



POETRY AND POETS IN THE QURAN AND HADITH

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<https://doi.org/10.5281/zenodo.17551132>

ARTICLE INFO

Received: 28th October 2025

Accepted: 05th November 2025

Online: 06th November 2025

KEYWORDS

Poetry in Islam; Quran and poetry; Hadith and poets; Islamic literature; Surah Ash-Shu'ara; pre-Islamic poetry; ethical aesthetics; prophetic traditions; truth and virtue in poetry; Islamic cultural heritage.

ABSTRACT

The study explores the place of poetry and poets in the Quran and Hadith, focusing on the religious, cultural, and moral perspectives conveyed in Islamic teachings. While pre-Islamic society regarded poetry as a central form of artistic and social expression, the Quran and Hadith adopt a balanced and critical approach, distinguishing between poetry that promotes truth, virtue, and spiritual values and poetry rooted in falsehood, arrogance, and moral corruption. The research analyzes Quranic verses – particularly in Surah Ash-Shu'ara – and Prophetic traditions to highlight the ethical standards set for poetic creativity and the role of poets in guiding or misleading society. Ultimately, it demonstrates that Islam does not reject poetry as an art form; rather, it affirms its value when aligned with truth, wisdom, and righteous intentions.

Islamic teachings interpret art, especially poetry, as an important pedagogical and educational means that influences human spirituality. It plays an effective role in promoting spiritual maturity, moral values, and shaping the consciousness of society. “That is why world literature, and particularly Eastern literature, throughout its centuries-old history, walked hand in hand and in harmony with religion, reflected the fundamental philosophical and ethical views of religion in its masterpieces, and propagated them with great artistry.”¹ From this perspective, poetry has also emerged in historical processes as an essential component of spiritual life. “For centuries, poetry lived under the light of Islam together with its own nation and the surrounding peoples, later experienced the darkness of disbelief, and finally, with a smile on the lips and tears in the eyes (Abdulla Oripov, *Genetics*), stepped into independence by drawing inspiration from the last divine code of religion and the hadiths of the last Prophet Muhammad (peace and blessings be upon him).”² Thanks to the opportunities brought by independence, both

¹ Sharafiddinov, O. (2004). *The happiness of understanding creativity*. Tashkent: Sharq. (p. 180).

² Shermurodov, T. (2009). *Searching for the expression of charm*. Tashkent: Publishing House of the National Library of Uzbekistan named after Alisher Navoi. (p. 21).



creators and lovers of artistic expression have been able to benefit from Islamic literature. The nation, in whose veins flows the blood of lovers of truth such as Alisher Navoi, Mashrab, and Sufi Olloyor, came to realize that the religion it had long practiced occupies not only a vital place in social life but also an invaluable position in literature as nourishment for the soul. It is worth noting that in the sources of the Quran and Hadith, there are numerous allusions related to artistic creativity, which reveal the social and spiritual significance of poetry.

In particular, the word “poet” is mentioned five times in the Holy Quran. One of these instances appears in Surah al-Anbiya, verse 5: *“No, rather they are confused dreams. No, he has fabricated it himself. No, he is a poet. Let him then bring us a sign just as the former ones were sent with.”*³ This verse reflects the doubts and denials directed against the prophets. In other words, it emphasizes that divine calls and the words of prophethood have long been rejected in various forms. From the content of the verse, it becomes clear that some individuals made claims against Muhammad (peace be upon him) and the Divine Word, saying: *“Confused dreams... No, he invented it himself... No, he is a poet...”* These statements reveal their intellectual instability and their illogical, inconsistent disputes.

“Ignorance has its own realm. There, spirits are darkened, reason is impaired, and flawed characters increase. In all ages, the comfort of the ignorant is the misfortune of the wise.”⁴ For this reason, the supporters of falsehood cannot firmly adhere to a single position; instead, they attempt to deny the messengership of the Noble Prophet (peace be upon him) through various expressions such as “magic,” “confused dreams,” “fabricated words,” and “the word of a poet.” Thus, each of their arguments appears weaker and more irrational than the previous one. This situation is clear evidence of deviation from the truth and of intellectual decline.

What is noteworthy is that by comparing prophethood to poetry, they attempted to equate the message of Muhammad (peace be upon him) with human creativity. The phrase “the word of a poet” was used with the intent of disparaging and belittling the mission of divine call and prophethood. As a result, this attitude not only disrespected the art of poetry but also manifested as a deliberate denial of the rank of prophethood. From a scholarly perspective, this reflects the confused and unstable thoughts of the deniers. They misunderstood not only the essence of prophethood but also the true nature of poetry. Therefore, the negative attitude towards poetry further confirms the instability of false ideas and the reality of spiritual decline.

The reasons why the Arabs of the Jahiliyyah period compared Muhammad (peace be upon him) to poets can also be understood from the meanings of other verses of the Holy Quran. In particular, in Surah ash-Shu‘ara, verses 224–226, it is stated: *“And the poets are followed by the deviators. Do you not see that they wander aimlessly in every valley, and that they say what they do not do?”*⁵

In these verses, the Holy Quran portrays the spiritual image of the denier-poets of the time of its revelation and reveals their moral condition and social influence. Here, it is

³ Yusuf, M. S. (2011). *The Holy Quran and translation of meanings in Uzbek*. Tashkent: Sharq. (p. 322).

⁴ Haqqulov, I. (1989). *At the edge of the chained poem*. Tashkent: Yulduzcha. (p. 85).

⁵ Yusuf, M. S. (2011). *The Holy Quran and translation of meanings in Uzbek*. Tashkent: Sharq. (p. 376).



not the art of poetry itself that is criticized, but rather those individuals who misused it in the wrong direction. The denier-poets are described with the following characteristics:

Submission to base desires. According to the Quran, such poets are not seekers of truth but individuals enslaved by their own passions and desires. They regard pleasure and indulgence as absolute values and live detached from spiritual orientation. Consequently, their followers also consist of aggressive, misguided, and morally corrupt individuals.

Wandering in vain pursuits. In the verse, the expression “*wandering aimlessly in every valley*” refers to their involvement in meaningless activities that lead to no truth whatsoever. Such poets engage in all kinds of topics and attempt to influence society without distinguishing between good and evil, truth and falsehood.

Discrepancy between words and deeds. Although the denier-poets may promote spiritual ideals such as generosity, heroism, or goodness in their poetry, in practice they do not embody any of these values. This further exposes their spiritual instability.

Evil influence. Only misguided and morally corrupted individuals follow such poets. Thus, they reveal not only their own spiritual corruption but also their inclination to lead society into the same depravity.

The absurdity of comparing prophethood to poetry. The Quran deems such a comparison completely unfounded and logically flawed. This is because the mission of prophethood is based on divine revelation, spiritual purity, and truth, whereas the poetry of the deniers often represents false desires and moral decline.

At the same time, the Quran does not evaluate all poets in the same way. Those who seek truth, call to goodness, and serve divine spirituality are distinguished separately. The final verse of Surah ash-Shu‘ara confirms this idea: “*Except those who believe, do righteous deeds, remember Allah much, and defend themselves after they were wronged.*”

Thus, poetry itself is not condemned; rather, its misuse for corrupt spiritual purposes is criticized. In this way, the Holy Quran evaluates the art of poetry from a socio-moral perspective and acknowledges it as a great potential for serving spirituality and truth when it is properly directed. Indeed, “*praise poems (in general, poems – U.M.) call to faith in the Oneness of Allah, in His being the One who brings forth from nothing and returns to nothing, while eulogies (na’t poems) inspire people to strive to be like Muhammad (peace be upon him) – perfect, flawless, and complete in humanity.*”⁶

The polytheists even attempted to insult Muhammad (peace and blessings be upon him) by calling him a “*mad poet.*” This is mentioned in the Holy Quran, Surah as-Saffat, verse 36: “*Shall we then, for the sake of a mad poet, abandon our gods?!*”⁷

The attitude of the Makkan polytheists reflected their sharp and negative reaction to the call of monotheism. For them, the phrase “*Laa ilaaha illallah*” was not merely a religious slogan, but rather a serious threat to the values, customs, and social structure of the Jahiliyyah era. Therefore, the Holy Quran refers to this condition as “*the arrogance of*

⁶ Gafforova, Z. (2001). *Navoi’s ghazals of praise and eulogy*. Tashkent: Ma’naviyat. (p. 20).

⁷ Yusuf, M. S. (2011). *The Holy Quran and translation of meanings in Uzbek*. Tashkent: Sharq. (p. 447).



ignorance" (Surah al-Fath, 26). This expression denotes the polytheists' stubborn clinging to their values, their refusal to abandon them, and their rejection of tawhid.

Instead of defending their views with logical arguments, the polytheists tried to discredit the Messenger of Allah (peace and blessings be upon him) by baselessly labeling him a "madman," a "poet," or a "sorcerer." Through such accusations, they aimed to weaken the influence of his call, undermine its social foundations, and sow doubts among the people.

The phrase "mad poet" was one of such accusations. With it, the polytheists attempted not to take the words of the Prophet (peace and blessings be upon him) seriously, portraying them as mere fantasies and imaginations far from reality. In that period, the concept of "poet" was not only associated with creative activity but was also sometimes used to describe individuals with mental or spiritual problems. Therefore, the polytheists employed this word to belittle the divine words inspired to the Messenger of Allah (peace and blessings be upon him) and to degrade them to the level of ordinary human imagination.

Thus, for the Makkan polytheists, poetry held social influence, but it often manifested as an activity expressing images distant from truth and based on imagination. By branding the caller to tawhid as a "mad poet," they sought to discredit his message and diminish the value of his prophethood in the minds of the people.

The polytheists continued to slander the Messenger of Allah (peace and blessings be upon him) with various baseless accusations. Yet, despite knowing that their claims were groundless, in an effort to weaken the influence of his call, they decided to await his death. This situation is described in Surah at-Tur, verse 30: "Or do they say, 'A poet! We await for him the accident of time.'"⁸

In response to their slanders, Allah the Exalted declares: "And it is not the word of a poet; little is it that you believe."⁹ (Al-Haqqah, 41). In this verse, it is emphasized that the Quran is neither the word of a poet nor that of a soothsayer, but rather the truth revealed from a divine source. It is also stressed that the Quran does not conform either to the poetic rules of verse or to the notions characteristic of soothsaying.

Most exegetes have interpreted the expression "a noble messenger" mentioned in this verse as a reference to our Prophet Muhammad (peace and blessings be upon him). However, in Surah at-Takwir, verse 19, the phrase "a noble messenger" is also mentioned, and exegetes have explained it there as referring to Jibreel (peace be upon him). There is no contradiction between these two interpretations, since the Quran was revealed from Allah through Jibreel (peace be upon him) to our Prophet Muhammad (peace and blessings be upon him).

Allah the Exalted further clarifies the divine origin of the Quran in verse 43, describing it as "a revelation from the Lord of the worlds" (Al-Haqqah, 43). Thus, the Quran is entirely distinct from human literary and poetic works, for through its unique style, meaning, and guidance, it manifests itself as the divine Word.

⁸ Yusuf, M. S. (2011). *The Holy Quran and translation of meanings in Uzbek*. Tashkent: Sharq. (p. 524).

⁹ Yusuf, M. S. (2011). *The Holy Quran and translation of meanings in Uzbek*. Tashkent: Sharq. (p. 568).



The content of the Quran consists of divine wisdom and guidance that fulfill the deepest spiritual needs of humankind and stand above the boundaries of literary artistry. Therefore, it cannot be equated with poetry or soothsaying. This perspective is also particularly emphasized in Shaykh Muhammad Sodiq Muhammad Yusuf's commentary on verse 41: *"The Quran is not poetry, and the Prophet (peace and blessings be upon him) is not a poet. It is essential to understand this profound truth well. Some people, both in the past and today, have gone so far as to call the Word of Allah the highest peak of poetry. They say this intending to praise the Quran. However, misplaced praise can be just like disparagement."*¹⁰

Thus, from the verses and exegetical sources it becomes clear that the Quran is neither bound by the rules of poetry nor resembles the style of soothsaying. It is entirely the Word of divine truth and guidance revealed from a heavenly source.

In the Quran, the term *"poet"* appears in five verses, while the word *"poetry"* is mentioned once, and its usage serves to reinforce the meanings emphasized above. In particular, in Surah Ya-Sin, verse 69, Allah the Exalted declares: *"We have not taught him poetry, nor would it be befitting for him. It is but a reminder and a clear Quran."*¹¹

The statement that poetry was not taught to the Messenger of Allah (peace be upon him) and that it did not befit his nature might at first glance give the impression that poetry itself is being devalued. However, semantic analysis shows that in that era the term *"poet"* did not only refer to someone engaged in poetic creativity, but also carried the meaning of a person who established contact with the metaphysical world and was influenced by supernatural forces. For this reason, the polytheists' description of the Messenger of Allah (peace be upon him) as a *"poet"* was based precisely on such ethnographic conceptions.

In a certain sense, a poet draws inspiration from emotion. Yet among the pre-Islamic Arabs, a poet was regarded as a person subject to beings superior to nature, especially to jinn. According to belief, a jinn would temporarily control the poet and, through his tongue, utter verses of poetry that astonished people. This situation manifests itself as a remnant of the mythological conceptions connected with the shamanistic stage of the Age of Ignorance.

It should be emphasized that most of the pre-Islamic poetic works that have reached us belong to the final period of the Age of Ignorance (*Jāhiliyya*). In this period, Arabic poetry had already moved far away from its earlier primitive stage and, in terms of its social function, had turned into an art form in the modern sense. However, at the time when the Quran was revealed, the term *"poet"* still retained those primitive connotations, which is of significant theoretical importance.

Moreover, in the final stage of the *Jāhiliyya* era, the social status of the poet was observed to have declined compared to earlier times. No longer regarded as the spiritual leader of communal life, the poet appeared rather as a creator who evoked aesthetic pleasure. This, in turn, holds particular importance for understanding the socio-

¹⁰ Yusuf, M. S. M. (2012). *Tafsiri Hilol* (Vol. 6). Tashkent: Sharq. (p. 247).

¹¹ Yusuf, M. S. M. (2011). *The Holy Quran and translation of meanings in Uzbek* (Translator: Shaykh Muhammad Sodiq Muhammad Yusuf). Tashkent: Sharq. (p. 444).



psychological basis of the Quran's refutations against the application of the term "poet" to it.

Above, the Quranic verses concerning poetry and poets were analyzed. Now, it is also necessary to examine this issue in the light of the Sunnah sources, that is, the noble hadiths. Indeed, Muhammad (peace be upon him) is regarded as the greatest exegete of the Quran, for he received the meanings of the verses directly from Allah through revelation and conveyed them to the ummah in a clear and comprehensible way. From this perspective, the blessed life and hadiths of the Prophet (peace be upon him) manifest as the practical application of Quranic teachings. Therefore, the most authentic and consistent statements regarding poetry and its creators are also connected to the Messenger of Allah (peace be upon him).

In a well-known hadith narrated by Imam al-Bukhari, the Prophet (peace be upon him) said: *"Indeed, in some speech there is sorcery, and in some poetry there is wisdom."* From a hermeneutical standpoint, this hadith is one of the primary principles defining the place of speech and poetry in Islamic civilization. It emphasizes two significant aspects of expression—its rhetorical influence ("sorcery") and its wise content ("wisdom").

The first expression – *"Indeed, in some speech there is sorcery"* – points to the power of human words to influence hearts. Here, the word "sorcery" does not mean physical or military force, nor compulsion, but rather denotes spiritual influence and psychological impact. In other words, it suggests that through speech one can move society into action, affect people's states of mind, and even change social realities.

The second expression – *"in some poetry there is wisdom"* – shows that poetry is not only of aesthetic value but also carries moral and educational functions. Thus, the worth of poetry depends on its content: if it promotes human perfection, knowledge, and justice, it is regarded as wise and acceptable; if it advocates baseness, lust, or moral corruption, it is rejected.

This hadith demonstrates that Islam does not categorically reject poetry; rather, it is evaluated according to its meaning and purpose. At the same time, it recognizes the immense power of words and emphasizes the necessity of using them responsibly. Therefore, in the Sunnah, poetry is supported as a powerful medium of influence in society's spiritual life, but its social and moral orientation is set as the main criterion.

Shurayh, may Allah have mercy on him, narrated from our mother Aisha, may Allah be pleased with her, a hadith that provides important insight into the Prophet Muhammad's (peace and blessings be upon him) attitude towards poetry and literature:

Aisha, may Allah be pleased with her, was asked: "Did the Prophet (peace be upon him) ever cite lines of poetry as examples?" She replied: "He would quote from the poetry of Ibn Rawaha, and also recite the words of a poet who said: 'Even if you did not provide the expenses for the journey, the passing days will bring you the news.'"

This narration reveals the Prophet's (peace be upon him) view of poetry. That is, the Messenger of Allah did not use poetry merely for aesthetic enjoyment or artistic beauty, but for its semantic weight and moral-didactic function. This confirms once again that in Islamic culture poetry was assessed based on its content.



His citing from Ibn Rawaha's verses demonstrates that the Prophet (peace be upon him) gave special attention to meaningful poetic expressions grounded in real-life experience and capable of offering lessons to the community. Thus, poetic works served as an educational and spiritual tool in the Prophet's (peace be upon him) teaching and moral guidance.

Consequently, this hadith highlights the cultural value of literature within Islamic spirituality and its role in shaping human thought and moral standards. From this perspective, the Prophet's (peace be upon him) approach to poetry was clearly founded on a "content-centered evaluation" methodology.

It is narrated from Anas (may Allah be pleased with him): "The Messenger of Allah (peace and blessings be upon him) entered Makkah for the compensatory 'Umrah. Ibn Rawahah was walking ahead of him, reciting poetry: *'The disbelievers have cleared the way for him. Today, because of his arrival (in Makkah), we shall strike them in such a way that their heads will be displaced, and the beloved will be separated from the beloved.'* Thereupon, 'Umar (may Allah be pleased with him) said: *'O Ibn Rawahah, do you recite poetry in the presence of the Messenger of Allah (peace and blessings be upon him) and in the Sacred Sanctuary of Allah?'* The Prophet (peace and blessings be upon him) replied: *'Leave him, O 'Umar, for indeed it (the poetry) strikes them harder than the spear.'*"

This narration clearly demonstrates the Prophet's (peace and blessings be upon him) perspective on poetry and its symbolic power within the social context. The verses of Ibn Rawahah were not merely aesthetic expressions, but rather were valued as a psychological weapon that affected the enemy's heart. The Prophet's statement—"It strikes them harder than the spear"—highlights the psychological mechanism of poetry: penetrating hearts through words, arousing fear, and exerting spiritual pressure.

'Umar's objection—"Do you recite poetry in the Sacred Sanctuary of Allah?"—alludes to the ethical regulations in Islam and the behavioral norms of sacred spaces. Here, two perspectives converge:

1. Preserving the sanctity of poetry in sacred places (ethical perspective),
2. Utilizing poetry as a means of social mobilization against the enemy (practical perspective).

Thus, this event illustrates the dual nature of poetry: on one hand, as a tool of moral and spiritual education, and on the other, as an effective weapon in socio-political struggle. This condition manifests the semiotic function of poetry—its capacity to influence the human psyche through meanings.

The lesson derived from this narration is that poetry, so long as it does not contradict Islamic ethics and values, may serve as a means of uniting the community, inspiring the believers, and weakening the spirit of the enemy. For contemporary writers as well, this stands as an example that poetry and literature should not be regarded merely as a source of aesthetic pleasure, but also as a medium of social responsibility and moral influence.

It is narrated from Abu Hurayrah (may Allah be pleased with him): "The Prophet (peace and blessings be upon him) said: *'The most truthful word ever spoken by the Arabs is the saying of Labid: Indeed, everything besides Allah is false.'*"



This hadith reflects the Prophet's (peace and blessings be upon him) tolerant and profoundly spiritual attitude towards poetry. His valuing of the words of Labid ibn Rabi'ah as *"the most truthful poetry uttered by the Arabs"* demonstrates that the strength of poetic art lies in its content and its expression of ontological truth. Here, the statement about the falsity of everything besides Allah embodies the very essence of Islamic teaching, and through poetry establishes an axiological criterion—the absolute distinction between truth (*ḥaqq*) and falsehood (*bāṭil*).

The essence of this high appraisal of poetry is that it manifests a spiritual-ethical paradigm transcending the material phenomena of the world. The Prophet's (peace and blessings be upon him) statement indicates that the true value of poetry is not in its external form but in the semantic depth and spiritual elevation it embodies.

Moreover, this hadith reveals the instructive function of poetry within Islamic culture: it awakens truth in the human heart and consciousness, provides spiritual cultivation, and unites society upon higher values. Thus, poetry is interpreted not only as a means of social influence but also as a spiritual bridge that deeply touches the human soul.

The conclusion derived from this hadith is that in Islam, poetry is highly esteemed as a force that conveys truth and provides spiritual guidance. Therefore, the essential criterion required of poets and creators is that their works preserve spiritual essence and moral purity, while conveying beneficial ideas for humanity. This situates poetry's role in society not merely as a source of aesthetic delight, but as a means of moral and intellectual edification.

Amr ibn Sharid narrates from his father (may Allah be pleased with him): "I was riding behind the Prophet (peace and blessings be upon him) on a mount. I recited to him one hundred verses composed by Umayya ibn Abu Salt al-Thaqafi. After each verse, the Prophet (peace and blessings be upon him) said to me, 'Recite more.' I continued until I had recited the hundredth verse. Then the Prophet (peace and blessings be upon him) said, 'He was close to becoming a Muslim.'"

This hadith clearly manifests the Prophet's (peace and blessings be upon him) attitude toward poetry and the art of speech. The incident narrated by Amr ibn Sharid shows that the Prophet (peace be upon him) paid special attention to the spiritual value of poetry and its impact on the human soul. His repeated request, "Recite more," after each verse indicates that he regarded poetry not merely as a means of aesthetic pleasure, but as a source for moral and spiritual interpretation.

Here, the hermeneutic approach to poetry—understanding its deeper meanings and drawing lessons from them—is given priority. The Prophet's (peace and blessings be upon him) interest in the poems of Umayya ibn Abu Salt demonstrates that their content contained semantic depth capable of awakening goodness and inclination toward truth within the human heart.

Moreover, the Prophet's (peace and blessings be upon him) remark, "He was close to becoming a Muslim," confirms that Umayya's poetry carried axiological value and a tendency toward truth. The important spiritual conclusion derived from this is that the



desire to acknowledge truth within a person's heart, even if it has not yet fully transformed into faith, is still to be appreciated as a positive quality.

This hadith illustrates the Prophet's (peace and blessings be upon him) broad-minded and inclusive perspective regarding words and poetry. He valued any form of creative expression that contained spiritual substance, showing that through it, society could be influenced with moral and educational impact.

It is narrated from Aisha (may Allah be pleased with her): "The Messenger of Allah (peace and blessings be upon him) would set up a pulpit for Hassan ibn Thabit. Hassan would ascend the pulpit and recite poetry in praise of the Messenger of Allah (peace and blessings be upon him) – or defending him through his poetry. The Messenger of Allah (peace and blessings be upon him) said: *'As long as Hassan defends the Messenger of Allah (peace and blessings be upon him) or speaks of his honor in poetry, Allah will support him with the Holy Spirit.'*"

This hadith carries profound symbolic meaning in the Prophet's (peace and blessings be upon him) act of allocating a pulpit for Hassan ibn Thabit. It demonstrates the significant role of poetry in defending Islam and propagating the truth. The pulpit, being the central institution for addressing the community and conveying ideas to the public, highlights the social and spiritual power of poetry when a poet is placed upon it.

Hassan ibn Thabit's poetry emerged as an essential part of the spiritual struggle against enemies. His verses served to defend the personality of the Messenger of Allah (peace and blessings be upon him), refute false perceptions about Islam, and inspire the believers. This indicates that poetry functioned not only as an art form of aesthetic value but also as a purposeful ideological and spiritual weapon.

The statement of the Prophet (peace and blessings be upon him), *"Allah will support him with the Holy Spirit,"* reflects the presence of divine blessing and aid in Hassan ibn Thabit's poetic mission. Here, it is emphasized that words employed in the path of truth and justice can be a means of attaining Allah's pleasure.

Thus, poetry that expresses truth and defends Islamic values is worthy of divine praise and support. In this way, the poetry of Hassan ibn Thabit held not only artistic value but also axiological significance as a spiritual weapon that touched hearts. Through his poetry, the role of literature in Islamic culture was reinforced as a medium of doctrinal and moral defense.

In the long hadith narrated from Anas (may Allah be pleased with him), the early days of the Prophet (peace and blessings be upon him) in Madinah al-Munawwarah and the process of building the mosque together with his Companions are described. According to the narration: "They built two walls of it (the mosque) with stones. While carrying the stones, they recited 'rajaz'¹² (rhythmic verses). The Prophet (peace and blessings be upon him) was with them. He would say:

O Allah! Besides the goodness of the Hereafter,
There is no other goodness indeed.

O Allah, forgive the Ansar and the Muhajirun

¹² Sahih al-Bukhari (Vol. 1). (2012). Tashkent: Hilol-Nashr. (p. 395).



With Your forgiveness.”

From this event, it becomes clear that the rhythmic expression in poetic form (rajaz) served as a means of uplifting the Companions during the work process and easing their spiritual strain. The fact that the Prophet (peace and blessings be upon him) also joined in the rajaz and uttered verses in the form of supplication demonstrates the social and psychological impact of poetry within Islamic culture. The poetic expressions pointing to the temporariness of worldly life and the eternal nature of the blessings of the Hereafter indicate their axiological orientation. Here, the spiritual idea related to the Hereafter served as a moral and spiritual motivation for the Companions during the building process.

The Companions' collective recitation of *rajaz* expressed their function of mutual encouragement. In other words, poetry and rhythmic expressions strengthened unity, harmony, and dedication to the work within the community. This situation reveals that poetry was not only an aesthetic and artistic medium but also a means of social unification and a source of spiritual strength in practical life. Thus, in this narration, the role of poetry in Islamic history is seen not only as limited to spiritual and moral education but also as an instrument of social motivation and collective unification during communal labor.

It is narrated from Ibn 'Umar (may Allah be pleased with them both): “The Prophet (peace and blessings be upon him) said: *‘It is better for one of you to have his belly filled with pus than to have it filled with poetry.’*”

When this hadith is analyzed in conjunction with the previous narration, an important criterion in the Prophet's (peace and blessings be upon him) attitude toward poetry becomes evident. That is, he did not categorically reject poetry in general, but rather evaluated it according to its content and purpose. Just as reciting worldly, obscene, or trivial verses in the mosque was condemned, so too was the excessive filling of the human heart and mind with nothing but poetry considered blameworthy.

In this context, the phrase “to be filled with poetry” refers to a person's whole attention and spiritual world being occupied only with poetic images, worldly depictions, and meaningless songs. The words of the Prophet (peace and blessings be upon him) point to a state of excessive attachment (obsessiveness) and spiritual imbalance. In the human heart, the Quran, wisdom, and remembrance should occupy the primary place. If poetry takes their place, its harm is said to be worse than pus.

At the same time, this hadith does not mean that poetry is absolutely prohibited. As seen in earlier narrations, the Prophet (peace and blessings be upon him) supported spiritually meaningful poetry, listened to poems from his companions, and even on some occasions himself recited poetic phrases in the form of rajaz. From this, it is understood that what is condemned in the hadith is not the essence of poetry, but its excess — when it goes beyond bounds and completely takes over a person's heart and life.

In conclusion, this narration calls for a correct understanding of the role of poetry and literature in Islamic culture. If poetry carries spiritual content, it can serve as a means of education, encouragement, and social influence. However, if a person devotes his entire heart and mind only to poetry, it creates emptiness in his spiritual and inner world. Therefore, using poetry with purpose and moderation is considered a path consistent



with Islamic ethics and values. Poetry in Islamic teaching may be employed as a lawful and spiritually beneficial medium.

The Prophet's (peace and blessings be upon him) above statement may thus be interpreted as directed against meaningless, useless, or morally corrupt poetry. The expression "filled with poetry" indicates that a person's heart or spiritual world is devoid of higher meaning and occupied with vain and empty verses. This situation implies that one's lifetime and energy are wasted on fruitless words or unproductive activities.

From this perspective, the emphasis in the hadith serves as a grave warning to avoid conditions that spiritually weaken a person. The metaphor of "being filled with pus" directly refers to a spiritual state. It powerfully and vividly illustrates the harmful effect of meaningless poetry on the human soul. Thus, the Prophet's (peace and blessings be upon him) words emphasize the necessity of protecting the heart from spiritual weakness and filling it with true spiritual nourishment.

In Islam, the general attitude toward poetry is formed on the principle of balance. That is, both its positive and negative aspects are acknowledged. The positive aspects include using poetry as a means of promoting monotheism and Islamic values, influencing hearts, providing spiritual education, and fostering moral and spiritual elevation. The negative aspects refer to promoting poetry that is meaningless, immoral, incites discord, or leads a person toward vain desires.

The analysis of relevant Quranic verses and hadiths shows that the Messenger of Allah (peace and blessings be upon him) did not categorically reject poetry; rather, he evaluated it according to its content and purpose. He supported poetry that contained guidance, wisdom, and spiritual nourishment, and on some occasions encouraged companions to recite poetic expressions. At the same time, he encouraged prominent poets of Islam both materially and spiritually. However, he forbade poetry that contained harmful content, vain acts, or frivolity, and advised avoiding such works.

Islam approves of poetry as a means for human spiritual elevation, moral education, and dissemination of knowledge. Moreover, it accepts poetry that carries religious and moral meaning as a means to inspire in the human heart a striving for goodness and truth.

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