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**The éloquence of persuasion in the discourse of scholars in the far
Maghreb (praise as a model)**
بلاغة الاستمالة في خطاب العلماء بالمغرب الأقصى (المدح أنموذجا)

Dr. Gueffaz amar

Assistant Professor (Lecturer B), Mustapha Stambouli University of Mascara, Faculty of Human
and Social Sciences, Department of Human Sciences,
omargueffaz@univ-mascara.dz

د. قفاز عمر

أستاذ محاضر قسم "ب"، جامعة مصطفى اسطنبولي (معسكر)، كلية العلوم الإنسانية والاجتماعية

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ABSTRACT:

Scholars constituted a central pillar in the political structure, as rulers derived religious legitimacy from their authority. Consequently, many scholars and jurists sought proximity to power for both public and personal purposes, adopting various strategies, most notably panegyric praise. Through this practice, a number of scholars attained prestigious positions such as the vizierate, the imamate, and the office of the khuṭba, in addition to acquiring material benefits. In some cases, panegyric also enabled scholars to curb corruption and influence rulers' policies in favor of the common good. This phenomenon was not novel, but rather deeply rooted in earlier societies, and it took two main literary forms: poetry and prose. Al-Maghrib al-Aqṣā became particularly renowned for this genre during the 'Alawite period, when an elite group of scholars enriched Moroccan scholarship with works praising the dynasty's genealogy and achievements. These included diverse poetic compositions presented to rulers in pursuit of favor and recognition.

Keywords: panegyric – al-Maghrib al-Aqṣā – scholars – prose – poetry –

المخلص:

يُعدّ رجل العلم ركيزة أساسية في المعادلة السياسية، إذ يستمد الحاكم من خلاله الشرعية الدينية التي تعزز مكانته وسلطته. لذلك سعى عدد كبير من العلماء والفقهاء إلى التقرب من البلاط وبلوغ مناصب سيادية لأغراض متعددة، شملت المصالح الخاصة وخدمة الشأن العام. واعتمد هؤلاء على استراتيجيات متنوعة، كان من أبرزها فنّ المدح، الذي مثّل وسيلة فعّالة مكّنت الكثير منهم من نيل وظائف رفيعة كالوزارة والإمامة والخطابة، فضلاً عن تحقيق مكاسب مادية معتبرة. وفي بعض الحالات، أسهم هذا القرب من السلطة في الحد من المفساد وتوجيه سياسات بعض السلاطين نحو تحقيق المصلحة العامة. ولم يكن هذا السلوك وليد مرحلة معينة، بل هو تقليد قديم عرفت المجتمعات منذ العصور الأولى، واتخذ المدح شكلين رئيسيين: الشعر والنثر. ويُعدّ المغرب الأقصى من أبرز الأقطار العربية التي ازدهر فيها هذا الفن، خاصة خلال العهد العلوي، حيث أسهمت نخبة من العلماء في إثراء المكتبة المغربية بمؤلفات مجّدت نسب الأسرة العلوية وإنجازاتها عبر مراحل تاريخية متعددة.

الكلمات المفتاحية: المدح، المغرب الأقصى، العلماء، النثر، الشعر.

Introduction:

One who contemplates the nature of the presence of scholars within the context of the Islamic political experience will notice a phenomenon that classifies them according to a pre-planned scheme into two groups: a group that connects with the ruling authority, grants it endorsement and support, and adds legitimacy to it, and an opposing group that views it with suspicion and doubt (Lakhdar Boulateef, 2017: 17).

As for the group that is conciliatory toward authority, it spared no effort in searching for means that would pave the way to the court, seeking profit and obtaining high positions,

in addition to other reasons that may collectively serve the public good, such as preventing evils and advising the sultan. Perhaps among the easiest methods followed by these individuals was exaggerating in praising the sultan, and mentioning his virtues and achievements in his presence in gatherings, or in his absence before the public, whether this praise was in poetry or prose. This custom was not a recent development, especially in Morocco; rather, it is an established custom from the earliest times to the present day, and it was an effective means, especially in Arab

societies, given their nature which tends toward boasting and self-praise.

Such was also the case in Morocco during the Alawite era, where scholars competed to praise the sultans of the Alawite dynasty through composing poetic odes that enumerated their good qualities, singing of their noble lineage, satirizing their opponents from the opposition, and hastening to author books that enumerated their great achievements, which enabled them to reach high positions within the court, such as ministry writing judiciary legal opinions, in addition to reaping wealth and accumulating money, and gaining favor and elevation with the sultan.

Starting from the saying "the end justifies the means," praise became one of the successful means that scholars adopted in winning over authority, though the goals varied between personal and public. So what is praise? Is it of recent origin or has reliance on it prevailed in the past? And to what extent was it used to achieve aims and goals in Morocco during the Alawite era?

1. Praise Linguistically:

It is the opposite of satire and dispraise, and it is good commendation. It is said: I praised him with one praise. And he praised him, praising him with praise and a single praise this is the saying of some of them. The correct view is that praise is the verbal noun and a single praise is the noun. The collective is praise, and it is the laudable, and the collective is praises and panegyrics. And a man praised himself for what is not in him; he was presumptuous and boasted (Ibn Manzur, n.d.: 589). And a man praised himself; he took pains to be praised, and a praised man means: very much praised.

2. Terminologically: It is good commendation (Ibrahim ibn Rashad al-Faqi, n.d.: 9).

And it was said: It is describing virtues with beautiful words.

Al-Jurjani said (see note 1): It is commendation with the tongue for the voluntarily chosen good, intentionally (al-Jurjani, 2004: 173). And the flatterers: they are those who made praising people a habit

and made it a commodity by which they seek to profit from the praised person and tempt him. And there are other words that convey the same meaning or close to it, such as: commendation, endorsement, boasting, praise, eulogy.

Al-Sihah said: Eulogy is praising a person while he is alive, and elegy is praising him dead (Ibrahim ibn Rashad al-Faqi, n.d.: 10).

Praise is the art of commendation, magnification and respect. It stood among the arts of Arabic literature in the position of a poetic record for aspects of historical life, as it depicted numerous aspects of the actions of kings, the politics of ministers, the courage of commanders, and the culture of scholars. Thus it clarified some secrets, revealed some corners, and added to history truthfully or falsely what history did not mention; it helped to highlight many qualities and characteristics that would not have been known without it, and increased the fame of many people, surrounding them with subjects, and raising them to the peak, placing them among the ranks of the notable, while neglecting colleagues of theirs who were more deserving of mention and more worthy of fame, but such are the fortunes distributed by poets, so some receive praise while others are deprived (Committee of Arab Writers, n.d.: 5), as Yazid al-Harithi said:

And when the young man meets death, you see him *** Were it not for praise, as if he had not been born. (See note 2)

3. Types of Praise:

1.3. Permissible Praise: That in which the conditions of praise are met. It has been established in the Sunnah that the Prophet was praised in poetry, oration and address, and he did not prevent the praiser, such as the praise of Abdullah ibn Rawaha (Walid Qassab, 1981: 13-46) to him saying:

I perceived in you the good I recognize *** And God knows that sight has not deceived me You are the Prophet and whoever is deprived of his intercession *** On the Day of Reckoning has been disgraced by fate

May God make firm what He has given you of goodness *** The firmness of Moses and victory like that with which they were aided (Walid Qassab, 1981: 13-159)

The Prophet said to him: "And you, may God make you firm, O son of Rawaha."

And Ka'b ibn Zuhayr (see note 3) praised him in his famous ode when he came repentant as a Muslim:

Indeed the Messenger is a light by which illumination is sought *** A polished sword from among the swords of God unsheathed Among young men from Quraysh, their speaker said *** In the heart of Mecca when they embraced Islam, they departed. (See note 4)

3.3. Blameworthy Praise: That in which the conditions of permissible praise are absent. Truthfulness is absent in it, or hypocrisy accompanies it, or it is taken as a profession for profit, and it increases the praised person in arrogance, pride, oppression and ostentation.

This type is what the Messenger, peace and blessings be upon him, spoke about in what was narrated by Imam Muslim may God have mercy on him through his chain from Abu Ma'mar (see note 4) who said: "A man stood up praising one of the commanders, and al-Miqdad (see note 5) began throwing dust at him. And he said: The Messenger of God commanded us to throw dust in the faces of flatterers" (Muslim, n.d.: 228).

Al-Nawawi may God have mercy on him said: (Al-Miqdad took this hadith at face value and a group agreed with him. Others said: its meaning is disappoint them so you do not give them anything for their praise as if they are among those who seek profit from it and others said: say to him, "In your mouth be dust") (See note 6).

Al-Tibi may God have mercy on him said: (It is possible that what is meant by it is rejecting him and cutting off his tongue from his honor with what pleases him from the dust of this world, belittling him) (al-Shafi'i, n.d.: 478).

The scholars said in reconciling between the hadiths of permissibility and prohibition: If the praised person has complete faith and

certainty, and thorough knowledge such that he will not be tempted or deceived by that, then it is not forbidden. And if any of these matters are feared for him, praising him to his face is strongly disliked. This is regarding the praised person (al-Nawawi, n.d.: 565).

4. Praise as a Mirror of Social Differences:

Since the dawn of history, man has felt the social differences between himself and his fellow human beings, and sensed the difference in talents and values among people, and saw destinies placing and raising, giving and withholding. Therefore, he sought the satisfaction of those above him, and adorned himself before them with words, standing before them in a position of respect and ingratiation. Most of his words expressed praise, and whether this praise emanated from man's decision by himself, or by way of compulsion, he acknowledges leadership and chieftainship to those he imagines preceded him in wealth, courage, strength, understanding and intelligence. He shares with all people in looking at the leader, commander, dignitary, scholar, wealthy person, master and prince with a special view, and shares with them in praising these people when he presents speech or addresses discourse and statement in poetry and prose (Committee of Arab Writers, n.d.: 8).

5. Praising Sultans:

Some ancient critics believe that "it is not permissible to praise kings with what others are praised, even if it is a virtue, but rather the poet should specify for the king what indicates that he is a king," and they provide examples of royal praise, such as Hassan ibn Thabit's saying about the Ghassanids:

They give drink to whoever arrives at al-Baraysis from them *** Barada flowing with pure nectar

(al-Sa'id Hamid Shawarib, 2008: 65)

As for Qudama ibn Ja'far in "Critique of Poetry," he specified the meanings that the poet should imprint in his panegyric, and how they differ according to the praised person. He believes that it is necessary to

suffice with providing examples of what he sees as suitable, without presenting ideas, which is what he did in praising non-kings among the classes of people, from those with professions and crafts such as ministers, scribes, commanders, commoners and vagabonds. We see him saying: As for accuracy in praising kings, he cites the saying of al-Nabigha al-Dhubyani about al-Nu'man ibn al-Mundhir:

Have you not seen that God has given you a status *** You see every king beneath it wavering

For you are a sun and the kings are stars ***
When you rise, no star among them appears (al-Sa'id Hamid Shawarib, 2008: 65)

6. Poetry of Praise:

Poetry has been linked to authority and politics since the pre-Islamic era. The desire for the gifts of kings and rulers of states, fear of their oppression and power, love for them, and intense attachment to them led to praising them and promoting their policies. Rulers for their part lavished money on their close associates and flatterers among poets, so some of them lived a comfortable life under the protection of kings, princes and caliphs (Ra'id Abd al-Rahim, n.d.: 442). Let us cite as an example the saying of one of the poets in praise of Abu Sufyan ibn Harb, one of the masters of Quraysh:

Who taught the people that their wealth ***
If left, and if they squander it, is insult
And who, when those seeking aid implore
his courage *** This Abu Sufyan inspired
inspiration

I am the son of Harb by whom your
caravans proceed *** Whenever they
wished for honor in the land

This one who has with him a station for
poetry *** That gives without asking, and
these are descendants

The Arabs at the beginning of Islam did not view poetry as an art among the arts, but rather they saw it as a craft among the crafts. This appears in the saying of Umar ibn al-Khattab, may God be pleased with him: "The best craft of the Arabs is verses that a man presents before his need" (al-Jahiz, 1998: 101). In the Abbasid era, they

considered it a science among the sciences. Judge al-Jurjani says: "Poetry is a science among the sciences of the Arabs in which nature, narration and intelligence participate, then practice becomes a material among its causes." And Ibn Rashiq opened the book al-'Umda with a chapter on the virtue of poetry, in which the Arabs are favored over all other nations for their excellence (al-Azdi, 1981: 2).

This relationship did not arise from a vacuum, for poetry had its great role when it took the place of the media in our present age in spreading the virtues of the ruling authorities, disseminating their achievements and policies, until poetry became an integral part of the tools of governance and politics.

The text in general was political, coming in the garb of congratulations for victory over enemies, and raising the sultan to the ranks of extraordinary heroes, where he eliminates his enemies and pursues them wherever they are. The sword of the caliph or ruler reaches their necks wherever they travel, even if the place is beyond ordinary humans like the planets and stars (al-Wardi al-Ghunayimi, 2016: 28-37).

Let us mention as an example the poet al-Jarrawi who dedicated his poetry to praising the Almohad caliphs, congratulating them on all occasions, and praising their wise rule, saying:

No one of sound vision doubted nor
questioned *** That mankind is earth and
you are heaven.

He also said:

You are the light of the world, for were it
not for you *** Its horizons would not have
parted from darkness.

The professional image that distinguishes al-Jarrawi is an image of the tendency toward poetic perfection that was behind profit and rapprochement. He gathered words that stir the praised person and elevate him above everyone, and earn him a passion that none can match (al-Wardi al-Ghunayimi, 2016: 38).

7. Praise in Morocco During the Alawite Era:

Like other Arab regions, the phenomenon of praising sultans and drawing close to them spread among the popular circles in general, and scholars in particular. These individuals used all that their minds could produce of prose and poetry. The movement of historical authorship reached its peak through numerous works that chronicled the glories of the Alawite dynasty, boasted of their noble lineage, and those who excelled at composing poetry competed in winning the sultan's favor.

1.7. Praise in Artistic Prose:

It is a type of prose literary expression in which the writer or historian commits to expressing certain issues in a distinguished literary manner that evokes aesthetic sensations and emotional reactions (Hakima Imluli, 2008: 40). This type of prose was prominently featured among the historians of the Alawite dynasty in all the works that dealt with it or the letters and speeches they delivered. Often these works began using terms of majesty such as "Commander of the Faithful," or "His Majesty the Sultan," or "My Lord So-and-so." Others devoted themselves to mentioning the genealogical tree of the Alawite dynasty and concluding it with prayers for them, and limiting themselves to enumerating the glories and virtues of each sultan. This observation appeared in almost all historians of the Alawite dynasty.

An elite group emerged who adopted this style, including al-Yifrani (see note 7), in his book "The Garden of Introduction to the Glories of My Lord Ismail the Sharif," which he dedicated to discussing the state of Mawlay Ismail, opening it with a long introduction in praise of the Alawites, the nobility of their lineage, and dedicating it to him accompanied by his saying: "I found nothing to draw near to it, which would be gratitude for those blessings, I raised this book to his victorious presence, and made it a gift restricted to his virtues."

People give gifts according to their capacity
*** And here I am giving according to my capacity

They give what perishes and I give what ***
Remains through the days and time (al-Yifrani, 1995: 10)

As for Abd al-Rahman ibn Zaydan, he authored "The Pleasant Approach," opening it with praise of Mawlay Ismail and enumerating his praiseworthy qualities (Abd al-Rahman ibn Zaydan, 1993: 10). He also has "The Magnificent Pearls of the Achievements of the Alawite Kings in Radiant Fez," which he presented as a gift to Sultan Muhammad ibn Yusuf, composing:

My Lord, these are pearls that appeared magnificent through you *** Their brilliance disdains the radiant planets.

The congress of sciences was adorned with them and indeed *** It pitched its tent in Fez with its manifestations

(Abd al-Rahman ibn Zaydan, 1937: 4), in addition to the historian of the Alawite state Abu al-'Abbas al-Nasiri, Abu al-Qasim al-Zayani and others.

2.7. Poetry of Praise in Morocco:

Poetry was a door among the doors of entry to the court in Morocco during the Alawite era. Writers distinguish in the poetry of this period between two basic trends: the religious trend, whose subjects are prophetic odes in praise of the noble Messenger, peace and blessings be upon him, and those in authority from among the sharifs, and it includes the desire to perform Islamic rituals, especially the pilgrimage, and its goal was preaching; and the worldly trend, which expresses reality, the human self, and interaction with national events (Muhammad al-Akhdar, 1977: 396-397).

Moroccan poetry oscillated between tradition and innovation in content, taking from ancient models the poetic features and standards. We mention the historian Akansus, author of "The Five-fold Overwhelming Army," where most of his poetry was in praise and congratulation, including what came in his ode that he raised to Sultan Abd al-Rahman on the night of the noble Prophet's birthday, saying:

My covenant with you, O neighbors of al-Batha, is fulfilled *** O forgetter of the covenant, indeed the covenant is questioned

I glimpse lightning that traveled from the direction of your dwelling *** And my train's hem is soaked with the woe of tears. (Muhammad al-Akhdar, 1977: 441-442)

He also says, congratulating Sultan Muhammad ibn Abd al-Rahman:

He has the overwhelming army that flashes in battle *** His swords from it, and the cannons thunder

Every squadron advances toward the enemies *** The thunder drives it on, the accurate direct

Every warrior like an enraged lion *** And every polished blade, and it is sharp unsheathed

(Muhammad ibn Tawit, 1998: 888)

Muhammad Akansus al-Marrakushi says in praise of Muhammad ibn Abd al-Rahman:

This, by your life, is a raised banner *** In the hand of good fortune, carried by success Raised over the best of kings, Muhammad *** A king who leads to every field

Moist of hand with gifts before which *** A face in which cheerfulness roams freely.

Among the most famous poetic odes that dealt with the history of the Alawite state and discussed its kings is the Ba'iyya of Ibn Selman, scribe of Sultan Mawlay al-Hassan, which he composed in 1892. The ode enjoyed in its era the admiration and appreciation of poets for what it distinguished in terms of refined sense and taste. Among what came about the first king of the Alawite state, Muhammad ibn al-Sharif, he described him as the strong warrior of penetrating insight:

The first of them, son of the Sharif, Muhammad *** He has vision that extinguishes the flames of troubles

They appeared to him until its summit rose *** And every warrior showed flight from him

And he traveled and gave honor to the maker of his bow *** Wise to them, and he is not seen in calamities.

(al-Mushrafi, 2005: 87-88)

As for Abd al-Salam al-Qadiri, he composed about the lineage of the Alawite dynasty verses in rajaz meter in which he said:

The father of our kings, the Sharif ibn Ali *** Muhammad Ali Yusuf Ali the Sharif

Then al-Hassan *** Muhammad Hassan the settler

Then Qasim Muhammad Abu al-Qasim *** Muhammad al-Hassan, possessor of noble deeds

Then Abdullah, father of Muhammad ***

Then Arafa then Hassan, possessor of glory

Then Abu Bakr Ali then Hassan *** Ahmad Ismail Qasim and who.

(Abu al-Qasim al-Zayani, 1992: 29)

The care of the Alawite sultans for the renaissance of literature was exceptional care, and these rulers were fond of poetic compositions. The scholars of the Alawite era and major poets succeeded in exploiting this close relationship between rulers and poetry to win them over, gain their favor, and draw from the bounties of the Alawite court. Our example of this is Mawlay al-Rashid, the first king of the Alawites, who rewarded two thousand five hundred dinars for two verses of poetry with which he was praised:

The sea of bounty overflowed in every land *** From the dew of your two palms, sweet and fresh

People drowned in it, so poverty sought *** Salvation but did not find it, so it died.

(Abdullah Kannun, n.d.: 3311).

Likewise, Muhammad ibn Abdullah rewarded ibn al-Wannan when he praised him with his famous rhyme with a thousand dinars. And Mawlay Sulayman was generous in giving, great in generosity. Among those who benefited most from gifts and donations was Sheikh Abu Hamdun ibn al-Hajj al-Salmi (see note 3).

Conclusion:

At the behavioral level, the human self is inclined toward those who praise and commend it, for it is an innate need that requires satisfaction: "The human being is always inclined toward those who praise him." Kings and sultans are considered among the people most fond of commendation and praise, as they occupy the political forefront.

A group of scholars and jurists exploited this need to achieve their aims and reach sensitive points of influence within the court. Each scholar exploited his literary abilities to attempt to win over the ruler, in prose and poetry.

Morocco was among the regions that witnessed great influence from these literary arts. A group of the scholarly elite was able to reach sensitive positions and functions in the Alawite court, and to accumulate wealth that could not be gathered through ordinary salaries, through numerous works and poems that sang of the Alawite lineage, enumerated the achievements of the sultans of the Alawite dynasty and their praiseworthy qualities, and attacked their enemies.

Sources distinguish these individuals into two categories: a category that praises for personal purposes, including reaching sovereign positions and collecting money, and another category that praises for the purpose of advice and preventing evils, and attempting to direct the sultan's policy toward the public good.

Notes:

1- Abd al-Qadir ibn Abd al-Rahman ibn Muhammad al-Jurjani Abu Bakr 471 AH/1087 CE: The founder of the principles of rhetoric, he was one of the imams of language, from the people of Jurjan (between Tabaristan and Khurasan), he had delicate poetry. Among his books are "Asrar al-Balagha" (Secrets of Rhetoric), "Dala'il al-I'jaz" (Signs of Inimitability), "al-Jumal" (Sentences), on grammar, "al-Tatimma" (The Completion), "al-Mughni" (The Enricher) as a commentary on al-Idah, thirty volumes, which he abridged in another commentary he named "al-Muqtasid" (The Moderate) in al-Zahiriyya, "I'jaz al-Qur'an" (The Inimitability of the Qur'an), "al-Umda" (The Foundation) on the conjugation of verbs, and "al-'Awamil al-Mi'a" (The Hundred Governors). (Khayr al-Din al-Zarkali, 2002: 48-49).

2- Yazid al-Harithi: Ibn Fakiha, Yazid ibn al-Mukharrim ibn Hazn ibn Ziyad al-Harithi al-Madhhiji, a pre-Islamic poet, killed on the

second day of al-Kilab, he has poetry in rare odes from the book Muntaha al-Talab min Ash'ar al-'Arab (The Ultimate Quest from Arab Poetry). He was among the masters of the pre-Islamic period, from the people of Yemen. In Baghdad there was a quarter called al-Mukharrim, one of Yazid's sons settled there, so it was named after him, and a large group is attributed to it. See (Ibn al-Mubarak, 1999: 331)

3- Abdullah ibn Rawaha ibn Tha'laba al-Khazraji al-Ansari: A poet among the poets of the Messenger, he was one of the chieftains, and witnessed Badr and what came after it. He dedicated his poetry to praising the Messenger and urging jihad. He was the third of the commanders of the army of Mu'ta who were martyred in it, and his poetry has a strong effect on souls, evidence of the truthfulness of its speaker. (Walid Qassab, 1981: 13-46)

4- Abu Ma'mar: Abdullah ibn Sakhbara al-Azdi al-Kufi, Abu Ma'mar, he narrated from Umar, Ali, Ibn Mas'ud, al-Miqdad, and others. Trustworthy. He died during the emirate of Ubayd Allah ibn Ziyad in the caliphate of Yazid. (al-Dhahabi, 1996: 133)

5- Ka'b ibn Zuhayr: 26 AH/645 CE, Ka'b ibn Zuhayr ibn Abi Sulma al-Mazuni, Abu al-Mudarrif, a poet of high rank, from the people of Najd. He has a poetry collection. He was among those who became famous in the pre-Islamic period, and when Islam appeared he satirized the Prophet, peace and blessings be upon him, and remained defaming Muslim women, so the Prophet made his blood lawful. Ka'b came to him seeking protection after having embraced Islam, and recited to him his famous lamiyya "Banat Su'ad fa-qalbi al-yawm mabtul" (Su'ad has departed, so my heart today is distraught), and the Prophet pardoned him and bestowed upon him his cloak. He is among the most deeply rooted people in poetry. (Khayr al-Din al-Zarkali, 2002: 226).

6- Al-Miqdad ibn Amr al-Kindi: Among the early converts to Islam, and among those who declared their Islam publicly. A valiant knight, he married the daughter of al-Zubayr

ibn Abd al-Muttalib, and emigrated in both migrations, and witnessed Badr and what came after it. He died in the year 33 AH. (Khayr al-Din al-Zarkali, 2002: 282).

7- Al-Yifrani: Muhammad al-Saghir ibn Muhammad ibn Abdullah al-Yifrani, a jurist, man of letters and great historian, from the people of Marrakesh. The origin of his ancestors is from the village of Yafran located in the province of Guelmim in the Sus region. He was born in Marrakesh around the year 1080 AH, and received there the basics of the sciences at the hands of a group of scholars such as Ahmad ibn Ali al-Madasi al-Susi. Then he moved to Fez and studied with its scholars such as Sheikh Muhammad ibn Abd al-Rahman ibn Abd al-Qadir al-Fasi, and the poet Ahmad ibn Abd al-Halim al-Halabi. When he returned to Marrakesh, he was assigned the imamate and sermon delivery at the Ali ibn Yusuf Mosque. (al-Yifrani, 1995: 10).

8- Al-Ghali ibn Selman: Abu Muhammad al-Ghali ibn al-Makki ibn Selman, a poet, man of letters, critic and traveler. He had a passion for music. He was among the most prominent scribes of Sultan Mawlay al-Hassan, accompanying him on his numerous campaigns, in northern and southern Morocco. He had connections with people of knowledge and literature. He died in Marrakesh in the year 1317 AH/1982 CE. (al-Mushrafi, 2005: 87).

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