

The Battles of Al-Taf & Maldon Between History & Literature

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I. History versus Poetry

It was Aristotle who first drew attention to the superior quality of literature to the other factual fields of knowledge. Contradicting his predecessor Plato on the issue of ‘truth,’ Aristotle believed that ‘poetry is more philosophical and deserves more serious attention than history: for while poetry concerns itself with universal truths, history considers only particular facts.’⁽¹⁾ The critical attention to the disparity between the literary truth and the historical truth grew up throughout ages to flourish in the Renaissance and after with a bunch of distinctive views on this subject. Sir Philip Sidney (1554-1586), for example, found that literature does not offer a literal description of reality but rather a heightened version of it. Reality of nature, to him, is ‘brazen’ where as poets deliver only a ‘golden’ one. For this reason, poetry, unlike history which is too tied to ‘particular facts,’ is ideal in its golden fables ‘to win the mind from wickedness to virtue.’⁽²⁾ It is, in other words, a matter of ethical value represented by the literary potency of the moral lesson.

The development in understanding the poetic truth has always been contrasted with the factual or historical truth. The controversy between the Neo-Classists and the Romantics is an example of this contrast on the details of the difference between the poetic versus the factual truth. Dr. Samuel Johnson, representing the first literary movement, believed that the poet is to examine ‘not the individual but the species; to remark general properties and large appearance: he does not number the streaks

of the tulip, or describe the different shades of the verdure of the forest....' (3) The Romantic view, on the other hand, found - as in William Blake's reply to Sir Joshua Reynolds - that 'distinct general form cannot exist. Distinctness is particular, not general.'⁽⁴⁾

The present critical attention, owing much of its thoroughness to names like Wordsworth, Shelly and others, focused mainly on the divergence and variance between the two spheres. Its richness stems from the diversity of views. But what unifies these diverse, and sometimes conflicting, views is that they mostly treated poetry and history as being placed at two far ends; discrete and unconnected to each other. In consequence of that, we are well informed about the distinctness and features of each. But, at the same time, we are not told what the case would be if poetry and history became one. It is the case when the literary truth becomes a true representation of the historical truth. In other words, it is the historical truth that culminates to the literary ideals. Any answer for such a query should, by all means, rely on examples that represent both history and literature at the same time. It should be a search for historical incidents valued for their moral implications and treated as being part of the literary tradition and heritage.

II. Al-Taf & Maldon

Despite the rarity of example, two historical masterpieces come into light. The first is the immortal martyrdom of Imam Al-Hussein as viewed in the battle of Al-Taf (680 A.D.), and the second is the battle of Maldon (991 A.D.) in which the English had to defend their country against the pagan Danes. The two are nowadays; one in Arabic and the other in English⁽⁵⁾. narrative stories Though the two given examples are depicted from two cultures different in tradition, time & place, the analogy between them reveals some universal values evident for the critical study. It is also worth mentioning that the two examples are still alive in the conscience of the Islamic & western nations. They are treated as both history and literature and passed mostly from generation to another in the form of oral literature. The historical Battle of Al-Taf appeared in many literary and non-literary versions among

which *Al-Tabari's History* is the most consulted academic reference (6). As for the Battle of Maldon, the only available version was seriously damaged in the famous London fire that destroyed the building of the medieval English manuscripts in 1731. The text relied on in anthologies and critical studies 'must have lacked a number of lines at its beginning and end, although most scholars believe that nothing very substantial has been lost.' (7) What backs up the comparability of the two different texts is that they are both poetic in nature and reported in prose. With regard to the first property, the poetic value in *Al-Tabari's History* will be made clear in this study. Though the book is known for its historical significance, there are many consulted narratives of a definite literary value. *Al-Tabari's History*, (as the study will show), is even more poetic than text of the battle of Maldon. As to the second property, the prosaic text of the battle of Maldon is the only reliable and known text by the modern reader.

On the historical level, the two battles speak of military defeats. In the first example, it is when Yazid, son of Muawiyah, became the caliph and demanded allegiance from Imam Al-Hussein, the grandson of Prophet Mohammed (God Blessings & Peace Be Upon Him) and the son of Imam Ali bin Abi Talib (Peace Be Upon Him). Al-Hussein refused for he realized that the consequences would permanently deface & disfigure the true faith. He felt that he had to act before religion would be compromised and its long term effects would be disregarded. Al-Hussein did not resort to aggression, yet he firmly resisted Yazid's bluster by intensifying his campaign. During his stay in Mecca, a number of Hijazis & Basrans had gathered around him, joining themselves to his household and retainers. Al-Hussein decided to leave Mecca for Kufa, in order not to be apprehended by Yazid there, for the Iraqis had written to him urging him to go to them. Muslim bin Aqeel, his cousin, had written to Al-Hussein seventeen days before his martyrdom & the Kufans had written to him too: "Here you have a hundred thousand swords. Do not delay." (8) The day on which Al-Hussein set out from Mecca, news of Muslim's capture & death did not reach him because it happened the same day.

On the way to Kufa, Al-Hussein received the news:

In the name of God, the Merciful, the Compassionate,
News of the dreadful murder of Muslim bin Aqil Hani`
bin Urwa, and Abd Allah bin Yuqtur has reached us.
Our Shia have deserted us. Those of you who would
prefer to leave us, may leave freely without guilt. (9)

In Iraq, when the scene moved to Kerbala which is in the region called Al-Taf, Al-Hussein had to face Yazid`s big army with a very small group of followers including his immediate family. Though Al-Hussein & his followers showed great patience & courage in facing their enemy, the clash between the two sides led to a tragedy on the 10th of Muharram, Islamic calendar (61 AH, falling in 680 AD). The battle ended with the merciless massacre of Al-Hussein and his followers; his head was cut off, raised on a spear and taken with his captivated & humiliated family to Yazid in Damascus.

In the second example, the history of the battle of Maldon tells of a Viking raid on the eastern coast of England in 991 AD. As recorded in the chronicles of Anglo-Saxon times, it is about the heroic death of Byrtnoth, the earl of Essex. The Viking invaders land on an island near shore and ask for tribute payments, offering to leave after that.

... The Vikings` herald stood on the river bank,
Cried out loudly ... There is no need for us
to destroy one another, if you are rich enough
to pay. With the gold we will confirm truce
... that you will ransom your people ... and
receive peace from us, we will go to ship with
tribute, set sail on the sea, and keep peace with
you. (10)

But Birhtnoth refuses and replies that his warriors `will give you spears for tribute,` affirming proudly that:

It seemed to me too shameful that you should go unfought to ship with our tribute ... Not so easily shall you get treasure: point and edge shall first reconcile us, grim battle-play, before we give tribute. (11)

The Vikings realize the possibility of crossing to the mainland in case of water is at low tide and the island becomes, as a result of that, connected to land by a narrow causeway. But they also realize that their losses in this case would be unacceptable for Byrtnoth's tough warriors guard the narrow causeway connecting the mainland to the island which they occupy. As a substitute, the Vikings swoop down the defenseless farmers and slaughter them, leaving before the armored troops arrive.

To prevent more massacres among the innocent, Byrtnoth allows the enemy to cross for a direct clash.

Now the way is laid open for you. Come straightway to us, as men to battle. God alone knows which of us may be master of the field.(12)

The battle ends with a tragic death of Byrtnoth and his retainers who loyally fight to the last one.

As shown in the two abridgments, the angle of the historical viewing, whether narrow or wide, should first aim at furnishing the reader with an amount of details that cover up the chain of events. The details of the ideal historical text should -- according to Aristotle -- remain within the walls of the 'particular facts'. The reader, on his part, is just let to view things through guidelines which are usually more attracted to facts than to feelings ; to results than to causatives. Accordingly, the history reader is more open to be informed than to decide or to take a stand. History has thus become, like the other fields

of knowledge, a subject not easily apt to the public conscience or criticism.

III. Historical or Poetical?

But the two battles seemed to have exceptions. The domain of the martyrdom of Imam Al-Hussein in nearly all historical texts extends beyond mere history. It is a case greater than mere recordation. The reader's attention is not only drawn to what really happened but to the moral implications of the historical happenings too. This literary quality of the histories of the two battles is an attribute found in nearly all literary masterpieces. The battle of Maldon, according to English critics, would have received little attention had it not been the inspiration for the celebrated poem on the subject. In a study on the artistic aspects of the original text of this battle, D.G. Scragg finds that the old English poet's artistry is limited and weak and the poem's power arises from its truth than its art ⁽¹³⁾. The reader of such historical texts is enabled to extend his vision beyond the historical facts to the literary medium where human values are better tackled. Thus, throughout ages, people have evaluated the two battles not by their bare factual results but, rather, by these noble values. They have, accordingly, immortalized them by associating their heroes' martyrdom with moral victory.

In Ashura – the annual memory of Al-Hussein's martyrdom – this moral victory could be clearly represented in a famous motto raised for the occasion in many Shiite locales : “ The Blood That Defeated the Sword .” ⁽¹⁴⁾ The motto, being a direct reference to Imam Al-Hussein's spiritual victory, is in itself a literary summary of the whole story. It is a piece literature working for the ultimate truth. *Al-Tabari's History*, is an example of the serious historical text that employs literature for the purpose of the historical truth. The light shed on Al-Tabari's documentation of the tragedy of Kerbala shows that particular facts and literature can work together for this truth.

Al-Tabari's story of the battle opens up with a scene reported by Al-Farazdaq, the well-known poet.

I made the pilgrimage with my mother in the year 60 A.H.(680). I was driving her camel when I entered the sanctuary. (There) I met al-Hussein b. Ali, peace be on them, leaving Mecca accompanied by (some men carrying) swords and shields.

“Whose caravan is this?” I asked.

“Al-Hussein b. Ali’s, peace be on them,” was the reply. So I went up and greeted him.

“May God grant you your request and (fulfill) your hope in what you want, by my father and mother, son of the Apostle of God,” I said to him. “But what is making you hurry away from the pilgrimage?”

“If I did not hurry away, I would be apprehended,” he replied. Then he asked me: “Who are you?”

“An Arab,” I answered and he did not question me (about myself) any further.

“Tell me about the people you have left behind you,” he asked.

“You have asked a good (question),” I answered. “The hearts of the people are with you but their swords are against you. The decision comes from Heaven and God does what he wishes.”

“You have spoken truly of the affair belonging to God”, he replied.⁽¹⁵⁾

Al-Farazdaq’s report, in addition to its documentary value, is highly dramatically rhetorical. Its brief and necessary opening turns suddenly to drama and action as the speaker glimpses Imam Al-Hussein’s caravan and tries to get to them. The reader is in this way introduced to the dialogue exchanged between the two moving sides. The dominant atmosphere of this scene is that of the Imam’s hastiness which is achieved in both content (as mentioned in his speech) and form (as shown in the movement which the reporter takes part in). Al-Tabari’s employment of this report as an opening scene could be useful for more than one purpose. The first essential importance of this scene lies in the prediction of what might happen in the future. It is in Al-Farazdaq’s poetic answer to the Imam when he describes the people of Iraq. Such a prediction is a literary attribute usually employed to raise the expressive quality of the text. The second purpose is in shedding light on some characteristics of Imam Al-Hussein’s exceptional personality.

From his first sentence with Al-Farazdaq, the reader is introduced to a man of simplicity and openness with the others. His true answer about the reason behind his hurrying away tells of a self-confident truthful nature. He shows no disturbance or anger when the poet, who has interrupted his trip with questions, does not answer him openly about himself. Despite the air of ambiguity around the “Arabian”(i.e. the poet), Al-Hussein’s bright insight is revealed in his question about the people he (the poet) has left behind. It is his perspicacity that makes him sure about the identity of the poet's people. His reaction to the poet’s warning about the homage of his unsettled people shows that his main concern is not the people but God.

Al-Tabari’s historical text, along with the rhetorical style, is also characterized with its metaphorical language. The extensive use of simile, which is a common feature in Arabic poetry, adds clarity and explanation to the description of the enemy

...Even before we had time to change direction the vanguard of the cavalry appeared in the front of us and we could see them clearly. We left the road and when they saw that we had moved off the road, they also moved off the road towards us. Their spears looked like palm branches stripped of their leaves and their standards were like birds’ wings. (16)

The use of simile intensifies as far as Al-Hussein’s confrontation with the enemy gets to the climax. It is common in the reported scenes by the various narrators selected by Al-Tabari:

Then Humayd b. Muslim said:

By God, I have never seen such persistence. His sons have been killed, and the members of his household and his followers, yet he is still as brave as ever and he has not

allowed his spirit to leave him. When the soldiers attack him, he fights back with his sword and scatters them to right and left of him like goats when wolf comes upon them.

When Shamir b. Dhi al-jawshan realised (the position), he called for the cavalry and they came up at the rear of the foot-soldiers. He ordered the archers to shoot at (al Husayn) and they showered him with arrows until he became (quilted with arrows) like a hedgehog (with spikes) (17)

The similes employed here play an important role in highlighting Al-Hussein's superiority as a defiant warrior in fighting the soldiers back and, later on, in standing lonely and steadfastly (though wholly quilted with arrows). The greatness of the tragedy is associated in this scene with the unfair battle between unequal forces. After Al-Hussein's martyrdom, his family is captivated by the enemy. Ibn Ziyad, who is supposed to be the victor, is revealed as being enraged and burnt with anger as he listens to the martyr's sister. Her high metaphorical speech that condemns him and his impolite and rude comments tell much about the great difference between them and their origin:

Zaynab, peace be on her, became weak and wept.

By my life, she cried out to him, You have killed the mature ones (of my family); you have pierced my family; you have cut down my young branches; and you have pulled out my root. If this heals you, then you have been healed.

“By my life,” declared Ibn Ziyad, “this is a woman who makes poetry. Your father” (18)

Al-Tabari's History, despite its literary content, remains one of the most objective and reliable historical references. Al-Tabari, by

detaching himself from interfering with what has been reported, could achieve an objective viewing of historical events. The literary content is on the story-tellers' liability because it is confined to their own reported stories. Al-Tabari's main role lies in selecting and directing the texts of these stories. The selection of these rhetorical texts, then, is a positive attempt to fit for the sublimity of the tragedy of Karbala.

IV. History & Poetry: Mergence into Each Other

Though "**The Battle of Maldon**" is known as epic, the modern reader in English finds it in its translated form a narrative story in prose. It remains, with Al-Tabari's text on Al-Taf, a piece of literary narrative. And the two texts contribute to the same aim of unfolding history. In approach, the two accord with that the truth of feelings and emotion is crucial to the historical text. These texts, for this reason, do not deal with literature and history as opposites, but make use of the two in that literature offers the emotional truth and history the factual one.

The analogy between the two battles is even greater than aim or approach. From the previous summaries, one can draw many points of similarity. But poring over the literary texture of the main texts gives accessibility to the same truth; a truth of universal quality. In '**The Battle of Maldon**' it appears in a scene that precedes the battle:

...When Offa's kinsman understood that the earl would not put up with cowardice, he let his hawk fly from his hand towards the woods and advanced to the battle: by this men might know that the youth would not weaken in the fight once he had taken up his weapons.(19)

The abandonment of his dear falcon is an anticipation of his martyrdom in the battle. It is, in other words, a sign of giving up his worldly life. The universality of this psychological truth is extensively touched in the various stories on the battle of Al-Taf. In *Al-Tabari's History* it is when Zuhayr b. Al-Qayn, predicting the outcome of the upcoming battle, informs his wife of divorce:

“Zuhayr b. al-Qayn,” he said, “Abu ‘Abd Allah al-Husayn, peace be on him, has sent me to you (to ask) you to come to him.”

.....
Zuhayr b. al-Qayn went(across) to him. It was not long before he returned to announce that he was heading east. He ordered his tent(to be struck) and (called for) his luggage, mounts and equipment. His tent was pulled down and taken to al-Husayn, peace on him, then he said to his wife: You are divorced, go back to your family, for I do not want anything to befall you except good.” (20)

The anticipation that there is no way back to worldly affairs is rich in the lives of the Imam’s companions. The above-mentioned example, along with many similar ones (like Habib Ibne Mazahir's throwing away the Henna for dyeing his hair and the Imam's loyal followers breaking the sheaths of their swords), back up the dominant setting that they are all heading to martyrdom. These examples, on the literary level, serve as motifs to give an organic unity to the text. All these motifs are in harmony with the Imam's recognition that martyrdom could be the will of God. In the following scene, he reveals it to his son:

[‘Uqba b. Sim’an reported:]

We set out at once with him and he became drowsy while he was on his horse's back. He woke up, saying: "We belong to God and to Him we will return. Praise be to God, Lord of the worlds."

He did that twice or three times, then his son, ‘Ali b. al-Husayan approached him and asked: "Why are you praising God and repeating the verse of returning to Him?"

"My son," he answered, "I nodded off and a horseman appeared to me, riding a horse and he said: 'Men are travelling and the fates travel towards them.' Then I knew it was our own souls announcing our deaths to us." (21)

Like Al-Tabari, the poet of "**The Battle of Maldon**" relies on a selection of scenes that cover up the main plot of the battle. The poem moves gradually from the preparation for the battle to the climax which comes here after the death of Birhtnoth when his loyal fellows continue fighting until the last one. The poet who is the only viewer of the battle scenes lays emphasis on some selected events that show up the grand values of the Anglo-Saxon community. The most notable among these values is the loyalty of the retainers. The poet here immortalizes them and documentarily mentions the motives that urge them to continue fighting after the death of their leader:

Then the proud thanes advanced; men without fear
pressed eagerly on. They all desired either of two
things, to leave life or avenge the man they loved.
(22)

The coward who flee from the battle are also immortalized. Their names are mentioned, cursed later on, and in the end of the poem they are well-identified in order not to be mixed up with the brave ones. The poet's responsibility here is to make right when he interferes to set two persons, having the same name, apart: the brave martyr and the coward traitor. It is also noticed that the poet, the same as any historian, firms up his documentation by referring to the others' speeches:

So also the son of Aethelgar encouraged them all
to the battle: this Gordic oft let spear go, slaughter-
shaft fly on the Vikings; thus he advanced
foremost among the folk, hewed and laid low until
he died in the fighting: he was not that Godric who
fled the battle. (23)

The other Godric and his two brothers, Godwine and Godwig, have been earlier revealed as people who 'spoke boldly,' but 'would not remain firm at need.' (24) They are similar to the people who called for Al-Hussein to come but disappointed him in the end.

Another point of analogy that could be drawn between Maldon and Al-Taf is the intensification of resistance as might becomes lesser. It is a phenomenon (opposite to the physical known laws) referring to the exceptional courage of the loyal retainers, though they have become fewer. In Al-Taf it is intensified in one man (Al-Hussein) in the end; in Maldon it is in the brave men who continue to the end. The poet, who recounts the battle, confers honor upon them by commemorating their names and parentage.

Then there was a crash of shields. The seamen advanced, enraged by the fight. Then Wistan advanced: Thurstan's son fought against the men ... There was stubborn conflict. Warriors stood fast in the fight. Fighting men fell, worn out with wounds: slain fell among slain.

All the while Oswold and Eadwold, brothers both, encouraged the men, with their words bade their dear kinsmen that they should stand firm at need, wield their weapons without weakness. (25)

It is worth mentioning, as stated in the introduction to *The Earliest English Poems*, that:

...the old English poet was a man with a public function: he was the voice and memory of the tribe. Knowing the past, he could interpret life as it came, making it part of the tale of poems thus reflect important aspects of life ... pre-Norman Britain was constantly in turmoil, with migrations and invasions from almost every side. The poem '**The Battle of Maldon**' recounts an important battle in these struggles, showing the power of poetry not just for idealistic endeavors but also for historical record. (26)

As a literary achievement, this poem remains within the domain of the old English 'highly alliterative' heroic poetry. It is characterized by its simplicity and insufficient use of figurative language and rhetorical

devices. With the exclusion of its alliterative and rhythmical quality, it is less poetic than some prosaic extracts in *Al-Tabari's History*. It remains that the literary value of this poem arises from its metrical system which was better evaluated by the old ear:

To the modern ear its effect may often seem harmful to the unity of action and to the development of the narrative, but in its own day, when the recitation of poems was accompanied by the harp, these effects were probably considered no more out of place than the refrain of a modern song seems to a modern audience. (27)

The two texts could be a good example of the mergence of both history and poetry into one whole. It is the text in which its author, having to go beyond Dr. Johnson's view, examines both numbering "the streaks of the tulip" and describing the "shades of the verdure of the forest" at the same time. Beyond all possible critical differences, the two texts, *Al-Taf & Maldon*, are both historical & literary. They have moral lessons which are basically achieved not by evading historical recordation, but rather by intensifying this recordation to include the human feelings and attitudes. In the two texts, the historical elements that usually focus on events and actions are in full agreement with the related human attitudes and reactions. Hence, the poetic quality of the two comes to light. It is a quality rooted in the harmony between man & action; feelings & facts.

However, the two works are privileged for their contents that make use of both historical facts and emotional recordation. To bring these two worlds together is not a violation of the critical laws because these laws exist only in theory. In the world of reality great historians like Herodotus and Plutarch did the same when they drew fictional and historical narratives together. They seemed to have realized the true aim of history when they believed that history is supposed to teach people good examples to follow. And even if we skip again into the world of the critical theory we can sometimes find what counteracts the tradition of detachment between history and poetry. The two historical

examples do keenly recall and back up Mathew Arnold's view that without poetry, our science will be incomplete.

More and more mankind will discover that we have to turn to poetry to interpret life for us, to console us, to sustain us. Without poetry, our science will appear incomplete without it ... For finely and truly does Wordsworth call poetry 'the impassionate expression which is in the countenance of all science'; and what is a countenance without its expression? (28)

Notes

1. Richard Dutton, *An Introduction to Literary Criticism*, (London: Longman, 1984), 22.
2. Ibid. 31.
3. Roman Selden, ed., *The Theory of Criticism: From Plato to the Present: A Reader*, (London: Longman, 1988), 89.
4. Ibid., 94.
5. *The Battle of Maldon* has lost its poetic quality as an epic since its translation from the old into the modern English and has become a narrative story in prose to the modern reader.
6. Al-Tabari's History is well translated into English by I.K.A. Howard on the internet web. The internet English text that will be referred to in this study is:
I.K.A. Howard, ed. & trans., "The Tragedy of Kerbala: Imam Hussain's Martyrdom," [Extracted from *Al-Tabari's History* Vol.XIX, and published online] at :

< [http:// www.einet.net/directory/45379/Ashura.htm](http://www.einet.net/directory/45379/Ashura.htm)>, 23/01/2003.
7. M.H. Abrams, general ed., *The Norton Anthology of English Literature*, 6th ed., Vol. I (N.Y.: Norton, 1993), 71.
8. Howard, 4

9. Ibid., 7.
10. Abrams, 71-2.
11. Ibid. , 72.
12. Ibid.,72.
13. D.G.Scragg, ed., *The Battle of Maldon*, (Manchester: Manchester Univ. Press, 1981), 30.
14. The motto is, nowadays, extensively used to refer to the right that may defeat power.
15. Howard, 2.
16. Ibid., 8.
17. Ibid, 30.
18. Ibid., 33
19. Abrams, 71.
20. Howard, 5.
21. Ibid, 11.
22. Abrams, 74.
23. Ibid, 75.
24. Ibid, 74.
25. Ibid, 75.
26. Michael Alexander, ed., *The Earliest English Poems*, (UK : Penguin Books, 1991), iii
27. E. D. Laborde, "The Style of 'The Battle of Maldon,' " *The Modern Language Review*, Vol. 19, No. 4 (Oct., 1924), 401.
28. D.J.Enright & Ernest De Chickera, English *Critical Texts*, (London: Oxford Univ. Press, 1962), 260/1.

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Zakir [sic.] *Tears & Tributes* Qum: Ansariyan Publications, 2001.

معركتي الطف و مالدون بين التاريخ و الادب"

الخلاصة

تم تسجيل معركتي الطف و مالدون في التراث الادبي الانساني كعملين خالدين ذات مغزى ينبع من وقائع تاريخيه حقيقيه. وقد برزت هاتان المعركتان في كل من العربيه و الانكليزيه كقصتين اعتمدتا السرد الروائي للاحداث الذي يتضمن تصويرها وصف الشخصيات فنيا والاستخدام الادبي للوسائل التي تهدف الى النقل المتميز لقصتي المعركتين. ففي العربيه برزت معركة الطف في تاريخ الطبري كانجاز ادبي متميز يبتعد في احيان كثيره عن النصوص التاريخيه التي تنحو الى تقديم نص علمي مبتسر. اما معركة مالدون فهي في الادب الانكليزي الحديث قصه تنقل وقائع هذه المعركة التاريخيه. وقد ظهرت هذه القصه بشكلها الملحمي ذو الايقاع والقافيه في الادب الانكليزي القديم، الا ان الترجمة الحديثه (في القرن العشرين) حولته الى النثر و اصبح قصه ادبيه تسرد وقائع معركة مالدون التاريخيه.

تهدف الدراسة الى توضيح اهمية الجانب الادبي في القراءات القصصيه للاحداث التاريخيه. و قد تم اختيار حدثين تاريخيين احدهما من الشرق و هو معركة الطف (680 م) و هو عمل تاريخي يتضمن عناصر ادبيه و الاخر من الغرب و هو معركة مالدون (991 م) و هو موقعه تاريخيه تم سردها شعريا في الانكليزية القديمه ولكنها تحولت الى النثر في الانكليزية الحديثه. ان اختيار هذين العاملين التاريخيين و كشف الدور المهم الذي يلعبه المكون الادبي فيهما يثبت ان محاوله غير واقعيه لفصل المكون التاريخي عن المكون الادبي ابتدأت في دراسات الفيلسوف الاغريقي ارسطوطاليس و تطورت في عصر النهضه الاوروبيه و لازلنا غير محسومة النتائج في عصرنا الحالي.

و قد حاول البحث من خلال دراسة ادبيه للواقعتين و من ثم كشف الجوانب الادبيه في النصوص الاصلية الى اثبات اهمية استخدام المكون الادبي في النص التاريخي بشكل يجعله افضل و اقرب الى الحقيقه من توقع المؤرخ ضمن النص التاريخي الجامد. و تخرج الدراسة بنتيجه مهمه تكمن في ان الكتابة المتكامله للنص التاريخي لا تعني الاقتصار على لغة الحقائق العلميه المجردة اذ ان بعض

الجوانب التاريخية لا يمكن الاحاطة بها و تسجيلها بابعادها المختلفة الا باستخدام كامل الطاقة الابداعية التي تمتلكها اللغة و منها لغة الادب ؛ و هذا هو ما فعله هيرودس اعظم المؤرخين في التاريخ الانساني. وبذلك فأن التراث النقدي الذي وضع اسسه ارسطوطاليس و عزل فيه اللغة التاريخية عن الادب هو رؤيه فلسفيه تصح نظريا ولكنها تبقى قاصره امام متطلبات الواقع العملي والتطبيقي في نقل الحقيقه والقيم الاخلاقيه المرافقه لها.