Thematic Effect of Poems of the Great Arab Poet “Mutanabbi” on Saeb – Tabrizi’s Poetry Collection

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Abstract

Saeb - Tabrizi has been called “the poet of allegory”. Since he was a good minded, colorful imagination, articulate, meaning finder and high-minded poet, he is considered at the same level as Mutanabbi, famous Arabian poet. Sometimes, due to his punctiliousness and meticulousness, bringing innovative meanings in his lyrics, he is called Mutanabbi of Iran.

Keywords: comparative literature, Mutanabbi, Saeb - Tabrizi, Persian poetry, Arabic poetry and thematic impact.
Introduction:
The present research attempts to express concerns about this study which is briefly a short introduction to comparative literature and specifying its importance and position. It also attempts to express the affectedness of Persian literature from Arabic literature during the passage of time; then it briefly introduces the famous Iranian poet Saeb-e-Tabrizi and mentions Mutanabbi’s position and briefly introduces this great poet and the wise man in Arab and states his poetic features. Then, the author has attempted to, briefly but accurately, deal with the effectiveness of Mutanabbi on the next great literary figures. Finally, after some expressions and explanations and specifying several examples about Saeb – e – Tabrizi’s being influenced by Mutanabbi’s poems, the author comes to the conclusion and then mentions the list of used references in combining this article.

Previous Field of the Research:
With extensive and several references and benefit from the presence of great professors there was the consensus that any scientific and activity and research and influential research on this issue hasn’t been done and the only book that has generally reviewed common themes in Persian and Arabic literature is the one written by Dr. Seiyed Mohammad Damadi, published by Tehran University Press; and also, in the book “Analysis of Naser Khosrow’s Poetry” written by Dr. Mahdi Mohagheg, and in its second chapter themes of traditions, and proverbs of Arab poetry that have been used by Naser Khosrow, have been dealt with; This paper enjoying the poetry collection of the poets mentioned in the title of the research together with different explanations about them and by using the books written in the field of Persian literature and also history of Arab literature beside other books introduced in bibliography has attempted to take effective steps in this regard.

Definition of Comparative Literature and its Importance:
The two words of “Comparative” and “Literature” in Persian have been translated into “Adabeiat-e-Tatbeeghi” and by “Tatbeeghi” it is meant “measurement and comparison” of literature of two or more nations.
Indeed, comparative literature is to find the strings connecting the two nations, and understanding the roots of thought streams that influence in two or more cultures.
On the whole, comparative literature deals with literary connections and mechanisms that affect and are affected; “Adab” (a Persian word which is the singular form of the word “Adabiyat” meaning “literature”) in its specific meaning is not poetry and prose, rather it means something that is related to the field of science, culture, beliefs, traditions and customs.
In other words, comparative literature is to find subjects that one culture has taken from another culture and has localized and changed it according to its historical, geographical and civilizational conditions and has brought moods and emotions of its writers into it. Comparative literature links the seedlings that has brought from another land with its own and its nation’s feelings, senses and understandings and in proportion with its people’s relish fosters it, gives life to it and perhaps sculptures the body of a poem and story and using each parts of them, it makes a form that researchers should try hard in order to understand its originality.
In the past, the importance of this field was not sensed in the manner that it is sensed nowadays. Every day, together with development in communications, people in the world specially those who are fans of cultures become more familiar with each other and consequently, the possibility for understanding and interaction and availability of resources are increased and the scope of comparative literature becomes wider. If we add the prevailing culture of dialogue, the role of computers and pace of technological progress to this factor, then the notion of expansion in the field of comparative literature will be clearer and easier. Globalization, apart from its positive or negative role, is an important factor that will influence the field of culture in general and comparative literature specifically. Influence that if being ignored will never be logical and intellectual. Surely, unlike to the opinions of some people, globalization will not merely be limited to the field of economy; and nowadays it is not safe to consider the fields of economy, culture, politics and ethics apart from each other. The clear thing that the history of the past civilization also confirms it is: “in cultural exchanges, the culture will be dominant that is able to answer the human needs in its more convincing manner. Propaganda and media will have a basic role in this regard; however the more important thing is the internal power of the cultures that will be their reliability and durability factor.

Due to the nature of cultures thought exchanges and contrary opinions, if political orientations do not govern them cultures will never experience disputes and quarrels because intrinsic feature is dialog and interaction and thus, not only the clash of civilizations, cultures and the subsequent literature war, will not come to existence but cultures will complete each other and all of non-original and far from nature things will be lost against the rich cultures and a sapling will grow whose shadow and fruits, will sweeten the nature and conscience of human beings. But unfortunately, it should be said that the wish for non-interference policy – in its colloquial meaning that is a symbol of deceit and oppression – is nothing more than a dream; and in any way, one day in future but not very late, the tree of comparative literature together with the worldwide globalization phenomenon will be more fruitful and consequently, literature and culture formers will also be more responsible in this regard.

Affectedness of Persian Literature from Arabic Literature during the Passage of Time:
Scientists and researchers in the field of language and literature have approved that there is no language all over the world that has not borrowed some words and interpretations from another language, and in turn, has not given other words or interpretations from its own to that language or another one. It might be thought that perhaps a language can be found that is completely pure, and has not borrowed any words or interpretations from another language; this cannot be a thing except a void imagination because even if a language enjoys firmness, maturity and fluency, and even if its history dates back to thousands of years ago, it cannot be safe from different factors of the passage of time and rely on itself. of course, because of different reasons and factors all languages inevitably borrow/ lend from/to other languages; scientists have summarized some of these factors in contiguity and commerce relationships, wars, domination of a tribe on another tribe, immigrations and …
Dari Persian and Arabic have had relationships that have been started before Islam and its range continues to these days. Within this interval each of them has been affected by the other in some way; however, the greatest influence of Arabic language and literature on Persian language and
literature has taken place after Islam; however, after distribution of heavenly ritual Islam, Dari language was subjected to the assault of a language that during the passage of time had enjoyed considerable richness and had melted any phenomenon in itself. The strength of Arabic on those times was to the extent that in dealing with many languages such as: Hebrew, Coptic, Hourani and ... languages in a short time had destroyed and cleaned all of them from the screen of existence and had diverted them to the non-existent land. So, dealing with such a strong, rich and fruitful language was not a simple task; except when, Dari Persian was placed against this language; and not only it didn’t disappear, but was polished and enjoyed much health and maturation and was able to continue its life up to the present time. There were even the talks that Dari Persian, in turn could find one intrusion way for itself in Arab language and literature and influence it. As we see the most effects that Arabic has experienced from other languages, belongs to Dari Persian.

After the arrival of Islam in our land and the acceptance of this new religion by a group of people in this region, releasing Arabic diffusion in these areas was considered among the urgent needs; because people felt need to learn about their new religion using those rules and to understand Quranic verses and prophetic traditions. On the other hand, learning Arabic was considered the best means to occupy governmental positions in that age, and provided Positions and prestige for its speakers. (like English in this era). This caused authors to focus on Arabic and not to consider their own main language either. That was why people of this land deemed using Pahlavi language and orthography – Zoroastrians language of the territory obscene and were hesitated and at the same time thought about Dari language and orthography.

Thus, in the first step Arabic orthography entered into our writing field and prevented Pahlavi orthography – which had twenty five audio icons also some failures - to continue its life. New orthography wasn’t also accepted completely and another 4 letters that were figures from special sounds in Dari-Persian was added to it; they are as follows: {پ، چ، ژ، گ} = {g, zh, ch, p}. Moreover, pronunciation of some Arabic letters such as {ص، ض، ط، ظ، ث و ...} = {s, z, t, z, s, and ...} were not observed in our language. As it can be seen these days all Persian speaking people don’t consider any differences in pronouncing «س، ص، ض، ظ، ث» and consider all of them as {س} = s and {ظ}= {ظ}. On the other hand, most of Arabic words that arrived into our language and were used lost their original meanings and obtained new ones. Grammatical rules of our language remained in its original form and didn’t accept any changes. Finally some Arabic words, in our language changed their forms and combinational word came into existence. These words have not been and are not in Arabic such as Tarek-al-donia (one who abandons the world), Fogo-al-adeh (extra) and ...

Introducing Saeb-e-Tabrizi:

Mirza Mohammad Ali son of Mirza Abd-al-Rahim (1607-1670), pen name Saeb, and known as “Mirza Saeba” one of the famous professors of Persian poetry in Safavid period, was born in Tabriz. Saeb is well known for his sonnets because his sonnets are strong and close to oratory standards and full of exact contexts and detailed thoughts and subtle imaginations. Although after Sadi and Hafez-e-Shirazi and Molana Jalalodd Roomi, Saeb is the fourth great poet who has composed beautiful sonnets and is among the great poets of Hindi style, his collection of poems enjoy sweetness of sugar because of dominating the words of God, religious sciences, science of traditions, Arab literature, poems of Arab poets and status and works of Persian poets. Saeb –e-
Shakkar Shekan (who breaks the sugar) is a sweet-word poet who due to his elegant nature gives greenness to the speech like the wings of parrots and he calls himself as” TOTIYE SHEKKAR MAGHAL” (sweet talk parrot).

**SAEB BE GHEYRAZ KHAMEYE SHEKKAR FESHANE TO EMROZ KIST TOTIYE SHEKKAR MAGHAL HEND**

**Translation:** Oh! Saeb! Who can be found in this land (India) apart from you the pleasant speech poet like a well-speak parrot and your sweet writings and words?

Since Mutanabbi with his appearance faded the famous collection of poems of previous or contemporary poets and caused disappointment for those sophisticated poets, Saeb also because of his interest in literature of other nations especially Arab literature, considers his presence among the great poets of his era a cause for their dissatisfaction:

**TALKH KARDI ZENDEGI BAR ASHNAYANE SOKHAN INGHADAR SAEB TALASHE MANIYE BIGHANE CHIST ?**

**Translation:** Saeb! You made scientific life dark, dim and bitter for people aware of the way and the secret of science. What is the reason for all these attempts on the way of meanings of science and other nation’s sciences?

Saeb’s collection of poem include ode, sonnet and masnavi. The collection of his poems have been mention to contain from eighty thousands to three hundred thousands couplet; furthermore, they attribute twenty thousand Turkish poem to him. Saeb’s odes are not of great beautifulness. This is not considered as a failure for his odes, rather the nature of Hindi style has not much appropriateness with this style of a poem. However, his sonnets are causes for his fame and they are a main part of his collection of poems. This special care for the sonnet, like the previous case is due to the properties of Hindi style; some groups of critics has considered the sonnet special to Hindi style and they have talked about the poets of this period as the most successful ode writer of literature history of Persian poems. It is clear that Saeb has been a great sonnet composer, and although he has composed very sonnets his speeches bears no failure. His sonnets are full of fluency, delicateness and subtle imaginations. In Saeb’s sonnets there are less couplet that are not requiring مثل ال سئل. That is why scholars have considered his special style as allegory. Among the other features of his lyrics, the nuances of ruling, moral, spiritual and social points are affluent. (Safa’s history of literature, 1992, p.1279)

The most important stylistic characteristics of Saeb’s poems, that has been the main purpose of the author of present research, is his affectation by Quran and traditions. His collection of poems is full of his implicative and clear points to traditions and beautiful verses of Quran are...
indicatives of his contextual affection and welcome to the poems of great Persian poets such as Molana, Sadi and Hafez and many first-class poets. Besides them, he pays careful, deep and subtle attention to the works of great Arabian poets from among them his use of the contents and points used in collection of poems of Mutanabbi is worth of thinking. As some examples, a few of his poems that are indicative of presence and the role of verses and poems of the first-class poets are stated as follows:

**MIKONAD ASHKE NEDAMAT PAK DEL RA AZ GONAH NIST AZ DOZAKH GHAMI TA DIDEYE POR NAM BEJAST**

*Translation:* The tears of remorse that is poured from the eye cleans and makes free the heart from the sin and until these tears of remorse are flowing there isn’t any sadness and thought about the hellfire because innocent heart is not worthy of the hellfire!

This couplet points to the verse 13 of Sura Shoora:
… God chooses unto Himself whomsoever He will, and He guides to Himself whosoever turns, penitent.

In the above couplet the poet notes that asking for forgiveness, stopping in the path of sin, washing the self of the sins and repentance is to return to HIM, HE WHO is an endless existence. He considers the full of tear eyes – that results from remorse – as an instrument that polishes a sin-polluted heart, unleashes one from the fire of hell. Many couplets can be found in collection of poems of Saeb that have been affected by the above mentioned Qurnic verse, such as:

**IN TOKHME TOBEI KE TO DAR KHAK KARDEI MOGHOFE ABYARI ASHKE NEDAMAT AST**

*Translation:* The seeds of repentance that you have decided to raise it in your earthly body its growth and prosperity is indebted to irrigation from the water arose from remorse, forgiveness and repentance.

*Introducing Mutanabbi, the Educated Arab Poet:*
His name is Ahmad-ibn-Hosein-ibn-e-Abdoljabbar Jofi and his nickname is Abottaiyeb and his title is Mutanabbi. He was born in 915 in Kendeh – a district of Koofeh city. He raised in Kufa near Alavian and stepped to the community of science and literature and attempted to educate Arabic poetry. And among the prominent Arab poets, reputation and words of the great and famous Iraqi poet Mutanabbi, the renowned poet of the Abbasid period that is known as golden era of Islam, for centuries has gone beyond the borders of his mother tongue, and the fame of the poet have caused many great Arab thinkers to be engaged in themselves. Poetic and literary fame of the poet is to the extent that without exception any speak hasn’t been made about other poem or poets as much as the amount made about him. More than forty description from the past to the present time have been written for his poems in his hometown as well as many countries
such as Egypt, Lebanon, Iran, … and have influenced many great bi-lingual poets such as Molana, Sadi, Hafiz, Nezami, Khagani, Saeb-e-Tabrizi, and many poets of other countries such as Ibn-e-Hani Andalsi in west; it is about one thousand years that the speech of great writer and critic Ibn Rashig Giravani about some of the greatest poets, specially Mutanabbi, bears authenticity: “among the poets who have been born in the beginning of Islam there is no one as famous as Hasan Abunavas. Then Habib [Abu Tammam Habib-ibn-e Aws] and Bokhtori come to dominate; it is said that these two poets were causes for anonymity of five hundred capable poets in their own time. Then, concerning the fame Ibn-e-Roomi and Ibn-e- Moatazz appear … and finally Mutanabbi came into the existence. His gained world-wide fame and made people to be engaged in him”

Indeed Mutanabbi, this unmatched poetry genius was a world-wide poet. He is an excelled among the famous poets in Arabic. Reputation of none of Arab poets is not as much as his both during his life and after his death. It was in his lifetime that his collection of poems had numerous fans, from Fars in the east to Andels in the west span. Mutanabbi enjoyed a very strong memory, clear mind, frankly initiative and nature, high taste, very wide and deep knowledge, and great precision and insight. He had both a great artistic sense and the gift of deliberation and contemplation; he was one of the most knowledgeable poets of his time concerning language, literature and moveable cultures of the time. His dominance on philosophy and words and ideas of people of word and Mutazilite and Sufi disposition was also very high. This strong scientific base caused Mutanabbi to raise himself as one of Ismailia claimants and finally as one of the prophets of this tribe. Label Mutanabbi meaning “claiming prophet hood” was also given to him for this very reason; concerning this claim, they affidavit to some couplets from his collection of poems, such as the following two couplets from one ode:

\[
MA\ MUGHAMİ \ BE\ ARZE\ NAKHLATAN ELLA
KAMAGHAMEL\ MASİH\ BAYNAL\ YAHOD\]

**Translation:** undoubtedly my stay in the land of Nakhleh (Nakhleh village) is like the stay of Christ (AS) among the Jews. They say that in this couplet Mutanabbi has compared himself with Jesus Christ (AS)

The same, vol.1, p.133, par. 5

\[
ANA\ FI\ OMMATEN\ TADARAKAHALLAHO
GHARIBON\ KASALEHEN\ FI\ SAMOD
\]

**Translation of the Couple:** I, among some crowd – I hope God modify them - am strange and unhappy, like Saleh (AS) among the thamood tribe.

The same, vol.1, p.135, par. 2

And also here, it has been told that Mutanabbi has likened himself to Hazrat Saleh (AS) and considered himself as one of the God’s prophets.
Poetic subjects of his collection of poets are several and include: praise, elegy, pride, satire, lyric poetry, advice and other famous poetic themes in Arab literature. Mutanabbi is the poet of advice, eulogy, and describer of battlefield and courage; he has blown a new spirit into the body of Arabic poem in all of the three mentioned fields.

And one of the most important and famous properties of personal style of Mutanabbi is his creativeness in meanings and content creation, to the extent that he creates high meanings from ordinary and commonplace affairs, meanings that reader doesn’t expect for and at the first time he cannot guess. The unity and consistency of rhetorical style is one of his other stylistic features that is evident in the works of great and master of style poets; and Mutanabbi here enjoys undeniable knowledge. He is a creative and image-oriented poet and not people of imitation from the ancients; he is a skilled image-oriented man who charts his thoughts and purposes in sensible forms and in a beautiful manner. Just a small sample of the prose remains from Mutanabbi and they show that his prose has been eloquent and at the same time mingled with literary arrays, and all his fame is related to his high value and precious poems that have attracted most of the famous and after his time Persian and Arabic poets to his new as well as original contents. (Alfakhouri 1989: 435)

Mutanabbi affected by the early poets, has had profound influences on contemporary poets and poets that have come into existence after him. Rashid Vatvat say: “In adapting the education, detailed notes and grace, all of Islamic poets are Mutanabbi; his collection of poems has been known among Arabs and non-Arabs, and the great people and scientists praise his collection of poems”. Mutanabbi’s collection of poems since his life time, has gained fame and has found deserved prevalence and has been studied by lords of literature and talent people. “Ibn-e-Jonai” who is considered as the first describer of Mutanabbi’s collection of poems and has been in association with the poet and usually he asked about the difficulties of Mutanabbi’s collection of poems from the poet himself writes: “I mentioned the differences and disputes between me and the poet that were present at the time of reading his collection of poem.”

Method and abundance of meanings, diversity of initiatives, stability and maturity of Mutanabbi’s speech had caused it to be cared among the writers of his era, and next eras; professors and scholars have followed his manner of speech and guaranteed his couplets. They adapt from his meanings. In page 208, volume 5 of the book “ارشاد الارياب الى معرفة الاديب” Yagootorromi says: “studying Mutanabbi’s collection of poems for the purpose of increasing the speed of memory, strengthening the ability to learn, and enhance speech and oratory skills were required conditions for completion of technique and the art of being a writer and secretary” and learning two or five odes from his speaking, was considered a condition for literature and knowledge.

The great influence of Mutanabbi’s poem, were not limited to the field of Arabic poems, rather Persian poems and Persian speaking poets have also been affected by him and according to Amir Dowlatshah-e-Samargandi in Tazkeratoshshoara “Mutanabbi has been master of the poets and with extreme eloquence, nature health, goodness of meanings, depth of thought and precision has become the proverb for professors and Arab and non-Arab eloquent people. Manoochehri-e-Damghani (1040) the famous Iranian poet has pointed out to the rhyme used by Mutanabbi and its position and says:

AZ BI ADABI BASHAD DAR PISHE MAGHAMI
SEJE MOTANABBI GOFTAN PISHE MOTFAGHEH

Translation and Description of the Couplet: at the presence of a great, scholar and aware of the mystery of literature person, it will be very impoliteness, non-originality and lowness in position if someone attributes and reads the poem composed by Mutanabbi to himself. (collection of poems, p.10, couplet 2)

Common themes in the poetry of famous poets, Mutanabbi and Saeb:
Mutanabbi was a wise and world renowned poet and his poems are full of advice, wise-sayings related contents and allegories. Since he was always among the people and with them, all of his poems bear ethical contents and wise advices; the great Iranian and Muslim poet and scientist, Saeb also – because of being a poet from among the people, compassionate, and embedded in people’s hearts his poems are full of wise contents, advices and preaches to the extent that he has mentioned most of the couplets or hemistiches and words and interpretations used in Mutanabbi’s poems in between his own poems and even he has answered many of his poems. However, by expressing the presence of vitality in excellent and scholarly poems of Mutanabbi in beautiful and refreshing poems of Saeb-e-Tabrizi and showing his contextual affectedness by the collection of poems of this dominant Arab poet – which is the main purpose of the author of this paper – and through thinking and deliberation on the poems of each one of these two stars of the sky of poetry and literature one comes to the important result that how much our great and famous poet has been affected by and has enjoyed this valuable work of Arab literature: Mutanabbi, the great and wise poet states:

KOLLO SHAYEN MENADDEMAE HARAMON SHORBOHO MA KHALA DAMALONGHOD

Translation of the couplet: any kind of blood is forbidden to drink except the grape blood.

Description of the couplet: in Persian literature Arabic phrase “Damolongood” has come in the form of “Khoon-e- Dokhtaraan-e-rose” (blood of the girls of rose) that is mean the wine that … (the same, vol.1, p.133, par.1)

Saeb-e-Tabrizi using ambiguity and despite considering it forbidden, shouts and announces its being HALAl (non-forbidden) for stone-hearted people:

KHONE MA GARCHE HARAM AST CHO MEY KHORDANE AN PISHE IN SANGDELAN ABE HALALI SHODE AST

Translation and description of the couplet: Although drinking the blood of heart, is unclean and it is considered forbidden just like drinking the wine, at presence of these stone-hearted and
cruel people eating and drinking them is refreshing and religiously permissible like drinking water.

Among Mutanabbi’s collection of poems about reproving an innocent person instead of a guilty one, we read:

VA JORMEN JARRAHO SOFAHAO GHOMEN
FAHALLA BEGHAYRE JANIHE L AZABO

Translation of the couplet: very likely a sin that unwise people of the tribe have done and innocent people have experienced its torment.

And with the same content and perhaps more beautiful than him, Saeb-e-Tabrizi has said:

BIGHONAHAN DAR GHAZAB HADDE GHONAHKARAN KHORAND
MIZANAND AZ KHASHM SHIRAN BAR ZAMIN DONBALHA

Translation and description of the couplet: very likely that at the time of anger and lack of appropriate justice innocent people experience anger, reproach and torture instead of the guilty people like the time when a lion at the time of his anger unconsciously and strongly knocks his tail on the ground!

And in another place, we read Mutanabbi’s wise poems about inward and outward beauty as follows:

VA MA L HOSNO FI VAJHE L FATA SHARAFALAHO
EZA LAM YAKON FI FELEHE VA L HALAEGHE

Translation of the couplet: beautifulness on the face of a young person is not considered dignity when that beautifulness is not present in his/her nature and character.

And about human beings who just give value to physical beauty and like most of the young people avoid dealing with the inner beauty, Saeb-e-Tabrizi has beautifully said:

AZ KHODARA TAMAE SIRATE SHAYSTE KHASTAST
KE BORON SAZ DARON SAZ NAGARDAD HARGEZ

Translation and description of the couplet: the person whose only interest is to make up

There is a beautiful and important couplet from Mutanabbi about the word “swearing” where he says:

VA FE L YAMINE ALA MA ANTA VADEHO

http://www.ijhcs.com/index
MA DALLA ENNAKA FELMIADE MOTTAHAMO

Translation of the couplet: that you swear for something that you promise, is in itself the reason for your falsification in your promise.

And in accordance with the content of the above mentioned couplet, Saeb-e-Tabrizi says:

HICH BORHANI BARAYE KEZB CHON SOGAND NIST
RASTI CHON PARDE BARDARAD Ghasam Namahram Ast

Translation and description of the couplet: there is no reason like swearing, for falseness of the told speech and words; and if truthfulness and honesty is clear in an issue, then there is no need for false swear.

And in another place of his collection of poems, Saeb says:

SOKHAN SHOMORDE VA SANJIDE GHoy BISOGAND
KE SHAHEDE SOKHANANE DORGH SOGAND AST

Translation and description of the couplet: express your words slowly, deliberately, tested and without a swear because swear is a strong reason for false talks.

Concerning kindness and forgiveness about broad-minded and honorable people, and mingy and vile ones Mutanabbi has a beautiful poem as follows:

EZA ANTA Akramtalkarima Malaktaho
Va En ANTA Akramta L Laima Tamarrada

Translation of the couplet: when you (human being) honor a released person you will cause him to be your slave and when you honor a vile, he will rebell.

It can be said with certainty that with the view that Saeb-e-Tabrizi has had to this couplet, in several cases in his sonnets has stated some couplets on rejection of kindness towards broad-minded people and their commemoration. He screams and says:

NIST EHSAN BANDE KARDAN MARDOME AZADE RA
BOKHLE MONEM MIKONAD Bish Az Karam Mamnon Mara
Translation and description of the couplet: if you are to make the liberal people obedient for the purpose of showing charity and forgiveness, then your forgiveness and charity doesn’t bear any intellectual value; and stinginess of a rich person motivates my thanks more than showing charity together with obligation and making someone a slave!

(The same, vol.1, pp.89-90, sonnet 173, par.10)

In another place and focusing and repeating the first the first hemistich of the couplet he says:

NIST EHSAN BANDE KARDAN MARDOME AZADE RA
BEHTARIN EHSANE MARDOM TARKE EHSAN KARDAN AST ¹

Translation and description of the couplet: if you are to make the liberal people obedient for the purpose of showing charity and forgiveness, then your forgiveness and charity doesn’t bear any intellectual value. The best charity of people is the one without obligation and without making the liberal people slave and obedient for one’s own benefit.

Among his poems Mutanabbi has a beautiful and enjoyable couplet about great efforts and will. He says:

VA FE L JESME NAFSON LA TASHIBO BESHAYBEHE
VA LAO ANNA MA FE L VAJHE MENHO HERABO ²

Translation of the couplet: and in my body, there is a hidden ambition and motivation that that will not experience oldness, even if all of those apparent on my face are spearheads

Description of the couplet: in this couplet the poet says: although oldness is together with weakness and disability, my own ambition and motivation cannot be loose and week due to the oldness of my body; even if the white hairs on my face are like hard and terrible spearheads.

(The same, vol.2, p.290, par.3)

Simile of white hair to spear and sword in Persian literature has a long history and Saeb-e-Tabrizi also in this regard and simile of the white hair to the sword says:

SHOKHI MAKON EY PIR KE HAR MOY SEFIDAT
SHAMSHIR ZABANI AST BARAYE ADABE TO ³

Translation and description of the couplet: Oh, the old human being! Now, it isn’t the time that like young people to be engaged in fun and pleasure and delight because these white hairs on your head and face seems like a sharp sword that wholeheartedly warns you to be serious and dignified.

(The same, vol.6, pp.3184-3185, Sonnet 6570, par.8)

Among his wise lyrics about the blindness of an ignorant person, Mutanabbi has a delightful couplet as follows:

VA EZA KHAFITO ALA L GHABIYYE FA AZERON

¹ نیست احسان بنده کردند مهرم آزادم را
و احسان کردند در احتمال انسان می‌مزدایند
² و در جسم نیست لا تنشیب بدن
و نیست انسان چه کسانی می‌داند
³ شوختی مکن ام پر چه هرمز رویارود
فمی نیازی است برد غنی
http://www.ijhcs.com/index  Page 853
AN LA TRAIYA MOGHLATON AMYAO ¹

Translation of the couplet: if I hide myself for an ignorant person, then I exculpate him because the eyes of a blind person can’t see me.

Description of the couplet: that is, as a blind person cannot see the things, ignorant people also are unable to see the reality and to understand my esteem, estate and standing; ignorant person also is unable to see the reality and to understand my esteem, estate and standing.

(the same, vol.1, p.260, par.1)

And Saeb-e-Tabrizi has also beautifully depicted neglect and ignorance – a verifier between unwise and ignorant persons, and highlighted ones.

SHOD CHO ALAMGIR GHEFLAT, JAHELO DANA YEKI AST
KHANE CHON TARIK SHOD, BINA O NABINA YEKI AST ²

Translation and description of the couplet: when carelessness and lack of knowledge became widespread, then it isn’t possible to differentiate between knowledgeable and ignorant people; just like the time when the house become deep dark and in such a condition sighted and unsighted people seems the same.

(the same, vol.2, p.600, sonnet 1193, par.1)

And Saeb also in a content close to the content of Mutanabbi’s couplet says:

CHE PARVA AZ ETABO NAZ OSHSHAGHE BALAOJO RA
KE ASHEGH MODDE EHSAN MISHOMARAD CHINE ABRO RA ³

Translation and description of the couplet: brave lovers who seek disaster are not afraid of any coyness, harshness and anger of the beloved and they consider the wrinkle on the eyebrow of the beloved due to her anger as countless knowledge, grant and magnanimity behalf of her.

(the same, vol.1, p.215, sonnet 430, par.1)

In his admonitory and wise couplet about non-humiliation of weak and unable people, Mutanabbi has pointed out to a good thing and has said:

LA TAHGHERANNA SAGHIRAN FI MOKHASAMATEN
ENNA L BAOZATA TODMI MOGHLATA L ASADE ⁴

Translation of the couplet: oh, human being! Don’t consider the humble as inferiors at the time of enmity and hostility; indeed, mosquito (despite its little corpus) makes the lion’s eyes bloody.

(Damadi, Seiyed Mohammad: 2000, common themes in Persian and Arabic literature, p.260)

And Saeb also, focuses on the content written in the above couplet and beautifully says:

http://www.ijhcs.com/index
Translation and description of the couplet: be afraid of people who are impotent and unable because the elephant despite its greatness splashes the black soil onto its head and face in order to be released from the intense wound of a fly.

(After the same, vol.4, p.2017, sonnet 4196, par.9)

About the reflection of fruits and results from human actions, whether good or bad, to himself, Mutanabbi has a beautiful couplet. He says:

VA AYGHAN ANNASO ANNA ZAREAHA
BELMAKRE FI GHALBEHE SAYAHSEDOHA  

Translation of the couplet: and people believe that an individual who using fraud and trick, planted the (seedlings of) that (strok) in his heart (undoubtedly) will harvest it.

(After the same, vol.1, p.121, par.1)

And Saeb also close to the content of the above couplet says:

TO BAR KHALAFE BADAN TOKHME NIKNAMI KAR
KE HARKASI AN DERAVAD AZ JAHAN KE MIKARAD

Translation and description of the couplet: contrary to bad and evildoer people, you should think about planting the affection and fame seedlings because finally, you will harvest what you have planted in this world.

(After the same, vol.4, sonnet 3713, pp. 1788-1789, par.8)

Among his wise lyrics, Mutanabbi mentions a beautiful word about reaching the man to the peak of glory and greatness due to efforts and struggling. He says:

TORIDINA LOGHYANA L MAALI RAKHISATAN
VA LABODDA DONASHSHAHDE MEN EBARENNAHLE

Translation of the couplet: you like to meeting (and reach) the elevations, in a cheap (and comfort) manner, while, wherever there is honey the honey bees stingers will also be present.

(After the same, vol.2, p.339, par.2)

And Saeb-e-Tabrizi also in the same content with the above couplet of Mutanabbi says very nicely:

HICH NOSHI NIST BI NISH EY PESAR HOSHYAR BASH
Translation and description of the couplet: in this world, no prosperity and happiness is available in the life without bearing the stringer of hardiness and misery. Be aware that a mosquito despite its littleness waits for you to sleep in order for taking its own benefit from you.

(Amend. same, vol. 5, p. 2345, sonnet 4860, par.1)

Amidst Mutanabbi’s beautiful poems we read:

\[ \text{AAZZA} \text{ MAKANEN FIDDANA SARJO SABEHE} \\
\text{VA KHAYRO JALISEN FIZZAMANE KETABO} \]

Translation of the couplet: the dearest place all over the world, is the saddle of accelerating horse and books are the best companions all over the time.

(Amend. same, vol. 2, p.292, par.2)

And Saeb-e-Tabrizi also states his interest in books and says:

\[ \text{NIST KARI BE DO ROYANE JAHANAM SAEB} \\
\text{ROYE DEL AZ HAME ALAM BE KETAB AST MARA} \]

Translation and description of the couplet: Oh Saeb! I have nothing to do with trickster people in the world, and before so many beauties of the world direction of my heart, contrary with, all people, is towards being companion with books and knowledge.

(Amend. same, vol. 1, pp. 253-254, sonnet 514, par.14)

Conclusion:

One of the issues that can be raised in the area of comparative literature is analogy of the speech and the conduct of the poets of the two languages and their impression of each other. In this regard, it is interesting to know that in Persian and Arabic comparative literature, many poets can be compared with Mutanabbi and their poems can be compared and explored from different aspects such as: intellectual style, spiritual characteristics, poetic style and content sharing. In this paper, although briefly, attempt was paid to introduce these two great poets and also show thematic impression of collection of poems of great Iranian poet by collection of poems of the great Arabian poet, Mutanabbi. The point of consideration is that such a research in Saeb-e-Tabrizi’s collection of poems – a selection of which was proposed – hasn’t been done so far; hopefully, reading this article - whose more detailed and complete form has been explained in the doctoral dissertation of the writer along with thematic comparison of Saeb-e-Tabrizi’s collection of poems as well as comparison of those of Movlana, Nezami Ganjavi, Khagani, Hafez, Naser Khosrow, Farrokhi Sistani and Khatib-e-Tabrizi with the collection of poems of the great Arab poet Mutanabbi – to be of beneficial for readers who are busy investigating in the field of comparative literature. In God’s will …

1 نهی چونی نیست بی نیش ای بسر هشیار باش / خواب شیرین به دارد در کمین بیدار باش

2 اوْزُ مکانِ فی الدْنی ئَ جُ ْجُ بِحٍ وَ خَیْرُ جَلِیس فِی الزَّم نِ کِت بُ

3 نیست کاری به نم روا نِ جهانم صانب / روزی نِ از همه جهان به کتاب است مرا
References


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