Apothegm and Adage in Al-Mutanabi’s Poetry

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Abstract

In the fourth century, great poets emerged at the time of the Abbasids. Ahmad ibn al-Husayn al-Mutanabbi is an example. Al-Mutanabi is an admirer of majesty, power, strength, and courage. Exaggeration and hyperbole are main characteristic of I-Mutanabbi’s odes. In his panegyrics, he pays much attention to spiritual traits such as courage, generosity, robustness, knowledge, wisdom, and so on rather than material and the superficial properties such as aesthetics, a lot of assets, relatives and children. He is one of the great poets in the entire Arab history. His collection of poems has been read by others more than other poets. He is compared to Hafiz and Anwari in Persian literature. This article aims to study the dominant worldview of his poems apart from some common themes in his lyrics.

Keywords: Poetry, adage, odes, Arabic poetry, Al-Mutanabi.
Introduction

Classical Arabic Poetry
Arab historians have divided Arab poetry into seven periods: (1) Ignorance Age (2) Islamic era (3) Umayyad era (4) First Abbasids (5) Second Abbasids (6) Mongol and Ottoman period or the period of decadence (7) Movement Age.

A. Poetry of Ignorance Period
There is no document about the beginning and publication of Ignorant poems, the first poem, and its poets. The oldest available poem of ignorance dates back to hundred to one hundred and sixty years before Islam when Arab’s life was very simple and rudimentary and is devoid of culture and civilization. Poems selected simple subjects from simple things around. Their poems were more about the description of desert, camels, horses, women, wine, honor to one’s tribe and ethical issues. Desert was like a school in which the poet grew.

Selected odes of ignorant age were called Mu‘allaqat. Arab literature has been introduced to modern readers as poetry titled seven Mu‘allaqats. They had been composed by seven poets of ignorance, or ten. They were Imru‘ al-Qais, Tarafa, Zuhayr, Labīd, 'Antara Ibn Shaddad, 'Amr ibn Kulthum, and Harith ibn Hilliza. Carl Brockelmann named them as, Nabegha, Antara, Zuhayr, Alghama, Imru‘ al-Qais, and others (Anwar, 2001: 88).

Six collections of poem by Nabegha, Tarafa, Zuhayr, Alghama, and Imru‘ al-Qais have been translated to German and translated (and interpreted) to Spanish (Imamzadeh, 2010: 3).

Ignorance poetry has some special features. It is written in fifteen Behr with particular strength. Classic scholars argue that subjects of ignorance poetry are elegy, praise, satire, simile, apology, and epic. Ignorance poetry is lyrical, sung by poets. Mohalhal is the first poet of ignorance age; he sang his poems. The structure of poem proves that it is written to be song (Anwari, 2001: 120).

Some historians argue that their poetry were rough and tough due to rough and tough environment of ignorance. It is not a general rule for all poems of the age because the poems are full of poetic images and rich imaginations. For instance Antara ibn Shada’s poem is full of poetic beauty and imagination.

“When spears were watered by my blood and Indian swords were red by yours, I remembered you and feel to kiss the sword” (Badavi, 1990: 69).

B. Poetry of Early Islamic Period
Ibn Khaldun believes that poetry was isolated from society in the early days of Islam. People were engaged to the religion and the Quran; but as Abul Faraj Isfahani has shown, the poets of this era were not sitting idle and began writing poetry. Poets composing poetry in both ignorance age and Islamic era are called “Mukhadharims”. Mukhadharims were converted to Islam and they composed beautiful odes to the truth and divine legitimacy of this religion. Ka'b bin Zuhayr has a famous ode called “Soád has divorced”; this ode was admired by Muhammad (pbuh). Hisan ibn Thabit, Komeit Asadi, and Labid were other poets.
The influence of Quran and Islamic teachings are prominent characteristics of poetry in this age. Ode has a dignity, purity, and elegance in this age. Jamil Bothaine, a poet of pure poems (a kind of poetry in Islamic age), addresses his sweetheart as, “Why you kill a friend turning to you and seeks your visit. Allah! Cherish me in front of my friend and strengthen his love in my heart; you are gracious and restrictive.”

C. Poetry of Umayyad Period
After the leadership of Imam Ali (AS) and introducing Kufa as the capital of Muslim world, Mecca and Medina became the center of poetry and literature to the extent that dances, singing, and drinking became common so that Persian and Roman lyrics were sung there (Mirghaderi, 2006: 169). Poets were divided into different classes: eulogist poets such as Nasib, Ka’b Al-azdi, and Ziad Al-ajam, Hija poets such as Ibn Al-Mofra’, Hakam Ibn Abdul, and Thabit Ibn Ghotna. Another group was debating poets such as Akhtal and Jarir. Poets of politics were Shiite poets such as Komait Al-asadi and Kathir Iza. Imran ibn Hatam was a Khawarij poet. Abdollah ibn Zubair and Oday ibn Ragh’a were example of the Umayyad poets.

D. Poetry of First Abbasid Period
The Abbasid period was the flowering of Arab poetry. This period begins from the second century and continued until the mid-third century. Many other nations had converted to Islam in this era; they have brought new cultures to enrich Islamic culture. In that period, non-Arabic Words and Phrases such as Roman, Persian, and Abyssinian entered Arab literature and poetry: “المهر جان المدار، بوقه الکرار، والنور کرور الکبار و جشن جاهنبار” (ibid, 143).

Zihaf was a common type in this age. Walid ibn Yazid created Mjght rhythm from Zihaf. This style had simplicity of pieces from songs, Hija, debates, and improvisation. For instance, Moti ibn Al-ayas Al-kufi wrote, “Shame on me for a sweatheart who left me and his love macerated me”.

D. Poetry of Second Abbasid Period
The beginning of third century was as a scientific renaissance in the Muslim world. Translation of philosophical and scientific texts from other languages was very common in this age. Many scientific studies carried out in different areas. Thus, the poem was full of subtle points according to many historians. Despite the successive developments, poetry of this period had retained its vocabulary strength and structure. In the main themes, which were the praise and whimper, major changes had not taken place. Taking lessons and remembering the past are the main characteristics of this age so that Bohtori was influenced by seeing Taq Kasra ruins and composed a unique ode.

Abu At-Tayyib Al-Mutanabi emerged at the age of Abbasid Caliphate. Abu at-Tayyib Ahmad ibn al-Husayn al-Mutanabi al-Kindi, known as Al-Mutanabbi, was born in 303 Hijri. Ibn Khalekan states his name has also been mentioned as, “Ahmad ibn Hussain ibn Mara ibn Abdul jabbar. He learned literature in his homeland.

He had a strange memory. He answered impromptu to others using Eloquent Arabs’s poems and proses. His poetry was in first grade of rhetoric. He did not employ strange and foreign words
due to his knowledge. He is accurate about Principles and meanings. Hence, Abul Ala Al-Ma’arri has regarded Al-Mutanabi as a sage. In 337, he joined Sayf al-Dawla Hamdani and then, moved to Egypt. He admired Kafur Al-Ekhshidi in a poet; then he annoyed Kafur. He satirized Kafur and run away. He was student of great figures such as Ibn Durustawayh, Abī Ishāq al-Zajjāj, Abulhasan Akhfash, Ibn Doraïd, Abu Ali Farsi, and Abu Omar Zahid (Manouchehrian, 2011: 16).

It is said that he stole words and rhetoricals from other poets despite all his reputation. Writing his collection of poems, he gathered about thousand books by other poets to select poems with nice words and beautiful meanings; then, he edited them verbally and attributed them to himself. A book has written on Al-Mutanabi’s plagiarism. In terms of his title Al-Mutanabi, meaning defendant of prophecy, it is said that Ahmad ibn Al-Hosain declared his prophecy in Samawah due to plurality of pride to his oratory. He mixed some words, verses, and revelations; then published them as his divine book. For example, he composed, "والنجم السیار والفلک الدوار واللیل والنهار، ان الكافر لفی اخطار امض علی سننک واقف اتر من قبلک من المرسلین، فان الله قامع بک زیغ من الحد فی دینه وضل عن سبیله" a group of people from Bani Kalb and others joined him. Lo’lo, the commander of Hims, recognized; he arrested Al-Mutanabi and his followers; they repented and Lo’lo freed them (Imami Nasir Mahaleh, 2001: 9).

When Al-Mutanabi came, he became popular and engaged many persons (Ghiravani, 1963, vol. 1: 193). This is the best sentence to identify Al-Mutanabi and call the eternity of the name (Fakhoori, 1982: 434). In 337 Hijri, he found a position in the court of Sayf al-Dawla Hamdani in Aleppo, the symbol of Arab glory. His excessive pride and ambitious spirit caused many courtiers to destroy his relationship with Sayf al-Dawla. Thus, he left Aleppo, intending Egypt and Ka’fur Al-Ekhshidi, and praised him grudgingly. Kamfor promised governance to him; but it had not fulfilled after two years. Thus, he satirized Kamfor in an ode and run to Kufa. He set off to Arrajan to meet Ibn Al-Amid; then, he moved to Shiraz and dedicated his songs to Aḍud al-Dawla. After that, he decided to return. On the way back, Fatak ibn Abojahl, whose sister has been satirized by him, cut his way and killed Al-Mutanabi and his son, Mohassad (ibid: 428-429).

Blachère believes that the reason for his immortality relies on his primitiveness, old odes, abundance of sententious descriptions, wise expressions, and aphorisms that are juxtaposed in a line delicately; his lyrics are to some extent philosophical.

2. Al-Mutanabi and the Concept of Friendship

Al-Mutanabi opinion is not a fix about friendship; he has shown two ideas. First, turning to friendship; second, turning away from friendship and having passion to loneliness and isolation. He noted that the best place in the world is saddle and best companion is book. He dedicates great admiration to books; especially, when one’s real friends are few, book can bring a deep pleasure to man and show the right way to him. He continues, friend is few like a horse while inexperienced people think that it is much.

Al-Mutanabi believes that real friendship is fulfilled at the influx of problems and predicaments; real friend helps his friend at the discomforts. Indeed, Al-Mutanabi tried to find such person. He argues that if he absorbs one’s friendship, he disregards all his wealth and property. Every thing lives on earth, has come from earth, and backs to earth.
Imposed friendship did really annoy Al-Mutanabi because he had experienced some apparent friends who had been his enemy indeed. For Al-Mutanabi, such friendship is worldly misfortune. It rises from a hypocrite and duplex community. He argues in a beautiful poem that an intellectual misfortune in the world is an enemy to which one should be friend. Hence, Al-Mutanabi feels loneliness and isolation in a land with no friend. The worst land is a land without friendship. The worst earning is what leads man to shame and humiliation. When there is no real friend, he witnesses hypocrisy, and turns to his personal philosophy that based on self. His only pure friend is himself: Your real friend is you, not one called friend by you although his pretense of friendship, compliments, and conversation is much (Al-Mutanabi, Collection of Poems, 2009).

Meanwhile, one may be annoyed by an unintentional action from his friend. Sometimes, enmity causes profit because the ways of truth and goodness is not known by people; thus, one cannot declare that one type of friendship is beneficial and another one is prejudicial.

Al-Mutanabi tried to look at a friend’s conscience, not his appearance, to recognize a true friend. For Al-Mutanabi, the pure spirit of friends is important and it recognizes the truth of friendship from their actions (Al-Mutanabi, Collection of Poems, 2009). He glorifies Bravery, courage and strength of friends. He states that he likes the honorable, generous, noble, and tall youth and chooses them as his friend (Al-Mutanabi, Collection of Poems, 2009).

3. Al-Mutanabi and Women
There are two opinions among the scholars of Arabic poetry about Al-Mutanabi’s view of women. Some believe that Al-Mutanabi did not pay much attention to women. Others believe that Al-Mutanabi loved women and he has pointed out to women many times. The latter group refers to this poem by Al-Mutanabi:

“Mornings, I am close to women with nice breasts, return my sleep which has been stopped to meet friends” (Al-Mutanabi, vol. 1, 2009: 339).

He also stated,

“Hail to the land whose idol captured you, the farthest separated from you was the girl while you had stayed there with your burnt heart; you touch her hands. Oh leader, stop your caravan for a moment to see my beloved because lover have the flame of a love in his heart warmer than the hottest fires of hell. The separation distress has whitened the lover’s hair” (Al-Mutanabi, 2009).

He expresses the lover’s passion to women by lover’s faint and sickness. Remonstrators of my beautiful beloved are envy because his love to me is abundant. This lover prevents to touch the beloved’s dress while he can touch it; he opposes to his lusts. When lover heals by burning fire of love in his heart; as he close to him, he is away due to chastity. If you are afraid of scandal and disgrace in your isolation, why you love them; my illness has been prolonged in love so that I have been accustomed to it. Physician and visitors are tired of my companion.

I passed through the land of my beloved, my horse neighed; did seeing my beloved make my horse plaintive and sad? How should I forget and deny his traces while the handmaidens had drunk her milk of camels (Al-Mutanabi, 2009).

Abdolhamid al-Ghet notes that Al-Mutanabi was not involved in only war and greatness, but he was an emotional person. Although the feelings are hidden in his poems, he cannot be separated
from human feelings. His conservatism has a certain relationship with his personality and status. He did not use wine and did not go too far in his emotions (Anwar, 2001: 90). On the contrary, Blachère believes that there is no relationship between Al-Mutanabi and women. He points out to this poem by Al-Mutanabi: When a beautiful woman betray, she has fulfilled her promises indeed; a sign of her promise is the fact that her passion is much in love, her anger is infinite, she will not be satisfied if she hates, if she is satisfied, there is no hatred in her heart (Imamzadeh, 2010: 45). In fact, the women’s moral is this; they may mislead good men. Mustafa Taha Abokeresheh agrees that woman had not been a major issue in Al-Mutanabi’s life; but it had been transient. He avoided the love of women because he loved spears:

“I pay attention to women not more than an hour; then, there is a plateau between us which may not been passed unless for meeting again” (Al-Mutanabi, Collection of Poems, 2009).

For Al-Mutanabi, love is nothing but deceit and greed; one exposes his heart to this and it damages the heart. I do not allow beautiful women to destroy my heart and I do not allow my fingers to carry wine vessels (Al-Mutanabi, Collection of Poems, 2009).

Taha Hussein believes Al-Mutanabi’s lyrical introductions are not specific lyrics; but he aimed other meanings uncovered by the poet’s soul and inner situation. He confirms that the poet compose obscure song with inaudible emotions and feelings in these lines. Although they appear lovely, they are honest and accurate in terms of accent and articulation as well as strong and powerful in terms of melody. They are originated from a sad heart, find their way to the hearts, and make them sad (Taha Hussein, 1986: 37).

4. Al-Mutanabi and Patriotism

Al-Mutanabi was a man of travel; he passed many lands to reach his wishes. He believed that diaspora and exile are the ways to achieve man’s demands if a person is strong-willed and determined. As he said, “He traveled to foreign lands while he glorifies nobody except himself; he accepted only God’s rule, paved nowhere except desert, and felt nothing but greatness and glory” (Al-Mutanabi, Collection of Poems, 2009).

Al-Mutanabi noted, to any land I enter, they ask about my feelings, my aims; what I seek is higher than what they think (Daif, 1980, vol. 5, 23).

The consecutive and successive trips caused him companion to night. He passed plateaus he was accompanied by spear, papers, and pen. His friends were horse, night, and desert. He composes a poem as following:

“Thus, I am known to horse, night, desert, a sword hit, spear, pen, and paper; I was associated with wild animals on the plateau alone so that the downs and hills were amazed of me (Al-Mutanabi, Collection of Poems, 2009). Al-Mutanabi believed that earth is all human being’s home. He did not believe in a particular geography of the land but to the whole world (Fakhoori, 1982). He said, “I'm used to travel and my land is camel’s back and its palanquin. I take residence in no country; it seems I should not separate from a society. I run camel in a state of worry and discomfort so that I informed the wind blowing under my feet. A good land is where I find my friends; if not, it does not deserve to be settled. If I receive a discomfort from a friend, I
will find a resort to escape; in this wide earth, there is always a land to be replaced by another one (Al-Mutanabi, Collection of Poems, 2009).

For Al-Mutanabi, a man’s prestige is known in real home, it creates dignity in human beings; otherwise, it is proper to leave this place. Al-Mutanabi counts his objectives as time wants to stop him from doing it. He was alone in every territory. Whenever man’s goal is big, his companions are few. Numerous trips made him to feel all lands are the same. Finally, he found no friend, country, and companion. He yearned to recall the past because he had no home despite numerous trips.

“How will I console myself while I have no family, home, wine, and friend?”

5. Al-Mutanabi’s Idea about Social Order and Revolution

The fourth century was the century of chaos and political and economic transformations. Formerly, collision center of conflicting thoughts and ideas. This situation was undoubtedly a disaster for Muslims; especially, after the severe weakness and fall of the Abbasid state. By the emergence of feudalism, small states were charged with the task of enlightenment, intellectual, cultural, and political awareness despite the military weakness. This situation puts enormous impact on poetry, especially in terms of concern and anxiety because poetry is like a mirror reflecting characteristics of an era in which it is written. Therefore, Poetry of this era reflects sadness, anger, fear, and pessimism.

Al-Mutanabi was also not satisfied with his day and events because he saw looted wealth, corrupted morality, and abundance of chaos that were burning the small states. In fact, the revolution shows itself from the beginning of Al-Mutanabi’s poetry, is a tool for critics to accused him as a Qarmati (Barghoghi, 1930: 71).

In this regard, Al-Mutanabi states, “We are living in an age in which human beings are equal in evilness; this is much annoying than physical illness for an intellectual. All around me, there are persons who can be the subject of my words. In all lands, I am in danger; every person I pass, he is angry with me. I do not socialize with any king unless deserves to be killed. I have apologized since I have satirized them so that I blame myself from their blame. I was accompanied by people accustomed to desert; they did not wear clothes and their skins were like their clothes; hungry nomadic thieves whose free food was lizards’ eggs” (Al-Mutanabi, Collection of Poems, 2009).

In terms of Al-Mutanabi’s ideas about revolution, it should be said that Al-Mutanabi was a member of low social class. His father was selling water in Kufa. He had tasted the difficulties and poorness; but it has not negative effect on his mood. He revolts against time, people, and life:

I am not noble by tribe; but they were dignified by me. I am proud of myself, not my ancestors. All speakers of Arabic are proud of my tribe because they distance oppressors and harbor the oppressed persons. I am satisfied with my pride because I see nobody higher than me. His poetry in adolescence indicates a premature revolutionary. He could not sit quietly because life has no profit for him if man is consent of oppression (Rezaei & Hasanzadeh, 2007: 19).

Al-Mutanabi believes that man must change his life due to the robustness of his own efforts. In this way, one should not be afraid. In this regard, he says, “Live in honor or die by dignity
among the blow of spears and flags. Spearhead removes anger better and heals hatred in the heart of man” (Al-Mutanabi, Collection of Poems, 2009).

6. Al-Mutanabi’s Themes

Al-Mutanabi had also entered the traditional forms of Arab poetry; he has a hand in each form and he accomplished a successful experience in this regard. The main themes of his poetry are:

1. **Eulogy**: Al-Mutanabi has eulogized 50 persons including Badr ibn Ammar Asadi, Abul-ashaer Al-Hamdani, Saif al-Dawla, kafur, and Azud al-Dawla. Although the poet used old styles in his poems, he blew a new spirit in them through genius, the extent of his understanding and the strength of his inspiration and he covered them by beautiful garments (Rezaei & Hasanzadeh, 2007: 11). His poems for eulogizing Saif al-Dawla Al-Hamdani is a brilliant example. He devoted nine years of his literary and non-literary lives to the service of Saif al-Dawla (Taha Hussein, 1986: 170). Al-Mutanabi’s poem about Saif al-Dawla is excellent due to plurality and diversity of odes. Al-Mutanabi’s eulogies about Saif al-Dawla are more than 80 poems. This number cannot be seen in the book of poems belonged to other kings (ibid: 169).

2. **Expostulation**: Al-Mutanabi fulfilled expostulation with the lines of his eulogies. His expostulations begin by counting his own virtues and he asks the blamed person to revise his actions. He does not speak course; but he wishes his friendship or love (Rezaei & Hasanzadeh, 2007: 11).

3. **Elegy**: Al-Mutanabi has forgotten the way of dirge. Thus, he employs wisely words to cover his disability; sometimes he uses self-glorification and blames the enemies. He has 5 odes in this regard (ibid: 11). Elegy for Khawleh, the Saif al-Dawla’s sister, is one of his famous texts. It may be the only emotional ode having been composed to admire the family of Ale Hamdan.

4. **Descriptions**: Since Al-Mutanabi is fascinated by power, he describes war more than anything else. He has 38 odes describing Saif al-Dawla’s fights against the Romans, 8 odes on war against the Arabs. He describes war so skilfully that the reader touches swirling cloud of dust, electric fencing and sound of weapons, warriors’ roars, and sea of blood (ibid: 12). Description of jihad between Muslims and the Romans is one of the styles did not invented by Al-Mutanabi (invented by Abu-tamm’am and Buhturi) but he dedicated his efforts to this style because Al-Mutanabi participated in war while other may had not seen a scene of war. Hence, the effect of this described images by Al-Mutanabi is much obvious than Abu-tamam and Buhturi.

5. **Satire**: the great soul of Al-Mutanabi hates satire; his satires are the expression of his hatred from villainy and baseness of his contemporaries. He believed admired persons, who may have sublime positions, are not glorified by him (Manouchehrian, 2011: 39).

6. **Glorifications**: there are some glorifications in Al-Mutanabi’s poems. He always regards himself as the pride of his people since he found no admirable person in his family. Instead of pride in ancestors, Al-Mutanabi is proud of his own spirit of chastity, great deeds, and sublime thoughts. He loved only his grand mother as he has written an ode on his death. In some of his poems, he admired his ancestor (Rezaei & Hasanzadeh, 2007: 14).
7. **Lyric**: Al-Mutanabi brings his lyrics at the beginning of Qasida so that they are not so emotional provoking. The astonishing point in his poetry is the fact that he mingles women with war. His beloved people do not fell in love. He regards himself as a lover who fights in the hard-fought battle and the terrible whirlpool against; he imagined a beloved (ibid, 13).

7. **Al-Mutanabi’s Proverbs**

Regarding contentment and honor, Al-Mutanabi has offered some proverbs that has been written in prose by Saadi:

“What sort of sorrow will endure Saadi?
You cannot frightened a dead person from spears” (Generalities of Saadi, 1990)

Or,

“Sweet soul that is familiar with pains,
How poor body can comfort.” (Generalities of Saadi, 1990)

About comfort and relief, Al-Mutanabi has some lines:

Days have ruled so that the difficulties of a group are beneficial to others.
In terms of love, thanks and praise, he has presented some verses as composed by Saadi:

How much will you endure persecution ,Saadi?
What can I do as I bind to my feelings?
He also wrote,

Oh friends, do not take fault and not to blame,
This is story cannot be repeated (Generalities of Saadi, 1990).

He also has some proverbs about complaints:

A fool ethnic may commit a sin while others may be punished for it (Al-Mutanabi, Collection of Poems, 2009).

The bad thing of the world for intellectuals is to meet an enemy while he chooses him as a friend (Al-Mutanabi, Collection of Poems, 2009).

I have experienced many difficulties; but the strangest one is when I was subject of envy for what I had been escaped from (ibid: 2009).

8. **Al-Mutanabi Odes**

This section investigates 5 odes by a Al-Mutanabi. The first ode has been composed after his first trip.

Here, he describes his transformed mood. There is no trace of happiness at the beginning of the trip; it had been replaced by a blind fear and anxiety (Al-Mutanabi’s odes, 2005) Taha Hussain believes that one can see beauty and firmness in these lines (Taha Hussain, 1986: 102).

This ode has been written in Kufi style because the poet has used the word "کم" instead of "ما" and "متی". The combination is strange and vague. Even the word "موت", which may be admired for inner music, had regarded as a flaw of fault.

In the second ode, the poet complaints severely. Taha Hussain believes that these lines are mostly anecdotes and advices (Taha Hussain, 1986: 109).
In another informative ode, Al-Mutanabi is accused of being Qarmati. On the contrary, some believe that this poem is full of revolutionary fervor, sophistication of poetry, and revolutionary passions.

In the next ode, Al-Mutanabi eulogizes Sayf al-Dawla’s mother. According to Taha Hussain, this poem does not reflect poet’s personality as well as his innovation. It is about patience against life’s problems. Taha Hussain argues that the hidden theme of this poem is evident for all; It has no innovative-instructive points.

The last ode is from the poem in which he blames Sayf al-Dawla and complaints about closing enemies to himself (Al-Mutanabi’s odes, 2005). Here, the poet complaint about the commander, confesses his sins, and apologizes for his actions; the pains cause an illness.

9. Conclusion

Al-Mutanabi was an Arab poet in the Abbasid era; he was a conscious and rational artist as admired by every critics. He was realist proper to his own age. He talks about life and death: “If life remains for livings, we will call stupid a person who seeks death and welcomes it bravely. As there is no resort from death [all will die], fear of death reflects helplessness (Barghoghi, 1930: 372).

This view to life and death represents the poet's vision, knowledge, and insight. Al-Mutanabi narrates that time has shaved my face by such a sharp tool that my body was lighter than my emotions. However, I am more accurate than lady Zargha because when my eyes look at an object, my reason accompany it (Barghoghi, 1930:170).

It should be remembered that in the famous Arab proverb, Zargha is a woman from Jadis tribe who could see objects from three days distant. Once, the enemies covered them behind foliage and moved toward her tribe. She states that a jungle is going to the tribe. They thought that she has lost his mind. The enemy attacked and defeated them. Mutanabi notes that man’s eye should be armed by knowledge to be able to see the surrounding contradiction. In other words, one should have scientific insight.

Anyway, Al-Mutanabi is ever-present and awake spirit in Arabic literature, which is the subject of poems by many Arab poets. They try to find their lost greatness and self-confidence.
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