

## **ELEMENTS OF PROTEST IN THE ARABIC VERSES OF YORUBA ‘ULAMĀ’**

RAHMAN ADEWALE ABDUL-AZEEZ<sup>1</sup>, MIKAIL ADEBISI FOLORUNSHO<sup>2</sup>  
& WASIU OYETUNJI BELLO<sup>3</sup>

<sup>1</sup> DEPARTMENT OF ARABIC STUDIES, UNIVERSITY OF ILESIA, NIGERIA.

<sup>2</sup> DEPARTMENT OF FOREIGN LANGUAGE STUDIES, OSUN STATE UNIVERSITY,  
NIGERIA.

<sup>3</sup> DEPARTMENT OF RELIGIONS, OSUN STATE UNIVERSITY, NIGERIA

[abdulazeezadewale@yahoo.com](mailto:abdulazeezadewale@yahoo.com), [mikail.folorunsho@uniosun.edu.ng](mailto:mikail.folorunsho@uniosun.edu.ng), [wasiu.bello@uniosun.edu.ng](mailto:wasiu.bello@uniosun.edu.ng)

**Abstract:** Arabic writers in Yorubaland have contributed significantly to the various themes of the Arabic literary compositions, including the lyrical (*‘Al-ghinā’ī*), the didactic (*‘At-ta’līmī*) and the epistolography (*‘Al-murāsalah*). Lyricism in their works embraces panegyrics, elegy, satire and occasional poems (*Al-Munāsabāt*). The Arabic verses of Yoruba ‘Ulamā’ often contain elements of protest against various social and political issues. These elements of protest are often expressed through allusions to historical events and figures, use of irony and satire and calls to action and mobilization. Satire, an element of protest is the least cultivated theme within their lyrical compositions. The need to examine the features *Lāmiyyah*, a vitriolic satire composed by Mustafā Jumu‘ah Adewale, an Arabic poet of Yoruba extraction against an un-named opponent under the pretext of elegizing his late father serves as the catalyst for the production of this paper. It employed both historical and contextual methods in examining the social and cultural contexts which stimulated the production of *Lāmiyyah*. Contributing to literary productions by the Arabic scholars in Yorubaland was primarily motivated by the need to disseminate literacy in Arabic and Islamic teachings. As religious preachers and teachers, they have no cause for engagement in invective compositions such as *Lāmiyyah*. Information obtained from the study could be a veritable tool in the efforts to establish the diversity in the contribution of Arabic scholars to literary activities in Nigeria.

**Keywords:** Arabic, *Lāmiyyah*, Protest, Satire, ‘Ulamā’

### **INTRODUCTION**

*Lāmiyyah* is a vitriolic satire composed by Mustafā Jumu‘ah Adewale, an Arabic poet of Nigerian origin against an un-named opponent under the pretext of elegizing his late father. It is described as a strange poem because satire is an uncommon theme within the anthology of the Arabic poetry of Nigerian provenance. It is difficult to determine the exact date of origin of the cultivation of satire in Arabic literature, but some sources, including Hafiz (2015:306) are of the view that the theme was patronized by the Arabic poets of the pre-Islamic period.

Contributing to literary productions by the Arabic scholars in Nigeria was primarily motivated by the need to disseminate literacy in Arabic and Islamic teachings. This factor actually accounts for the dominance of their literary productions by didacticism. Writing on the magnitude of Arabic didactic poetry in Nigeria, Kobi – Bauchi (2001:132) notes that if we put all the poetic compositions of the Nigerian ‘Ulamā’ together we will realize that the didactic poetry constitutes the lion share, as the ‘Ulamā’ compose on all academic disciplines. Their

lyrical writings are equally laced with elements of didacticism. As religious preachers and teachers, they have no cause for engagement in invective compositions and this justifies our description of *Lāmiyyah* as a strange poem

### OBJECTIVE OF THE STUDY

The main objective of this study is the need to show that despite the lion share of the literary productions of the Nigerian 'Ulamā' occupied by didacticism, their Arabic verses also contain elements of protest against various social and political issues, though not so common. A specimen of such verses is *Lāmiyyah*, our case study in this paper.

### METHODOLOGY

The paper employed both historical and contextual methods in examining the social and cultural contexts which stimulated the production of *Lāmiyyah*. Purposive sampling technique was employed in selecting the poem. The paper examined the predisposing factors for the cultivation of this motif, while it derived information primarily from consultation of relevant literature. This method was adopted because of its reliance on extant sound submissions, which served as background to our analyses in this paper. The method is not empirical, it requires no instruments for data collection and it is not such that is verifiable by means of scientific experimentation. For the reliability and validity of the sources, we ensured the authenticity of every literature consulted.

### MAJOR THEMES IN THE ARABIC WORKS OF YORUBA 'ULAMĀ'

#### *Dīnī* (Religious) Themes

An analytical examination of the Arabic writings of Nigerian authors reveals that religious themes gain prominence in their literary works as the basic necessity for these writings is to teach the value of Islam, their religion. Their works, whether in prose or verse, cover such purely religious and pietistic themes as *wa'z* (exhortation), *Fiqh* (jurisprudence), *Hikmah* (gnomic), *Tawhīd* (theology) or *Ta'līm* (instruction), composed to teach an aspect or more of the religion of Islam.

#### *Tarīkhī* (Historical) Writings

The contributions of the Arabic writers to the documentation of Nigeria history in particular and West African in general cannot be underestimated. It has been observed that by the sixteenth century of the Christian era, Arabic was used in Bornu as a vehicle of historical documentation. Thus, according to Malik (1980: 17), in Bornu as in so many parts of the Western Sudan, the only historical records prior to those of the nineteenth century European travelers were written in Arabic by pious scholars, royal chroniclers, travelers, merchants, and the like. It was through this language that it was possible to hold together large states for long periods for it provided the medium for writing dispatches and orders, for summoning military aid and for issuing administrative directives to provincial governors.

#### *Murāsalah* (Epistolography)

Correspondence notes or poems form the bulk of traditional Arabic writings in Nigeria. Such writings demonstrate the level of relationship between the writers and the addressees as they deal primarily with interpersonal relationship. Since such notes or poems require secrecy and confidentiality in some cases, they are not normally published for public consumption. While describing the catalyst for epistolography in the Arabic writings of Nigerian provenance, Oseni (2002) states:

Arabic literacy came to Nigeria in full force during the Turkish Period (1258-1798 C.E.), an era characterised by tendentious, and sometimes boring ornate compositions, a time when form was given a pride of place at the expense of the content. Consequently, early Nigerian writers in Arabic tended to regard verbal jugglery and over-use of literacy artifices as a grand mark of erudition, wisdom and superiority. There were epistolary exchanges amongst Muslim rulers and between them and non-Muslim rulers (7)

### ***Shi'r 'Al-Munāsabāt (Occasional Poems)***

Haywood (1971:87) describes occasional poems as the verses composed to celebrate particular occasions of public interest. A more recent genre introduced into the literary enterprise in Nigeria is *Shi'r al-munāsabāt* (occasional poetry). The genre was not significantly patronised in the traditional setting. An occasional poem is a combination of multiple genres. An occasional poem could therefore be described as a crucible of many genres fused together to achieve many objectives under a single composition. Within the foci of a particular occasional poem, motifs like elegy, eulogy and supplication feature freely. There is hardly any Islamic event that will not attract the literary attention of our 'Ulamā'. It has further been observed that 'a wide range of Islamic events now involves the recitation of Arabic poems. Folorunsho (2020:51) quotes Abubakre and Reichmuth(1997:191) as observing that poems of 'salutation' (*Tarhīb*) or congratulation' (*Tahni'ah*) sometimes even printed and distributed for specific occasions have become common elements in religious celebrations in Nigeria

### ***Rithā' (Elegy, Threnody)***

Elegy is intended to bewail the death of the loved ones. It also serves as a kind of eye-opener for a comprehensive study on the deceased. In fact, it preserves the memory of the deceased for generations to come. Folorunsho(2020:50) observes that *Rithā'* is not only a means by which the memories of the deceased are recollected, it is also a medium of extolling the virtues of the deceased, which had ceased with his demise. From these definitions, it can be deduced that elegiac elements are often mixed with praise singing and this feature is observable in Arabic elegies over the ages. This assertion is attested to by Farrūkh (1969:83) confirms this with his submission that "elegy is a song of praise for the dead".

Furthermore, Abdullah (2004:380) quotes Ibn Rashiḳ Al-Qayrawānī as stating that

"There is no difference between elegy and praise, except that elegy indicates it is intended for a dead person by using 'was' or 'with his death we lost so and so', and similar expression to make it known (that) the person is dead"

In the classical milieu, a typical elegy would bewail and lament the death of the deceased and even call for his vengeance if he was killed (Arberry,1966:5).

### ***Madīh (Panegyric/Encomium)***

Panegyric embraces the celebration of the sterling qualities – such as scholarly erudition of a man, his generosity, religiosity, impeccability of character, humility and activities on Islamic propagation. It is a theme under the lyrical classification cultivated by our traditional 'Ulamā'. Panegyric verses embrace *Madhur-rasūl*, which is the eulogy on Prophet Muhammad, as well as traditional rulers and, in some cases, distinguished personalities. *Madhur-rasūl* specifically connotes the panegyric verses composed in praise of Prophet Muhammad, both in his life time and after his death. Folorunsho (2020:50) draws our attention to the fact that these verses in

the anthology of the Arabic poetry of Nigerian 'Ulamā' are not meant to earn the poets a living or help them to acquire wealth, but to celebrate the sterling qualities in the eulogized personalities. The theme was highly cultivated by the traditional Nigerian Arabic literati; however, it is sometimes mixed up with elegy in their writings.

### ***Istighāthah* (Distress Appeal)**

Folorunsho (2018:24) describes *Istighāthah*, poems of appeal for relief and assistance during distress as the verses composed to 'seek divine favour or protection. This genre is not always treated in isolation by Nigerian traditional Arabic verse makers. It features commonly as adjunct to other themes, notably elegy and eulogy. In fact, it usually occupies a significant portion in their elegies as they employ the medium to seek the forgiveness and mercy of the Almighty Allah for the departed souls.'

### ***Ta'limī* (Didactic Works)**

Didactic writings are the ones written primarily to teach. Didactic poetry and versification have been described by Abdul-Rahmon (1992:28) as the verses composed to instruct. According to him, the term 'didactic' is used commonly for poetry which teaches morals. According to Preminger (1974:190), as noted earlier by Folorunsho (2018:42), didactic poem can also refer to poetry, which conveys information like astronomy, mathematics or rhetoric or systematic philosophy. The didactic Arabic writings in Nigeria are predominantly the ones focusing on religion, moral perfection and decent human relations. They are more in verses than in prose writings.

It is noteworthy that the composition of didactic poetry started right from the pre-Islamic days in Arabia, as noted by 'Al-Fakhūrī (1954:359), a literary historian who confirms that the Arabs were not ignorant of didactic poetry right from the *Jāhiliyyah* (pre-Islamic) era. In Nigeria, production of didactic writings began in the 17th century in Hausaland. Of the surviving works of that century is *Majzarat 'al-fityān*, a didactic poem consisting forty-eight lines based on the *Rajaz* metre of the Arabic prosody. The poem was composed by the celebrated Muhammad 'Al-Kashnāwī best known by his sobriquet, Ibn 'Al-Sabbāgh (Ahmed 1989; 59). Cultivation of this genre could not be ascribed exclusively to the Arabic writers of Northern Nigeria extraction as Abubakre (2004:317) observes the participation of Yoruba 'Ulamā' in the cultivation of this genre which was pioneered by 'Ahmad b. 'Abūbakri, Omo-Ikoko of Ilorin, with his *'Iltiqāt 'al-mutūn min khamṣat funūn*

### ***Hijā* (Satire/Invective Poems)**

Folorunsho (2018:22) observes further that 'satire is one of the traditional themes of Arabic poetry. It gained prominence with the rivalry among its exponents –Jarīr, Farazdaq and Akhtal during the Umayyad period. According to Abdul-Rahmon(1992:32) most of these satirical compositions were caused by tribal squabbles or professional jealousy among the poets in the classical period. Nigerian traditional Arabic verse-makers perceive their literary productions as a means of imparting religious values and this imposes a cautious approach on them in their writings. This actually justifies the observable paucity of invective poetry in their literary productions.

### **Satire as a Theme in Arabic Literature**

Satire has been defined in as artistic form, chiefly literary and dramatic, in which human or individual vices, follies, abuses, or shortcomings are held up to censure by means of ridicule,

derision, burlesque, irony, parody, caricature, or other methods, sometimes with an intent to inspire social reform....Wherever *wit* is employed to expose something foolish or vicious to criticism, there satire exists, whether it be in song or sermon, in painting or political debate, on television or in the movies. In this sense satire is everywhere. In literary works, satire can be direct or indirect. With direct satire, the narrator speaks directly to the reader. With indirect satire, the author's intent is realized within the narrative and its story (Satire: Encyclopædia Britannica, 2012).

Hafiz (2015:306) observes that “Lampoons and satires that are written with wit and spirit, are like poisoned darts which not only inflict a wound but make it incurable. He states further that satire, like an arrow, has to take the shortest route to its target. It must be clearly written and concise so as to say a great deal in a brief space. Watson (2011:139) is of the view that satire could be hurled as invective against one’s enemies or used to expel evil.

While stating that satire could serve other purposes in addition to hurling sarcasm against one’s enemies, Ogundokun (2013:52) describes satire as an anxiety reduction technique which enables us to laugh at the expense of those errant personalities and institutions with a world-view to correct those unwanted practices which militate against societal advancement in whatever form. This view seems to enjoy the support of Shittu (2019:72) who submits that:

The tumultuous socio political environments across the world necessitate varying forms of intervention from writers in the genres of literature. Playwrights, dramatists and theatre artists deploy their creative ingenuity to question anomalies in the social and political sectors of their countries. This is borne out of their understanding that literary enterprise is a call to serve humanity through scrutiny of identified practices and ridiculing the inappropriate conducts in the society.

Hafiz (2015:306) observes that it is quite difficult to state the exact date of origin of satirical poetry in Arabic literature, It may, however be mentioned that composition of sarcasm originated in the Pre-Islamic period though only a fraction of such composition in that period has come down to us, the rest having perished due to lack of proper preservation. According to Badawi(1975:3) The principal 'genres' or 'topics' (*aghrād*) which Arab critics regarded as comprising the domain of Arabic poetry are all there in some form or another in the pre-Islamic period: they are self-praise (*fakhr*), panegyric(*madīh*), satire (*hijā*'), elegy (*rithā*'), description (*wasf*) and amatory verse (*ghazal*) of the themes of classical Arabic poetry, *Hijā* (satire/ invective poetry) is the least patronized by Nigerian 'Ulamā'. Abdul-Rahmon (1992:32) has observed that tribal squabbles and professional jealousy among the poets in the classical period were the catalysts for satirical compositions. It gained prominence with the rivalry among its exponents –Jarīr, Farazdaq and Akhtal, trio-poets of Umayyad period. Furthermore, the role of Nigerian 'Ulamā' as religious teachers, who perceive their literary productions as a means of imparting religious values, imposes decorum and a cautious approach on them in their literary productions From this background, the observable paucity of sarcasm in the literary productions of Nigerian 'Ulamā' becomes understandable. In few cases, however satirical compositions come as adjuncts to other themes in their writings. This is evidenced in Mustafā Jumu'ah Adewale's vitriolic satire entitled *Lāmiyyah* against an un-named opponent under the pretext of elegizing his late father. The satire exhibits the traits of satire match among the exponents of this theme in the Umayyad era of Arabic literature. This 28 line of poem was composed ironically to mark the 8th day *Fidā'u* prayer of his late father.



### Mustafā Jumu'ah Adewale, the Composer of *Lāmiyyah*

Mustafā Jumu'ah Adewale, the composer of *Lāmiyyah* obtained his *Thānawī* (secondary) certificate in Arabic in 1976. He travelled to Egypt for further education and joined the Egyptian Institute for Foreign Students. He was at this Institute between 1977 and 1979 before he secured admission into the famous Al-Azhar University in Cairo in 1980, to study English Literature and Education. He obtained his Bachelor of Arts degree in English Literature and Education (B.A. Ed.) in 1983 and returned to Nigeria. In spite of the fact that this scholar specializes in English Literature/Education, his contributions to Arabic literary production are so enormous

### *Lāmiyyah*: Text and Translation

The title *Lāmiyyah* is derived from *Lām* – the rhyme letter of the poem. The original title of the poem is 'Abyāt qultuhā fī 'al-yawm 'al-thāmin min wafāt wālidī 'al-marhūm Jumu'ah Adewale fī 11/6/1991CE raddan 'alā man wasamahu bi maysām 'al- 'ār (The poem I read on the eighth day after the death of my father, the late Jumu'ah Adewale on 11/6//1991, in response to his reviler). This title is considered too lengthy and unsuitable hence the adoption of *Lāmiyyah* for the poem.

A poem recited at the eighth day's sitting after the death of the composer's father is expected to be an elegy, in line with the common practice in Nigeria. What we have here, however, is a poem containing no reference at all to the purpose of the gathering where the poem was read.

أبيات قلتها في اليوم الثامن من وفاة والدي المرحوم	
جمعة أديوالي في ١١/٦/١٩٩١م ردا على وسمه بميسام العار	
١	قد شانني ذو البغال # زحرف قول الخبال
٢	محا حقيقة وصفني # أنتج وصف الخيال
٣	أسخطني ذا اللثيم # قد شدني بالحبال
٤	نشطت من ذا العقال # أجيب أهل المقال
٥	قد قال في كلاما # سكتت عنه لحال
٦	أردت عنه الإجابة # أمام قوم الحلال
٧	ولا أطيل كلامي # لضيق هذا المجال
٨	أردف كل كلام # بحج أهل التوال
٩	أنا حميد الخصال # إمام أهل الجمال
١٠	حويت بعض الكمال # وكنت أهل اعتدال
١١	وكنت في طيب أصل # جدّي حاوي الكمال
١٢	أبي كريم الأنتام # أمي تاج الجلال
١٣	سجّلت في كلّ واد # لباب حسن الفعال

١٤	ففي فلاحه أرض #	أحرزت فضفاض مال
١٥	تجرت بدء الجنوب #	صعدت صوب الشمال
١٦	ومن مشارق أرض #	إلى مغارب الدالي
١٧	كم من مساع لصلح #	إذ شطّ شأن الجدال
١٨	أجدت فيها الخطاب #	وزال شأن الوبال
١٩	كم من سفارة زاد #	من شيخنا ذي الجلال
٢٠	إلى حماة الثقافة #	في وقت كسب المعالي
٢١	وكم توسّطت عفوا #	في حين بدء الوصال
٢٢	لربط عقد النكاح #	بين هواة الجمال
٢٣	وفي عديد النوادي #	رأست قوم الخصال
٢٤	في الحيّ أهل صلاح #	في القطر إلف الكمال
٢٥	وقلّ لخصم لدود #	قد سلّ سيف القتال
٢٦	أت بغيض مثال #	لقيد ذاك الخبال
٢٧	ولا له ذاك وسع #	في ستر ضوء اللالي
٢٨	في الخلق سحب البغاء #	في الطّبع قرن البغال

### **Translation**

The poem I read on the eighth day after the death of my father, the late Jumu'ah Adewale on 11/6/1991, in response to his reviler

1. A donkey owner has defamed me with embellished empty words.
2. He erased my original attributes, replacing them with attribute from defiling vision
3. I have been annoyed by this censurer who has fettered me in different sections
4. I have now risen from that sticky gum to provide a counter response
5. He has once attacked me (verbally) but I kept mute for a reason
6. I (now) want to breathe out storm in the presence of men of honour
7. I want to be brief (in responding to him) due to lack of time
8. I will support my response with facts that can be verified
9. I am a man of impeccable character, a leader among noble people
10. I am moderately perfect and I belong to the group of just ones.

11. I have a noble parental background, my grandfather  
was a perfect being
12. My father was a precious gem, my mother was a  
crown of magnificence
13. I recorded in every circumstance the quintessence of  
best deed
14. In the sphere of agriculture, I accumulated a considerable wealth
15. I traded from the south ascending up to the northern  
part
16. Travelling through the eastern up to the western  
Regions
17. Countless were my reconciliatory efforts when the  
feud went beyond moderation
18. I have offered the best pieces of advice that  
quenched the state of commotion
19. Countless were the errands I have undertaken on  
behalf of our respectable Shaykh
20. To the guards of wisdom during their itinerary in  
pursuit of knowledge
21. I have mediated on a number of occasions when  
couples disagreed
22. To join together in marriage, couples desiring union
23. In a number of social gatherings, I have presided  
over men of impeccable characters
24. I am an illustrious son of my town, and a worthy  
citizen of my country
25. Tell the stupid arch- enemy, who has drawn out the  
battle sword
26. To cite appropriate instances on his seditious  
allegations
27. He does not possess that charisma to veil the  
radiation of bright sun
28. Morally, he is a rotten stem and in nature he is comparable to a donkey

### **Thematic Analysis of *Lāmiyyah***

Nicholson (1976:73) observes that in pre-Islamic Arabia, “satire introduces and accompanies the tribal feud, and is an element of war just as important as the actual fighting”. The trio of Farazdaq, Jarīr and ‘Akhtal popularized this theme during the Umayyad period. Hitti (1982:253) describes the trio as “frontline satirists”. The poem is one of the very negligible cases of composition of satire among the Nigerian ‘*Ulamā*. It is of 28 lines. It contains no formal opening, contrary to the prevalent style of having doxology as prologue in the Arabic writings in Nigeria.

It can be divided into two sections. The first section (lines 1- 3 and lines 25 – 28) contains the vitriolic sarcasm aspect of the poem. The section throws decorum aside as the opponent is described using foul references. He is described as a “donkey owner”, and ‘rumour monger’ (line 1) a ‘dubious character’ and ‘censurer’ (line 3). Furthermore, he is lambasted as the composer’s ‘stupid arch-enemy’ (line 25), ‘maker of seditious allegations’ (line 26), ‘someone



without charisma' (line 27), and a 'morally bankrupt person, comparable to a donkey' (line 28).

The second section (line 4- 24) treats 'Al-Fakhr (vaunting) which is one of the themes of the classical Arabic poetry. In this kind of poetry, the poet in the classical times boasted of the heroic deeds of his tribe and concentrated on all that could boost the ego of his tribe (Malik, 1988:44). An observation of the contents of the Arabic invective poem over the ages shows *Fakhr* as an integral component of *Hijā'*. Even though *Lāmiyyah* is laced with vaunting, its underlying motif was to attack an un-named opponent. Of efforts to locate the text to which he was responding failed due to poor documentation of manuscripts in the locale of the study.

The composer describes himself as a man of impeccable character (line 9), moderately perfect and a companion to the just ones (line 10). Lines 11 and 12 reveal his noble parental background, describing his father as a precious gem and his mother as a crown of magnificence. Lines 13-23 contain his virtuous deeds and superb human relations. Many of the commendable activities undertaken by him are mentioned. He cites his role towards the betterment of his community and rounded up the section declaring. 'I am an illustrious son of my town and a worthy citizen of my country' (line 24). This section illustrates vaunting further, as an integral part of satire in Arabic literature.

## CONCLUSION

Arabic scholars in Nigeria have participated remarkably in the development of literary activities in the country. Their contributions embraced various genres of literature; epistolography, didactic and lyrical. Within their anthologies, there existed certain poems, the composition of which hitherto could be classified as part of the literary legacies of the pre-Islamic and Umayyad eras in the periodization of Arabic literature. Satire came as a strange theme within the anthologies of Nigerian 'Ulamā' whose writings are primarily motivated by the need to project the ideals of Islam

We are of the view that irrespective of whatever the opponent could have done or said, a scholar mourning his father's demise should have devoted the occasion of the gathering to elegize and avoid the temptation to use the occasion to foster antagonism. This is unusual. Rendition of a poem of this nature on the eighth day of his father's death downplays the significance of the gathering.

## REFERENCES

- Abdul Rahmon, M. O. (1992) Aspects of Literary Acculturation in the Arabic Poetry of Ibadan 'Ulamā, *Journal of Arabic and Religious Studies* 9: 32.
- Abdullah, A.,( 2004)Arabic Poetry in West Africa: An Assessment of Panegyric and Elegy Genres in Arabic Poetry of the 19th and 20th Centuries in Senegal and Nigeria ,*Journal of Arabic Literature*,Vol. 35,
- Abubakre, R.D. (2004). *The Interplay of Arabic and Yoruba Cultures in South-Western Nigeria*. Iwo: Dāru 'l-'ilm Publishers.
- Abubakre, R. D. and Reichmuth S. ,(1997 ) Arabic Writing Between Global and Local Culture: Scholars and Poets in Yorubaland (South-Western Nigeria), *Research in African Literature*,Vol.28, No. 1,
- Ahmed, A. F. (1989). *Majzarat 'al-fityān*: Introduction, text and translation. *Research Bulletin* 14 – 17 59-68

- 'Al-Fakhūrī, H.(1954) , *Tārīkh 'al-'adab 'al-'arabī*. (2nd ed). Beirut: 'Al-matba'at 'al-Būlisiyyah
- Arberry, A.J., (1966) *Poetry: A Primer for Students*. London: Cambridge Press,
- Badawi, M.M.,(1975) *A Critical Introduction of Modern Poetry*. Cambridge: Cambridge University Press
- Farrūkh, U.,( 1969) *Tārīkh 'al-'adab 'al-'arabī*. Part 1. 2nd edition. Beirut: Dar 'al-'Ilm li 'al-malāyīn
- Folorunsho , M.A. ( 2018): Arabic Literature in Ikirun :Focus on the Propensity of its 'Ulamā' for Didacticism (DOI:10.5782/2616-4418.5.2018.40) (www.ejsr.org.), *Elm va Innovativ Texnologiyalar Jurnalı* (Azerbaijan National Academy of Sciences), Vol. , 5, pp.40-51
- Folorunsho, M.A. (2020): Cultivation of Lyricism by the Arabic Verse-makers of Yoruba Extraction, *Journal of Languages, Linguistics and Literary Studies*, Vol. 9. No. 3, pp.49-54
- Hafiz M. N. I., (2015) Concept of Satire and Its Development during Umayyad Period *International Journal of Humanities & Social Science Studies (IJHSSS)* Vol. -II, Issue-III,
- Haywood,J.A.,(1971)*Modern Arabic Literature,1800-1970*. London:Lund Humphires
- Hitti, P. K., (1982) *History of the Arabs*. London: Macmillan Press Ltd. 252.
- Kobi-Bauchī, A. A. U., (2001) *Mustaqbal 'al-'adab 'al-'arabī fī Nijīrīya*. NATAIS: *Journal of the Nigeria Association of Teachers of Arabic & Islamic Studies*, Vol. 6. 1
- Malik, S.H.A.(1980) Towards the Improvement of the Teaching of Arabic as a Foreign Language'', *Al-Fikr*, Vol. 1, No.1,
- Malik, S. H. A. (1988) The Impact of Islam on Classical Arabic Literature, *Journal of Arabic and Religious Studies* Vol.5
- Nicholson, R. A., (1976) *A Literary History of the Arabs*. London: Cambridge University Press .
- Ogundokun,S.A.,( 2013) Jean Pliya's *La Secrétaire Particulière* as an archetype of Satire *Research on Humanities and Social Sciences*, Vol.3, No.4
- Oseni,Z.I.,(2002)*Prose and Drama in Nigerian Literature in Arabic: The Journey So Far*, Inaugural Lecture, University of Ilorin, Ilorin, Nigeria.
- Preminger, A.,(1974)*Encyclopaedia of Poetry and Poetics*. New Jersey: Princeton University Press
- Satire. (2012). *Encyclopædia Britannica. Encyclopædia Britannica Ultimate Reference Suite*. Chicago: Encyclopædia Britannica.
- Shittu, T.,(2019) Socio-Political Satire in Femi Osofisan's *Midnight Hotel*, *Journal of Languages, Linguistics and Literary Studies*, Vol. 9. No. 2
- Watson, C.,(2011) Notes on the Variety and Uses of Satire, Sarcasm and Irony in Social Research, with Some Observations on Vices and Follies in the Academy, *Power and Education*, Volume 3 Number 2.