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Positive Aspects of Poetry of Satire (Hassan Bin Thabet's Poetry as a Model)¹

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Abstract

In Turkish literature “hiciv”, in Arabic literature “hicā”, in folk literature “taşlama” and in contemporary Turkish literature “yergi” are used for a genre of poetry that refers to denigrate a person or a person or a society and to enumerate their flaws and defects. In western tradition satire is generally regarded as presenting the nature of ridiculous, wrong and ugly customs and events with elegance and therefore, it also assumes a social task in addition to being as literary genre. However, in eastern literatures, satire, which rarely has a social function, is seen as a genre in which personal grudges are revealed, since it is generally based on the denigration of real people, and mostly abusive and obscene satires come to mind. This type of poetry, like other types of poetry, has positive and negative qualities. While persons and critics, who described satirical poetry, always mentioned its negative aspects in their books and descriptions, they generally ignored its positive aspects. In this study, positive aspects of poetry of satire will generally be emphasized and the poetry of Hasan b. Sabit in this regard will be taken as a model.

Keywords: Arabic Literature, poetry, satire, Hasan b. Sabit.

Introduction

Poetry, like prose, is a form of expression and speech that can be beautiful or ugly, beneficial or harmful. In it, one can find what is good and pleasing in speech, as well as what is bad and displeasing. Its value and impact depend on its beauty and ugliness, and this is a concept conveyed by the Companions and their followers, may Allah be pleased upon them, as Ibn Rashīq al-Qayrawani mentioned in his book "al-Omda." He dedicated a chapter to it, titled "Chapter on the Benefits and Harms of Poetry."⁴

Literary scholars have extensively shown the negative aspect of satirical poetry. They have delved into its reasons and motivations, exploring this particular type of poetry. They addressed the poetry of al-Hutay'ah, considering it at the forefront of satirists during the pre-Islamic era. Then, Hassaan Ibn Thaabit emerged as the leader of Islamic poets, followed by Jarir ⁵and al-

¹ This article is based on Natiq Fawzi İbrahim Al-Azzawi's Doctoral Thesis titled "eş-Si'ru'l- 'Arabiyyu ve Eseruhu fı'l-Hutabi'd-Diniyye" prepared by Natiq Fawzi İbrahim Al-Azzawi at Uşak University Institute of Social Sciences. It was created in collaboration with Azzawi and Halil İbrahim Kocabıyık.

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⁴ al-Hasan al-Qayrawani Ibn Rashīq, al-Umdah fı Mahasin al-Sha'ir wa a'adabeh (Beirut: Dar al-Jeel, 1981), 2/69.

⁵ Jarir Ibn Atiyya Ibn al-Khatfi, and his nickname was Huthayfah. Ibn Sallam considered him among the first-class poets in the ranks of Islamic poets. He was one of the courageous poets of Islam and resembled al-A'sha among the poets of the pre-Islamic era. He engaged in poetic exchanges and satirical disputes with al-Farazdaq and al-Akhtal, which gained significant mention. His poetry which became widespread and well-preserved. See: Muhammad al-Jamhi Ibn Sallam, Tabaqat Fuhul al-Shu'ara (Jeddah: Dar al-Madani, nd.), 2/379. And: Abdullah, Ibn Muslim al-Dinuri, known as: Ibn Qutaybah, al-Shi'r wa al-Shu'ara, (Cairo: Dar al-Ma'arif, nd.), pages: 464-465.

Farazdaq⁶ among the early Muslim poets. They analyzed and critiqued their poetry, highlighting the reasons, motivations, and occasions behind the verses and satirical poems they produced.

And this type of poetry has its lovers and admirers. Many, who enjoy listening to poetry eagerly, anticipate new works from the rival poets.

They eagerly share and transmit these poems among their fellow enthusiasts, delighting in the harsh and powerful language used in their verses. The rivalry between the two poets continues for years, with each poet composing poems in response to the other. Neither poet dominates the other, as was the case between Jarir and al-Farazdaq, despite the geographical distance that separated them. Jarir resided in the desert of Marwah, while al-Farazdaq lived in Iraq⁷.

And this rivalry and poetic disputes in satirical poetry continued until it reached a point where it became difficult to sustain this fierce war of inciting discord and animosities between tribes, exposing each poet's opponent's flaws, touching upon the honor of each tribe, and displaying animosity towards their members. In response, Caliph Harun al-Rashid put an end to this type of poetry and the voices of the satirists diminished during his time. This period of poetic disputes and satirical poetry lasted for a long time, from the Umayyad era to Haroon al-Rasheed's era. He even ordered the imprisonment of Abu Nuwas.⁸

Regardless of the reasons that led to the popularity of such poetry among poetry enthusiasts, which could be personal motives, tribal motivations, or disputes over superiority, there were sometimes justifications for expressing this type of poetry. It was a matter of necessity at times, and the desperate have no choice but to resort to it. al-Marzubani mentioned, quoting Ali ibn al-Abbas al-Rumi upon "Sawar ibn Abi Shara'ah," the following word: [al-Mutaqarrib]

وما عَيْبٌ شَعَرَ بِعَيْبٍ لَهُ كَأَنْ يُتْلَى بِرِجَالِ السَّعَالِ
يُتَّاحُ الْهَجَاءُ لِهَاجِي الْهَجَا ء دَاءٌ عُضَالٌ لِدَاءِ عُضَالٍ⁹

The evidence in the second verse is that satire may be resorted to out of necessity, just as one resorts to treating an undefeated disease with analgesic, thus providing relief.

Therefore, this type of poetry had its acceptable reasons that led a great poet and esteemed companion like Hassan Ibn Thabit to resort to this type of poetry. After years of the polytheists inflicting harm through satirical poetry on Prophet Muhammad, his companions, and the Islamic religion, at the beginning of the Islamic call satirical poetry was not as widespread during the Umayyad era for mere entertainment and enjoyment. As mentioned earlier, this type of poetry had its reasons and justifications. The poet had his high status in this field and his words were evident in repelling their attacks and defending the honor of the Muslims through this type of poetry, in spite of being mindful of the limitations, guidelines, and restrictions of it.

Here, we attempt to shed light on another aspect of these verses and satirical poems by the great poet and esteemed companion, Hassan Ibn Thabit al-Ansari. We delve into the positive aspect of this type of poetry as exemplified by this poet.

⁶ al-Farazdaq: His full name is: Hammam Ibn Ghalib Ibn Sasaa al-Tamimi, known by the nickname Abu Firas. He was called al-Farazdaq because his face resembled a round loaf of bread called "al-Farazdaqah." He belonged to the noble Banu Tamim tribe. His grandfather, Sasa'a, Sasaa saw to the Prophet Muhammad (peace be upon him). Sasa'a was known for his forbidding the infanticide in pre-Islamic times. al-Farazdaq often mentioned these heroic deeds and accomplishments in his poetry. See: Muhammad al-Marzubani Ibn Imran, Mu'jam al-Shu'ara (Beirut: Dar al-Kutub al-Ilmiyyah, 1982), 486.

⁷ See: Ibn Qutaybah, al-Shi'r wa Al-Shu'ara, 467.

⁸ Shawqi Dhaif, *Tarikh al-Adab al-Arabi* (Egypt: Dar al-Ma'arif, 1995), 3/359.

⁹ Meanings: And it is not a fault for a poem to have a fault as if it is being tested by men of low character. Satire is allowed for the one, who engages in satire. A severe disease as a response to analgesic. See: al-Marzubani Muhammad Ibn Imran, *al-Mushaah fi Maakibih al-Ulama' ala al-Shu'ara* (Beirut: Dar al-Kutub al-Ilmiyyah, 1995), 36.

The key words in the title of this article consist of two sections: the first one is to highlight the positive aspects, and the second one is to focus on satirical poetry.

So, let us begin with the second section first to introduce the concept of satirical poetry as a gateway to this introduction and to this research. It is necessary to divide it into two parts: the first part is to define satirical poetry linguistically and technically, and the second part is to explore the positive aspects of satirical poetry.

Before delving into these two sections, I would like to mention the reasons and importance of the research in this introduction part.

Reasons for the Research

The first reason is that this article is part of the requirements for obtaining a Ph.D. degree in the Department of Arabic Language. It is derived from some of the topics covered in my Ph.D. dissertation, titled "Arabic Poetry and its Impact on Religious Sermons." The dissertation discussed the purposes and types of poetry for certain poets and their famous works. Among these poets, Hassan Ibn Thabit (may Allah be pleased with him) was at the forefront as one of the first Islamic poets known for his poetry. The reason for choosing this poet is that he was the first to engage in satire against the polytheists in Islam, after obtaining permission from our Prophet (peace be upon him) to respond to them using their own style of satirical poetry.

The second justification for choosing this topic is that in the linguistic definitions of satire, positive aspects have not been mentioned. Some definitions describe it as slander in poetry, while others define it as mentioning faults in poetry, as will be discussed. This led me to research the positive aspects of this type of poetry.

The Importance of the Research

The importance of this research becomes evident as previous dissertations in literature and academic theses are reviewed. I found that there is no independent and specific treatment of this topic. Those who addressed this type of poetry only discussed the reasons, motives, and environment in which this type of poetry emerged, or the environment and upbringing that shaped the poet and made them distinctive. They approached it from either a technical or psychological perspective.¹⁰

The first demand is satirical poetry, and it is divided into three sections.

A- Definition of Satirical Poetry

Poetry: It is derived from the verb "شَعَرَ" (sha'ara), which means to feel or perceive. And "الشَّيْعَر" (al-shi'r) refers to the limited expression with specific signs that cannot be exceeded. Its speaker is called a poet "شَاعِر" (Shair) because he feels or perceives something that others do not, meaning he knows. Its plural is "الشُّعَرَاء" (al-shu'ara'). It is also said, "شَعَرْتُ لِفُلَانٍ" (sha'artu to someone), which means I recited poetry to him.¹¹

Poetry: It is rhymed and rhythmized speech, and linguists require a condition to define poetry, in which the intention is rhymed and rhythmized speech. Because the Quran and the Sunnah, as well as the speech of some people, contain rhyme and rhythmized speech; however, they are not called poetry due to the lack of intention or rhythm.¹²

¹⁰ Amina Bou Talbi, *Bina al-QaSeeda al-Hijja'ia Ind al-Hati'a* (Algeria: University of Oum el Bouaghi, 2013), 9-19.

¹¹ Muhammad al-Azhari Ibn Ahmed, *Tahdhib al-Lughab* (Beirut: Dar ihya' al-Turath al Arabi, 2001), 268.

¹² Ahmed al-Hamawi Ibn Mohammed, *al-Misbah al-Muneer fi Ghareeb al-Sharh al-Kabeer* (Beirut: al-ilmeyya Library, nd.), 314.

Poetry is like any other speech; it contains beauty and ugliness. Whatever is good in it is accepted, and whatever is not is rejected.¹³

Some people defined it as rhymed speech, meaning that whatever is acceptable in speech is acceptable in poetry, and whatever is unacceptable in speech is unacceptable in poetry.¹⁴

The satire, it is the mockery in poetry¹⁵ and mentioning the faults in it.¹⁶ One type of satire is called "mukdhi" which contains indecent language, including insults and profanity, and its dissemination is considered disgraceful. In other words, its sin is upon the speaker and the transmitter.¹⁷

From these definitions, we proceed to the definition of the people of literature for the poetry of satire idiomatically. It is the rhymed speech that includes insults in the symptoms, and the slander - stabbing -genealogy, without exposure or metaphor.¹⁸

B- Restrictions of Satirical Poetry

The literary scholars mentioned the spelling of poetry and they used to refer to it with the prohibition of poetry, because of the warning contained in it, as in the hadith of the Prophet:

"أَرَبَى الرَّبَا شَتْمُ الْأَعْرَاضِ، وَأَشَدُّ الشَّتْمِ الْهَجَاءُ، وَالرَّأْوِيَةُ أَحَدُ الشَّاتِمِينَ"¹⁹

which means Riba, the symptoms of curse, and the most severe cursing satire, and in which the narrator is one of the insulters and what was received from the stories of repentance from him, what was reported by Mr. Ihsan Abbas, investigator of the Book of Proverbs by the favorite al-Mufaddal al-Dhabbi, of the favorite repentance of the transfer of the poetry of satire and saying, he said: "He realized the embarrassment at the end of his life of his narration of the poetry of satire and writing it; so he began to write many copies of the holy Quran and put them in the mosques asking for forgiveness."²⁰ It is known that the permission to respond to the disbelievers of Quraysh with satire was delayed, until the Prophet (peace and blessings of Allah be upon him) authorized Hassan bin Thabit to respond to them with this type of poetry, as stated in the hadith of the Prophet: which means O "يا حسَّان: اهْجُ الْمُشْرِكِينَ، فَإِنَّ جِبْرِيلَ مَعَكَ"²¹ Hassan: Attack the polytheists, for Jibril is with you. The scholars explained that as he said: "أُهْج-uhju", i.e., mention their defects and disadvantages and lack of minds in their worship of idols, and the disbelief of the disbelievers is permissible.²²

Another narration of this hadith states that the Prophet (peace and blessings of Allah be upon him) said:

إِنَّ رُوحَ الْقُدُسِ لَا يَزَالُ يُؤَيِّدُكَ، مَا نَافَحْتَ عَنِ اللَّهِ وَرَسُولِهِ²³

which means the Holy Spirit still supports you, as you still defend for the sake of Allah and His Messenger.

¹³ al-Jahidh attributed this saying in defining poetry as beautiful and ugly to our master Umar ibn al-Khattab. See: Amr, Ibn Bahr al-Kinani, known as: al-Jahidh, *Rasay'il al-Jahidh's* (Cairo: Khanji Library, nd.), 2/160.

¹⁴ Ishaq al-Katib Ibn Ibrahim, *al-Burhan fi Wajib al-Bayan* (Cairo: al-Shabab Library, 1969), 130.

¹⁵ al-Khalil Ibn Ahmed al-Farahidi, *Kitab al-Ain* (Beirut: Al-Hilal Library, nd.), 8/65.

¹⁶ Ibrahim al-Harbi Ibn Ishaq, *Gharib al-Hadith* (Makkah: um al-Qura University, 1984), 3/1092.

¹⁷ Muhammad Ibn Makram Al-Afriqi Ibn Manzur, *Lisan al-Arab* (Beirut: Dar Sader, 1993), 7/262.

¹⁸ Abu Obaid al-Qasim al-Harawi Ibn Salam, *al-Amthal* (Beirut: Dar al-Mamoun for Heritage, 1980), 79.

¹⁹ Abd al-Razzaq Al-San'ani Ibn Humam, *Al-Musannaf* (Cairo: Dar Al-Tasleel, 2013), 10/229.

²⁰ al-Mufaddal al-Dhabbi Ibn Muhammad, *Amthal al-Arab* (Beirut: Dar al-Raed al-Arabi, 1981), 22.

²¹ Ahmad al-Shaibani Ibn Hanbal, *Musnad Ahmad* (Beirut: Dar al-Resala, 2001), 30/617.

²² Al-Hussain Al-Muzhiri Ibn Mahmoud, *Al-Mafatih fi Sharh al-Masabih* (Kuwait: Dar Al-Nawader, 2012), 5/163; Mehmet Ünal, *Shaykh al-Islam Haydarizade Ibrahim Efendi and Terki-i Bend* (Konya: Paley Yay: Osmanlı Araştırmaları-2, 2018), 34.

²³ Muslim Al-Nisaburi Ibn al-Hajjaj, *Sahih Muslim* (Cairo: Issa al-Babi al-Halabi, 1955), 3/1935.

In the hadith of the Prophet (peace and blessings of Allah be upon him) to Hassan with Jibril's support for him in his spelling of the polytheists, there is a restricted meaning of permission, which is satire is supported by Jibril, provided that its purpose is to defend and slander God and His Messenger, and it is not for tribal purposes or personal enmities.

In the Hadith of permission for Hassan to respond to the spelling of the polytheists, an important restriction is not to mention the names of people who have nothing to do with this spelling, whether on a personal level or what affects them in terms of their tribes and genealogy, as he (may Allah's peace and blessings be upon him) warned him to ensure that his lineage is not confused when mentioning the genealogy of the polytheists. The Messenger of Allah said to him:

"لا تعجل، فإن أبا بكر أعلم فريش بأنسابها وإن لي فيهم نسبا حتى يخلص لك نسبي؛ فأتاه حسان، ثم رجع، فقال: يا رسول الله، قد أخلص لك نسبك، فوالذي بعثك بالحق، لأسئلك منهم كما تسأل الشعير من العجين".

which means do not hurry, for Abu Bakr informed the Quraysh that its genealogy and I have lineage among them so that my lineage may be saved for you. Here we do not want to go into Sharia rulings, instead we want to mention its moral restrictions, and to mention the interesting side of satire poetry.²⁴

We return to the definition of satire when the writers, Ibn Rashi al-Qayrawani mentioned the satire, and singled him out with a chapter in his book al Omda, and mentioned what occurred from the verses said by al Nabigha al-Dhubyani in Amer bin al-Tufail of satire, he said: [al-Wafer]

فإن بك عامرٌ قد قال جهلاً فإن مظنة الجهل الشبابُ
فكن كأيبك أو كأي براء توافك الحكمة والصواب
ولا تذهب بحلمك طاميات من الخيلاء ليس لهن باب
فأنك سوف تخلم أو تناهى إذا ما شئت أو شاب الغراب²⁶

and the witness in saying in the first verse that cursing is the way of ignorance, and this means that satire other ways refine, and get him out of the types of insults. Almqtha and al Nabigha did not go out of the style of literature in dialogue, and away from insults and cursing in his previous verses.

This type of poetry is a kind of style of sarcasm, and irony, as quoted by Ibn Rashi saying about Amer bin Tufail after hearing the verses of satire from al Nabigha said: "Nobody satires me until al Nabigha said it. People made me president, but he made me ignorant and mocked"²⁷, and sarcasm is a high Quranic style, used by the Qur'an to bash polytheists and hypocrites, but it is free from insults and obscenity.

²⁴ Ahmed Al-Bayhaqi Ibn Al-Hussein, *Dalail Al Noboa wa Marefet Abwal Sahib Al Sharia'a* (Beirut: Al-Kutub Al-Ilmiyya, 1988), 5/51.

²⁵ Mehmet Ünal, "Description Of Sultans And Life In The Ottoman Sultan's Court In Latifi's Tezkiarah", *The Journal of International Social Research* 8/41 (2015), 332.

²⁶ Meanings: The thought of ignorance: the thought of something: the matter in which it is requested, and the meaning of this house: You are still in the ignorance of young people who do not leave you. In the nove the meaning is: You are in ignorance, and the sign of ignorance is insults. And he said: He is the playgrounds of the tongues, and he is the uncle of Amer Ibn al-Tufail. Government: Wisdom. Tamia: high water. Horses: arrogance. They have no door: they have no end and no other. If the crow grows or youngens: that is, do not be dreamy or finish your gigs until the crow grows old, which is impossible.

See: al-Nabegha al-Dhubyani, *Diwan al-Nabegha* (Cairo: Dar al-Maaref, nd.), 109-110; Ibn Rashiq, al-Umdah, 2/171; al-Jarawi Ibn Abd al-Salam, *al-Hamasa al Maghribia* (Beirut: Dar Al-Fikr al-Muasram, 1991), 2/1337.

²⁷ Ibn Rashiq, *Al-Umdah*, 2/172.

Literary scholars differed in the quality of the style of spelling, which is better, by hint or statement. The section said its preference in hinting or waving or exposure, which was free of insults and obscenity, and the most severe was chaste sincere, and what came out of the humor and mediated between exposure and statement, and what brought its meanings closer, and easy to save, and stick to the self-meaning.²⁸

Jarir – the famous poet -, went to prolong the spelling, and include the saying Almqqa, and said to his son: “If you praise someone do not prolong, and if you satire someone, break the rules,” and also said: “Make him a joke.”²⁹

And what is likely by Ibn Rashiq in the manner of the fact that the spelling exposure is better than declaring, and the reasons for that priority by saying: “For the breadth of suspicion in exposure, and the intensity of the attachment of the soul to it, and the search for knowledge, and the request for its truth, if the spelling statement took note of the soul, and accepted it certainly at first sight, it was every day in decrease,³⁰ then Ibn Rashiq differentiates between the ranks of the people whose being satirized, who was not awakened by waving, and does not hurt him only the statement, that is the correct doctrine.³¹

From these sayings, restrictions and definitions of satire poetry, we come to an important conclusion, namely: that saying to stay away from explicit obscene saying, and ugly satire is not a desirable method for literary scholars, especially since the Holy Qur'an has mentioned advice and recommendations by saying the good as the Almighty said:

[وقل لعبادي يقولوا التي هي أحسن إِنَّ الشَّيْطَانَ يَنْزَغُ بَيْنَهُمْ]³²

As his noble Prophet, our master Muhammad (peace be upon him) taught, the etiquette of speech and dialogue, and the Almighty said:

[فبما رحمة من الله لئن كنت فظاً غليظ القلب لانفضوا من حولك]³³

But we find on the other hand the divine command of his Holy Messenger to toughen the saying of some categories of people as the Almighty said:

[فَاعْرِضْ عَنْهُمْ وَعِظْهُمْ وَقُلْ لَهُمْ فِي أَنْفُسِهِمْ قَوْلًا بَلِيغًا]³⁴

al Zajaj³⁵ has interpreted the eloquent saying for the hypocrites who do not accept your rule, by saying: “Inform them that if it appears from them to respond to your judgment and disbelief, killing is their right.”³⁵

The witness above is the eloquent saying, which is the threat to them to kill if they do not submit to the rule of God and His Messenger, it is a kind of thick saying, and does not contradict the softness in saying as in the previous verses, but some only understand the language of threat and threat, hence the licenses of the Holy Prophet to the poets of Islam to use the poetry of satire to deter such people who only understand this style of speech, and from this license, we conclude the positive poetry of satire with its controls, and from it we move to the second requirement in this research.

²⁸ Ibn Rashiq, *Al-Umdah*, 2/171.

²⁹ Ibn Rashiq, *Al-Umdah*, 2/172.

³⁰ Ibn Rashiq, *Al-Umdah*, 2/173.

³¹ Ibn Rashiq, *Al-Umdah*, 2/172-173.

³² Surah al-Isra, verse: 53. Meaning: And tell my servants to say that it is better that Satan is inducing among them that Satan was a clear enemy for man.

³³ Surah al-Imran, part of the verse: 159. Meaning: By the mercy of Allah, you would have been to them, and if you were rude and hard-hearted, they would have shaken off those around you.

³⁴ Surah An-Nisa, part of verse: 63. Meaning: Show them their preaching and tell them in themselves eloquently.

³⁵ Ibrahim al Zajaj Ibn al-Siri, *Ma'ani al Qur'an wa irabeih* (Beirut: Alam al-Kutub, 1988), 2/70.

C- Introducing the Poet Hassan Bin Thabet

Our poet, although he is known among poets and senior companions, but the requirements of this article to introduce this kind of poetry contained in its title, is Hassan bin Thabit bin al-Mundhir bin Haram bin Amr, from Bani al-Najjar al-Ansari, who lived sixty years in the pre-Islamic era and sixty years in Islam, and had two sons poets as Abdul Rahman, Saeed with the nickname Abu al-Walid, called as Abu Abdul Rahman, and Abu al-Hussam, whose mother was al-Faria binti Khalid bin Khunis al-Ansariyah.

The Prophet chose him for the task of defamation of Islam with a spelling of the polytheists who cursed from the honor of the Messenger of Allah (may Allah's peace and blessings be upon him) and the offer of Muslims. al-Zuhri mentioned in his layers a narration: The Prophet said to Ali:

"اهج عَنَّا هَؤُلَاءِ الْقَوْمَ الَّذِينَ قَدْ هَجَوْنَا، فَقَالَ عَلِيٌّ: إِنْ أَذْنُ لِي رَسُولُ اللَّهِ (صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ) فَعَلْتُ، فَقَالَ رَسُولُ اللَّهِ: "ليس هناك، أو ليس عنده ذاك"، ثُمَّ قَالَ رَسُولُ اللَّهِ لِلْأَنْصَارِ: "مَا يَمْنَعُ الْقَوْمَ الَّذِينَ قَدْ نَصَرُوا رَسُولَ اللَّهِ بِسِلَاحِهِمْ وَأَنْفُسِهِمْ أَنْ يَنْصُرُوهُ بِاللُّسُنِ؟" فَقَالَ حَسَنُ بْنُ ثَابِتٍ أَنَا لَهَا يَا رَسُولَ اللَّهِ. فَقَالَ لَهُ رَسُولُ اللَّهِ: "وَكَيْفَ تَهْجُوهُمْ وَأَنَا مِنْهُمْ؟". قَالَ حَسَنُ: إِنِّي أَسْلُكُ مِنْهُمْ كَمَا تُسَلُّ الشَّعْرَةُ مِنَ الْعَجِينِ"³⁶

which means "Ali! satire for us these people who have attacked us and then Ali said: "If the Messenger of Allah (may Allah's peace and blessings be upon him) authorized me to do" and the Messenger of Allah said: "He does not have the ability to do so", and then the Messenger of Allah said to the Ansar: "What prevents the people who have supported the Messenger of Allah with their weapons and themselves from supporting him with their tongues?" Hassan Ibn Thabit said, "I am hers, O Messenger of Allah." The messenger of Allah said to him, "How can you spell them when I am one of them?" Hassan said: "I will take you out of them as a hair flows. from dough."

Ibn al-Atheer was quoted in his book -Usdul Gabe - saying the superiority of Hassan bin Thabit among the poets of his time. From Abu Obaidah, he said: "Hassan was preferred above other poets for three: He was the poet of the Ansar in the pre-Islamic era, and the poet of the Prophet (peace be upon him) in the prophecy, and the poet of all Yemen in Islam." and Abu Ubaidah also said: "The Arabs unanimously agreed that Hassan bin Thabit is the best poet in the urban."³⁷

The Second Requirement: The Positive Aspects of the Satire of Hassan Bin Thabet

It also provided a preference for the method of exposure to most literary scholars in the poetry of satire, and free from insults and obscene speech. The poetry of Arabic satire contained positive aspects, made it a source of deterrence of prejudiced and corrupt, and the owners of sick souls, for these aspects permission to Hassan bin Thabit to respond to the satire of the polytheists, and certainly the Messenger of Allah (may God bless him and grant him peace) does not order sin or severance of the womb at all, or obscene saying, or stabbing the genealogy. The positive aspects in the poetry of the satire of Hassan bin Thabit in several respects are as follows:

A- The Moral Aspect of his Poetry

By moral I mean here is what immaterial support and intangible like material in kind was, but it is a hidden emotional support, which raises the morale of Muslims, and supports them in the ordeal of insulting their Prophet and ridiculing their religion.

³⁶ Muhammad al-Zuhri Ibn Saad, *al-Tabaqat Al-Kabir* (Cairo: al-Khanji Library, 2001), 4/324.

³⁷ Ali Ibn Abi al-Karam al-Jazari Ibn al-Atheer, *Usd al-Ghaba fi Ma'arefet al-Sahaba* (Beirut: Dar al-Kutub al-Ilmiyya, 1994), 2/6.

As mentioned in the hadith of permission for Hassan to respond to the polytheists with the poetry of satire, especially the narration of Sayyida Aysh'a said:

سمعت رسول الله (صلى الله عليه وسلم) يقول: "هجاهم حسنًا فسقَى واشتَقَى" ³⁸

which means when Hassan said the satire poetry about the infidals, he made the Muslims relief by revenging from the Muslims from the infidals by poetry and also revenging for himself.³⁹

As the Almighty said about healing the breasts of the believers by saying:

[وَيُنْصِرْكُمْ عَلَيْهِمْ وَيُشْفِ صُدُورَ قَوْمٍ مُّؤْمِنِينَ وَيُذْهِبَ غِظَ قُلُوبِهِمْ] ⁴⁰

as well as what raised the morale of the believers by responding to the polytheists, and what they hurt the Prophet and his companions, so his tongue was a sword crucified on their necks, his hair is like nobility in the breasts of the polytheists, as described by the Prophet by saying:

"اهجوا قريشاً، فَإِنَّهُ أَشَدُّ عَلَيْهَا مِنْ رَشْقِ النَّبْلِ" ⁴¹

which means attack Quraysh, for it is more severe on it than throwing nobility.

In this hadith, what confirms the moral aspect in supporting the position of the Companions and Muslims from their enemy, the polytheists, is that the Prophet likened Hassan's poetry to a burst of dart that falls on them, which carries a rhetorical meaning: The dart is difficult to achieve, especially if it is a burst and one push from a group of darts. Then he organized his first poem in the satire of the polytheists, in which he said, while responding to Abu Sufyan ibn al-Harith: [al-Wafer]

هَجَوْتُ مُحَمَّدًا فَأَجَبْتُ عَنْهُ وَعِنْدَ اللَّهِ فِي ذَلِكَ الْجَزَاءُ

هَجَوْتُ مُحَمَّدًا بَرًّا حَنِيفًا رَسُولَ اللَّهِ شَيْمَتُهُ الْوَفَاءُ

فَإِنَّ أَبِي وَالِدَهُ وَعِرْضِي لِعِرْضِ مُحَمَّدٍ مِنْكُمْ وَقَاءُ ⁴²

These are verses from a long poem, and they reflect at the positive energy and moral support contained in the satire of Sayyidna Hassan, with his spelling dealing with the courage of Muslims, and God's support for them in all their issues.

B- The Doctrinal Aspect of his Poetry

By doctrinal terms, I mean what was related to the matter of belief and faith on which the human heart is attached, from the metaphysical matters and faith in the heavenly books, and its impact on the personal behavior of man. Hassan Ibn Thabit said in the Battle of the parties, describing it accurately as in the Qur'an, and satirizing the leaders of the polytheists as: [al-Kamil]

واشْكُ الْهَمُومَ إِلَى الْإِلَهِ وَمَا تَرَى مِنْ مَعْشَرٍ مُتَالِبِينَ غَضَابِ

أَمْوًا بَغَزَوْهُمْ الرَّسُولَ وَالْأَبْوَا أَهْلَ الْقُرَى وَبَوَادِي الْأَعْرَابِ

جَبِشَ عُيَيْنُهُ وَأَبْنُ حَرْبٍ فِيهِمْ مُتَحَمِّطِينَ بِحُلْبَةِ الْأَحْزَابِ

حَتَّى إِذَا وَرَدُوا الْمَدِينَةَ وَارْتَجَوْا قَتَلَ النَّبِيِّ وَمَعْنَمِ الْأَسْلَابِ

وَعَدُوا عَلَيْنَا قَادِرِينَ بِأَيْدِهِمْ رَدُّوا بِغَيْظِهِمْ عَلَى الْأَعْقَابِ

³⁸ Ibn al-Hajjaj, *Sahib Muslim*, 3/1935.

³⁹ Ibn al-Hussein, *Dalail al-Noboa*, 5/51.

⁴⁰ Surah at-Tawbah, part of verse: 14-15. Meaning: And He will grant you victory over them and heal the breasts of the people of believers and the wrath of their hearts will go away.

⁴¹ Ibn al-Hussein, *Dalail al-Noboa*, 5/50.

⁴² Meanings: O Messenger of Allah, All the money I have is yours as a redemption, O Messenger of Allah, and all my children, father and mother are yours as a redemption. See: Abd al-Malik al-Humayri Ibn Hisham, *al-Sira al-Nabawiya* (Egypt: Mustafa al-Babi al-Halabi, 1955), 2/424; Ibn al-Hajjaj, *Sahib Muslim*, 4/1935.

يَهْبُوبُ مُعْصِفَةٌ تَقْرُقُ جَمْعَهُمْ وَجُنُودُ رَبِّكَ سَيِّدُ الْأُيُوبِ
وَكفى الإله المؤمنين قتالهم وأثابهم في الأجر خير ثواب⁴³

Here, Hassan bin Thabit attacked them, and documented the full battle of the parties. This battle is known as: “al-Ahzaab” - as will come in the next paragraph - and he described their empty beliefs, and their sick souls that they wear as pieces of clothing under their clothes, which is a beautiful description of the lined bad, weakness and humiliation other than its appearance, it is a description that carries great meanings in exposing the beliefs of the polytheists, and the misery of their souls, and their humiliation in front of the faith of the believers and their true belief.

C- The Historical and Documentary Aspect of his Poetry

Ibn Hisham has cited in his book -Sira- a lot of poetry of Hassan Ibn Thabit and these poems, his wonderful satire of the polytheists, to prove the historical facts. In “Bani Huthail” when they killed “Khubaib Ibn Adaey” and his Muslim brothers on the “al-Rajii day”, “Bani Huthail” asked from the Messenger of Allah a group of his companions, to teach them the Qur'an, and understand them in religion, so the Prophet sent with them six of the companions readers, including Khubaib Ibn Adi (may Allah be pleased with them) and the Prophet's command (May Allah's peace and blessings be upon him) on them Murthad Ibn Abi Murthad, even if they went out with them, and they were at al-Rajii, which was water for Huthail in the Hijaz district, they betrayed them, so some of them were killed, and they sold “Khubaib Ibn Adi” to the people of Mecca and they were on shirk before its conquest,⁴⁴ so Hassan Ibn Thabit said them: [al-Wafer]

فَلَا وَاللَّهِ، مَا تَذَرِي هُدَيْلٌ أَمَحْضُ مَاءٍ رَمَزَمَ أُمَ مَشُوبُ
وَمَا لَهُمْ إِذَا اعْتَمَرُوا وَحَجُّوا مِنَ الْحَجَرَيْنِ وَالْمَسْعَى نَصِيبُ
وَلَكِنَّ الرَّجِيعَ لَهُمْ مَحَلٌّ بِهِ اللُّؤْمُ الْمُبِينُ وَالْعُيُوبُ
كَأَنَّهُمْ لَدَى الْكَنَاتِ أَصْلًا تُيُوسُ بِالْحَجَّازِ لَهَا نَبِيبُ
هُمْ عَرُّوا بِذِمَّتِهِمْ خُبَيْبًا فَبَيْسَ الْعَهْدِ عَهْدُهُمُ الْكُذُوبُ⁴⁵

Then he described and documented the details of the secrecy in which the companions were killed, and Khabiba and his companions cried, describing the incident and the locations of the Companions and their places in that secrecy, which made it the subject of documentation and martyrdom among the people of Sir and Maghazi, and he said: [al-Kamil]

صَلَّى إِلَهُ عَلَى الَّذِينَ تَتَابَعُوا يَوْمَ الرَّجِيعِ فَأَكْرَمُوا وَأُثْبِتُوا
رَأْسُ السَّرِيَّةِ مَرْدَدٌ وَأَمِيرُهُمْ وَابْنُ الْبُكَيرِ إِمَامُهُمْ وَخُبَيْبُ
وَابْنُ لُطَارِقَ وَابْنُ دَنْتَةَ مِنْهُمْ وَافَاهُ تَمَّ جَمَامُهُ الْمَكْتُوبُ
وَالْعَاصِمُ الْمَقْتُولُ عِنْدَ رَجِيعِهِمْ كَسَبَ الْمَعَالِي إِنَّهُ لَكُذُوبُ
مَنْعَ الْمَقَادَةَ أَنْ يَنَالُوا ظَهْرَهُ حَتَّى يُجَالِدَ إِنَّهُ لَنَجِيبُ⁴⁶

Hassan bin Thabit mentioned in these verses the names of the six companions, and their prince Murthad, and how our master Asim refused to surrender to the polytheists, and preferred to fight to surrender himself, and he described what the people of the biography said fully, in this poetry.

⁴³ Abu Usman al-Jahidh, *al-Haywan* (Beirut: Dar al-Kutub al-Ilmiyya, 2003), 177.

⁴⁴ Abd al-Malik al-Humayri Ibn Hisham, *al-Sira al-Nabawiya* (Egypt: Mustafa al-Babi al-Halabi, 1955), 2/169-170.

⁴⁵ Ibn Hisham, *al-Sira al-Nabawiya*, 2/182.

⁴⁶ Ibn Hisham, *al-Sira al-Nabawiya*, 2/183.

From the poetry of Hassan Ibn Thabit documenting a custom hated by the tribe of Bani Huthail, which eats people's flesh, he said: [al-Basit]

قَوْمٌ تَوَاصَوْا بِأَكْلِ الْجَارِ بَيْنَهُمْ فَالْكَلْبُ وَالشَّاةُ وَالْإِنْسَانُ سَيَّانٌ⁴⁷

D- The Linguistic Aspect of his Poetry

Hassan's poetry contained within it proverbs and linguistic witness, which is a historical legacy from which linguists derive their inferences on the linguistic meaning of words and proverbs, and we do not want to expand on this, I mean the rhetorical aspect and its sections, as mentioned by Talbi in al-Tiraz in several sections,⁴⁸ and the other reason why they are not mentioned is that these verses did not come within the poetry of satire, so I did not mention them.

I mention here the single proverbs that his poetry contained, which came within the poetry of satire, such as saying to Dirar bin al-Khattab bin Mirdas, responded to him and spelled him and described him with beautiful sarcastic descriptions, and Dirar had said a house in the Muslims incites them, Hassan bin Thabit said: [al-Taweel]

أَتَفْخَرُ بِالْكَتَّانِ لَمَّا لَبِسْتَهُ وَفَدَّ تَلْبُسُ الْأَنْبَاطِ رَيْطًا مُقْصَرًا
فَلَا تَكُ كَالْوَسْطَانِ يَحْلُمُ أَنَّهُ بِقُرْبَةٍ كَسَرَى أَوْ بِقُرْبَةٍ قَيْصَرًا
وَلَا تَكُ كَالْتَّكْلِ وَكَانَتْ بِمَعَزَلٍ عَنْ التَّكْلِ لَوْ كَانَ الْفُؤَادُ تَفْكَرًا
وَلَا تَكُ كَالشَّاةِ الَّتِي كَانَ حَتْفُهَا بِحَفَرٍ ذِرَاعِيهَا فَلَمْ تَرَضْ مَحْفَرًا
وَلَا تَكُ كَالْعُلُويِّ فَاقْبَلْ نَحْرَهُ وَلَمْ يَخْشَهُ، سَهْمًا مِنَ النَّبْلِ مُضْمَرًا
فَإِنَّا وَمَنْ يُهْدِي الْفَصَائِدَ نَحُونًا كُمُسْتَبْضِعٍ ثَمَرًا إِلَى أَرْضِ خَيْبَرٍ⁴⁹

In this satire he mentioned well-known Arabic examples, namely:

First: His bereaved saying, as if referring to wearing a garment that is not his, as does the hired wailing in crying for the dead, she is not like the real mother who bereaved her son, which is as mentioned in some books of asceticism and literature. As narrated in the book of asceticism of Imam Ahmad bin Hanbal, Omar bin Dharr said:

" قَالَ ذَرُّ لَأَبِيهِ عَمَرُ بْنُ ذَرٍّ: مَا بَالُ الْمُتَكَلِّمِينَ يَتَكَلَّمُونَ فَلَا يَنْبِكِي أَحَدٌ فَإِذَا تَكَلَّمْتَ أَنْتِ سَمِعَ الْبُكَاءَ مِنْ هَاهُنَا وَهَاهُنَا؟ قَالَ: يَا بُنَيَّ، لَيْسَ النَّائِحَةُ الْمُسْتَأْجَرَةُ كَالنَّائِحَةِ التَّكْلَى"⁵⁰

Dharr said to his father Omar bin Dharr: "What do the speakers speak, so no one cries, and if you speak, you hear crying from here and here?" Father said: "My son! The hired wail is not like the bereaved one."

Second: As the seeker of Modia - which is knife - or as they say:

Her death carries a sheep with her nails, so he likened it in the fourth house to the sheep that is looking for her death by digging the ground with her shadows, so Modia and knife come out to slaughter, which is like beating those who bring problems to himself.⁵¹

Third: A saying: The one who wants to sell dates on the land of Khaybar, which is a proverb that hits the stores in the wrong place, and whoever brings the goods to the place where its

⁴⁷ Meaning: they eat the meat of their human neighbors as animals do with people's meat. See: al-Jahidh, al-Haywan, 177.

⁴⁸ Yahya Ibn Hamza al-Talbi al-Mu'ayyad Billah, *al-Tiraz li-Asrar al-Balaghah wa Uloom al-Haq'iq al-Ijaz* (Beirut: al-Asriya Library, 2002), 1/213.

⁴⁹ Ibn Hisham, *al-Sira al-Nabawiyya*, 2/451.

⁵⁰ Ahmad al-Shabani Ibn Hanbal, *al-Zuhd* (Beirut: Dar al-Kutub al-Ilmiyya, 1999), 288.

⁵¹ I quoted it with a simple attitude. See: Ibn Salam, al-Amthal, 329.

people are famous for producing them, it is as if he said to him: “Do not trade in goods - which is poetry here - we are its people.” It is as the al-Nabighah al-Jaadi said:

وَأَنَّ امْرَأًا أَهْدَى إِلَيْكَ قَصِيدَةً كَمُسْتَبْضِعٍ تَمَرًا إِلَى أَرْضِ خَيْبَرَ⁵²

The people of language and dictionaries have derived from the poetry of Hassan bin Thabet spelling what they infer on the meanings of Arabic vocabulary, which they mention in their dictionaries, such as Ibn Manzur in his book - *Lisan al-Arab* - when he mentioned the single verb (Zam) and the derivations branched from it, such as Zanim, Zanma or Zanma, which is the man who claims he is one of them and he belongs to them, but he is not. The net, which is the hanging thing, that he mentioned Ibn Manzur's verse of Hassan bin Thabit in which Abu Sufyan Ibn al-Harith bin Abdul Muttalib, cousin The Prophet said: [al-Taweel]

وَأَنْتَ زَنِيمٌ نَيْطٌ فِي آلِ هَاشِمٍ كَمَا نَيْطٌ خُلْفَ الرَّايِبِ الْفَخَّ الْفَرْدِ⁵³

In this verse there is also a witness to proverbs, so saying the individual mug is a proverb, a metaphor and an analogy for the person who is labeled, and following another person, such as this mug that is used only when needed, and after its completion, it is parked or placed in a place until the need is renewed in its request and use.

As well as what was inferred by the people of dictionaries, such as al-Khalil bin Ahmad al-Farahidi and others, on the meanings of strange vocabulary in the spelling of Hassan bin Thabit, he said, while he was mocking a man: [al-Mutekarib]

أَبُوكَ أَبُوكَ وَأَنْتَ ابْنُهُ فَيَسَنَ الْبَيْتِيُّ وَيَسَنَ الْأَبُ

وَأَمَّكَ سَوْدَاءُ مَوْدُونَةٌ كَأَنَّ أَنْامِلَهَا الْخُنْطُبُ⁵⁴

al-Khalil al-Farahidi mentioned the last verse to infer the meaning of al-Mudonna, which is short-necked by women, as well as Abu Obaid ibn Salam on the meaning of al-Khanzab, which is the male of the beetle.⁵⁵ This verse and many other verses of Hassan Ibn Thabit poetry are considered a reference for linguists in the meanings of vocabulary.

E- The Moral and Preaching Aspect of his Poetry

I mean in terms of moral and preaching what his poetry of rebuke for bad behavior, and obscene behavior of some behaviors, in his poetry and spelling what documents the theft of the Kaaba gazelle gilded by Harith bin Amer, and in it the warning to fall into such acts. It is although satire, but it has positive aspects, by degrading such acts, and alienating them, in these verses coming historical documentation on the one hand, and preaching on the other hand, and makes this heinous act an example for those who considered, and no one dares to do it again, because it will be a curse to him and his people for the rest of his life.

⁵² Ahmad al-Midani Ibn Muhammad, *Majma' al-Amthal* (Beirut: Dar al-Maarifa, nd.), 2/152.

⁵³ Meanings: Nait: Nawt: The source of Nat is a nut, which is attachment as the bagpipe attaches to its structures. Mug individual: Mug that is stuck at the end of the mugs after it has finished being used to fill water. See: Hassan b. al-Mundhir b. Haram al-Ansari Ibn Thabit, *Diwan Hassan Ibn Thabit* (Beirut: Dar al-Kutub al-Ilmiyya, 1994), 100; al-Farahidi, *Kitab al-Ain*, 4/455; al-Qurashi Ibn Abi al-Khattab, *Jamharat Ashar al-Arab* (Cairo: Nahdet Misr Library, ts.), 35; Ibn al-Hajjaj, *Sahih Muslim*, 3/183; al-Matrazi Ibn Abd al-Sayyid, *al-Mugharrab fi Terteeb al-Moreb* (Lebanon: Dar al-Kitab al-Arabi, nd.), 373-374; Ibn Manzur, *Lisan al-Arab*, 7/277.

⁵⁴ Meanings: Nubian: from Nubia, southern Egypt and northern Sudan. Female affectionate: short-necked, small corpse. See: Hassan b. al-Mundhir b. Haram al-Ansari Ibn Thabit, *Diwan Hassan Ibn Thabit* (Beirut: Dar al-Kutub al-Ilmiyya, 1994), 42; al-Farahidi, *Kitab al-Ain*, 8/75; Abu Obaid al-Qasim al-Harawi Ibn Salam, *Gharib al-Hadith* (Hydabad: Dar al-Maaref al-Othmaniyya, 1964), 3/445.

⁵⁵ al-Farahidi, *Kitab al-Ain*, 8/75; Abu Obaid al-Qasim al-Harawi Ibn Salam, *Gharib al-Hadith* (Hydabad: Dar al-Maaref al-Othmaniyya, 1964), 3/445; Mehmet Ünal, “Efforts to Create a Deviated Perception Of Sufism: Epic Narratives Of Evhadu'ddin Hamid Kirmani”, *The Journal of International Social Research* 9/43 (2016), 335.

Hassan Ibn Thabit satired al-Harith said: [al-Basit]

يا حارُ قد كنت لولا ما رُميت به لله درك في عِرٍ وفي حَسَبِ
جَلَلَتْ قَوْمَكَ مَخْزَاءً وَمَنْقَصَةً ما لم يُجَلِّلهُ حَيٌّ مِنَ الْعَرَبِ
يا سَالِبَ الْبَيْتِ ذِي الْأَرْكَانِ جَلِيَّتَهُ أَدِ الْغِزَالَ فَلَنْ يَخْفَى لِمُسْتَلَبِ
سائلُ بني الحارثِ الْمُزْرِيِّ بِمَعْشَرِهِ أَيْنَ الْغِزَالَ عَلَيْهِ الدُّرُّ مِنْ ذَهَبِ
بُنْسَ الْبَنُونَ وَبُنْسَ الشَّيْخُ شَيْخُهُمْ تَبًّا لَذَلِكَ مِنْ شَيْخٍ وَمِنْ عَقَبِ⁵⁶

An example of this disciplined satire, in which he urges good morals, is what Hassan Ibn Thabit said as miser: [al-Basit]

الْمَالُ يَغْشَى رَجَالًا لَا طَبَاخَ بِهِمْ كَالسَّيْلِ يَغْشَى أَصُولَ الدَّنْدَنِ الْبَالِي
أَصُونُ عَرْضِي بِمَالِي لَا أَدْنِيَسُهُ لَا بَارَكَ اللَّهُ بَعْدَ الْعَرْضِ فِي الْمَالِ⁵⁷

In these verses, Hassan bin Thabit mentioned the miser and his spelling, the glow of those who do not spend money well in the faces of goodness and the preservation of the offer of money, without naming or cursing anyone, and here he used exposure and waving not permitting.

The End

It is clear from what is mentioned above in the poetry of Hassan bin Thabit, especially the poetry of satire from him, the following:

- 1- Poetry is a speech like the rest of the speech, in which the good and the ugly, not all speech is ugly, nor all poetry is ugly.
- 2- The poetry of satire has criteria that does not depart from them and are controlled by them and governed by its rules, which is this satire is pure to God Almighty, seeking to support religion, and uphold the word of truth, not for personal purposes.
- 3 – The poetry of satire in Islam was a necessity and an urgent need, resorted to by the poets of Islam, when it did not work with the polytheists to return to their senses; so, the poets of Islam returned back to the polytheists by the same way being harmed.
- 4 - The poetry of satire has many positive aspects, which is not as the mind goes when reading the definition of writers and linguists, they have defined it by mentioning the disadvantages and fall, without including this definition any positive in it.

Recommendations

- 1 - The poet who says such kind of poetry of satire has his reasons and motives, which makes the poet say, and when tracking and investigating these reasons, the researcher reaches a reasonable conclusion for the poet to say this type of poetry.
- 2- Paying attention to every cultural heritage, looking at it impartially and neutrality, and not condemning it negatively because it contains insults and incitement.
- 3- This article might be a key for every researcher in literature and poetry, whether this Arabic or non-Arabic poetry.

⁵⁶ Meanings: Oh hara: Marbling O Harith. You have been thrown by it: what they accused you of. Jallat: You fell, and you were the reason for dragging shame on your people. edi: give. See: Hassan b. Al-Mundhir b. Haram Al-Ansari Ibn Thabit, *Diwan Hassan Ibn Thabit* (Beirut: Dar al-Kutub Al-Ilmiyya, 1994), 37.

⁵⁷ Meanings: Tibakh: knowledge, or Reason. al-Dandan: What is fallen from the origin of the trees. See: Ishaq al-Shaibani Ibn Marar, *Kitab al-Jiim* (Cairo: General Authority for Princely Printing Affairs, 1974), 270; Ibn Muslim al-Dinuri Abdullah Ibn Qutayba, *Oyoum al-Akhhbar* (Beirut: Dar al-Kutub al-Ilmiyya, 1986), 355; al- Tabrizi Yahya Ibn Ali, *Sharh Diwan al-Humasa by Abu Tamam* (Beirut: Dar al-Qalam, nd.), 2/253.

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