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Abstract: Satirical poetry is a technique that has always been a concomitant part of poetry. Its objective is to belittle the status and prestige of the one who is being subjected to ridicule. Satirical poetry is a way to decry and misrepresent someone, a community, or an aspect of life. Satirical poetry represents the implications of human circumstances and pertinence. It is the interactions stemming from the axiom of human existence reflecting conflict and struggle manifested in different forms. Satirical poetry is a long-established and original form of poetry in Arabic language. A group of literary scholars in any nation resorts to this type of poetry. They express their feelings and thoughts in this style of poetry as time and place call for. This study examines different styles of satirical poetry in Arabic language to reveal the motivations and objectives of the poets. The purpose of this study is to discover whether satirical poetry was a technique adapted by some poets as a profession or it was an inner propensity in certain individuals who have gone to the extreme in its development. A number of poets were considered and *Hatieh* was selected for this study as a well known satirical poet.

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The Position of Satire in Poetical Innovation

Satire (هجو / Hajv) has many applications in Arabic language in terms of its general meanings. These meanings have various degrees of positive or negative implications. They sometimes comply and sometimes contradict the intended meaning, in their descriptive and non-descriptive forms. Arabs have known satire from the very beginning and no part of Arab history was without common use of satire. The meanings of satire and its characteristics have gone through changes over time in cause of the essential development of poetry in general and the changes in political and social systems in Arabic society. In spite of all the changes, satire remains in its original form without taking any influence from all other changes.

In Lesan al-Arab words like «هجا يهجو، هجا، هجا» are all defined as insults in the form of poetry are antonym of eulogy. Layth was quoted as saying that satire is exaggeration of a defect in form of a poetry. The Prophet Mohammad (S) was quoted as saying: اللهم ان فلاناً هجانى فاهجه اللهم مكان ما هجانى. It means that: "such and such a person ridiculed us and I pray to God to ridicule him". This is an example of جزاء سيئه سيئه اخرى. Ibn Athir had said that the statement was in reference to Amr Ibn Aas. The Prophet Mohammad (S) prayed to God that Amr Ibn Aas had ridiculed him in spite of knowing that he was not a poet. So, he asked God to ridicule him and condemn him equivalent to his ridicule.

The following statements provide various applications of the word (هجو / Hajv) in Arabic language. When a poet is ridiculed (هجو) by another poet in the form of satire, he derides the other poet in return (مهجاه). When a woman (هجو/Hajv) her husband, she blames him. The word (هجا / Heja) means reading or a frog. When we use هجا for a house, it means it is open to reveal its content. Using (هجو / Hajv) for a "seeing eye" means zeal or jealousy. Ibn Arabi said that الهجى means "to eat a full meal to fill full" (Ibn Manzoor, Hajv root). The phrase هجت النار and words like هجا and تهجيجا mean the fire was inflamed. The phrase هجا البيت means it was destroyed. The phrase اهتمج رايه means "insisting on doing something without listening to any advice" (Ebrahism Anis, Al-Mojam al-Vasiteh, Hajv root). The phrase هجا يهجو means insulting and criticizing someone in a poem. The phrase هجوت القرآن هجوا means "I learned it" (Ahmad al-Novayri, Hajv root, p. 348). By doubling هجا in هجيت الصبي القرآن هجا it turns into a transitive with two objects (Anviri, p. 348). Further study into the applications of هجا provides additional meanings that depend on time and place. All meanings of هجا outside the literary and poetic applications cannot be too different from its original meanings as used in poetry.

Poetry has gain a high standing in many nations because of the motivations and objectives involved in its composition. Poetry has pushed aside the rest of literary works in Arab world. It has such

high standing in Arab literature that other literary works have developed under its influence. So, poetry became the source of expression and the means of exercising one's imagination to present words and phrases in the most beautiful and difficult way.

It is an old saying that a poem has an opening, purpose(s), and a technique; some are primary and some are secondary. When we look at Arabic poetry, we find out that common poetry techniques have not changed beyond descriptive, eulogy, and satire from pagan state till present. We can claim that other existing poetry techniques are extensions of these three types. Literary experts and scholars disagree on the originality of several poetry techniques and non-originality of other techniques. One reason for the disagreement may be that former scholars were influenced by their own taste and aptitude; therefore, they remained indifferent to special taste, preference, and style prevalent in their own community. Consequently, the generalization of their views may not completely present the literary reality.

Abu Halal has said that: "Some Arabs were asked about the best poets. They answered Jarir because there are four types of poetry, i.e. eulogy, satire, glory, and lyric." (1945, p. 21)

Ibn Qotaybe did not clearly list poetry techniques but said: "poets have different taste for poetry, some concentrate on eulogy but have difficulty with satire. Others have problems with elegy and lyric (Tayekh, v. 1, p. 1). Ibn Salam has stated: "I saw an Arab from Bani Asad whom I enjoyed his delicacy of expression. I asked him what he considered as the best poetry. He answered that poetry had four techniques including glory, eulogy, satire, and Nasib." (Al-Mobarred al-Fazel, M., p. 109)

Ibn Rashigh believes that there are four basic poetry, namely, "desire, fear, joy, and rage" (al-Omdah Ibn Rashigh, p. 12)

Marzbani has said: "scholars and researchers agree on four types of poetry: eulogy, satire, simile, and glory" (al-Moosheh & al-Marzbani, 1965, p. 273).

When we look into the divisions made by scholars and literary individuals from Abi Tamam (230 A.H.) to Ghodameh Ibn Ja'far (310 A.H.) and from Abi Halal to Ibn Rashigh and others who have written scholarly about the art of poetry, we will find out that none of them considered satire as a secondary technique. They all mentioned satire as one of the basic types of Arabic poetry.

Other poetry techniques are sometimes combined with or substituted for other techniques except satire which is not related to any other types of poetry. In satire, mockery is the main purpose and objective of poetry. No doubt that satire is one of the main elements of Arabic poetry. It is possible to say that satire has a big share among the main poetry

types. Satire is the only one that is closely related to the reality of life.

The divisions and circumstances that a poet faces may determine his inherent and psychological inclination with respect to desire and greed, or fear and horror. In case of fear and horror, a poet may use his wording with apology, eulogy, false friendship, or superficial glory. Would it be possible that all the changes in psychological conditions would become fixed and permanent in poet spirit? The answer is certainly negative, because fear and horror are not permanent in a poet. Poet's mood changes once fear and horror is over. Therefore, a poem inspired by a condition of fear and horror does not constitute originality.

The desire or greed in a poet creates many opportunities to write new poetry types and techniques. Desire makes a strong contribution to poet's inner inclination. It also creates choices and selection for him. Desire is the peak of arrow in satire poetry. A poet cannot compose satire without desire and inner inclination; neither can he compose a satire against his will or desire. When a poet composes a satire he wants to put out an evil or peril. A poem is produced as the result of aroused feelings and emotions. When these feelings reach their highest point of pleasure or excitation, they are presented in form of poetry. Such poem naturally followed the feeling of poet at that given moment.

Poetry techniques depend on two types of feelings: 1) the first group includes poet's satisfaction, inclination, and happiness, and 2) the second group includes feelings of anger that pushes poet into some sort of resentment and animosity. These feelings are the driving force of the poet and encourage him to find a way to overcome them. There are many hidden aspects in one or both groups of feelings.

The examination of the relationship between poem and the feelings that created it is the most appropriate way to study poetry techniques. This relation is the connection between poet and his poem. Old poets emphasized on the relation between poem and the motivation for its composition. For example, Yoones Ibn Habib said in his famous statement: "When Amrul Ghays becomes angry, he climbs the horse; when he fears, he becomes an ingenious; when he desires, he becomes Zahir, when he is very happy, he becomes A'sha" (Bioomi Ojlan, A., p. 122).

Abu Hayyan Tohidi has spoken more about the subject and explained various feelings that may turn into motivation to compose poetry. "Poets are lunatics that are neither scholars nor wise men. They speak when greed and avarice is apparent in their words. Truth or untruth in their poetry depends on their desire or fear. Every one of them may overlook the truth by little greed. They may strick in vain with

the smallest desire and encouragement. These poets are not the type whose word is penetrating, whose wisdom is glowing, whose power is overcoming, or whose essence is purifying.” (Dar al-Raed, p. 126)

Satire is created by fear and prod. All poetry techniques generally relate to the public life. And, it is possible to say that satire is on the top of all poetry techniques. Satire conforms to an old saying that claims there is an evil for every poet who dictates poetry upon him. Wickedness fits better to satire than any other poetry techniques. This is because of the negative image satire projects. There is an advice in a Dar al-Raed poem not to befriend with a poet because he ridicules you for nothing and eulogizes you for money (Dar al-Raed, p. 126). Asma`ee believed the same when he said: “poetry is sinister and opens the door for mischief. It is weak when it enters the domain of good deed.” (Ibn Qotaybe, p. 311).

Poetry was a means of confrontation and animosity in Arab communities during pagan state and thereafter. Arab social system was built upon animosity and vindication from its early formation. It is, therefore, natural for such system to encourage satire as an acceptable and necessary form of expression. The building foundation of Arab social system was the main reason for Quran to frequently invite Arabs to good deeds and encourage them to follow Islamic teaching to change their social system for better.

Public shows insatiable hunger for disclosure of faults and shortcomings. This may be the reason for wide reception of satire compared to epical or eulogy poetry. Special desire and hunger to hear the disclosure of hidden life aspects of people and their vices is the reason why satire is the oldest form of poetry. This explains why Arabs have fear and hate for poets. Nevertheless, satire is a poetry principle with a special standing with the general public (Baynali, p. 133).

Satire poets enjoy the same standing as satire poems. Not everyone can compose satire, nor every poet can choose satire as his main line of works. From the poetry point of view, satire means criticizing a real part of life. The initial idea in a satire poem comes from an intelligent selection from the existing facts free of any poetic imagination or artistic abilities. Therefore, not everyone can engage in satire except those few noble individuals (Husseini Meh, M., p. 39). They are the individuals who were able to put together the proficiency, artistic ability, inner drive, and language fluency as the requirements of this poetry technique.

Not every gifted poet can undertake to compose satire without having the disposition and inclination that are required for satire. A poet needs to possess a given inner drive that motivates and

encourages the composition of satire. A poet with perfect literary aptitude and fame for superior poetic abilities may be incapable composing satire because of his overindulgence in literary techniques and lack of psychic requirements of satire.

هب من له شيء يريد حجابہ

ما بال شيء عليه حجاب

Maybe someone has something to cover up. But, there is no need for cover when there nothing.

ما ان سمعت و لا اوانى سامعاً

ابداً بصحراء عليها باب

I have not heard and will never hear for wilderness and desert to have door.

من كان مفقود الحياء فوجهه

من غير بواب له يواب

Anyone who has lost pudency, his face has a door without a keeper.

Satire has always been present in Arab literary history including pagan state or Islamic period because of its high and special position in Arab poetry. Satire sometimes was written in the defense of one's soul, and other times represented going over boundaries into exaggeration, sometimes was just to earn a living, and the other times represented an inner motivation to confront a given psychological condition in a certain individual or in the society. Satire has a deep relationship with the time period it was written and the changes that took place in that period.

Satire Methods and Styles

Satire has many techniques and there are many ways to interpret it. The motivation to write satire also varies. A satire poet who feels committed to public values and complies with common ethical standards of society composes a different satire than another poet who does not feel any commitment or requirement to comply with the current conditions in terms of time and place. Both of them are still different from the poet who does not care about his personal and social status. The reason for such differences is that poets who have self-respect and respect others compose types of satire that are completely different from another poet who is indifferent to downfall and humiliation of self and others. These differences are projected into different styles of satire. The number of satire styles depends on the number of satire poets and the ethical, social, and political systems in a given society.

Perhaps, the oldest style of satire in most of Arabic world was developed by the poets who wanted to belittle and humiliate their target persons (مهجو). Such style of satire rooted in the whims and psychological intricacies that were manifested in the form of hatred that made the poet yearn to ruin the prestige of the target person in a poem.

Satire is either personal or public. In a public satire, the poet speaks on behalf of his community, tribe, or any other social group and assails another group or community by resorting to mockery. This type of satire was common in Arab communities, especially during the pagan state. Such satire appeared in defense of tribe's honor, for assailing rival tribes, or some other forms of confrontation. Public satire continued in Arab culture during Islamic period but with minor alterations.

The personal satire depended on the views and perspective of poet toward certain individuals. The difference between personal and public satires is clear.

Ibn Roomi was asked about ridiculing others in the form of satire. He responded with the following poem (al-Bagha'iee, I., p. 6). His prompt answer reflected his pessimistic view.

قيل لي: لم ممت كل البرايا
و هجوت الأنام هجواً قبيحاً
قلت: هب انتي كذبت عليهم
فاروني من يستحق البياحا

I was asked why I blamed others so much and ridiculed them so badly. I said let us assume that I have lied about them. But you tell me who deserves to be praised and eulogized.

Personal satire is more dashing, irresponsible, and insulting when compared to public satire. The reason is that the poet has a free hand and writes based on his own inclinations. A poet faces more restrictions when composing public satire because he relies on the group preferences. For example, Jorayre in scoring Bani Tayyem Tribe said: (Hussein Mohammad Mohammad, p. 36)

نري الأبطال قدكلموا و تيم
صحيحوا الجلد من أثر الكلام
تري التيمي يزحف كالقربني
الي سوداء مثل قذا القوم

You see heroes who were wounded in the conflict. But Bani Tayyem Tribe is safe and secure because they are no men of war. They only talk. Bani Tayyem men are like insects that crawl into palm trees of others.

The poet has belittled Tayyem Tribe by introducing them as a cowardly group. But this is done indirectly with no clear humiliation. Another example is what Najashi said about Bani Ajalan (Rafeiee, v. 3, p. 77).

و ماسمي العجلان الا لقولهم
القعب واحلب ايها العبد و اعجل

Ajalan Tribe is named so only because their motto is to stay behind and milk the animals with no hurry.

Other divisions of satire have been proposed. They are different in style and approach. One division groups satire into old and contemporary. The old group includes satire from pagan state to Abbasid Era. Contemporary satire uses a different approach compared to old satire. Contemporary satire uses prose style together with implied symbolism and innuendo.

There are further divisions based on context of satire like division into sincere (Sadegh) and egregious (Fahesh) satire. The strongest egregious satire is the one that highlights differences and superiority. In this type of satire, the poet introduces a certain tribe or person as being superior to another person or tribe. Moallem Betros Bostani stats that:

The strongest satire is the one that contains superiority and differences, especially in case of relatives who in fight with each other for leadership. One example is the satire made by Hatieh for scoffing at Zebarghan. Hatieh hurt Zebarghan by introducing Baghiz Ibn Amerhim as being superior to his cousin Zebarghan. This incident made Zebarghan complain about Hatieh to Omar Ibn Khattab. (Betros Bostani, p. 56)

Egregious satire is different in context and meaning relative to sincere satire. For example, sincere satire opposes activities that may be desirable and acceptable to other individuals, like scolding properties that are despised by Arabs such as treason, parsimony, reprimand, etc.

Some poets used satire as a source of income and lost their prestige as the result. They made a living by disclosing others fault and shortcoming. Arabs hated this type of satire poets and always tried to stay away from them. They did not accept this type of poetry for their tribes. Hatieh may have been one of the satire poets who made a living with his craft.

دع المكارم لاترحل لبغيتها
واقعد فانك الطاعم الكاسي

Forget about respect and good deeds. Do not go after them. Stay with what you are doing because you are a breadwinner (Hanafa Khoori, p. 246).

Some poets composed other styles of satire in different periods. These styles are clear (Sarih) satire and pesky (Ta'riz) satire. In clear satire, the poet assaults his target by mentioning his name without reservation. For example:

و يقضي الأمر حين يغيب يتيم
و لا يستأنون و هم شهود

When Tayyem members are absent, things get done. When they are present,

they get involved without asking permission.

Ibn Shigh Ghiravani in al-Omde stated that he believed pesky satire was stronger than clear satire because pesky satire involved lots of guessing to determine who the target was. And, the negativism in searching of the truth is quite obvious (Ibn Shigh Ghiravani, Al-Omde, p. 191). Two examples from Motenabbi collection:

إذا أنت اكرمت الكريم ملكته
وإن اكرمت اللئيم تمردا

If you respect someone honorable, it is like making him part of you. And if you respect someone ignoble you are inviting him for obstinacy.

يا اعدل الناس الا في معاملتي
فيك خصائم وانك الخصم والحكم

How can you, the most righteous people, deal with me as you are both judge and complainant?

A number of satirical poets made short poems that included humorous depictions intended to make people laugh. Ibn al-Roomi in making fun of someone with a big nose, wrote: (Hassnin, A., p. 330)

لك انفا ابن حرب
انفت منه الأنوف
انت في القدي تُصلي
و هو في البيت يطوف

Ibn Harab, you have such a big nose that make other noses despise it. You pray at Qods (Jerusalem) and your nose goes to pilgrimage in Mecca.

There is another type of satire called *Naghayez* that deserves attention. This type of satire included all satire styles and techniques that were common in Arab literature during Omavi Era. Famous poets who used this style included Jorayr, Farzoogh, and Akhtal. They used to hold poetical contests in *Naghayez* poetry.

Hatieh: His Fame in Satire

His name was Hatieh Jrol Ibn Ous Ibn Malek Ibn Joobeh Ibn KHazoom Ibn Malek Ibn Ghatifeh Ibn Isa Ibn Baghiz Ibn al-Rith Ibn Azfan Ibn Ghilan Ibn Mozer Ibn Nazar. He was one of the dignitaries in town who was fluent in poetry. He was master in all poetry techniques including eulogy, satire, Nasib, etc. He was also a mischievous and ignominious person whose parentage would change from one tribe to another at his will (Isfahani, A. F., p. 27).

Hatieh was one of long lived poets of Makhzarem. He lived during the pagan state. Ibn Salam in Tabaghat al-Shoara has said that "he lived a long life during pagan state".

Historians disagree on his birth date. He may have been born at the end of 6th century A.D. because he

always accompanied Bashar Ibn Khazem every time he visited Hatam Ta'iee. He was mentioned in the history books to have made friends with Antareh. Antareh died in 615 A.D. at young age. Hatieh youth may have been during the last 20 years of 6th century (Taba', A.F., p. 7).

He was called Hatieh because he was very short and almost stood near ground. Hemad al-Ravaye quoted from Abu Nasr A'rabi that "He was called Hatieh because one day he fart in presence of others. He was asked what it was. He answered nothing but Hatieh."

His epithet was Abu Malikeh. Malikeh was the name of his daughter. His parentage is in doubt because he would associate himself with different tribes at will (Bostani, p. 237)

His parentage remained unknown. His mother's name was Zarra. His father was Ous who did not accept his son until his death because he had another wife from Zahal Tribe with two sons. Ous's official wife had a brother by the name of Afgham. When Hatieh was born, he resembled Afgham, so his mother related his son to Afgham instead of relating him to Ous. Consequently, Hatieh remained with unknown parentage. (Hussein, T., p. 296)

Taha Hussein stated that there is no doubt that Hatieh had two contrasting personalities. One personality was general with complete pagan characteristics. The other was his artistic-poetic personality. (Ziat, A. H., p. 159)

He was a Makhzarem poet who became well-known in Arab world during pagan state and early Islam. His mannerism was so ignoble and villainous that he became famous for his disregard of respect and prestige of others in his satires. He did not even show respect to his mother and father. He was making a good living by writing satire. He was the agent of fear and horror for everybody, young and old, public and private. He was one of the poets who earned a living in the lowest possible form. If it was not for his malignancy, ribaldry, and ignobleness, no other Makhzarem poets could surpass him in poetry. (Farooq, O., p. 16)

Hatieh's Motivation in Writing Satire

Before we engage in discussing what contributed to his satire fame, we would be better to discuss Hatieh's own confession about his ribaldry, wickedness, and misconduct: (Ibid)

ابت شفاتي اليوم الا تكلماً
بسوء فلا أدري لمن أنا قائله
اري لي وجهاً قبح الله خلقه
فقبح من وجهه و قبح حامله

Today, my lips do not accept anything other than saying something abusive. I do not know to whom I should direct this

abuse. I have a face which is made ugly by God. What an ugly face and what an ugly person who could carry it.

What a better proof than the word of a person who selected satire as a source of daily living and whose tongue did not utter anything other than satire. If he did not find anyone to scorn he would ridicule himself. Is there anyone closer to oneself than himself? When a person does not feel mercy toward himself, would anyone else be safe from his tongue? A poet like Hatieh should have had very strong reasons to motivate him yearning to write satire so badly. In such a state, the poet cannot separate himself from satire.

The factors that may have motivated Hatieh to write satire could be as follows:

1. Unknown Parentage and Lack of Identity

Hatieh's mother was a woman by the name of Zarra who was a bondmaid of Ous ibn Malek. Omar al-Taba wrote: "Hatieh's mother became pregnant by Ous. Ous left her for his wife. His wife was a daughter of Ryah Ibn Omar Ibn Owf and had a brother by the name of Afgham. When Hatieh was born, he resembled Afgham. So, his mother related his son to Afgham instead of relating him to Ous. Zarra married a man from Bani Abas after Ous passed away. She had two sons from this man who were Hatieh's step brothers (Omar al-Taba, p. 6).

Abu al-Faraj Isfahani stated that when Hatieh grow up and realized his unknown parentage, asked his mother about his pedigree. He did not receive a clear answer from his mother and this was the beginning of his quandary (Isfahani, p. 155). Hatieh stated the case in the following poem:

تقول لي الضراء لست لواحد
ولا اثنين فانظر كيف شرك اولئك
وانت امرؤ تبغي أبا ظلتاه
هبلت، ألما تستفق من ضلالك

My mother Zarra says that I am not from anyone; not one, not two. See how she bemused the case. Now, you are a man who wants a father, but you will not understand till death and never can escape wandering.

Hatieh felt the pressure of life since he opened eyes to this world. He fate was sealed to become damned and rejected by people. He was sometimes related to Bani Zohal, and sometime to Bani Abas. When he asked Bani Zohal for inheritance from Afgham or when he asked Bani Abas for inheritance from Ous, he only met with ridicule and laughter. (al-Heja va al-Heja Ven, p. 123)

It seems that social fault and shortcoming inherited by Hatieh created permanent anxiety causing a deep and lasting animosity in him toward others. His feelings were reflected in his poetry and made him

a master in satire. He was so consumed with his craft that made a living by it. (Maktab al-Helal, p. 250).

Lack of identity and clear parentage together with the absence of nobility and family background deprived Hatieh from the dearest and most honorable means of self-esteem that Arabs proud themselves and bragged about in pagan state. Even in early Islam, lack of tribal identity would make anyone socially ignoble. This became a barrier for Hatieh to gain social standing, prestige, and honor; lack of which would mean nothing other than contempt and misery or even real and painful death to Arabs during pagan state.

2. Hideous Mannerism and Morality

There is no doubt that Hatieh faced an inferiority complex because of psychological and mental conditions he had to experience. An Hideous and disgusting face, a very short height, and an unfitting physique were all sufficient to make him pessimistic with corrupted mannerism and morality. His terrible mannerism and moral made him a symbol of horrors and disgust - someone to avoid and stay away. Some people even paid him to save themselves from his wicked words. (Hussein, T., p. 131)

His unpleasant mannerism and morality plus his scornful encounters would not differentiate between friends or enemies and familiar or stranger. Nobody was safe from his aggressive words even his family, mother and father. He is critical of his mother in the following poem without curtsy or reservation:

جزاك الله شراً من عجز
ولفك العقوق من البنين
فقد ملكت امر بينك حتي
تركيتهم ادق من الصالحين

I hope God punishes you for being such a hag with denounced sons. You brought up your children in such a way that they are crushed into little particles softer than flour.

Or he says in another occasion (Al-Aghani, p. 262)

اراح الله
تنحي فاجلس متي بعيداً
منك العالمينا
أغربالاً اذا استودعت سرا
و كانوا علي المتحدثينا
حياتك ما علمت حياه سوء
و موتك قد يسر الصالحينا

Move away and do not sit next to me. God saves the world from you. When a secret is entrusted up on you, it gets spread out everywhere. You had such a wicked life that your demise might make the righteous happy.

Or in another poem:

أري لي وجهاً شوه الله خلقه
فقبح من وجه وقبح حامله

*I have a face that God made it ugly.
What an ugly face and what a hideous
person is the one who carries it.*

3. Poverty and Neediness

He was born with a yoke on his neck. The lock on this yoke was poverty and indigence. He was to work hard to find the key to this lock in order to gain freedom. He was born in critical circumstances with unknown parentage. These circumstances brought him nothing other than poverty, neediness, deficiency.

He faced with closed doors. He had nothing to hang onto to earn a living and ease life's hardships. He had nothing to fall back on to make a living other than his offending tongue. His caustic words were frightening and made his greed to grow stronger. He could not be satisfied with anything other than high income. Yet, some believe that Hatieh used earning a living as an excuse to indulge into writing satire. The real reason may have been his inner propensity to torment others. That was the reason for Omar Ibn Khattab, the second Khalife, to pay him 3000 Dirham to save the public from his detriment. But, Hatieh started composing satire again after his death. Hatieh in making fun of Zebarghan and eulogizing his cousin said:

جار لقوم أطالوا هون منزله
وغادروه مقيماً بين ارماس
ملوا اقراه، و هرتة كلابهم
و جرحوه بانياب و اخراس
دع المكارم لاترحل لبغيتها
واقعد فانك الطاعم الكاسي

Khalifeh put Hatieh to jail because of this poem. Khalifeh asked him to make commitment not to write satire against any Moslem. Hatieh answered his wife would die of hunger if he would not write; it was his way of earning a living. (Al-Bostani, p. 241)

Hatieh's Satire Styles and Characteristics

Hatieh was master in using words. He could play with words in whatever ways he wished. He was very skillful in satire so he became the symbol of satire both during pagan state and early Islam. He turned his craft into a source of income. He would write poetry in various subjects in different styles. His satire styles were as follows:

1. Avoiding Profanity

Amro Ibn Ala was quoted as saying «خير» (Ibn Rashigh, p.189). It means the best satire is the one composed by girls because they do not use bad language. In spite of Hatieh's bad mouthing and wicked satire, his works meet public acceptance as if it was void of such language. Or, Hatieh so characterized it.

It is said that when Omar Ibn Khattab freed Hatieh from prison, told him not to say any egregious

satire. Hatieh asked what egregious satire was. Khalifeh answered to say this group is better, nobler, and more virtuous than that group or eulogizing one tribe and criticizing the rival one.

Hatieh responded by saying "you are more knowledgeable in poetry than me. But some people gave me gifts so I eulogized them. Some other people denied me of any gifts, so I mentioned them in my poetry without harming their prestige. I have not disgraced anyone. I just sent eulogy to those who wanted it and did not eulogize those who did not want". This is a reference to Hamzieh poem which says:

*I came to dinner tonight to Sohayl or to
Setareh She'ra that made me wait for so
long (Ibn Rashigh, p. 189).*

This showed that Hatieh did not intend to write an egregious satire and did not disgrace anyone. Though, his scorn was bitter and mortifying for the target person.

Although Hatieh composed the highest number of satire among poets of pagan state, but the number of his egregious satire was the lowest. In spite the fact that his satires were very painful, but they were rarely egregious. He attributed such characteristics as stingy, apathetic, and lethargic to his targets to highlight the difference between him and his opponent. It was like to ridicule and criticize the target individual because of his social position and nothing else. (Bostani, B. p. 248)

2. Walloping versus Speciosity

Wallop (Ta'riz) is a satire style used especially when the target has a social position or is very sensible. Such person may get hurt by smallest hint, allusion, or attack. Walloping may also be used in the case of a person who is a high official with lots of contact whom it would be difficult to scoff at by simply disclosing his faults or deficiencies. This style was commonly used during pagan state and Islamic era.

This style of satire is preferable because of unclear implication. Tasrih makes shorter targets. Talmih expands the scope of thinking. This style is very unpleasant when meaning and implication is not obvious. General public usually likes this style. (Biomi, A.)

Hatieh used this style and Ta'riz appears a lot in his poetry. This line about Zebarghan is famous. (al-Teba', O. F., p. 106)

دع المكارم لاترحل لبغيتها
واقعد فانك الطاعم الكاسي

There are many samples in Hatieh's satire that conform to Ta'riz style. This technique makes satire more attractive without attributing anything directly to the target person.

3. Prolongation in Satire

Satires prolongation was common during pagan state. A'sha, Shamakh, Hesan, and Hatieh are among pagan poets who used prolongation in their satires. The objective of prolongation was to explain the details of an event or to mention the faults and shortcomings of a community. Of course, the targets of such satire find themselves in an unpleasant situation.

A poet like Hatieh could not calm his anger and animosity with few lines of poetry. What could really satisfy him was a long pronouncement or a prolonged satire that humiliated and disgraced his targets so much so that they could not escape the consequences. This attitude may have stemmed from Hatieh's inferiority complex.

Hatieh might have used this style of satire with the intention to disarm his target to give in to his demands. He might have used this style to send warnings to those who did not recognize Hatieh or did not wish to give in to him and retreat. That may be the reason Hatieh satires were usually long and he was never satisfied with only few lines. His short satires were only a few compared to the number of long ones. These few short satires may have been composed under certain circumstances; or their subject were insignificant; or Hatieh may have composed them mostly for fun. The examples of the short satires were the ones he composed about himself, his mother and his step father and the like.

Most of his satires are long and limitless. The most notable elegies are about Zebarghan, especially his well-known Sinieh stated below (Hussein, T., p. 217):

والله ما معشرا لاموا امرأ الجنبا
في آل لأبي بن شماس با كياس
و العيش علام كلفتني مجد ابن عمكم
تخرج من اعلام أوطاس

When you read the whole poem you realize that Hatieh went into details on any account he wanted to emphasize to increase the inflicting effect on Zebarghan. He attributed such characteristics as stinginess and lack generosity to Zebarghan family. He compared them with a female camel that failed to lactate in spite of all the care and attention. Then, Hatieh eulogized Al-e Shamas who rivaled Zebarghan. He compared them with a rocky cliff that was so hard that no pick or any other tool could make a dent. He made a mockery of Al- Zebarghan because they did not heed to his demands and showed no generosity. Hatieh words were so effective that totally damaged the social standing and tribal prestige of Al-Zebarghan and put them to immediate verge of distinction. An example of his long satire is the one he wrote in 30 lines about Al-e Bajad and Bani Abas.

أقيما فلا من سالف العيش تذكر
احاديث لا يذسيكها الشيب و العُمر

As the time passes by, would you remember the saying that even old age cannot forget.

طربت الي من لا يوايتيك داره
و من هو ناء و العبابه قد تضرد

You yearn for someone whom you cannot find because he is so far away that is not clear where he is gone.

الي طفله الاطراف زين جيدها
مع الحلبي و الطيب المجاسد و الخمر

To those who have delicate and soft fingers with ornamented necks and wearing nice perfume.

تري الزعفران الورد فيهن شاملا
و ان شئن مسكا خالصا ريحه نفر

They resemble red flowers like saffron. May be they are pure perfume musk that its odor fills everywhere.

بني عمنا ما أسرع اللوم منكم
الينا لا نبغي عليكم و لا نجر

You cousins, how quickly we experienced your cowardliness and lowliness while we have never committed impertinence and audacity against you.

و كنا اذا دارت عليكم عظيمه
نهضنا قلم ينهض ضعاف و لاضجر

When a huge calamity happened to you, we supported you with all in our power.

فاما بجاد رهط جحش فانهم
علي النانبات لاكرام و لاحير

But you, Bajad Tribe, are like group of donkeys with no magnanimity at the time of big problems.

تري اللوم في رقاب كأنها
رقاب جناح فوت آذانها الغفر

They are so cowardly that cannot keep their head up, they cover it instead with a piece of cloth.

Hatieh wanted to take away any magnanimity and worthiness from Bani Bajad by eulogizing self and his tribe by attributing magnanimity to them and belittling Bani Bajad. He gradually made his satire felt deeper and stronger by going into details and comparing them with his tribe. This approach is evident in most of his satire.

Conclusion

When we study satire as a high ranking descriptive form of expression we find out that from the technical point of view and as an art craft it is built up on feelings of rage, hate, and disgusts that the poet felt at the time of its composition. This fact is quite true about Hatieh's satire. Satire stems from hostility and rudeness of the poet from subject point of view; and it

stands at the highest complexity from technical point of view. A poet like Hatieh was able to present both aspects in his poetry.

Although, satire poetry is not in harmony in terms of meaning with other types of poetry techniques, but poet may use an opportunity to present his poetic ability in either case, and attract the attention of literary critics and scholars. It means a poet may be consumed with hate and hostility toward others. He may also have poetic abilities in techniques like eulogy, lamentation, Nasib, and the likes. So, it is possible for a poet who is fully versed with satire and has chosen this technique of poetry as his craft and profession to make progress in other poetry techniques that are totally different than satire and earn acclaim from critics.

It is rare to find a poet who is famous for his satire composition but show no competence in other poetry techniques. A poet, who is master in satire, is most likely competent in eulogy, elegy, lyric, glorifying, etc.

This was evident in poets like Hatieh, whether Makhzarmi or not, including Zohayr, Ka'b Ibn Zohayr, Abd al-Allah Ravahe, A'sha, Bashar, Da'bal, and the like. These poets have left excellent poetry in satire and in other poetic techniques.

Hatieh's position in different styles of poetry varied and depended on his motivation, style, and technique he was using in his composition.

At the end, we offer a part of Hatieh's famous satire about Zebarghan. In this poem, Hatieh subjected Zebarghan to very strong and hurting ridicule and offered eulogy to his cousin and rival by the name of Baghiz. Hatieh exclusively used this approach in many of his satires.

والله ما محشر لاموا امرءاً جنباً
في آل لآي بن شماس باكياس

*Swear to God that those who rebuked me
for eulogizing Al-e La'ee were not
intelligent.*

ماذنب بغيض لا بالكم
في بانس جاء يحدوا آخر الناس

*Baghiz has not done anything wrong for
being kind to me - a poor man who asks
others for shelter and handout.*

لقد مرتيكم لو أن در تكم
يوماً يجي بها مسحي و ابساسبي

*I asked for your generosity and sought
your help. I was like a female camel that
was attended very well but provided no
benefit.*

و قد مدحتكم عمداً لارشادكم
كيما يكون لكم متحي و امراس

*I eulogized you and my eulogy was pure but
you did not accept it.*

وقد نظرتكم اعشاء صادرة
للخمس طال بها حبسي و تناسي

*I was expecting something good from
you like a shepherd who is waiting for
the return of hungry and thirsty herd of
cattle.*

كفارك
فما ملكت بان كانت لفوسكم
كرهت ثوبي و الباسي

*I have not been able to change your
anger and animosity for love and
friendship. You are like a husband who
does not like his wife.*

و لم يكن
لما بدامنكم غيب انفسكم
لجراحي منكم أنسي

*All his bottled up hate came out but my wounds
are not healed by you.*

و لن تري
ازمعت بأساً مينا من نوالكم
طارداً للخي كالياس

*I waited so long for your generosity but
disappointment was overwhelming
enough for a free man who is going
away.*

و غادروه
القوم أطالوا هون منزله
مقيماً بين أرماس

*When I was with you and you insulted
me and left me alone, it was like being
left in a cemetery.*

و جرحوه
ملوا قراه فهرته كلابهم
بانيت و افراس

*They became tired of my banquet and
left me alone for their dogs to wound
and bite me.*

واقعد فانك
دع المكارم لاترحل ليغيثها
الطاعم الكاسي

*You will not feel degraded if you stay at home.
من آل لآي*

ما كان ذنبي ان قلت معاولكم
صفاه اصلها أنسي

*What is my fault? Those whom I have
eulogized from al- La'ee are nobler and
more respectful.*

مجداً تليداً و
قد ناضلوك فسلوا من كنانتهم
نبلاً غير انكاسي

*They strike a blow at you with their
arrows because they are noble and great
for their arrows which never become
weak and deficient.*

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