



LINGUISTIC ISSUES

ISSN Online: 2773-2886 | ISSN Print: 2773-2894

A biannual peer reviewed academic non-profit and open access journal on Various Language and Linguistic Issues

Article title: A BRIEF EVALUATION OF HIJĀ' (SATIRE) DEVELOPMENT IN ANCIENT ARABIC POETRY

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Source: Linguistic Issues Journal(LIJ) | مجلة قضايا لغوية, Vol. 5, No. 2, (June 2024), PP107-114

Publisher: Center for Scientific and Technical Research for the Development of the Arabic Language(CSTRDAL) - Linguistic Research Unit and Arabic Language Issues in Algeria(LRUALIA)

Url: <https://qadaya-lugawiyat.dz/index.php/LIJ/article/view/144>



How to cite(APA): DARWISH, L. (2024). A BRIEF EVALUATION OF HIJĀ' (SATIRE) DEVELOPMENT IN ANCIENT ARABIC POETRY. مجلة قضايا لغوية | Linguistic Issues Journal, 5(2), 107–114. <https://doi.org/10.61850/lij.v5i2.144>

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Qadāyā luḡawiyāʾ (Linguistic Issues)

Center for Scientific and Technical Research for the Development of the Arabic Language(CSTRDAL)
Linguistic Research Unit and Arabic Language Issues in Algeria(LRUALIA)



تقويم موجز لتطور غرض الهجاء في الشعر العربي القديم A BRIEF EVALUATION OF HIJĀ' (SATIRE) DEVELOPMENT IN ANCIENT ARABIC POETRY

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Received date: 19/04/2024

Acceptance date: 16/05/2024

Publication date: 15/12/2024

ملخص

كيف نشأ غرض الهجاء وكيف تطور؟ نحن نحتاج إلى نظرة عقلانية إلى تطور الشعر، فالهجاء غرض غصبي شديد الارتباط بالنفس إلا أن ما جعله مشهورا وعنده قيمة في الجاهلية هو الإطار الحربي الذي نشأ فيه ولذلك نفترض أن الإطار الذي نشأ فيه هو الذي سيكون مثل الإنسان: الولادة هي التي ستضفي عليه لونه، ومهما يحصل فيه من تنوع فإن الولادة هي الجذر لوجوده، فالهجاء كان في إطار حرب وبالتالي فقصاصد الهجاء من خطابات الحرب وفيها عنف موجه نحو الآخر وهذا العنف فيه دفاع عن الذات وله تقاليده وله قوانينه في الجاهلية. فالأهاجي التي وقعت في الجاهلية وقعت بين بكر وتغلب، وكادت كل منهما أن تصبح دولة، والقبيلة ليست قائمة في رقعة أرضية بل هي منتشرة في عروش، فبيار كلاستر يقول إن المجتمعات البدائية ليست بدائية بالمعنى الحرفي ولكن هي بدائية بمعنى كونها معادية للدولة، وهي مجتمع لا دولة عندها من التقاليد ومن الأفعال ما يمنع نشأة الدولة بتفتيت السلطة داخل القبيلة، وبالتالي فبنية هذه الأهاجي وأساليبها ومعانيها كلها مرتبطة بالحرب والقتل فهي فعل قولي، وأعمال لغوية تتجه نحو القتال، وعندما نشأت الدولة أصبح الهجاء شخصا، وعداوات شخصية، وقلت قيمته في إطار خصومات فقد نشأت النقائض في العصر الأموي وتطورت في إطار تنافس القبائل على السلطة وعندما نأتي إلى القرن الرابع فإن العداوة لم تعد قبلية، وإنما هي عداوة شخصية. وأهم نتيجة توصلنا إليها هي أن الهجاء لم يكن جزءا من كون جمالي فحسب بل كان له بعد اجتماعي وثقافي وأن الشعر إذ ينشئ عالمه المتخيل يكمل بذلك ما بدأته التجربة الجمالية من تحرر من الدوافع النفعية.

الكلمات المفتاحية: الهجاء؛ بيار كلاستر؛ اللغات السحرية؛ سلطة التسمية؛ تضخم الأنا.

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Abstract

This study was aimed to show that the purpose of Hijā' (invective, lampoon, satire poetry) was directly linked to war.

invective poetry of War is one of the main types or genres of Classical Arabic poetry, but the studies did not explain the reason for the war's continuity that was behind the development of the satire verse.

We relied on Pierre Clastres in explaining this phenomenon in the context of his work on war within the tribal framework. Pierre Clastres' theory of Stateless society provides an explanation for the sustainability of war, which is the same reason that scrutinizes the function of satire and its development.

We reached a number of results, the most important of which is: The satirical poem is not merely a matter of techniques and rhetoric, but rather an act of speech: The issue of satire and its development becomes a conceptual structure of any intentional act, rather than stylistic effects. Techniques and meanings are all associated with the performed illocutionary act. This explanation is necessary to understand why the need for it increased in pre-Islamic society and the decreased need for it in later eras.

Keywords: Pierre Clastres; Magical curses; hijā'; The inordinate poetic egotism; The power of naming.

1. Introduction

Lampoon (Al-hijā')'s opposite—praise—through which the poet would be expected to perform a linguistic battle against the enemies of the community and challenge their honor.

Most verse satires are enclosed within a “frame”, stimulated by conflict and activated by elaborating people's flaws aiming at exposing and denouncing them.

The frame in which Hijā' as poetic genre grew up is just like a human being which, at birth, gives a color spectrum subsuming diversity but maintaining the phenomenon that birth as the origin of his existence. Satire was within the framework of war, and therefore the poems of satire always remained a part of war speeches. For this very fact, satire poetry contains violence directed towards the other and sometimes contains self-defense. Therefore, it has its own traditions and laws that we need to understand the structure of jāhiliya society. We will try to answer the following question in order to assess the development of satire.

What essentially determined the structure of satire during its development?

We can benefit from an anthropological approach because it studies the first seed of the Tribal formation and structural development spiritually and

intellectually mainly in Pierre Clustres' theory which advocates that primitive societies were not primitive in the literal sense, but they were primitive in the sense of being hostile to the state, and they were stateless societies that had traditions and actions preventing the emergence of the state by fragmenting authority within the tribe.

War between tribes and thrones occurs when a tribe grows and is thus divided.

Clustres studied primitive society and concluded that this society is not backward, but rather tries not to establish a state in it, and therefore it is a society without a state, and the customs of war in it are an alternative to the state (Clastres, 1974). War then is not just fighting and conflict, but rather an alternative to the state. Consequently, satire verse was the primitive societies' rhetorical persuasion. it is ,indeed, a means of achieving this aim. This has lead us to determine the next step.

In fact, poems arousing the people's sense of shame, outrage, and analogous emotions have nothing to do with imagery. But, it is a speech act that we can explain systematically by drawing on linguistic theories and tools from disciplines of pragmatics, bringing specifically into play the speech act theory as well as theories of communication to explain The poem's satire prospective targets. We try to explain satirical poem or even construct a complete reading from the speech act theory, because certain decisions taken by leaders of tribe at specific moments of a poetic text reveal themselves more clearly as responses to the diverse illocutionary forces (Austin, 2001) , that might be a poetic discourse attack achieving speech acts. Claiming in this paper that an utterance's emotional energy performs illocutionary acts like proclaiming war, power of naming and strife leaves a lasting impression on the target group(Hancher, 1975).

2. Stages of lampoon (hijā')

The development of Arabic satire follows a varied course, showing up the long history of satire verse conception, form, and function Through the ages.

This study provides insight into the origin and the development of Arabic satirical poetry from its appearance in the pre-Islamic period when it reached its peak and its decline, little by little ,due to the rise of the Umayyad state, and its emergence in a different form with the Abbasid state.

We might define the lampoon in its classical period sense. we rightly give the example of Ibn Rašiq 's precise definition. Once we have a good idea of what

exactly a lampoon is, we may, following Ibn Rašīq's definition, examine poems, and determine if they rightfully should be characterized as such, if they belong to the category.

Ibn Rašīq tends to focus on the constructive social criticism of lampoon in early jāhiliya; it amounts to sarcasm, making it the most effective way of expression. Its meaning is closely easy to memorize, and quickly attaches to the heart and soul. But with other lampoon (hijā') of slander and obscenity, the reason for hijā' is pure libel and the poet has no choice but to establish the cadence (Ibn Rašīq, 1981).

Lampoon poem then is a satiric, illocutionary act executed by means of explicit performatives, focusing on vicious mocking that it plays a role in the communicative straightforwardness interaction with interactive social functions when individuals use overtly intentional acts such as utterances, gestures or controlled facial expressions as suggested Austin's work ultimately (Reich, 2010). It should hold an element of humor and should function light-heartedly rather than being a scoffing disdainful assault. Ibn Rašīq also emphasizes on the moral capacity of satire to affect emotional release in its readers to correct the roughness, to rectify the blemishes in human behavior. According to Ibn Rašīq, the main characteristic of jāhiliya satire was that the satirists served as poets, at the time of the chivalrous hero, model of manly honorable chief that can not be wicked.

2.1. Tribal lampoon as first stage of (Al-hijā')

The genre of hijā or satire poetry, a cultural phenomenon, prominent feature of the pre-Islamic Arabian society had a special meaning in the context of rivalry and tribal combats.

If we take the example of 'amr ibn kulthūm, the leader of his tribe Ta'lab, and he was also its knight and poet. He satirised Bakr. The satires that took place in pre-Islamic times occurred between the greatest tribes of Rabi'a (the patriarch of one of two main branches of the "North Arabian", Adnanite tribes, the other branch being founded by Mudhar.) which are Bakr and Ta'lab. The tribe did not exist in an area of land, but rather it was spread across thrones.

The important thing is that the purpose of satire arose in primitive warrior societies. Its structure, methods, and meanings are all related to war and killing which is evident in the Mu'allaqah poem of 'amr ibn kulthūm, entailing a warlike violence and a mockery of the deteriorating of the enemies' values to cosy up to the enemy of his enemy..

This perspective tends to be based on Clastres' anthropological researches, he states that tribal life is characterized by multiplex kinship systems, determining social relationships, aiming to inspire Persons, systems of morals, or propensity for others real life, As he says "What the Savages show us is that the constant effort to prevent chiefs from being chiefs is a refusal of unification, it is the process of plotting against Unity, against the State. The history of people who have a history is, we are told, the history of class struggle. The history of people without a history is, we might say with at least just as much truth, the history of their struggle against the state." (Clastres, 1989) .

Thus, the real starting-point on social values among anthropologists mainly clastres was in these values, the place where domination is rejected: domination of the chief either of the other tribes then, tribal life is a real superpower in life of its poets, whether poets are aware of or not so violence take place to break up every authority that exceeds the authority of the tribe, This had several effects:

The main focus of the poet was to use the power of naming as to rebrand the society form by the use of its device(hijā'). He uses humor to extrude his enemy and fight for his own tribe. And we can join the scholar of Islam Brockelmann's point of view as he put forward a theory in the 19th century that lampoon (hijā') emerged out of magical curses. In the early jāhīlīya, poets used their poems as spells against enemy armors and loosened all magical fierceness of the enemy against any nearby combat(Salman Insaf Alwan, 2020).

Lampoon was linked to another purpose (gharaḍ), which is lamentation. The lamentation poem of murdered contains the seed of satire by poem's end, and the tribe laments the dead under the circumstances of murder, and within-tribal level, there was no other alternatives : either to kill or to be killed.

Further lamentations are professed by women to encourage taking revenge. Hence, Lampoon and lamentation arose within the context of war.

Lampoon contained an incentive to take revenge, it is a directive illocutionary act because it incites fighting. The object of lamentation being famous and valuable in pre-Islamic times has a strong link with the military context in which it arose, illustrated by anthropologists who observed this genre as a living tradition.

The poet was a historian or a storyteller who covered genealogies, shortcomings, and the history of wars between tribes. He dropped news from here and there, some of which are trivial

while others were dangerous affecting groups and individuals. It has nothing to do with scandals and obscene talk, vulgar irrelevance to his achievement as a poet.

So, it is necessary for the scholars of lampoon poetry to gain knowledge of genealogy and conceive cognitive models of societies and morals .

2.2. Umayyad period and hijā' - the second stage

In the Umayyad era *Naqā'id* (flytings) , poetic genre flourished. Poets representing two opposite and rival tribes,contending factions, served the important social purpose of determining tribal ascendancy. Even with the advent of Islam coming up with changes to the social landscape as it was urbanized, left lampoon poetry intact based on Warlike mood .

For example, one of the most famous *Naqā'id* in the Umayyad era, was the one between Jarīr and al-Farazdaq, where the flytings between them lasted for forty-five years, then the flytings were between Jarīr and Al-Akhtal, which lasted nineteen years. As for the contradictions between Jarīr and the other poets, they are many.

For Jarīr and al-Farazdaq and their audience, the aspect of scandal, outrage, honoring, reverence of clans and tribes did not have the same function with the changes faced by the tribes in the process of the formation and growth of cities. The city stood out as a space where new modern life manifested . Hijā' may feel in this context like a relatively new form of humor, as expressed by Dayf who draws an analogy between Jarīr and al-Farazdaq's *naqā'id* performance and Literature Debates (Dayf, 1965) .

He considered that The poetry of Jarīr and al-Farazdaq was not a stipulated part of the tribal wars of pre-Islamic times (Ayyām al-ʿArab).The new context of Islamic civilization and the procedure of urbanization provided a new comedic status through which Jarīr and al-Farazdaq composed their *naqā'id* (flytings). So that's why expressive illocutionary speech acts was showed a lot in the *naqā'id* via the communicative force such as mocking, deploring, and bullying(Yule, 1996).

2.3. Abbasid period and personal hijā'

As Islamic society grew, poetic satire remained a constancy in the society. However, the form evolved to reflect a new resurgent civilization. Offensive words, insult, slur remained stick on the substantial objective, but the nature of these slurs changed.

Hijā', an art form that probably has its origin as magical curses against nemesis, exerted influences both politically and socially , was involved in the inter-tribal war and personal rivalries. It was hence product of the tribal culture

whereas the work of the abbasid poets reflected a unique understanding into the prime concerns of an ethnically, religiously, and a culturally vibrant city and its diversified society during a period of tremendous growth. All the the poets displayed that they experienced emotional transformations as well. Subsequently, poetry and satirical poets had undergone a wide range of emotions and mood states , so hijā' became a very individual issue that stressed the satirist's personal objective and became merely revenge :

We can take as an example Al-Mutanabbi 's obscene, name-calling insulting Language poetry. His brutal poetry denouncing Kâfûr al-Ikshîdî was the most virulent satire ever to be accomplished in his most celebrated stinging vitriolic verbal attack against his worst enemy. (Al-Wahidi, 1986). It appears to us that the arrogance often eliminates poetic traditions and the authentic role of hijā' as carefully considered by ibn Rašîq. Irony allowed the ego to review the status of hijā' and the style and the structure of the lampoon procedure. This can explain the violence that we have spoken about to the point of misrepresentation, intimidation, harassment , Discrimination and name-calling .These constitute different speech acts, types of verbal abuse.

3.Conclusion

We have presented a deducible approach of hijā' which states that for an act to be a satire, it must be perceived in a particular way. This particular way is a function of two independent binary conditions :societal structure and illocutionary force of performing mockery, all of which must be met. In the process and without any mention, it has been shown that a structuralist account of satire is bound to fail as it is an empirical predictions hardly conceived.

From this central thesis, a number of predictions have been extracted all of which appear to be supported:

The poetic message would not remain alive in external surface culture as it existed over culture and served to communicate it. Language is promoted through the use of poetic production, promulgation and transfer of the poetic texts to the next generations. We find that for sure, even a solitary thought may be heavily indebted to culture as a reservoir of poetic production.

Last but not least, we can recognize the large differences in tone, for example, between gentle “fluent” satires and strident “vengeful” ones.

There is a proximate relationship between poetry and culture. Culture needs to be spread to survive and this cannot be done by thoughts alone, but through communication of such thoughts. The same is also true for the proliferation of language leaving aside those structures which are supposed to be common.

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