

Hassan ibn Thabit: An Original Arabic Tongue (1)

حسان بن ثابت: لسان عربي أصيل

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ABSTRACT: Hassan ibn (son of) Thabit is one of the greatest poets who lived within two distinguished ages of the Arabic nations in Arabia, the pre-Islamic period and the Islamic period. He presented graceful pictures of Arabs before Islam and after Islam. In this literary paper, the investigator attempts to probe the depth of the Arabic poetry of Hassan ibn Thabit as an instance of the magnitude of Arabic poetic tongue. The poet Hassan ibn Thabit deserves a literary investigation paying attentiveness mostly to his poetry as a tradition and legacy of the classical Arabic poetic language.

In dealing with one of the famous poems of Ibn Thabit, the paper operates the critical-analytical method. It starts with a succinct introduction about Arabic poetry then the paper progresses to illuminate Arabs and Arabic poetic tongue. Subsequently, the researcher goes to shed light on the poet, Hassan ibn Thabit as a poet of an unusual Arabic language. After that, it goes on to focus more with analysis and *wasf* (description) on the first sixteen verse lines of Hassan ibn Thabit's renowned poem known as the *Alef* rhymed (قافية الألف). This part is the central division of the study in which it attempts to verify via the poetry of Hassan Ibn Thabit. The paper is ended with a short conclusion.

Keywords: Arabic tongue, Arabic poetry, Islamic age, poet of the prophet, pre-Islam, Prophet Mohammad

ملخص: حسان بن ثابت واحد من أعظم الشعراء الذين عاشوا خلال عصرين متميزين للأمة العربية في الجزيرة العربية، الفترة ما قبل الإسلامية والحقبة الإسلامية، قدم حسان خلالها صور حلو الشمائل عن العرب قبل الإسلام وبعده، في هذه الورقة الأدبية، يحاول الباحث سبر غور عمق الشعر العربي عند حسان بن ثابت كأنموذج على عظمة اللغة الشعرية العربية. يستحق

الشاعر، حسان بن ثابت، دراسة أدبية، مركزاً، بشكل رئيسي على شعره كنوع من التراث والموروث للغة العربية الفصحى.

تعاملاً مع واحدة من القصائد الشهيرة لحسان بن ثابت، فإن هذه الورقة البحثية تستخدم الأسلوب التحليلي النقدي، والذي تبدأ بمقدمة موجزة عن الشعر العربي ثم تنتقل الورقة لإلقاء الضوء على العرب واللغة الشعرية العربية، ثم يلقي الباحث الضوء على الشاعر حسان بن ثابت، صاحب الملكات اللغوية العربية الغير عادية، وبعد ذلك، تنتقل الدراسة لتركز بشكل أوسع على التحليل والوصف لأول ستة عشر بيتاً شعرياً من قصيدة حسان بن ثابت الشهيرة المعروفة باسم (قافية الألف). هذا الجزء هو الجزء الرئيسي التي تحاول الدراسة إثباتها من خلال شعر حسان بن ثابت، وتختتم هذه الورقة البحثية بملخص نهائي قصير.

الكلمات المفتاحية: الشعر العربي، شاعر الرسول، العصر الإسلامي، اللغة العربية، ما قبل الإسلام، النبي محمد.

INTRODUCTION:

Universally, poetry employs an elevated and distinguished literary language over everyday speech; it is not the talking of the tongue only, but it is the speech of the heart, sentiment, feeling, and mind. Moreover, it can be said that poetry is a piece of music. Furthermore, surely it gives the process of knowledge greater gain and advantage. There are, so to speak, immeasurable definitions and classifications on poetry, the same availability of poets. According to Cuddon who declares that poetry is a comprehensive term that "can be taken to cover any kind of metrical composition. However, it is usually employed with reservations, and often in contradistinction to verse. The implications are that poetry is a superior form of creation; not necessarily, therefore, more serious" (Cuddon, 1999, p. 682-683). The core of the previous definition leads readers to comprehend and grasp that poetry is a grander arrangement of design; it means that its influence on acquiring a language is fundamental and crucial. It is a grander system of constructing and building knowledge. Critics and scholars might agree with Coleridge (1886), who says "poetry is the blossom and the fragrance of all human knowledge, human thoughts, human passions, emotions, language" (p1004; Maxwell, 2017, p277; Alexander, 2012, pxxiv). Here the reader/researcher has the ability to make pronounced association and connection between poetry and language.

Arabic poetry has articulated for Arab integrity, conscience and morality, as much as it has argued situations and philosophies, ideologies, beliefs and thoughts, nationally and worldwide. Arabic poetry was and still the certified means to record the magnificence, excellence, splendiddness, outstanding and superb deeds of Arabs. The protagonists and clannish genealogies with the ovation of morals reverence appreciate and support liberality open-handedness, bravery, courage and hospitality. All that is wonderfully delineated by poets of Arabs. Brown (2003), in his article *The Social Context of Pre-Islamic Poetry* supports the notion that hospitality has consistently featured in Arab values, creating an essential characteristic of manliness. The practice of Arabic poetry is one of a much grander literary tradition.

Additionally, Nicholson (2014), confirms an influence about the Arabic poet stating that the notion of poetry as art was established afterward; the versifier was the visionary and prophet of his tribe. The poet was their leader in peace and their hero in combat. Historically, the entire clan was content and pleased to declare the coming of a poet, guardian of its settlements and lands. He was also the singer of its majesty and glory.

Poetry has a diverse history in the Arabic language. Undeniably, several of the oldest texts of typical and standard Arabic literature is poetry, and this genre has flourished in many forms all over Arab literary history. Poets of the classical tongue have the ability to debate in any given topic, exchange boasts, engage in competitive wit, or basically strive to excel each other in the amount and scope of their knowledge, intelligence or ability to make up. Even though the historical past record of verse in Arabic is far less complete, historians do have evidence that poetry is an ancient and diverse art form in classical literature. Moreover, poetry remains today in traditions all over the Arab nation in a diversity of surroundings and geographic areas. Arabic poetry occurs both verbally and in writing, and have been proper to a variety of social and literary settings.

Paul Engle contributes shedding light on the magnitude of poetry authenticating that, "Poetry is boned with ideas, nerved and blooded with emotions, all held together by the delicate, tough skin of words"

(Strachan, and Terry, 2011, p190). In unison, Christopher Fry pronounces that poetry “is the language in which man explores his own amazement” (Johnson, 2003, p113). Consequently, Arabic poetic language is where glorious deeds, history, wisdom, experience and knowledge are gathered, and it is, in the same way, the central reference point for skill, knowledge, observation, erudition and wisdom.

1. Arabs and their Influential Tongue

The classical Arabic language is the literary standard canon and tenet from which Arab experts in genealogy, linguists, and other scholars and researchers take the evidential speech to support their opinions. In such a way the Arabic language judges many intellectual cases. Abreast of that, it can be specified that the craving for a poetical formation is ardent and sentimental in the Arabic tongue.

Critics and scholars such as Nicholson in his book *Literary History of the Arabs* (2014), demarcates that Arabic poetry was the exclusive means of the literary speech. All tribes have their poets, who freely expressed what they believed, felt, sensed and thought. Their oral expressions “flew across the desert faster than arrows’, and came home to hearts and bosoms of all who heard them” (p72). Furthermore, the attitude of Arab poets to their past poetic legacy and tradition "could be regarded as a reliable indicator of their degree of modernism. As is to be expected, different stages in the development of modern Arabic poetry were accompanied by related changes in the attitude to the past indigenous tradition" (Al-Musawi, 2006, p10).

Typically, Arabic poetry has always denoted the main literary word for the Arab nation. Since the Pre-Islamic age, the practice of assembly in the nightfall in the tent around the versifier paying consideration to people’s lives rehearsed in verse invites listeners to reproduce on the communal and communicative trait that Arabic poetry has possessed ever since its beginning. The poet of Arabs is “wholly dedicated to the task of adequately describing his theme down to its most intimate and, at the same time, most typical peculiarities. There is no doubt that here the Arabs contributed a number of masterpieces to descriptive art” (Motoyoshi, 2004, p4). Besides, the collective remembrance of the tribe

or community is identified in the character of *ash-sha'ir*, (the poet). As the acknowledged spokesperson of the tribe; he had the task of promoting, exalting, intensifying and applauding the good deeds of its heroes, recalling their genealogy and lineage, charging their enemies in war, and grieving those who had passed away.

From the pre-Islamic period, it was the Arabic tongue that permitted the Arabs to communicate their own sentiment and feeling. The power of the expression thus sublimated Their collective standards, morals, ideals and beliefs. Served by a tremendously rich and supple tongue, the versifier is the vital spokesman of his tribe. The latter had in him a cantor who extolled his great deeds, recalled the virtues of his great men, and welded the social bond. Per the etymology of the expression *shâ'ir* (شاعر) poet which serves to designate it, the versifier is the one who perceives or hears clearly what others only feel confused.

The Arabic poem is a very accurate, dependable, consistent and reliable composition. Regularly, it has the same rhyme the entire of the verses; whatever long it is, with the intention of showing skill and great fluency and familiarity of the poet. Some other times the poem breaks the rhyme to produce a type of difference in tunes, cadences, tone and inflections that show the capability and greatness of the poet.

Besides, the composition is united by a meter which the poet has to keep watching most carefully through the whole progression of the poem. The result is that readers/listeners can expect much attractive and striking poetry. The portrayal of Arabian society and its deserts and wildlife have a certain appeal at first, similarly when the portrayal moves ahead to the end of *Al-gasidah* to be expressed in the same manner, with various expressions and phrases of deep connotation creates in it a sort of excitement (Dahami, 2018a).

Furthermore, as a system of composition that intentionally reaches out to other methods of verbal art in Arabic, the Arabic standard tongue is replete with allusions and insinuations most remarkably from the tales of well-known medieval and pre-Islamic poets and the profiles of the folk protagonists and wise distinguished individuals such as Tarafah ibn Al-Abd, Antarah, Zohayir ibn Abi Salma, Amru ibn Kolthoum, Al Harith ibn Hillizah, AbZayd al-Hilali and several others. Its tongue "includes a range of diction, including quotes from canonical religious texts (most

commonly the Quran, Hadith, and less frequently the Bible), phatic phrases, proverbs, and an extensive vocabulary” (Yaqub, 2007, p10).

The poet, as an illustrator and previously as a prophet, remains to signify one of the few real craftspeople of a word for whom poems are his treasure to diffuse thoughts, moods and feelings and accede people to communicate. The versifier is the one who provides the supremacy of speech to his people; the poet is the one who observes new connotations, attaining ties and affinities in which others do not have the ability to recognize. One of such eminent Arabic poets who left memorable traces and principally contributed to Arabic poetry is Hassan ibn Thabit Al-Ansari.

2. Hassan ibn Thabit: The Poet of the Prophet

Our personality is Hassan ibn Thabit ibn Al-Munthir Al-Khazraji Al-Ansari of Bani An-Najjar, known as the poet of the Prophet as well as the versifier of Islam. The tribe of Al-Khazraj has preserved favor for their poet Hassan and appreciated his skill and faculty in defending them. According to historians and critics, the poetry of Hassan ibn Thabit had a role surpasses the role of the sword and spear. He was also eminent for praising king of Al-Ghassanids before the advent of Islam; as a result, they were faithful to him even after the passing away of their king and they sent him annual gifts even after his adaptation of Islam. He is distinguished by the name of ‘the owner of the two lives’ because, as an eminent poet, he contemporized the great poets of pre-Islam as well as those of the Islamic age. His long life is divided into two equal divisions in which he lived sixty years before Islam and the same after he joined Islam.

Hassan has devoted his life to the most crucial matter in his life, the issue of the new religion that he embraced, and carried the flag of defense on his religion and his messenger peace be upon him, and carried the banner of insulting the infidels, especially after the Prophet said to him: "lampoon and by word attack them; Jibril is supporting you" (Al Ahdal, 1977,p161; Zabadi, 2006, p133; Ash-Shafa’i, 2012, p193; Ibn Saad, 2001, p325). The greatness of Hassan ibn Thabit, the poet of Al-Ansar, returns to the point that he is the founder of the historical poetry particularly the

Islamic poetry; he has documented for us the names of battles between Muslims and polytheists, and the names of the companions, as well as the names of the enemies of Islam. Ibn Thabit was the laureate poet of the State who used, through his poetry, to records, calculates, promotes and defends his religion. He associated poetry with history.

According to the tradition of sarcasm, satire and lampoon, which has a significant place in Arabic language and literature with praise, in poetry, blamed poets were focused on with their community. Hence, defaming the Quraish poets led to the blame of the Quraish community. Prophet Mohammad conscious this truth said to Hassan ibn Thabit: 'How are you going to reproach them; I am a man of Quraish just like them.' Hassan replied, 'I will remove you from the disbelievers of Quraish, just as you remove a bit of butter.'

Hassan ibn Thabit was born in the year 570 in Madinah formerly known as Yathrib. His family belongs to Bani An-Najjar of Al-Khazraj tribe; one of the two central lineages living there known as Al-Awos and Al-Khazraj along with three Jewish tribes. Abdulmutallab's mother, the grandfather of Mohammad, goes back in lineage to Al-Khazraj tribe which gives an indirect affinity with the Messenger and Prophet Mohammad. By his acceptance of Islam and by his defense of Prophet Mohammad through his poems defaming the disbelievers, he was well-known among Muslims with the name of 'Versifier of the Prophet.' It is easy to find information about Hassan's life during the pre-Islamic period through his self-diffused poems. The poet retorted to the offense of the versifier Gaiys ibn Hatim of the conflicting tribe during the battles between Al-Aws and Al-Khazraj of which Gaiys was a part. The bloody skirmishes between Al-Awos and Al-Khazraj lasted until before the travel of the Prophet to Yathrib, currently Madinah.

The 'Versifier of the Prophet,' Hassan ibn Thabit has spoken about these wars in his poetry dating from the pre-Islamic age. Ibn Thabit was accepted as a central Arab poet of his time. He had a kinship with No'aman ibn Al-Monthir one of the kings of Al-Hirah, who was in hostility with Al-Ghassanids. Thus, the life of Hassan before Islam was spent partaking in various poetic summits. One of his significant

happenings was to speak of the intrepidity of his tribe, to inspire the warriors to face the adversary during the battles between the tribes of Al-Aws and Al Khazraj of which he was a part of.

The activity of the atheists against Muslims remained even after the immigration from Mecca. The Prophet, then, requested the Muslim poets of Medina for help against the Quraish defiant poets like Abdullah ibn Ziba'ra, Abu Sufyan ibn Al-Harith, Thirar ibn Hattab and Hubayra ibn Abu Wahb. Hassan ibn Thabit, Ka'b ibn Malik and Abdullah ibn Rawahah said they would apply their poetic aptitudes in response.

Hassan ibn Thabit retorted to the poems of the Quraish poet-disbelievers in an even more effective, successful and lucrative way than the expectations without causing the slenderest injury to the Messenger of Allah. The Prophet is a witness to Hassan's success congratulated him saying: 'The angel Gabriel confirms the innate gift of Hassan ibn Thabit and his inspiration. These verses have a more severe effect on them than a volley of arrows'. Hassan, as a 'Versifier of the Prophet,' has not only responded to the wrongdoer poets but also to Jewish poets such as Ka'b ibn Al-Ashraf and Rabi ibn Abi'l-Houkayk who directed their verse against Muslims. With his attempts, Hassan made their challenges at negative misinformation against Muslims, thus deactivating their poems.

Abu Ubaydah ibn Al-Jarrah said of him: Hassan had precedence over other poets for three reasons: he was the poet of the Al-Ansar – disciples of the prophet – during the period of pre-Islam, the poet of the Prophet (peace be upon him) at the time of the revelation and the poet of the Yemen as a whole during the Islamic period (Issa, 1990, p121; Al-Fassi, 2011, p145; Al-Khazraji, 2010, p33).

The Prophet installed a platform in the mosque for Hassan when he recited his poems and said, "Certainly, Allah supports Hassan by the Holy Spirit (Jibril) as long as he defends the Prophet" (Al-Jamal, 2015, p. 131; Ibn Hajar Al-Haitami, 2012, p350). In addition to that, one day, Al-Khalifa 'Umar ibn Al-Khattab passed through the Prophet's mosque while Hassan was delivering his poems. Umar censured him; Hassan then replied, 'I recited my poems here, while there was one who is better than

you,' he means the Prophet. Directly, 'Umar was silent (Ibn Hanbal, 1995, p142; Ibn Batal, 2015, p129; Ibn Al Athir Al Jazari, 2009, p178).

Hassan ibn Thabit died during the reign of forth true Khalifa Ali ibn Abi Talib, the cousin of the Prophet. Our poet reached the age of twenty years after a hundred. A long life he had in which he spent the first half in the pre-Islamic period and the second during Islam.

3. Al-Alif Rhymed Poem: A Poem of Duel Directions

3.1 The Motive of the Poem

During the seventh year of migration, a peace covenant called Al-Hudaybiyah conducted between the Prophet and people of Quraish. The main point was that the Muslims return to Madinah this year and they would enter Mecca for Hajj the next year. People of Quraish abolished and infringed the covenant then the Prophet prepared a strong army against the infidels to inaugurate Mecca. Poetry was and still the principal means of propaganda and press, so poetry significantly was a weapon in battles. The fighters made use of it to the highest degree. The prophet ordered Hassan to attack the infidels confirming that the poetry of Hassan is severer than swords. The poet of the Prophet did so; he, in this poem, on the one hand, satirized and lampooned the leaders of the infidels of Quraish, on the other hand, Hassan praised and the courage of the heroes of Muslims, migrants and al-Ansar the supporters. The poet announces the determination of the Muslims under the commanding of the Prophet to inaugurate Mecca even by having a war against the infidels of the place. In the poem, Hassan ibn Thabit also lampooned the head of Quraish at that time Abo Sufiyan ibn Al-Harith who lampooned the prophet.

3.2 Analysis

The main ideas

The verses from the first line to the fifth stand on the remains and residues that evoke in the soul longing to the loved ones. The verse lines from the sixth to the tenth present a picture of drink showing a vivid image of sovereignty, authority and power. The verses from the eleventh to the fifteenth indicate that proper planning and a strong determination can achieve the triumph of the right over tyranny and against atheism.

The poem begins with remembering the residues of dear places in which he used to know, but now they have demolished because of the wind and rain over time. Houses of Bani Al-Hasasas became vacant of its people after it was once crowded of them. The poet does not forget to bring a portrait of its rural areas that was overcrowded by different kinds of chattels such as sheep. The poet quickly and brilliantly shifts from his introduction about residues of known places, as it was the habit of pre-Islam poets, to talk about a drink. He addresses his colleague asking him to leave those desolate homes that he is haunted by the apparition of those who were dear to him and cannot forget. He could only remember them with the long-stored drink that is mixed with water, honey and apple juice.

Some historians of literature say that the introduction of residues and alcoholism was noted in the pre-Islamic period. It was narrated that Hassan once met some people drinking after Islam and he requested and advised them not to drink. They replied that his verse encouraged them to do so, but he made it clear that these lines are mentioned before joining Islam and since he became a Muslim, he never touched it. So, this poem has been composed during two periods (Ibn Thabit, 1331 H., p11).

1 عفت ذات الأصابع فالجواء إلى عذراء منزلها خلاء¹

From *Thatu'l-Asabi* and *Al-Jiwa'* to *'Athra'a* Remnants have vanished; their camping-ground is bare.

The poet used the pre-Islamic lexicon such as the places and chattels known in per-Islam age like *That-Al-Asab'a* (ذات الاصابع), *Al-Jawa* (الجواء), *'Athra'a* (عذراء), *Bani Al-Hasehas* (بني الحساس), *Gafr* (قفر), *Ar-Rawamis* (الروامس) and many other which indicate his ample and extensive capacity of using the Arabic classical language. His usage of the literature shows his talented and brilliant mind and tongue. In this first line, the poet tells about his sadness of places and houses that he used to visit especially the home of a friend of him; he is Al-Harith ibn Abi Shamar Al-Ghassanni. Now such sites are residues.

¹Ibn Thabit, Hassan Al-Ansari. (1994). *Diwan Hassan ibn Thabit*. Interpreted by Abda' Mahana. Beirut: Dar Al Kutub Al-Ilmiyah. p. 17. [All Arabic verses about the poem of Hassan ibn Thabit in this study are from this edition of the book unless otherwise mentioned, number of the page is added to the verse line, pages 17-20].

تغفيها الروامسُ والسماءُ

2 دِيَارٌ مِنْ بَنِي الْحَسْحَاسِ قَفَرٌ

The houses of Bani Al-Has-has are waste, obliterated by dusty wind and rain.

The repetition of the letter *sein* (س) has the effect of rough music that brings listeners to the desert, ambiance, atmosphere, impression feeling. We find such effect in expressions like *Al Has-has* (الْحَسْحَاسِ), *Ar-Rawamis* (الروامسُ), and *As-Sama* (والسماءُ) as a reference to the rains that come down from the sky. In this second line, the poet tells about a tribe of Arabs called Bano Al Hashas know with generosity and hospitality. *Ar-Rawamis* is an indication of the wind and what it carries to change the geographical places.

خِلَالَ مَرْوَجِهَا نَعْمٌ وَشَاءٌ

3 وَكَانَتْ لَا يَزَالُ بِهَا أُنَيْسٌ

There always used to have an associate; its meadows held choice camels and sheep.

The poet here continues remembering the places he used to visit and stay in, declaring that such areas are recognized with close relatives and friends. The suburb is green meadows that attract the various chattels like camels, cows, goats, and sheep.

يُورِقُنِي إِذَا ذَهَبَ الْعِشَاءُ

4 فَدَغْ هَذَا، وَلَكِنْ مِنْ لَطِيفٍ

leave this! Except with a colleague who keeps me from sleep when nighttime's first hours have departed.

The above fourth line moves from delineating places and hoses to remembering his relatives, friends and beloved ones. Recalling such people make me tedious cannot sleep if night adverts. The general idea the poet wanted to clarify is that leave all that I have mentioned because it is not dearer than people. If the places are essential that because of the people live in.

فَلَيْسَ لِقَلْبِهِ مِنْهَا شِفَاءٌ

5 لِشَعْنَاءِ الَّتِي قَدْ تَيْمَتُهُ

For Sha'tha' who fills me with yearning, so that my heart has no remedy. The poet continues his description of dear people. Here we have a mentioned name; it is his wife from the tribe of Khuza'ah; others say that she is the daughter of the Jewish Salam ibn Meshkam (see his Diwan). He calls her Sha'tha' who is heartbroken due to being away from him.

يَكُونُ مَزَاجِهَا عَسَلٌ وَمَاءٌ

6 كَأَنَّ سَبِيئَةً مِنْ بَيْتِ رَأْسٍ

As if it is like the drink from Bayt Ra's, when it is mixed with honey and water,

7 على أنيابها، أو طعمَ غَضِيٍّ من التفاح هصره الجناء

All draughts that could be mentioned, cannot be compared with that drink.

8 إذا ما الأشرباتُ ذكرنَ يوماً فهنَّ لِطَيِّبِ الرَّاحِ الفِداءِ

If the drinks mentioned one day, these drinks are the ransom.

This verse line is related to the above lines particularly the sixth and the seventh in which the poet mentions the drink in plural concept referring to any kind of drink or showing several sorts of drinks. The word *arrah* (الرَّاح) relates to wine and wine is prohibited for Muslims then how the poet glorifies mentioning it? The answer is suggested and said by Abi Abdullah Ahmad Al Adawi that this poem was initiated during the pre-Islamic era and completed after being a Muslim. Hassan ibn Thabit in this verse as it is in all his poetry selects with great talent the various expressions of terminology such as the word *arrah* (الرَّاح) which rarely you find an Arabic linguist realizes such utility.

9 نُؤَلِّيها المَلامَةَ، إنَّ المَنا إذا ما كانَ مَغْتاً أو لِحاءِ

The poet achieves the negative result of wine for which it may lead to a catastrophe that after drinking the man is never called a man; the sane become insane and the drunker is unconscious of his behavior which always brings about blame. He confirms that if there is any sort of liability the reason is the drink to be blamed. The purpose of evil, or conflict or swear or trouble is wine.

10 ونشربها ففتركنا ملوكاً وأسدأ ما ينهنها اللقاء

When we drink it, we become kings and lions; nothing stops us from the fight.

The above verse line is the last line Hassan ibn Thabit versified in the period of pre-Islam. Here the poet says that after drinking, the drunker imagines that he is like the king and brave like the lion.

11 عَدِمْنَا حَيْلَنَا، إنَّ لَم تَرَوْها تُثِيرُ النَّقْعَ، مَوْعِدُها كِداءِ

We are ready to lose horses if you do not grasp their effects, raising the dusty wind, meeting in Kada.

When we mounted our horses (عدمنا خيلنا) is an educational method and useful term which means a sort of praise of the horse but indirectly. The direct meaning is losing our horses if you – the enemies – do not behold them when they run and dust being risen. The poet in this line shows a sort of taking an oath. This kind of pledge is glorifying his status with pride. And the promise should be fulfilled meeting in Kada; Kada is a spread mountain in Makkah (Mecca). The translation of Arabic verse is not concise as the original verse line which proves the difficulty of accurately translating poetry. The reader of Arabic will enjoy the greatness of meaning as well as melodious rhythms that is reflected in the talent of the poet and his skill in versifying. The reader of translated lines needs to contemplate a close interpretation of meaning(s).

12 يُبَارِينَ الْأَعْنَةَ مُصْعِدَاتٍ عَلَى أَكْتَافِهَا الْأَسْلُ الظَّمَاءُ

They heave at the reins spinning their necks to one side, the thirsty brown spears above their shoulders.

The poet now shifts to portray the horse as a crucial weapon in battles and contest. The qualities of the horses of Muslims are various; they are competitive, fast, stable, enduring, easy to be guided. They are very sturdy and quick in battle carrying the knights with their sharp brown spears.

13 تَنْظُلُ جِيَادُنَا مُنْمَطِرَاتٍ تَلْطِمُهُنَّ بِالْخُمْرِ النِّسَاءُ

Our horses' race lengthwise, the women in veils slap in their faces. This line is connected with the previous one that deals with describing the horses and their strength. When the horses run, they run faster than the enemy's horses. The quickness of the horses in running surprise the women of veils who listen to the running of horses and then these women get out of hoses to slap the cheeks of the horses trying to stop them *tulademuhn bel-khumrian-nisao* (تَلْطِمُهُنَّ بِالْخُمْرِ النِّسَاءُ). In fact, the situation happened in Makkah.

In the above two lines, the poet brings us a remarkable looming and satire. The purpose of spelling in (12-13) and note that the spelling here touches ethics and does not affect the symptoms as it was widespread during the period of pre-Islam. Hassan has severe and harsh verse

produced in the pre-Islamic era, but now it is noted the change in his style of satire after Islam in which the teachings of Islamic influence him.

14 فإما تعرضوا عنا اعتمرا
وكان الفتح، وانكشفت الغطاء

If you make way for us to do an 'Umrah, then was the inauguration completed and the shell is eradicated.

In this line, Hassan threatens people of Quraish not to stand in before them in their request to make umrah and visiting the Holy Ka'abah. He confirms them that inauguration is sure after realizing that their message is true bearing peace to all people. Hassan ibn Thabit competently applied his expressions in the verse lines (11-13-14) to highlight the significant part of the assemblage in making victory, and to indicate the influence of the voice of all tribe and has no place to the voice of the individual.

15 وإلا، فاصيروا الجلاذ يوم
يعزُّ الله فيه من يشاء

if you do not, you should wait for a fight on the day, Allah stands with the one He is pleased with.

In the second part of the poem, the verses from the eleventh to the fifteenth lines, the poet directs his speech to the people of Quraish and the infidels. Hassan ibn Thabit connotatively praises the horses of the Muslims, but the direct denotation appears to be a sort of satire indicating that the horses of Muslims deserve desolation if they do not attack those infidels of Mecca - and this is what happened on the day of the inauguration. The versifier indicates that these horses carry spears thirsty for blood as an allegory for the determination of Muslims under the guidance of the prophet to make mecca a peaceful place for all people. Hassan adds that – addressing the infidels – they surely will be defeated by the support and satisfaction of Allah. The versifier links the picture of defeat for the infidels of Quraish indicating that they will retreat and will be received by their women who try to stand in front of our horses with their veils (خُمْر). He confirms to them indicating that they have only one solution; it is to surrender then peace can be there after the inauguration. Otherwise, they wait for a bitter battle, in which Allah would support the believers. In the verse lines (11, 12, 13, 14 and 15), the poet begins to describe the horse and the army, so we find a mutual association and concord like a chin.

16 وَجِبْرِيلُ رَسُولُ اللَّهِ فِيْنَا وَرُوحُ الْقُدْسِ لَيْسَ لَهُ كِفَاءُ

Jibril, Allah's mediator, is with us and; he: the holy spirit has no equal.

This last line of the paper presents a comparison between Muslims and the non-Muslims of Quraish. The poet brings us a holy picture in support of Muslims against the others. This sort of support is not ordinary, but in fact, it is extraordinary. It is the angel Jibril who is sent from Allah as a mediator to support Muslims with the prophet Mohammad miraculously. The holy spirit has no comparable (روح القدس ليس له كفاء) which denotes an admiration for Gabriel's immense power which no human's ability is compared.

3.3 Discussion

Some critics believe that Hassan's poetry in the age of pre-Islam is stronger than his poetry after Islam, they think that his poetry in Islam has been softened. Al-Asma'i says: 'When he came to Islam, his poetry fell' (Al Majali, 2016, p94; Hamid, 2010, 76; Abo Laban, 2011, p110). In the poem, critics and scholars might find clear illustrations like warm passionate love sprang from a real passion for the Prophet and appreciation with Islam. Furthermore, we might see the courage and pride of Muslims as well as the admiration and attraction of the Arabic horses and their speed. The poem has an excellent part on infidels who are severely satirized and verbally attracted. In addition to the lampooning against Abo Sufiyan.

Despite the multiplicity of purposes in the text, the dominant milieu of the poem is the defense of his religion and the Prophet peace be upon him for which all the drives are devoted to this purpose. All that we find of pride, description of Mohammad and his companions, satire, looming and the attack against the infidels of Quraish is because of the love passion for the Prophet.

He also capably skilled in dealing with the terminology of Islam, such as: we made an Umrah (اعتمرنا), Amin Allah (أمين الله), Jibril (جبريل), Allah is pleased with whom he will (يعز الله فيه من يشاء), with Allah (عند الله), has sent a slave (قد أرسلت عبدا), says the right (يقول الحق) and several others. Furthermore, the poet used idioms that were prevailed in the pre-Islamic era, such as *tulademuhn bel-khumrian-nisao* (تَلْطَمَهْنَ بِالْخُمْرِ النِّسَاءِ), and

fanahkumo bel-qawafi maan hajana (فنحكّم بالقوافي من هجانا). As well as mixing between idioms of both periods such as either to make way for us to make Umrah (وإما تعرضوا عنّا اعتمرنا), and it was the inauguration (وكان (الفتح).

Hassan ibn Thabit in this poem mixes between the information and structure to create more excitement, expectation and poetic and connotative enjoyment in listening to the poetry. The skillful capability of the versifier in arranging his words in this poem is conspicuous particularly the two verse lines, the eleventh and the twelfth in which we find harmony and congruence between the words delineating the horses and elevating the significant role of horses in the fighting as well as showing their care and attention for horses as a natural habit of Arabs all over the ages. Many of the knight-poets of the pre-Islamic period used to have the right place for horses in their poetry such as Salamah ibn Jandal and Al-Harith ibn Hillizah

Salamah is one of those poets who has stunningly defined horses. The most beautiful of his compositions is the *Al-Baa'eyah* where he illustrates a fascinating portrait of the Arabian horse. Salamah ibn Jandal is a distinguished poet in the *wasf* (description) of horses. He excelled at describing horse and the poet chants with the exploits of his clan. 'The horse is the symbol of speed, prowess, prosperity, glory, happiness, immortality, fertility, and vital force.' In his poems, he refers a lot to the Arabian horse.

وَلَىٰ حَيْثُ وَأَ هَذَا الشَّيْبُ يَطْلُبُهُ لو كان يُدْرِكُهُ رَكْضُ الْيَعَاقِيبِ

Youth passed away quickly, and this white hair overwhelms. It would be after if precipitated partridges walking could reach it.

The first part of this line is about youth and the sadness the poet discovers in his old time. Describing this part is the next point about pride. The last Arabic word, *al-ya'geeb* (اليعاقب) of the above line is also interpreted as the horses that run and run without being fatigued. The meaning here is understood according to the poet that if the seeker of youth in his early age by running like horses, he would do but if the youth has gone never return. This particular line has two indications, the first

presents are the sadness of the poet-knight about the glory of his past age and the second indication is mentioning the horse as a company of the knight. Also, the horse is a symbol of fastness (Dahami, 2018b).

In addition to Al-Harith ibn Hillizah who delineates the horse stating:

مِنْ مُنَادٍ وَمِنْ مُجِيبٍ وَمِنْ تَصَدُّعٍ هَالٍ خَيْلٍ لَالٍ ذَاكَ رُغَاءُ

Some calling and some answering, commingled with neighing of horses and grumbling of camels.

In this verse line, the last of the third part, the poet makes it defamation against their antagonists. He says that the voices of the enemies, the horses and the camels; all mixed loud voices in such gathering are the same, referring to an untrue doing like vain from the tribe of Taghlib against the tribe of Bakr (Dahami, 2019).

CONCLUSION

This study endeavored at investigating and reviewing the symbolic and invoking portraits in the poetry of Hassan ibn Thabit; the connector of two ages, before Islam and after; the defender of the prophet and Islam and the attacker on the infidels. The research endeavored to focus on the rhetorical aspects of the poem of Hassan which goes simultaneously in two directions – defense and attack – with remarkable profound peaceful expressions. Hassan ibn Thabit let us see an original Arab moral and integrity during a difficult period of Islam that is its evolution. It might be agreed, after the evaluation of the verse lines of *Al-Alif* poem, that it reached significant and noteworthy results concerning his ability and talent in operating the Arabic language as a weapon similar to the sword and spear with a great balance of the measures and techniques of the verse line.

Furthermore, we find an appeal from the versifier against tyranny, injustice and partiality of Quraish. Hassan ibn Thabit, the knight of the word, struggles against the vain pride of the infidels who unreasonably stand against Muslims and their prophet. The verse of Hassan ibn Thabit, as shown, included dynamic responses that are considered by the superiority of self-confident voice. Indeed, the poetic and linguistic descriptions highlighting the qualities in people are created and

compassionately received indefinite structures. This paper is prepared as part one of two parts. It will sufficiently be completed after tracking the second part dealing and analyzing the rest of the poem called *Al-Alifrhymedpoem* to thoroughly reach the objective of inquiring the profundity of the poem and the poet like Hassan ibn Thabit. The researcher suggests further thoughtful studies in the creative merits, significances and symbolic conceptions on Hassan ibn Thabit Al-Ansari and his graceful poetry.

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