

Sharaf al-Din ibn Hubayra, His Life and Poetry

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Abstract

Undoubtedly, there are many studies that have focused on the lives and poetry of famous poets. The majority of these studies have focused on the poetry of well-known poets. This does not indicate a weakness in these studies or their repetition, but rather the artistic characteristics, depth, and mystery of their poetry, and the variations in their collections would not have been revealed without those studies. However, this has resulted in neglecting other poets, or so-called obscure poets, not because of their lack of imagination or artistic talent, but because their poetry was less due to their political and personal circumstances. The poet we are studying is Sharaf al-Din bin al-Wazir Yahya bin Hubayra, who worked as a military commander and deputy in the ministry for his father. His circumstances prevented him from writing much poetry, but he would recite poetry when he read a poem that he admired, and he would compose a poem inspired by it, adding new meanings that the previous poet did not mention. His poetry was admired by the famous poet and literary writer Imad al-Din al-Isfahani, who mentioned him in his book "Kharidat al-Qasr" and "Jaridat al-Asr," which recorded the news of famous personalities of his time, such as caliphs, ministers, poets, writers, and celebrities. The news of the poet Sharaf al-Din is scattered in historical books, biographical sources, and media, and we do not know of a recent study that has collected his news and studied his poetry. However, there are two studies that have dealt with his father, the minister Yahya bin Hubayra: a doctoral thesis titled "The Minister Ibn Hubayra and his Jurisprudential Choices (A Comparative Study)," by Dr. Abd Sami Abd Muhammad al-Khalidi, and another study titled "The Delights of the Minister Ibn Hubayra al-Hanbali," by the author Sulaiman bin Saleh al-Kharashi. Both studies dealt with jurisprudential aspects. Therefore, we have conducted this research to study his life and poetry in an introduction and two chapters. The introduction briefly discusses the political life in the sixth century AH, as the poet was influenced by the political situation of his time. The first chapter discusses the poet's life, including his captivity, imprisonment, and death, and mentions news about his father and brother, as they worked together in serving the country during the reign of al-Muqtafi and his son al-Mustanjid. The second chapter discusses his poetry and includes poetic oppositions, and we analyzed a poem as a model for the study.

Keywords. Poetry, Obscure poets, Sharaf al-Din ibn Hubayra, Literary history, Jurisprudence.

Introduction

The fifth century of the Hijri era ended with the caliphate of Al-Mustazhir Billah, who lived between the years 470 AH and 512 AH. His caliphate extended to the beginning of the sixth century of the Hijri era. He was known for his vast knowledge, good character, and his efforts to develop the country and his love for scholars. He lifted taxes from the people. However, his time was not free from disputes between different groups. After Al-Mustazhir Billah's death, his son Al-Mustarshid Billah took over the caliphate between the years 512 AH and 529 AH. Security was restored in his time to the city of Baghdad. However, he suffered from the many attempts by distant provinces to separate from the political center of the caliphate. His son, Al-Rashid Billah, took over the caliphate after him (529 AH - 532 AH). Since the time of Al-Rashid and the three caliphs who followed him, the Abbasid caliphate began to regain its prestige. The four caliphs: Al-Mustarshid Billah (529 AH), Al-Rashid Billah (532 AH), Al-Muqtafi li-Amr Allah (555 AH), and Al-Mustanjid Billah (566 AH) fought battles to revive the influence of the Abbasid caliphate (Ibn al-Kazaruni, 1969: 210).

The Abbasid caliphate regained its power during the reign of Al-Muqtafi li-Amr Allah (555 AH), who ruled from 532 AH to 555 AH. In 544 AH, Al-Muqtafi appointed Yahya ibn Muhammad ibn Hubayra (560 AH) as his minister. Ibn Hubayra performed his duties so well that he was given the title 'King of the Armies' by the caliph. He was the father of the poet Sharaf al-Din Muzaffar ibn Yahya ibn Muhammad ibn Hubayra (562 AH), who we are currently studying. Al-Mustanjid Billah succeeded Ibn Hubayra after his death in 555 AH. His caliphate lasted for eleven years until his death in 566 AH. During his reign, he attempted to capture some castles in 557 AH and continued the efforts of his father, Al-Muqtafi, to strengthen the prestige of the Abbasid caliphate (Taquosh, 2009: 244; Ibn al-Jawzi, 1995: 71-72, 97; Hamoud, 2015: 204-206).

Reforms were implemented in the economic and administrative sectors at the beginning of the reign of Al-Mustanjid Billah under the supervision of his minister, Awn al-Din ibn Hubayra (560 AH), due to his awareness of the poverty that the people of Iraq were experiencing. He abolished taxes and reduced prices in the markets, which improved the economic conditions of the people. Ibn Hubayra died of poisoning during his tenure as minister, and those who succeeded him, namely Abu Ja'far Ahmad ibn Al-Baladi (566 AH) and 'Adud al-Din Muhammad ibn 'Abdullah ibn Ra'is al-Ru'asa (560 AH), who was responsible for the administration of the caliphate, conspired

to kill him out of fear of his increasing influence (Ibn Dihya al-Kalbi, 1946: 158; Ibn al-Jawzi, 1995: 172; al-Dhahabi, 2016: 587).

1. Section One: His Life

1.1. Name and Surname

He is Al-Muzaffar ibn Yahya ibn Muhammad ibn Hubayra, with the title Sharaf al-Din and the surname Abu al-Walid ibn al-Wazir Abu al-Muzaffar Awn al-Din ibn Hubayra. The earliest source to mention his news is the book "Al-Khuraydah" by Al-Isbahani (597 AH), because its author was a contemporary of the poet and mentioned news from those who lived with him. He mentioned his name as "Dhafir" but in the surname of his father, Abu al-Muzaffar was mentioned. He is the eldest son of the minister, so I see a misspelling in his name and what was mentioned in the kunya is correct because the minister was more famous than his sons. He took charge of the Diwan al-Zimam in 442 AH and assumed the position of minister in 444 AH. The word "Al-Muzaffar" is common in the names of males, so his name is Al-Muzaffar and not "Dhafir" (al-Isfahani, 2013: 230; Ibn Kathir, 1991: 234).

His surname: It was mentioned in the book "Al-Kharidah" by Al-Isbahani (597 AH) that his kunya was Abu al-Walid. It was also mentioned in the book "Fawat al-Wafayat" by Al-Kutbi (764 AH) that his kunya was Abu al-Badr. However, we prefer the narration of Al-Isbahani because he was contemporary with the poet (al-Isfahani, 2013: 230; Ibn Kathir, 1991: 234; al-Kutubi, 1973: 141).

His birth: The sources do not mention the year and place of his birth, but they mention that his father was born in 499 AH in a village called "Dor Bani Uqair" in the vicinity of Al-Dujail, known as "Dor Al-Wazir Awn Al-Din Yahya ibn Hubayra", where his father was one of its soldiers. The minister Awn Al-Din Yahya ibn Hubayra built a mosque and a minaret in the village, which was located about five farsakhs (about 5544 meters) away from Baghdad. It is believed that the poet was from Iraq because he was mentioned by Al-Isbahani in the Iraqi section (Ibn Khallikan, 1977: 230; Al-Khalidi, 2010: 5; al-Hamawi, n.d.: 481).

His family: There are few records about his family, so we don't know anything about his mother, wife, or children. All the information available pertains to his father, who was a minister and more famous than his children.

His father: His father is the vizier Awn al-Din Abu al-Muzaffar Yahya bin Hubayra (560 AH), and his life has been studied in detail. The caliph al-Muqtafi was impressed by his opinions and management, so he appointed him as a vizier in the year 544 AH, and he reconciled

between the caliph and those who opposed his rule. The vizier had three brothers: Al-Akram Abu al-Abbas al-Sadeed bin Abdulwahid bin Muhammad bin Hubayra, Abu Ja'far Makki bin Muhammad bin Hubayra, nicknamed Al-Ajl Fakhr al-Din. Both brothers were poets, and they had a third brother who died during the life of the vizier named Abu al-Faraj. He was known for his noble character, righteousness, and good management in politics, and he died poisoned during the reign of al-Mustanjid Billah (Al-Khalidi, 2010: 5-45).

His brothers: The poet Sharaf al-Din had two brothers, one of whom died at a young age, while the other, Azz al-Din, remained. Azz al-Din was younger than Sharaf al-Din, but he was a highly educated man of great importance. The two brothers inherited their father's position in the ministry. However, after the death of their father, Yahya ibn Hubayra, Azz al-Din was imprisoned, and the reason for his imprisonment is unknown. The caliph al-Mustanjid, through our reading of his life, was imprisoning and killing anyone who tried to rebel against him, and he asked Ibn al-Baladi to reduce the power of the state officials and strip them of their signs of power. Ibn al-Baladi arrested Azz al-Din, but he managed to escape from prison to the western side of Baghdad. The caliph closed the gates and announced in the markets, "Whoever informs us about him will be rewarded, and whoever hides him, his property will be confiscated." However, a Bedouin friend of his father betrayed him after promising to smuggle him out, and he informed Adud al-Din, who was one of the state officials and had taken over the caliphate. He sent someone to capture him, and he was brutally beaten, thrown into an underground pit, and hanged with a rope. They stretched him out, and one sat on his head and the other on his feet until he was strangled to death in 561 AH and buried next to his father (Ibn Rajab, 2005: 140; Ibn al-Jawzi, 2005: 132, 362; al-Isfahani, 2013: 100; Ibn Khallikan, 1977: 141; Ibn al-Jawzi, 1995: 172; Alwan, 2017: 82-86).

His manners and work: The poet Sharaf al-Din was a young, cultured, witty, clean, virtuous, and intelligent man, who loved virtue and strived to embody it. He was known for his courage and speed in expressing his thoughts, opinions, or orders, and he took risks. He had a talent for quickly composing poetry, inventing words, and answering questions. He understood what was going on around him and grasped it quickly. He was also humorous, playful, eloquent, and charming. Sharaf al-Din (d. 560 AH) served as a leader in the army of the Abbasid Caliph al-Muqtafi (d. 555 AH) and as a deputy minister. His father was a minister for the same caliph, and when al-Muqtafi died, he became a minister for the Abbasid Caliph al-Mustanjid (d. 566 AH), and his two sons replaced him in the ministry. When Minister Ibn Hubayra died, their work stopped, as Ibn al-Baladi took over the ministry and wanted

to get rid of their influence (al-Isfahani, 2013: 101; al-Kutubi, 1973: 141).

His imprisonment: The poet Sharaf al-Din Abu al-Walid al-Badr ibn al-Wazir was imprisoned in the year 548 AH in the fortress of Tikrit, during his father's lifetime, for a period of three years. The reason for his imprisonment was due to disputes between the Sultan Masoud of the Seljuks, who ruled Tikrit at the time. The caliph sent an army to besiege Tikrit, along with a commander named Sharaf al-Din ibn al-Wazir Awn al-Din bin Hubayra, who was his father's deputy and the commander of the army, along with one of the caliph's trusted advisors named Turchak. There was a conflict between Ibn al-Wazir and Turchak, so Ibn al-Wazir wrote a poem to complain about him and asked the caliph to arrest him. Turchak found out about this and went to Sultan Masoud, the ruler of Tikrit, and told him about it. He then captured Ibn al-Wazir and those with him and handed them over to Sultan Masoud, who imprisoned them in the fortress of Tikrit. The caliph's followers then headed towards Khorasan and the caliph sent Ibn al-Wazir's brother, Azz al-Din, along with other officials in an attempt to free the prisoners, but they refused. The wars between them continued until Ibn al-Wazir's deputy, Awn al-Din, advised the caliph to leave them and rely on prayer, as the Prophet Muhammad used to do. Eventually, the Sultan announced a truce in the year 551 AH and the caliph gave them many gifts, including the princes who were with him. The poet was released from prison, and his father and brother welcomed him. The poets praised him, including the poet Muhammad bin Bukhtiar bin Abdullah al-Baghdadi, who recited a poem addressed to the minister. The poem begins with he says in its beginning (al-Dhahabi, 2016: 573; Ibn al-Athir, 2002: 392; Ibn Khaldun, 2000: 637; Ibn Rajab, 2005: 128; Ibn al-Jawzi, 1995: 106; Ibn Kathir, 1991: 234):

“In which tongue shall I lament

To sentries who slept as I kept”

بأي لسانٍ للوشاةِ ألامٌ”

”وقد علموا أني سهرتُ وناموا

till he said:

“For a year has passed in cold separation

Each day adding to our alienation”

ويستكثرونَ الوصلَ لي ليلَةً”

”وقد مرَّ عامٌ بالصدودِ وعامٌ

At that moment, the minister was delighted and took off his clothes and gave him fifty dinars (Ibn Kathir, 1991: 234). After his son was released from prison, the minister held a banquet during Ramadan in the year 552 AH, attended by people of his rank, and he presented valuable gifts to those who broke their fast. He exceeded all that the ministers before him had presented. He also showed kindness to scholars, the poor, the blind, and even his opponents. After the death of Minister Ibn Hubayra, his sons were imprisoned in the House of the Caliphate, and Adud al-Din was responsible for it. Then they were killed (Ibn al-Jawzi, 1995: 119; Ibn Rajab, 2005: 126-128; Ibn al-Jawzi, 2005: 52).

Al-Wazeer and his sons' relationship with al-Mustanjid: Al-Mustanjid sent a sealed message to Minister Awn al-Din Yahya bin Hubayra (560 AH) regarding the life of his father, the caliph al-Muqtafi. The minister told the messenger that if the contents of the message were not intended for the caliph to see, he would not open or read it, and would return it to him. However, if the contents were suitable for the caliph to see, he would open it. The messenger left and did not return, leaving the petitioner upset with the minister's behavior but keeping it to himself. When the caliph al-Muqtafi died (560 AH) and his son al-Mustanjid (566 AH) became the new caliph, he asked the minister to come and pledge allegiance. The minister, fearing for his life, went to see him and mentioned his loyalty to the petitioner's father and the contents of the message. The petitioner confirmed his truthfulness and appointed him as his minister until he named him the minister of the two caliphs. However, the minister died of poisoning in 561 AH, and a large number of people attended his funeral. The markets were closed, and people wept for him. He was buried in the school he had built at the Bab al-Basra in Baghdad. Researchers disagree about the cause of his death, and al-Dhahabi (748 AH) believed that Abu Ja'far Ahmad ibn al-Baladi (566 AH), who became the minister after Awn al-Din Yahya bin Hubayra's death, was responsible for his death. He seized the wealth of Yahya bin Hubayra, which led to extreme poverty for his children, and the suspended works in his school were sold. The minister's garden was sold for ten dinars, and someone commented that it was so cheap. The children of Yahya bin Hubayra were then pursued, and his two sons were killed out of fear of their increasing influence. The minister's house became the dwelling of the petitioner's family, and he was buried next to his father. In this way, the caliph al-Mustanjid fulfilled his promise to keep the minister as his minister until death, but after his death, he and his children were harmed by the actions of his successor, Ahmad ibn al-Baladi. In 566 AH, al-Baladi was killed by al-Mustanjid, who then became the caliph (Ibn Rajab, 2005: 133; Ibn al-Jawzi, 2005: 262; al-Isfahani, 2013: 98; al-Dhahabi, 2016: 195; Alwan, 2017; 82-86; Ibn al-Athir, 2002: 357).

His death: When the minister Ibn Hubayra, the father of the poet, died, it was reported to the caliph that the poet Sharaf al-Din bin Hubayra had decided to leave Baghdad in hiding. He was apprehended, imprisoned, and remained in prison until (562 AH) when he died in prison on Wednesday the eighteenth of Safar and was buried next to his father at the Bab al-Basra in Baghdad (al-Isfahani, 2013: 102; Ibn al-Jawzi, 1995: 102).

2. Chapter Two: His Poetry

The Arabs were interested in preserving and documenting poetry because it records the achievements of the nation and immortalizes it. Poetry is also the tongue of defending the tribe, and because it carries feelings of love, sadness, and anger and expresses them so well that we can say, "This is what I felt, and I couldn't express it."

Imad al-Din al-Isfahani (d. 597 AH) was concerned with collecting the news of his time from caliphs, ministers, and documenting the poetry of poets, the prose of writers, and recording the deaths of famous people, including those whose poetry was recorded by the Banu Hubayra family. Sharaf al-Din ibn Hubayra (d. 562 AH), the minister's deputy, was the most prolific poet, and he had more luck than his brother Az al-Din, who had a lot of poetry but was lost. Al-Isfahani said: "He had a lot of poetry, and he rarely composed anything that he did not show to me, but I lost it (meaning poetry) as I lost him (meaning the poet), and if I found it, I would present it." (al-Isfahani, 2013: 101).

Al-Isfahani confirmed four long poems, two fragments, and a single line for Sharaf al-Din (562 AH). The first poem consists of forty-eight verses, the second of twenty-eight verses, the third of twenty-four verses, and the fourth of twenty-six verses, and he has a fragment consisting of two verses and a single line. Originally, it was a poem, but al-Isfahani quoted only one line from it. Thus, his total poetic verses are (129) lines of poetry, but this is not all that the poet said, because when al-Isfahani mentions a poem, he does not mention it in its entirety, but only mentions a number of verses for the purpose of representation, not for the purpose of documenting the poet's poetry and preserving it. Therefore, he would say: "And the first of it," mentioning the first verse of the poem, then he would say: "And from it," then he would mention a number of verses, indicating the deletion of verses from the poem. Additionally, the circumstances in which the poet passed through, such as the murder of his father, the washing of his compositions with water, his imprisonment, and his death upon his release from prison, with no news of his family: his mother, wife, or children, indicate their isolation and lack of fame, and their house was occupied by the minister who came after him, Ibn al-Baladi, who wanted to get rid of all his competitors (Ibid, 20).

2.1. The Artistic Structure of Poems

The pre-Islamic Arabic poem system consisted of poems that dealt with multiple themes and topics, including lamentation and love in various forms, such as *Naseeb*, which expresses the emotion of sadness for the separation from a woman. Explicit and implicit love poetry was also common, which described the journey of the beloved woman and the fantasies that women see in their dreams. Other common topics included drinking parties, nature, old age, complaints about time, wisdom, travel in the desert, riding on a camel, and the description of animals. The purpose of the poem was to include praise, invective, pride, mourning, reproach, and a conclusion containing wisdom (Al-Nasser, 1993: 65-69).

The poet had the freedom to choose one or more themes, and the more topics he covered, the greater his artistic ability. Longer poems suited the poet's interest in good expression. Love poetry evolved during the Umayyad era into chaste and explicit love poetry, and then into poems called "*Al-Najdiyyat*" during the Abbasid era by the poet Sharif al-Radi (died 406 AH). This style was followed by poets who came after him, including al-Tughrai (died 513 AH). In this style, the mention of the beloved woman was linked to the mention of sacred places in Najd.

The poet Sharaf al-Din ibn Hibera was influenced by the poetic heritage before him in terms of the structure of the poem, which consisted of two lines and a unified rhyme, the variety of themes, chaste love poetry, and *Al-Najdiyyat*. He changed and renewed the ideas or details of the meaning within the text. He mentioned that the poem with multiple themes and topics he deals with is about lamentation and chaste love, devoid of mentioning sacred places and the love described in *Al-Najdiyyat*, which mentions the territories of Najd and Mecca. He wrote these poems out of his longing for these places, and the woman became a symbol of the pure life that he could only find in those sacred places.

In addition, he discussed the topics of old age and youth, described his hair in his poetry, boasted about his skill in poetry, and praised his emotions, including admiration for the person he praises and his admiration for himself, which he dares not reveal to the person he praises (al-Isfahani, 2013).

2.2. The Poetic Oppositions

The word "oppositions" is derived from the verb "to present", so it is said "I presented the book" meaning passed over it and looked at what's in it. "To present something against something" means to confront it, and "I presented my book against his book" means I confronted it (Ibn Manzur, 2008: 100).

In terminology, "oppositions" means "composing poetry that is compatible with another poem on a specific topic." When a poet likes a previous poem, he considers it a good model for him in formulation and style, and weaves a new poem along its lines, making it consistent with that poetry in meter, rhyme, narration, and subject matter. This is called a "complete opposition," but it may differ in one of these elements and be called a "partial opposition." However, he tries to develop new meanings within his poem to add to the meanings of the first poem or to depict a certain situation without being accused of weakness in his poetic qualities that he used during the opposition (Mustafa and Al-Asaad, 2009: 1).

The poet Sharaf al-Din (d. 562 AH) opposed the poets who preceded him, such as Mahyar al-Dalimi (d. 428 AH), in three poems and asked the poet Imad al-Din al-Isfahani (d. 597 AH) to oppose his poem that ends with the letter "Meem," in which Mahyar al-Dalimi had opposed him. He also asked the poet Ibn al-Kharasani and other poets to do the same. Al-Isfahani says, "None of us reached the level of Mahyar in his poem, which is about the tenderness and beauty of youth." He mentions two verses, and the word "level" (Shao) means the great status that Mahyar reached. The word "tenderness" (al-Saba) means the heat of passion, and the word "youth" (al-Siba) means the young child who has not yet shown signs of maturity and adolescence, so his face is still bright, pure, and radiant (Abd, 2016: 64; Al-Tatawi, 1998: 8).

The poet Abu al-Yusr al-Abyurdi (d. 507 AH) opposed in one poem, but al-Isfahani only mentions one verse of it. Perhaps it was an attempt by the poet to win the caliph's favor, in addition to praising him in the first poem in which he opposed Mahyar al-Dalimi, but these two attempts kept him in exile for two years after his father's death and did not quell the caliph's anger." (al-Isfahani, 2013: 117).

2.3. The opposition between the poem of Mihyar al-Dulaimi and the poem of Sharaf al-Din: similarities and differences

2.3.1. Meter

Poet Sharaf al-Din has four poems, all of which are poetic oppositions. Three of them came in the same meter that the previous poem opposed, but they consist of two subjects and one longer poem where Muhiyar al-Dimyati opposed in both subject and rhyme. Emad al-Din al-Isfahani (d. 597 AH) said, "I proved to him poems that he recited to me, he composed them in his elegant style, flowing his skilled mind in the field of Muhiyar." He mentioned "Muhiyar's skilled mind" rather than the meter, as Muhiyar's poem (d. 428 AH) is in the simple meter (al-Isfahani, 2013: 102). As for Sharaf al-Din's poem, it is in the flowing meter, with the simple meter pattern being (Al-Dalimi. 1925: 24):

fa'ilun fa'ilun ma'fa'ilun fa'ilun

and the flowing meter pattern being:

muS'taF'ilun fa'ilun fa'ilun maS'tuF'ilun. (Al-Khawas and Barhan, 2001: 88, 158)

There is a similarity between the two patterns in their first two components. Therefore, to not stray too far from the poem's meter, the opposition between the two poems in this case is called a partial opposition due to the difference in the meter.

2.3.2. Number of verses:

The poem of Mihyar Al-Dimyati (428 AH) consists of 34 verses, while the poem of Sharaf Al-Din consists of 48 verses. However, it should be noted that there is deletion in Sharaf Al-Din's poem (562 AH), as Al-Isfahani mentioned "So from that" and mentioned 24 verses, then he said "and from it", and then mentioned another 24 verses, indicating that there was deletion and selection of the verses he wrote.

2.3.3. Rhyme and the final letter (harf al-rawi):

By "rhyme" we mean the last word in each poetic verse, and by "harf al-rawi" we mean the last letter of each word.

Sharaf al-Din (562 AH) repeated the rhymes that were used by Mahyar al-Dalimi (428 AH) but with a new meaning. The repeated rhymes were eleven: (maslub, maskub, al-jalabib, al-dhayb, mahbub, ta'dhib, mansub, ghurubib, mukhdhub, taqrib, marhub). He also used the same final letter (ba') as Mahyar al-Dalimi. For example, the word "al-dhayb" can also be pronounced as "al-dhayb" by removing the hamza (glottal stop) and using the letter ya' instead. This is a dialectical feature among the Bedouin tribes, while in urban dialects, the hamza is often simplified and replaced by the letter ya'. The pronunciation of the hamza is from the deepest part of the throat and is considered one of the deepest sounds. The two poets used similar techniques in simplifying the hamza (Al-Khawas and Barhan, 2001: 207, 209; Jallakh, 2022; Sibawayh, 1982: 433).

Muhayyar Al-Dulaimi said (Al-Dalimi. 1925: 24):

"If cattle tails are found safe and sound,
The wolf must dream of hunting grounds."

إذا رأيت ذبول السرح آمنة
لم يحمها فلأمر ما يحلم الذيب

Muhayyar praises his friend and congratulates him on the holiday while indirectly criticizing his enemies and describing their negative qualities. He means by "tails" the animals because they have a tail, and by "pasture" he means the place where animals graze. The poet tells his friend, "If you see the animals safe without anyone protecting them, then it is for a reason the wolf is dreaming," indicating that if these enemies don't harm him, it's for a reason. This means that their nature is to harm others, so Muhayyar Al-Dulaimi gave the wolf the quality of dreaming (Al-Maraghi, 2021: 83).

And Sharaf al-Din said:

“Why not embrace the kindness of those who offer aid?

Draw near to the fire that has kept you warm and unafraid.”

ما لك لا تألف الرفيق وُيد

"نيك الى فضل زاده الذيب؟"

This couplet is a circular one, meaning that the first and second halves share a word, which is "يد نيك" "yadneek," meaning to bring you closer. The first part of this word appears at the end of the first half, while the second part appears at the beginning of the second half.

The poet addresses himself, a figure of speech called "tajreed" in rhetoric, which is considered one of the moral virtues of style. This means that the poet extracts another self from himself to address it, so as not to reveal himself. In this poem, the poet praises the caliph in order to win him over and mitigate his ill feelings towards him. However, the poet could not conceal his feelings of displeasure with the caliph, so he expressed them indirectly. Such phrasing in structures and directions towards these rhetorical arts is understood by the caliph as a call for help, as the poet was saying the poem. So, when he says "malik" (what's wrong with you), he means himself, while "the companion" means the caliph, and he gives him the attribute of generosity and likens him to a wolf. He says, "And what's wrong with getting closer to (fadl zadeh), which means giving you more than you deserve, (the wolf)," he compares the caliph to the wolf for his bravery. However, if we know that the wolf is always hungry, the attribute of generosity he gave to the wolf is praise intended as criticism, and it came in an indirect way. This was not lost on the caliph, so this poem did not achieve its intended purpose, and the poet was killed two years after his tenure (Ibn Manzur, 2008: 12).

We conclude from the above that the poet Sharaf al-Din mentioned the rhyme of "the wolf," which was mentioned by Mahyar al-Dulaimi (died 428 AH), but there was a difference in the details related to the meaning. Mahyar meant by the word "the wolf: the detractors of the praised one and described them as gentle, while Sharaf al-Din meant

by the word "the wolf: the praised one himself and described him as generous." We see that Sharaf al-Din's description was more effective because he mentioned the opposite for the purpose of mockery. Arabs use the opposite for the purpose of mockery. For example, they say to a fool, "You're smart," to mock him. Mahyar al-Dulaimi, on the other hand, described his detractors as gentle to warn them.

2.3.4. The Beginning or The Opening.

By the beginning or the opening, we mean the first verse of a poem, which is a part of building the poem. Poets take great care in crafting it because it is the first thing that catches the ear and serves as the title of the poem. In the pre-Islamic era and up to the Abbasid period, poems did not have titles, and they were identified by reading the first verse. The judge Ali bin Abdul Aziz Al-Jurjani said, "A skillful poet strives to improve the beginning, the body, and the conclusion of a poem, as they are the moments that capture the attention of the audience." (Al-Jurjani, 1966: 49)

Mihyar Al-Dulaimi (d. 428 AH) said in the beginning of his poem:

"I implore patience, though defeated it be,
And ask of sleep, though stolen, about thee."

أَسْتَجِدُّ الصَّبْرَ فِيكُمْ وَهُوَ مَغْلُوبٌ"
"وَأَسْأَلُ النُّوْمَ عَنْكُمْ وَهُوَ مَسْلُوبٌ"

The poet implores patience for the separation from his beloved, but it doesn't respond to him as it's already defeated by his contemplation of the separation. He asks sleep to come to him so he can forget the separation from his beloved, but sleep doesn't come to him because her departure and distance have already stolen it from him. As for Sharaf al-Din ibn Hibayrah (d. 560 AH), he opened his poem with the following lines (al-Isfahani, 2013: 102):

"Blood spilled by reproach, demanded it be done,
Tears poured in the desert, with nowhere to run."

طَلَّ دَمٌ بِالْعِتَابِ مَطْلُوبٌ"
"وطاح دمغ في الرّبع مسكوب"

The poet begins his poem with a reference to "Naseeb" in the first line, which deals with the separation and weeping of the beloved. In the second line, he mentions "Rabaa" (the land and its surroundings), which is evident in the word "quarter" that means home and its surroundings. He starts the sentence with the verb "Tall" which means his blood spilled and bled, but this verb is used to express the blood of the victim who was not avenged. They demand the killer to pay the

price for the blood of the victim, as well as continuing harm. As for the poet's blood, its price is the reproach of the beloved. His tears fell in the lands of the beloved who left him and ran away like spilled water (Ibn Manzur, 2008: 140).

Thus, we can see the connection between losing the beloved and losing patience and sleep in the poems of Mahyar Al-Dalimi, and this is related to two present tense verbs (pleading and asking) that both begin with the letter "ha" which indicates whispering. However, the poet Sharaf al-Din relates the loss of the beloved to the spilled blood that was not avenged and the shedding of tears, using past tense verbs "Tall" and "Tah". Both of these verbs start with the letter "Taa" which indicates loudness, emphasis, and exaggeration, and the highest level of exaggeration is when the letter "Taa" is open followed by an "Aleph". (Al-Najafi, 2021: 116, 118)

From what has been mentioned, we can conclude that Sharaf al-Din had a different approach than Mahyar Al-Dalimi in his poem, but with more depth and complexity.

2.3.5. The Themes of The Poem

Al-Talal and Al-Naseeb

Muhayyar Al-Dulaimi began his poem with Al-Naseeb, which is the weeping over the separation from the beloved woman, while Sharaf al-Din began his poem with the theme of Al-Tall in the first half of the verse, and then moved on to Al-Naseeb in the second half. We mentioned these two verses in the topic of the introduction.

Al-Ghazal (Unconditional, Superior Love)

It is the type of ghazal that mentions the emotion of love towards a woman, without mentioning the allure of her body, and rises above the desire of the body. It is called Al-Naseeb, which is a symbol of absolute love, and this symbol derives its data from the context of the poetic implication. Qudama said (Qudamah, n.d.: 134-135) that it "enters Al-Naseeb and Al-Tadhakkur for the covenants of friends with raging winds, flashing lightning, and moaning camels, and the traces of homes," and the words of the ghazal are "delicate, enjoyable, and accepted." (Ibid: 190) Muhayyar Al-Dulaimi said (Al-Dalimi. 1925: 24):

"I didn't know your worth until you left me alone,

Distance became a discipline, your absence has shown."

ما كنتُ أعرفُ ما مقدارُ وصلِّكمُ"

"حتى هجرْتُمُ وبعضُ الهجرِ تأديبُ"

Mahyar Al-Dalimi mentioned the opposing duality of (union and separation). The poet desires to be reunited with the woman, but she

abandons him as a form of discipline, indicating that she is of good character. The religious aspect of his love poetry is also evident. This duality is repeated in the poetry of the poet, as it is common for him to pursue the woman, but she often rejects him. Sharaf al-Din said (al-Isfahani, 2013):

“Convinced by reunion with my love,
Truth in lies, the purest dove.”

مقتنعاً من وصاله بمئي
أصدق ما عندها الأكاذيب

As for Sharaf al-Din, he mentions in the first half the word "Munā" which appears in the book "al-Kharīdah" with a "dammah", and it means "a collection of desires". The meaning would be that the poet is convinced of his beloved's reunion through his desires. I suggest that "Minā" with a "kasrah" is a town close to Mecca where pilgrims stone the pillars during the days of Tashreeq. The poet follows al-Sharif al-Radi in his "Hijaziyyat" poems, and his love poetry is associated with holy places. Both poets were known for their piety.

The element of abandonment disappears, and the poem turns towards paradox, which includes the element of surprise. The poet says, "The most truthful thing I've heard, even though it's a lie." The listener waits for the truth that the speaker is supposed to report, which turns out to be "lies." This is where Sharaf al-Din excels in this verse and is more creative than Mahyar because Mahyar mentioned a traditional binary opposition in poetry (reunion-separation), while Sharaf al-Din made a greater artistic effort by achieving the element of surprise through the use of paradox.

2.3.6. Youth and Old Age

The poet moved from talking about relatives to mentioning old age and youth.

Muhayyar Al-Dulaimi said (Al-Dalimi. 1925: 124):

“Those who disdain gray hair despite the hues it lends,
Refusing white and black alike, as foreign to their ends.
Yesterday's objections forgotten, today's reality embraced,
What was once so clear now obscured, no longer placed.”

يا للواتي بَعْضَنَ الشَّيْبِ وَهُوَ إِلَى
خُدُودِهِنَّ مِنَ الْأَلْوَانِ مَنْسُوبٌ

تَأْتِي الْبِياضَ وَتَأْتِي أَنْ أُسَوِّدُهُ

بِصَبْغَةٍ وَكَلَا اللَّوْنَيْنِ غَرِيبٌ

مَا أَنْكَرْتُ أَمْسَ مِنْهُ نَاصِلًا يَقْقًا

"مَا تُنْكِرُ الْيَوْمَ مِنْهُ وَهُوَ مَخْضُوبٌ"

The poet says in the first verse, addressing the white women who dislike gray hair, that the color white is attributed to their cheeks, to strengthen the relationship between them. As for the second verse, the address shifts from a group of women to one who refuses to turn gray and refuses to dye her hair. The poet says that the whiteness and blackness of his hair are both black, symbolizing how the whiteness of hair causes darkness in one's eyes. The word "ghurabiib" in the verse (which means darkness) is taken from the word for "sunset" in Arabic, which turns the sky black, and the poet uses it as a reference to the darkness of night. Sharaf al-Din ibn Hubayrah said:

"Why should I not praise youthfulness and grace,
When in its light, my heart finds solace and sweet embrace?
I will do all that I can to protect and maintain
This beauty that the wealthy and affluent will disdain.
How could I not cherish the silver strands that grace my head,
When they are drenched in tears that my eyes have shed?
Its days may be full of hardship and stingy plight,
But its hue glows with dignity and purposeful might."

مَا لِي لَا أَمْدُحُ الشَّبَابَ، وَلِي "

مِنْ نَوْرِهِ شَارَةً وَتَطْرِيْبٍ ؟

أَصْنَعُ مَا شِئْتُ فِي حِمَايَتِهِ

وَهُوَ إِلَى الْغَانِيَاتِ مَحْبُوبٌ

وَكَيفَ لَا أُوسِعُ الْمَشِيْبَ قَلْبِي

وَهُوَ بِمَاءِ الْعَيُونِ مَخْضُوبٌ؟

أَيَّامُهُ ذِلَّةٌ وَمَبْخَلَةٌ

"وَلَوْنُهُ نَفْرَةٌ وَتَثْرِيْبٌ"

The poet praises youth and describes it as "Shara" which means beauty and adornment. Additionally, wealthy and beautiful women who do not need adornment are attracted to youth. The poet wonders why he should not hate gray hair, using the verb "Qala" which is the strongest form of hatred and disgust. Gray hair is associated with tears, and instead of dying it with henna, we see the poet dyeing it with tears from his eyes. He then goes on to express the effects of time, finding humiliation, stinginess, and people's neglect, causing his hair to turn white, and making what he used to do in his youth ruined.

When we look at the texts of Mahyar al-Dalimi and Sharaf al-Din, we find that the text of Sharaf al-Din is better. This is because Mahyar mentioned the sensory aspect of the color of gray hair, which is whiteness, while Sharaf al-Din mentioned its psychological aspect, such as disdain, humiliation, stinginess, and inability.

2.3.7. The Journey

Muhayyar al-Dulaimi did not mention the journey in his poetry, while Sharaf al-Din mentioned it in fourteen verses that included the mention of the holy places, the people who departed from them, and addressing the night.

2.3.8. Praise

The praise expresses the emotion of admiration and mentions the positive qualities of the praised person. In his poem, Mahyar Al-Dimyati congratulates Aba Mohammed Al-Hasan Al-Hamadani (d. 336 AH) on the occasion of Eid and praises him while indirectly mentioning his opponents' flaws. Aba Mohammed Al-Hasan was a scholar and a poet, and Mahyar began talking about his opponents indirectly and formulated his words like proverbs, such as his saying:

"Purify yourself from impurities that others criticize,
Submit to God alone, for no companion comes in disguise."

طهر خلالك من خل تعاتبُ به
"واسلمٌ وحيدا فما في الناس مصحوب

He said in praising his friend, Abi Al-Hassan:

"I strive to shine like stars in Abu Al-Hasan's sphere,
Will Gemini draw me nearer to him and make him near?"

أسعى لمثل سجايا في أبي حسن
"وهل يُبلغني الجوزاءُ تقربُ

The poet says that he seeks the good qualities of Abu Al-Hasan, likening himself to Gemini, which is one of the constellations in the sky due to its high status and position. As for the poet's pursuit to reach his status, he compares it to "towardness", which is a type of movement that is slower than running. Therefore, he cannot reach his status. As for the poet Sharaf al-Din, he praised the caliph who sought help by saying:

"An imam of truth, for us, by his obedience,
Every barrier of evil is frightened."

إمام حَقٍّ لنا بطاعته"
"كُلُّ مَنِيْعِ الْجَنَابِ مَرْهُوبِ"

The meaning of the verse is that people obey the praised one (i.e., Abu Al-Hasan) even the powerful ones who are feared by others and make them afraid. Then he praised the Caliph Al-Mustanjid, and how he exerted his efforts to teach his subjects to work day and night.

"Trained knights in secret, his inspiration they heed,
In darkness, bold and skilled they will succeed,
Stars hold no news of the night they need,
Challenge them, they'll stand firm and take the lead."

عَوْدَ فَرَسَانَهُ السُّرَى، فَلَهُمْ"
فِي غَمَرَاتِ الظَّلَامِ تَشْبِيْبِ
لَا يَسْأَلُونَ التَّجَمَّ مَا خَبِرُ الْ
"لَيْلٍ وَلَا التَّافِضِينَ مَارِيْبُوا"

The poet says: The praised one taught his soldiers how to march in the darkness of night, and the meaning of the word "Tashbeeb" (praising the beauty and charm of a woman) so that they would not fear the night, but rather would praise it and not ask astrologers what will happen, nor ask the "Nafdhin" (a group sent to scout the land for enemies) if they suspect there is an enemy.

If we know that the poet was a leader in the army and was among the praised one and his knights, then these two verses appear to be a praise for the caliph on the surface, but in reality, the poet is boasting about himself and the effort he exerts to support the praised one. Therefore, the relationship between the poet and the caliph did not improve, and the caliph continued to fear his influence. He ordered his imprisonment and execution. Hence, it can be said that this poem is one of the poems that led to the death of its authors.

2.3.9. Imagery

Both poets employed rhetorical devices in their poems. For example, let us take the artistic image of the word "jalalib," which means loose clothing. The poet Mahyar Al-Dulaimi used it as a metaphor to indicate the generosity of the praised one. He says:

"Garments of nobility you bestowed, like glue, drawing others near
In scarcity of loose robes, the tight ones offer me no relief here."

يا مُلبِسي الشِيمَةَ الغراءَ ضافيةً
"عليَّ إنْ قَلَصَتْ عَنِّي الجلابيبُ"

The poet here refers to "noble character" with the word "شِيمَة" and "adhesive" with the word "غراء" that attracts people to oneself. The word "ضافية" refers to the generosity that gains respect from people. As for the phrase "when the loose robes are scarce, as the tight ones have shrunk away", it is a metaphor for his poverty. The poet congratulates Mayyar Al-Dulaimi, a scholar of astronomy, and the poet Abu Al-Hasan Al-Hamadani and acknowledges their favors towards him on the occasion of Eid al-Fitr.

Sharaf al-Din said in using the term (al-jalalib) to indicate an abundance of tears:

"I am a mere bed for those who water it with care,
And just a robe for those who collect my tears and share."

فمن ثراها عليَّ أُرْدِيَةٌ
"ومن دموعي لها جلابيب"

The meaning of his words is that he visited the home of that woman until the soil covered him and he became like a garment, and he removed the letter "kaf" from the simile until the speech became a metaphor of the garment to express the unity of his body with the soil of the departed beloved's home.

2.3.10. New Meanings

When the poet Sharaf al-Din describes his love for that woman, he brings a new meaning that has not been previously expressed through my reading of the poetry collections of those who preceded him. The new image that appears in Sharaf al-Din ibn Hubayrah's poetry suggests a collective feeling, where all lovers worship that woman, meaning they all turn to her, and she is in a place where she should be sought after. Therefore, the love of the woman is associated with the place.

“They worship her station, their love is devout,
To her they bow, she's what they're all about.”

تؤمّتها العاشقون عن ولّهِ
"فهي لأشواقهم محاريب"

The poet Sharaf al-Din says that the lovers have taken that woman as an imam and loved her more than "Walah" (meaning: attachment to something with a sense of confusion and bewilderment). The intensity of their longing almost drove them insane. The meaning then evolves to make the woman "Maharib" (plural of "Maharab"), which means chambers of worship or the noblest place in a building with elevated structures that are climbed by stairs, or a place where the worshipper or king is secluded. This is derived from the saying of Allah Almighty: "They make for him whatever he wills of 'maharib' and statues, basins as large as reservoirs, and cooking-pots that will not move from their place. Work, O family of David, in gratitude." (Quran 34:13) Thus, the love of the place is mixed with the love of the woman.

Conclusion

The poet Sharaf al-Din ibn Habira is considered one of the poets of the sixth century AH from Iraq and one of the obscure poets due to the scarcity of his poetry, not because of the weakness of his poetic kingdom, as the number of his verses reached one hundred and twenty-nine lines, so he did not form a diwan, but it is possible to be a subject of research. Through our study of the poet, we found that he possesses a poetic talent, but his engagement in political life made him not devote himself to poetry. The main reason for his poetry was his admiration for previous or contemporary poets, and he composed his poems in their style and was able to innovate in them. One of the reasons that diminished his fame is that his father was a minister, and his poetry mentions him and his works, so researchers were occupied with studying the minister and neglected his children. He belongs to a family known for their noble ethics and good character, and the Caliph Al-Muqtafi was impressed by them, so they worked with him for fourteen years. His father was a minister, and his two sons succeeded him in the ministry and led armies in wars, but the son of Al-Muqtafi, after his father's death and his succession to the Caliphate, feared their fame and influence, so he got rid of them by imprisonment and killing. As for his poetry, he wrote long poems and composed them skillfully. The famous poet and writer Imad al-Din al-Isfahani admired his poetry and recorded it in his book "Kharidat al-Qasr" and "Jaridat al-Asr," and his news is brief and scattered in sources. Through collecting and examining them, it becomes clear that the poet used to sit with poets

and ask them to compose poetry in the style of the poem he liked, and he would compose a similar one. His relationship with the poets of his time was characterized by love and affection.

Through our study of his Ba'iyya poem (which ends with the letter Baa'), it became clear to us that he possesses a poetic ability that was manifested in the diversity of poetic themes he addressed, including praise, love, description, and journey. He described both youth and old age, and his praise was subtly interwoven with pride in himself. Despite his praise and opposition to the subject of his poem, he was unable to win over the praised Caliph Al-Mustanjid. The poet did his best, but the Caliph did not respond to him, and we see that such poems can alienate the praised person and be detrimental to their owners.

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