that I am a lover

So, send the sunset to the throat for execution

And separation has dispersed, and nothing remains but

What distinguishes it from the desolate wilderness?

Upon such as she, even a lover would weep

Whose hearts were as hard as a stone.

2.2.Praise (Madh)

Praise (Madh) is considered the most widely used purpose within poetic purposes, as a poet rarely refrains from embodying praise in it, whether for material or other purposes. It is noteworthy that Tuareg poets could not free praise from traditional constraints, as the attributes and vocabulary remained linked to the poetry of their predecessors. For example, the writer and poet al-Murtaḍā ibn Muḥammad al-Idrīsī al-Sūqī f, in his poem in which he competed with Muḥammad bn Yūsuf al-Idrīsī al-Sūqī said: (al-Sūq, n.d., p. 197)

كرم على كرم وحسبك بامرء ألا يجمم تالدا أو طارفــــــــــــا
آراءه بصر العقول وسعيه يذر الرجا المأمول نيلا آزفــــــــــــا
وإذا احتجى بين الأمائل خلته بدراسوى ألا يكون الكاشفا

Generosity upon generosity

And it is enough for a man

Not to gather either the near or the distant

His opinions are the clear vision of minds and his pursuit

Leaves the hoped-for hope close at hand

And if he sits among the nobles, you would think him

A moon, except that it is not revealing

Among the examples of praise poetry among the Tuareg poets is what the poet inbākwā ibn Umayyah al-Anṣārī al-Sūqī said in praise of a woman who took the place of men in good hospitality and set the most beautiful examples of generosity. He says: (al-Idrīsī, 2010, p. 207)

أتينا حيتها ليلا ففقت
حياة الحي في نحر الجمال
فساقت ناقة عُشرا وشهدت
قوائمها بأطراف الحب
فأنفذت المقاتل وهي ترنو
لمصرعها ولكن لا تبال
فما لبثت لنا أن قدمتها
بواد من وقود النار خال

We arrived at her camp at night, and she said:

The life of the camp is in the throat of beauty

So, she led a camel of ten (years) and tied

Its legs with the ends of the ropes

And she slaughtered the fighter while she was looking

At its death, but she didn't care

And she didn't take long to bring it to us

In a valley empty of firewood

2.3. Elegy

One of the poetic purposes for which Tuareg poets excelled was elegy. Its purpose is based on praising and mentioning the virtues of the praised person. One example is a poem by Muḥammad ibn Ibrāhīm al-Arwānī, in which he mourns his sheik and mentions his characteristics of knowledge, literature, justice, cheerful face, and good treatment. He says: (al-Dālī, 1996, p. 52)

بكت عيني بدمع من صديد على متواضع ورع عفيف
يلاقني بالبشاشة من أتاه وفعل ملاطف ندب شريف

My eyes wept with tears of pus

For a humble, pious, and chaste man

He greets those who come to him with a smile

And does the act of kindness of a noble lament

Muḥammad Maḥmūd al-Arwānī says that in mourning for some of his brothers (al-Dālī, 1996, p. 52)

الموت حكم الله في الأجناس لا بدّ للمخلوق من ذا الكأس
لم ينج منه والد لا ولا مولود في الناس ليس بناس

Death is the decree of God for all beings

There is no escape for the creature from this cup

No father, no mother, no one

Is born among people who are not people

2.4. Supplication

Supplication is seeking intercession and praying to anyone believed to have high status with God to fulfill a need. It is one of the poetic purposes that Tuareg poets have addressed, supplicating God who does not bless His servants if He gives them. Among the poets whose supplicatory poems are famous is the poet Muḥammad Aḥmad ibn al-Hādī al-Tunbuktī in his two poems, the first of which begins:

الله لي في شدّتي ورحائي وشفاعة الحبّ النبي رجائي

God is my hope in my adversity and prosperity

And the intercession of the beloved prophet is my hope

And the second:

أشكو إليك ولا أشكو إلى الناس فقري وذلي وتقصيري وإفلاسي

I complain to you, and I do not complain to people

My poverty, my humiliation, my shortcomings, and my insolvency

Among those who composed for this purpose is the poet Muḥammad ibn Aḥmad ibn Mūsá (d. 1985). In his poem of supplication for rain, he says: (al-Ḥasanī, n.d., p.112)

يا ربّنا يا مَنْ إذا لم يُسأل يغضب وإنّ يُسأل يُحبّ للسؤل
ولكنّكم وكنتم أعطى عطاءً زائداً عن حاجةٍ لمغفّلٍ لم يسأل
يا حيّ يا قيوم يا من فضله قد عمّ ذا فضلٍ ومن لم يفضّل

O our Lord, O He who, if He is not asked

He gets angry, and if He is asked, He answers the asker

And how many and how many times has He given an excess gift

For a need of an oversight that did not ask

O Living, O Self-sufficient, O He whose favor

It has encompassed the favored and the unfavored

2.5. Pride

Tuareg Arabic poetry from the Republic of Mali is full of pride. However, we have yet to come across a poem dedicated entirely to the art of pride. It often comes accompanied by praise or love poetry. One example of the purpose of pride is the saying of the poet Maḥmūd ibn Muḥammad al-Ṣāliḥ in a poem in which he mentions some of the glories of the Souk tribe: (al-Idrīsī, 2010, p. 213).

سائلين عنا الذي يعرفنا في قرانا يوم تفسير الكتب

أ بنو عدنان أو من عجم سيقولون هم هام العرب
بلداء الوقت أم نقاده سيقولون هم قام الأدب

Ask those who know us.

In our villages, on the day of interpreting books

O sons of Adnan or from the Persians

They will say they are the Arabs of the Ham

Is it the country of time or its critics

They will say that literature has stood up

As an example of pride in one's tribe, the poet Ahmed al-Bakkay said about his tribe, the Kunta (Kāne, 2005, p. 172):

يُجد الفتى الكنتي أهلا حيثما يبغيتهم بتيامن وتشمؤل
يُجد العباد له تلاميذا أو إخوانا وأصحابا بكل تنقل
إلا بني الكنتي يربو عزهم في أهلهم ويزيد عند تحول
وما ذلك إلا أن عزة غيرهم في داره وبماله المتحوّل

The Kunta youth finds family wherever He seeks them, with good fortune and blessings. He sees people as students or Brothers and companions with every move.

Except for the sons of Kunta, their pride grows Among their people and increases with change.

And that is only because the pride of others Is in their home and fleeting wealth.

2.6. Description

The description is one of the poetic purposes constantly swept away by the winds of change and renewal, and no wonder because all these things depend only on the way of life. The description exceeded the old classical style among Tuareg poets, so they described it in addition to the camel and the plane. The evidence of the purpose of description in Tuareg literature is the verses of the poet al-Maḥmūd in his poem in which he describes a plane that took them from their country to perform the pilgrimage, which aroused his emotions; he says: (al-Idrīsī, 2010, p. 214)

فنعم مزدحم العشاق جؤجؤها تفيده في سبحة خطارة النجب
ما تنقمون من الطيار إنّ له عندي محاسن تربو عن حصي الكثب
ظل ظليل كراس صفت دعة نوم على لذة في مضجع رجب
واها له سمكا يعلو بأجنحة فوق السحائب أو طيرا بلا زغب

How crowded is her heart with lovers

The swiftness of the camels helps her in her praise

What do you blame the pilot for?

He has virtues with me that exceed the pebbles of the dunes

A shady canopy, calmness clapped

Sleeping on pleasure in a spacious bed

Oh, what a fish! He rises with wings

Above the clouds or a bird without fluff

2.7. Poetry of Zealotry

Many poets were concerned with this type of poetry when the vanguard of French colonialism began to approach their country. The poet was the tongue of his people, and he was the one who guided them and warned them of any harm. In the poem of the poet Othman ibn Hawlan al-Ansari, he warns his fellow citizens against dealing with French colonialism and trusting it. He says in it: (al-Dālī, 1996, p. 13)

ومن يحكم كافرا في نفسه لا غرو أن باء بشر مقتل
كونوا على العدو في الله يدا ففي التنزع لزوم الفشل
بل قصة الأسد مع ثيرانه فيها لكم ذكرى وضرب مثل
وعد النصارى كذب وعدلهم جور وميرهم وخيم المأكّل

And whoever judges a disbeliever in himself, no wonder he met an evil fate.

Be a hand against the enemy in God, for in conflict, there is bound to be a failure.

Indeed, the story of the lion with his bulls is a reminder and a parable for you.

The promise of the Christians is a lie, and their justice Is oppression, their wealth is ill-gotten, and their food is vile.

3. Stylistic Analysis Study

3.1. Poetic Language

From which Tuareg writers drew inspiration, Arabic poetry had its share of precision in choosing words that fully represent meaning and refining phrases in a well-crafted manner. We will refer to the most important basic features of words:

- **Suggestion and precision in choosing the word**

Tuareg poets made a noticeable effort to choose words and use them to evoke suggestions in the soul, which arouses immense feelings and imaginations. We will provide examples to illustrate this, as follows: The saying of the poet al-Maḥmūd ibn Ḥammād (al-Idrīsī, 2010, p. 214)

واها له سمكا يعلو بأجنحة فوق السحائب أو طيرا بلا زغب

Oh, what a fish! He rises with wings

Above the clouds or a bird without fluff

The poet chose the words (يعلو بأجنحة /rises with wings) to describe the plane accurately; it has fixed wings, without which planes would not fly and rise. The wings help in the operations of takeoff and landing. And the saying of the poet Inbākwā ibn Umayyah al-Anṣārī (al-Idrīsī, 2010, p. 207)

فأنفذت المقاتل وهي ترنو لمصرعها ولكن لا تبالي
فما لبثت لنا أن قدمتها بواد من وقود النار خال
فتاه الركب في عجب وشكر لآيات جرت في ضيق حال

So, she carried out the fighter; she looks

For her death, but she does not care

And it was not long before she presented it to us

In a valley of empty firewood

The group was amazed and grateful

For verses that came in a narrow state

The poet's precision in choosing the words (أنفذت /carried out) and the word (قدمتها بواد /presented in a valley) is evident. The two words suggest many noble meanings that are present in the woman. The most important aspects are the perfection of chivalry, good hospitality, and the care she gives and feeds guests.

• Words Between Strength and Softness

Among the Tuareg forefathers, one of the prominent features of Arabic poetry is its variation between ease and sweetness and strength and power. This variation is due to the nature of the poetic subject since each poetic purpose has words that suit it. What is suitable for praise may not be ideal for pride, and what is used in elegy is not used in satire because each meaning has a word that befits it.

Here are some examples of verses characterized by strength and power, including the saying of the poet Maḥmūd ibn Muḥammad al-Ṣāliḥ, boasting (al-Idrīsī, 2010, p. 213)

نحن في السراء أو في ضدها جمة لا ينطفي منها اللمب
إن غضبنا أو تمادى ما بنا يغش هذا الكون آثار الغضب

We are in prosperity or its opposite

A flame from which the flame does not go out

If we get angry or go too far with what we have

The effects of anger will cover this universe

The verse here is strong and eloquent, containing meanings of strength and pride, and its words are appropriate for the occasion.

We also find the strength and eloquence of words in the saying of the poet al-Maḥmūd in describing the plane (al-Idrīsī, 2010, p. 214)

شَدَّ المسامر سدد المنافذ عن تدقيق فكر فلم يفح سوى ثقب
كأنَّ ألواحها من حسن ما التأمّت لوح وتحسبها شقت من الهضب

He tightened the rivets and closed the vents from

Precise thought, so he only exhaled a hole

As if its boards were well-joined

A plank, and you think it was split from the hill

As for the softness and smoothness of words, it appears in the saying of the poet al-Murtaḍá:(al-Ḥasanī, n.d., p.197)

كرم على كرم وحسبك بإمرء ألا يجمم تالدا أو طارفا

Generosity upon generosity, and it is enough for you, a man

He does not gather a tribe or a stranger

The words of the verse are easy and familiar, expressing the qualities of the praised without exaggeration or pretense. The sweetness of words is manifested in the poetry of Muḥammad Aḥmad ibn al-Hādī al-Tunbuktī:

أشكو إليك ولا أشكو إلى الناس فقري وذلي وتقصيري وإفلاسي

I complain to you, and I do not complain to people

My poverty and my humiliation, my shortcomings, and my bankruptcy

The words of the verse are easy and familiar; their meaning is not tainted with anything strange, and the reader does not need to refer to dictionaries.

3.2. Style

Ease of style is an unmistakable feature of Arabic poetry among the Tuareg, and the reader does not need to work hard to understand its meaning. Therefore, we will talk about the artistic expression styles based on the general phenomena that have characterized this poetry and among those stylistic features:

- **Repetition**

One of the types of repetition that can be noticed in the styles of poets was the saying of the poet al-Maḥmūd ibn Ḥammād in his welcoming poem for one of the imams of the Grand Mosque when he visited the region: (Ḥāmid, 1990, p.78)

إمام أتمّة عدلٍ وفيّ همام سيد طلق اللسان
إمام لا يني في نشر علمٍ ورأب ثأى المروءة كلّ آن

Imām of imams, just and generous

*A high-flying master, an eloquent tongue
An Imām who never ceases to spread knowledge
And fixing the wounds of chivalry every moment*

The poet repeated the word (Imām) to emphasize the great status of the guest visiting him. In the same way, we find the poet Muḥammad Aḥmad al-Ḥasanī in his poem about witchcraft repeating the word (*Alaysa/not*) four times to emphasize the harshness and ignorance of those who come to the priests and astrologers (Agh Muḥammad, 2020, p.106)

أليس من الجهالة سَعِي سَاعٍ لِيَشْهَدَ غَائِبًا وَيَرَى مَكَانَهُ؟
أليس من النذالة زَجْرُ طَيْرٍ لِيَعْرِفَ خَائِفٌ مِنْهَا أَمَانَهُ؟

*Is it not ignorance to strive for a striver
To witness an absent person and see his place?
Is it not despicable to deter a bird
So that a fearful person from it knows his safety?*

- **Variety between Enunciative and Originative**

Tuareg tribal Arabic poetry did not follow a single style devoid of diversity but adopted different styles. It contained the enunciative style with its other types and the originative style with its various forms. Among the initial enunciative styles is the saying of the poet Muḥammad ibn Ibrāhīm al-Arwānī (al-Dālī, 1996, p. 52)

بَكَتْ عَيْنِي بَدْمَعٍ مِنْ صَدِيدٍ عَلَى مَتَوَاضِعٍ وَرَعٍ عَفِيفٍ

*My eyes wept tears of pus.
On a humble, pious, chaste one*

And also, the saying of the poet Ambākwa ibn Umayyah: (al-Idrīsī, 2010, p. 207)

أَتَيْنَا حَيْهًا لَيْلًا فَقَالَ لَيْتَ حَيَاةَ الْحَيِّ فِي نَحْرِ الْجَمَلِ

*We came to her neighborhood at night, and she spoke
The life of the neighborhood is in the throat of the camel*

The poets also resorted to confirming the enunciative style to prove something settled in the depths of the poet's soul. Such as the saying of the poet Muḥammad ibn Aḥmad ibn Mūsā: (al-Ḥasanī, n.d., p. 112)

إِنَّا - وَإِنَّكَ عَلِيمٌ - قَدْ مَسَّنَا مِنْ سُوءِ مَا نَجْنِيهِ ضُرٌّ مُنْجَلٍ

*We - and you are a scholar - have been touched
From the evil of what we reap, a sickle harm*

The confirmation in the news came by repeating the affirmation tool (*inna*) and the tool (*quad*) at the beginning of the first half of the verse. Thus, the reader finds the prevalence of the enunciative style in their texts, which is natural; because this style embodied their social and moral

reality, they expressed it without embarrassment or artificiality in a moving image, surrounded by sincere emotional touches.

Just as the poets diversified their methods in enunciative styles, they also diversified in originative styles. This reflects their artistic skills and creative abilities to express what lies in the depths of their feelings. This is Asad ibn Karaz, who uses the style of interrogation to express his position on witchcraft, his disapproval of it, and his condemnation of those who seek priests and astrologers, saying: (Agh Muḥammad, 2020, p.106)

أليس من الحماقية طَرْتُ رَمْلًا لِيُوحِيَ أَوْ يَشِينَ بِهِ بَنَانَهُ
أليس من الضلال عكوفُ شخصٍ لتنجيمٍ يلوِّكُ به لسانه؟

Is it not foolishness to walk on sand

To suggest or tarnish his fingers with it?

Is it not a deviation for a person to be devoted

To astrology, does he chew with his tongue?

The poet may resort to the style of address for kindness and intercession, such as the saying of the poet Muḥammad Yūsuf al-Ḥasanī (Agh Muḥammad, 2020, p.117)

يا رسولَ الإله يا منشأَ الديني ————، ويا منشأَ التُّقى والإنابه
إنني بك لائدٌ فأجزي يومَ لا يملكُ الشقيُّ خطابه

O Messenger of God, O originator of religion

And O, originator of piety and repentance

I seek refuge in you, so protect me

A day when the wretched does not own his speech

He may use the style of command for prayer, such as the saying of the poet Muḥammad ibn Aḥmad ibn Mūsá (al-Ḥasanī, n.d., p. 112)

فانظُرْ إلينا نظرةً تمحو بما آثامنا فنكونَ خيرَ مُعسل

So, look at us with a look that erases them

Our sins, so we are the best of the honey

3.3. Poetic Image

The student of this poetry notices that the poets have used rhetorical images of simile, metaphor, and metonymy to convey their feelings and emotional sensations. However, simile is the most common of these rhetorical images in their poems and texts. With it, their images became vibrant, captivating the viewer, and their melody enchanting the listener. Their pictures were inspired by the desert environment and were linked to their selves and connected to their public life, such as the saying of the poet al-Maḥmūd ibn Ḥammād in comparing the plane to a bird without feathers (al-Idrīsī, 2010, p. 214)

واها له سمكا يعلو بأجنحة فوق السحائب أو طيرا بلا زغب

Oh, what a fish that rises with wings

Above the clouds or a bird without fluff

It is noticeable that the simile mentioned in the second half of the verse is complex.

Among the verses that combined the arts of simile and metaphor, the saying of the poet al-Ḥājj ibn Muḥammad Aḥmad al'adra'ī in his love poem (Zarīf, 2003, p. 127)

مهة لها جيد المهة وحاجب كنون وفوق نونه غرة البدر
وطرف سقيم كالسنان لعاشق له فتكات كالهزبرأي أجدر

A gazelle with a gazelle's neck and an eyebrow

Like a nun, and above its nun is the forehead of the full moon

And a sick eye like a spear for a lover

He has attacks like the lion, Abu Ajar

The two verses are rich in rhetorical images. The first half of it begins with a metaphor, and then a simile, and its other half begins with a simile and then a metaphor, without stating the point of similarity; her neck was likened to the gazelle's neck in length and beauty, and the eyebrow to the nun in curvature, then she likened her forehead to the forehead of the full moon by way of a direct, bare metaphor!

Then he wove the second verse with this beautiful, complex, metaphorical simile, so her end, despite its weakness! It is like a spear for the lover, striking him like the lion defending his cub. Among the beautiful metonymic images is the saying of the Aḥmad al-sālik (al-Qashshāṭ, 1994, p. 104)

نكصوا على أعقابهم تسعا لهم عند التلاقي والطحان الأول

They retreated on their heels nine times for them

At the meeting, the first miller

So, the poet metonymically expressed their flight out of fear of their enemy (نكصوا على أعقابهم /they retreated on their heels), which is a metonymy for a quality.

Conclusion

The subject of this study remains an open field of research, still in its infancy when it comes to the literary heritage of the people of the Republic of Mali and the Saharan culture. This study has led to several results, which we summarize as follows:

We have tried to shed light on a forgotten aspect of the tributaries of Arab-Islamic civilization in the Sahara Desert and to highlight the contributions of Tuareg tribes to Arabic and Islamic literature. We have examined literary texts that give an introductory overview of the Tuareg cultural environment and focus on the role of Tuareg writers and poets in driving forward the arts of Arab and Islamic civilization, especially Arabic literature.

It has become clear from this study that if we subject Tuareg poetry to the balance of criticism in terms of form and content, we will find that most of their poetic texts are a true reflection of the poetry of the Arab world, whether in the system of the poem in terms of the introduction, rhetorical images, word, and meaning, or terms of content. It has also become clear from this study how Tuareg poets have created interesting artistic images showing their interest in the Arabic language and its literature. It can be concluded from this study that the Arabic library needs a survey like this that gathers the fragments of Tuareg poetry and translates them for their writers. Although their poetry is few, it is poetry that depicts an Islamic environment that Arab and Muslim researchers have not served.

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