



## Literary Analysis of al-Mutanabbî's Ode: Ab'ad Na'y al-Maliha al-Bakhal

### Mütenebbî'nin Eb'adu Ne'yi'l-Melhati el-Bahalu Kasidesinin Edebi Tahlili

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#### Öne Çıkanlar

- Mütenebbî'nin daha önce herhangi bir akademik çalışmada konu olmamış bir kasidesi çokanlamlılık ve edebî sanatlar açısından tahlil edilmiştir.
- Mütenebbî'nin özellikle istiâre, teşbîh ve hüsn-i ta'lîl sanatlarıyla çok katmanlı anlamlar oluşturmadaki mahareti incelenmiştir.
- Gazelden methiyeye geçişte estetik bir bütünlük sağlayan tehallus sanatının kasidede nasıl uygulandığı incelenmiştir.

#### Highlights

- A poem by al-Mutanabbî, which has not been previously examined in any academic study, has been analyzed in terms of polysemy and literary devices.
- al-Mutanabbî's mastery in creating multilayered meanings through isti'ârah, tashbîh and husn al-ta'lîl has been examined.
- The application of the takhallus technique, which ensures aesthetic coherence in the transition from ghazal to panegyric (madh), has been analyzed in the qasida.

## Mütenebbî'nin Eb'adu Ne'yi'l-Melîhati el-Bahalu Kasidesinin Edebi Tahlili

### Geniş Öz

Bu çalışmada, Abbâsî dönemi Arap şiirinin seçkin simalarından Mütenebbî'nin (ö. 354/965) methiye temalı bir kasidesi, çokanlamlılık ve edebî sanatlar açısından kapsamlı bir şekilde incelenmiştir. Mütenebbî, Arap şiirinde istisnai bir konuma sahip olduğundan, divanında yer alan birçok kaside müstakil akademik araştırmalara konu edilmiştir. Ancak, şairin edebî sanatların kullanımını ve anlam zenginliği bakımından herhangi bir çalışmada ele alınmamış bir kasidesinin tespit edilmesi, bu araştırmanın özgünlüğünü teşkil etmektedir. Bu çalışmanın, söz konusu kasidenin analiziyle Arap şiiri sahasına katkı sağlayacağı düşünülmektedir. İnceleme sürecinde, Mütenebbî'nin söz konusu kasidede edebî sanatları yoğun bir şekilde kullandığı ve çokanlamlılık unsurunu ustalıkla işlediği tespit edilmiştir. Şairin özellikle istiare, teşbih, hüsn-i ta'lîl gibi edebî sanatlardaki mahareti, anlam katmanlarını derinleştirerek metne estetik bir boyut kazandırmıştır. Mütenebbî'nin bedî' sanatlarına sıkça yer vermesine rağmen, bu hususta tekellüfe düşmeyerek makul bir dengeyi muhafaza ettiği gözlemlenmiştir. Bedî' sanatları arasında özellikle cinas, tıbâk (tezat) gibi sanatların metnin anlam yoğunluğunu artırmada etkili olduğu görülmüştür. Mütenebbî'nin edebî açıdan ilgisini çektiği ve ustalıkla kullandığı söz sanatlarından biri de ta'dîd olarak bilinen sıralama estetiğidir. Bazı kaynaklarda terdîd şeklinde de adlandırılan bu sanat, aynı formda yer alan kelime veya terkiplerin peş peşe sıralanmasıyla meydana gelir. Bu teknik, şiire ritmik bir akış kazandırırken, anlamın pekiştirilmesi ve duygu yoğunluğunun artırılması amacıyla da etkin bir şekilde kullanılmıştır. Mütenebbî'nin kasidelerinde ta'dîd sanatının maharetli bir biçimde uygulanması, onun dil hakimiyetini ve sanatsal zarafetini ortaya koyan önemli unsurlardan biridir. Şairin hikmet beyitlerine yer verme eğilimi ise bu kasidede nispeten sınırlı bir çerçevede kalmış, ancak yer verilen beyitlerde veciz üslubu ve derin anlam örgüsü dikkat çekmiştir. Kasidenin girizgâhı olan ilk altı beyit, nesib/teşbih faslına ayrılmıştır. Bu bölümde, bir kadına duyulan özlemin tasviri yapılmış; ancak tasvir edilen kadın, idealize edilmiş ve gerçeklikten uzak, hayalî bir figür olarak sunulmuştur. Şairin amacı, şahsî duygularını dile getirmekten ziyade, dönemin edebî beklentilerine uygun estetik bir portre ortaya koymaktır. Kadın figürünün betimlenmesinde kullanılan teşbih, istiare ve kinaye sanatları, bu hayalî tasviri daha etkileyici hale getirmiştir. Bu bölümde, şairin lirik yönü ön plana çıkmakta ve gazelvari bir üslup sergilenmektedir. Nesib faslını takip eden dört beyitte, şair çöl yolculuğunun meşakkatlerinden bahsederek fahr (övünme) temasıyla methiye öncesi hazırlık yapar. Bu beyitlerde şairin kendi cesareti, sabrı ve azmi öne çıkarılmış; istiare, teşbih ve mübalağa sanatlarıyla destansı bir atmosfer oluşturulmuştur. Fahr faslı, şairin methiyeeye geçişini hazırlayan önemli bir aşamadır ve Mütenebbî'nin benlik algısını yansıtan otobiyografik unsurlar taşımaktadır. Onuncu beyitte tehallus sanatıyla mahirane bir geçiş sağlanmış ve övdüğü kişi olan Bedr b. Ammâr'a doğrudan hitap edilmiştir. Tehallus, kasidenin yapısal bütünlüğünü sağlayan kilit unsurlardan biridir ve şairin nazımında kurduğu estetik dengeyi gösteren önemli bir sanattır. Methiye bölümünde, Bedr b. Ammâr'ın güzel vasıfları, cömertliği ve cesareti öne çıkarılmış; ayrıca Arap şiirinde geleneksel bir unsur olan at tasvirlerine yer verilmiştir. At tasvirleri, hem memdûhun (övülen kişinin) kahramanlık özelliklerini pekiştiren bir motif olarak hem de dönemin edebî anlayışının bir gereği olarak kurgulanmıştır. Kasidenin ilerleyen beyitlerinde, savaş meydanında sergilenen kahramanlık sahneleri canlı betimlemelerle aktarılmıştır. Mütenebbî, bu sahneleri tasvir ederken teşbih, istiare ve kinaye sanatlarını yoğun bir şekilde kullanarak görsel bir anlatım sağlamıştır. Kahramanlık sahneleri, dönemin edebî anlayışına uygun olarak cesaretin methiyedeki merkezi konumunu teyit etmektedir. Cesaretin, Arap şiirinde övülmeye layık en önemli faziletlerden biri olduğu göz önüne alındığında, şairin bu temaya verdiği önem anlam kazanmaktadır. Yirmi altıncı beyitten itibaren, şair övülen kişinin cömertlik vasıflarına odaklanmış ve bu tema kasidenin sonuna kadar işlenmiştir. Cömertlik, Arap şiirinde methiyenin temel eksenlerinden biri olup, şairin övgü motiflerini bu tema etrafında inşa etmesi, kasidenin dönemin edebî anlayışlarıyla uyumunu göstermektedir. Cömertlik vasfı, istiare, teşbih ve cinas sanatlarıyla zenginleştirilmiş, aynı zamanda ahlaki ve sosyal değerlere yapılan göndermelerle desteklenmiştir. Kasidenin son kısmında, Bedr b. Ammâr'ın hekimin hatasından ötürü duyduğu rahatsızlık, şair tarafından teselli edici ifadelerle yumuşatılmıştır. Bu beyitlerde, hüsn-i ta'lîl sanatı öne çıkmış, şairin psikolojik gözlem gücü ve teselli üslubu dikkat çekmiştir. Sonuç olarak, kaside, Mütenebbî'nin edebî dehasını sergileyen zengin söz sanatları ve derin anlam katmanlarıyla dikkat çekmektedir. Araştırma kapsamında, tehallus, hüsn-i ta'lîl, teşbih, istiare gibi sanatların kaside boyunca etkili bir şekilde kullanıldığı tespit edilmiştir. Bu unsurlar, metnin estetik yapısını güçlendirerek okuyucunun hayal gücüne hitap eden çokkatmanlı bir yapı oluşturmuştur. Şairin övgü motiflerini cesaret ve cömertlik ekseninde kurgulaması, dönemin edebî değerleriyle uyumlu bir methiye anlayışını yansıtmaktadır. İbn Ebü'l-Hadîd ve İbnü'l-Esir gibi eleştirmenlerin beyit düzeni ve anlam kurgusu üzerine yaptıkları değerlendirmeler, kasidenin yalnızca estetik bir eser değil, aynı zamanda edebî eleştiri açısından da bir odak noktası olduğunu ortaya koymaktadır. Gelecekteki araştırmalar için bu kasidenin, Mütenebbî'nin diğer eserleriyle karşılaştırmalı bir analize tabi tutulması, şairin üslup ve sanatsal tercihlerini daha geniş bir çerçevede anlamaya yardımcı olabilir. Ayrıca, kasidede kullanılan edebî sanatların tarihsel bağlamda ele alınması, Arap şiirindeki estetik anlayışın gelişimi açısından da önemli bir katkı sağlayacaktır.

**Anahtar Kelimeler:** Arap Dili ve Belagati, Abbasi Şiiri, Mütenebbî, Edebi Sanatlar, Kaside.

## Literary Analysis of al-Mutanabbī's Ode: Ab'ad Na'y al-Maliḥa al-Bakhal

### Abstract

This study aims to analyze one of the most important figures of 'Abbāsīd Arabic poetry, al-Mutanabbī, focusing on his eulogy-themed qaṣīdah dedicated to Bedr b. 'Ammār in terms of polysemy and literary arts. Given al-Mutanabbī's exceptional position in Arabic poetry, numerous qaṣīdahs in his dīwān have been extensively studied. However, this particular poem has not been examined in academic research regarding its literary devices and richness of meaning. Investigating this qaṣīdah is expected to contribute to the field by shedding light on the poet's intricate use of rhetorical strategies, making this study unique in its approach and significance. A detailed literary analysis of the qaṣīdah reveals al-Mutanabbī's mastery in creating multilayered meanings through various rhetorical devices such as takhalluṣ, ḥusn al-ta'līl, metaphor, and polysemy. These elements not only enhance the aesthetic quality of the poem but also allow for diverse interpretations, engaging the reader on multiple intellectual levels. His adept use of transitions, particularly the seamless movement from the ghazal introduction to the central eulogistic theme via takhalluṣ, exemplifies his narrative refinement and thematic coherence. The poem's structure and stylistic choices highlight his ability to maintain artistic creativity while adhering to the conventions of classical Arabic poetry. Furthermore, the thematic core of the ode—centered around virtues such as generosity and courage—aligns with the broader eulogistic tradition of the period. These qualities, deeply rooted in Arabic poetic heritage, are not merely praised but are interwoven with the poet's sophisticated linguistic and rhetorical techniques. This fusion of content and form reinforces the richness and depth of the text, demonstrating how al-Mutanabbī elevates panegyric poetry beyond conventional praise into a realm of intellectual and artistic complexity. Critical discussions by scholars such as Ibn Abū al-Ḥadīd and Ibn al-Asīr further attest to the poem's literary merit, particularly in their analyses of its structural organization and semantic construction. Their critiques highlight the poem's dual role as an artistic masterpiece and a central subject of literary discourse, showcasing its significance in the Arabic poetic tradition. The poet's expertise in metaphor and simile manifests as layers of meaning throughout the qaṣīdah, revealing the depth of his expressive power. Although his characteristic inclusion of wisdom-infused verses appears in a relatively limited scope within this ode, his refined eloquence remains evident. In conclusion, this qaṣīdah stands as a testament to al-Mutanabbī's literary genius and the sophisticated rhetorical artistry of his era. Its intricate composition, thematic depth, and intellectual rigor establish it as a work of enduring significance within the canon of Arabic literature. Future research could benefit from a comparative analysis of this ode alongside other works in al-Mutanabbī's dīwān to further explore his evolving stylistic and artistic preferences. Such an investigation would not only provide deeper insights into his literary contributions but also illuminate broader trends in Abbasid-era poetry, enriching our understanding of this remarkable poet's legacy.

**Keywords:** Arabic Language and Rhetoric, 'Abbāsīd Poetry, al-Mutanabbī, Literary Arts, Ode.

### Introduction

Born in 915 in the Banū Kinda neighborhood of Kūfa, Abū Tayyib al-Mutanabbī led a turbulent life until the age of 25 in 939. During this period, he and his family were forced to migrate to the Samāwah desert in 924 due to the invasion of the Qarmatians. It was here, among the Bedouin Arabs familiar with the purest form of the Arabic language, that he first encountered the roots of his poetic style (al-Baghdādī, 1997, p. 4/374). In 916, at the age of 13, al-Mutanabbī moved to Baghdād following a second Qarmatian invasion. Having been introduced to the rich Arabic vocabulary in the Samāwah desert, he further refined his linguistic skills in Baghdād, where he pursued studies in morphology, grammar, rhetoric, and philosophy. He attended lessons in vocabulary, grammar, literature, and poetry from renowned linguists such as Ibn Durayd, Ibn al-Sarraj, Ahfesh al-Asgar, Abū 'Umar al-Zāhid Niftāwayh, Ibn Durustawayh, and Abū 'Alī al-Fārisī. During his time in the city, he became a frequent visitor to libraries and bookshops (Durmuş, 2006, pp. 32/195-200). In 930, al-Mutanabbī traveled to Syria, where he improved his craft by composing eulogies in cities such as Manbij, Latakia, and Tripoli. However, it appears that al-Mutanabbī was not the type to settle for such modest accomplishments (Maqdisī, 1989, p. 328). Driven by ambition and strong leadership qualities, he longed for greater power and recognition. He joined a rebellion in Latakia, participating alongside the Bedouins. In late 934, he was arrested and imprisoned in Homs by the Ikshīdīd governor, Lu'lu', on charges of claiming prophethood—a common accusation against rebels of that time. al-Mutanabbī was released in

936, under the condition that he leave Homs (al-Maqrîzî, 2006, p. 1/225). Between 937 and 940, he continued his poetic endeavors while traveling through cities such as Damascus, Latakia, Tiberias, Aleppo, and Antioch. These travels suggest that al-Mutanabbî was acutely aware of his exceptional talent and sought the ideal environment to fulfill his potential. He was dissatisfied with composing eulogies for insignificant figures for small rewards, fully aware of his ability to claim the title of the greatest Arab poet and become a court poet. As he himself expressed, the greatest disgrace for any individual was to be content with mediocrity when one was capable of achieving greatness:

كَنَقَصَ الْقَادِرِينَ عَلَى التَّمَامِ      وَ لَمْ أَرَ فِي عُيُوبِ النَّاسِ شَيْئاً

*And I have not seen in the faults of people anything greater  
than the deficiency of those capable of perfection.*

It seems that the poet's extensive travels were motivated by his awareness of this profound deficiency within himself. In this context, the year 328/939 marks a pivotal moment when al-Mutanabbî first recognized his own essence. During this period, which represented a turning point in the development of his literary persona, he met the Arab Bedr b. 'Ammâr al-Kharsânî al-Asadî, the governor of Damascus under the Syrian emir Ibn Râik. From this point onward, al-Mutanabbî began composing eulogies as an official poet for the first time. For al-Mutanabbî, Bedr b. 'Ammâr was almost like a first love. It was a source of immense joy to be under his patronage, receiving his favors and praise. As Ṭāhā Ḥusayn (1889–1973) described, al-Mutanabbî was like a traveler, parched with thirst and on the brink of death, who saw a spring of water and turned toward it without a second thought (Hussein, 2013, p. 109). The fact that Bedr b. 'Ammâr was a pure Arab and his firm stance against the Persians (i.e., non-Arabs) was a defining characteristic that attracted al-Mutanabbî, a fervent Arab nationalist. It can be said that al-Mutanabbî saw in him the strong character he had been searching for (Shakir, 1977, p. 259). While al-Sayf al-Dawla's era is often regarded as the peak of al-Mutanabbî's literary career (Nawawî, p. 2/284), it can be argued that the preparatory years spent under the patronage of Bedr b. 'Ammâr laid the groundwork for this peak. It was during this time that al-Mutanabbî honed the style that would come to define his literary identity. al-Mutanabbî composed a total of six eulogies addressed to Bedr b. 'Ammâr (Maqdisî, p. 331). The eulogy examined in this research is the second ode addressed to Bedr b. 'Ammâr by al-Mutanabbî. While in his first ode, the poet begins with direct praise (medih), in this second ode he incorporates a ghazal, thereby showcasing his literary prowess more distinctly. This ode, in which the poet's stylistic and artistic abilities are more prominently displayed, has been selected for its richer potential for analysis in terms of literary criticism.<sup>1</sup>

<sup>1</sup> The following are the prominent studies conducted in Turkish academia about the poet: Şirin Gökkaya, *el-Mütenebbî'nin Şiirlerinde Yaşam Felsefesi* (Ankara: Ankara Üniversitesi, Sosyal Bilimler Enstitüsü, Yüksek Lisans Tezi, 2011); Dursun Hazer, "el-Mutenebbî'nin Şiirinde Humma Tasviri", *Gazi Üniversitesi Çorum İlahiyat Fakültesi Dergisi* 2/4 (2003), 17-36; Esat Ayyıldız, "el-Mutenebbî'nin Seyfüddevle'ye Methiyeleri (Seyfiyyât)", *BEÜ İlahiyat Fakültesi Dergisi* 7/2 (Aralık 2020), 497-518.; İbrâhîm Nâci, "Arap Şiirinin Önde Gelen İki Şairi; el-Ma'arrî ve el-Mutenebbî'nin Mukâyesesi". çev. Osman Düzgün, *Nüsha* 12/35 (2012), 131-144; Abdurrahman Özdemir, "el-Mütenebbî'nin Şiirinde Maraş", *Sakarya Üniversitesi İlahiyat Fakültesi Dergisi* 14 (2006), 159-18; Muhammed Mahmut Olçun, "Klasik Arap Şiirinde Methiyenin Gelişimi", *Şırnak Üniversitesi İlahiyat Fakültesi Dergisi* 29 (Aralık 2022), 32-62; Muhammed Mahmut Olçun, *Hilâfet Dönemi Endülüis Şiirinde Methiye* (Ankara Üniversitesi, Sosyal Bilimler Enstitüsü, Doğu Dilleri ve Edebiyatları Ana Bilim Dalı, Arap Dili ve Edebiyatı Bilim Dalı, 2022).

## 1. An Overview of the Ode

The first six lines, which serve as the prologue to the ode (comprising 44 lines), constitute the *nasīb/tashbīb* section. In this introduction, which expresses longing for a woman, the poet seeks to display his skill in the theme of ghazal. The female figure, whose physical attributes are also mentioned here, emerges as an idealized and unrealistic portrayal. In other words, the poet's intention in this *nesīb/teshīb* section is not to convey genuine feelings for an actual woman but to create an aesthetic and artistic representation. Thus, the *nesīb/teshīb* here does not reflect the poet's personal emotions but rather represents an imaginative world in line with the literary conventions of the period. In the next four lines, al-Mutanabbī transitions toward the eulogy. He describes enduring the hardships of the desert journey and demonstrating courage. This section centers around the theme of *fakhr* (boasting), where the poet praises his own strength and perseverance. Following these two sections before the eulogy, the poet bridges the transition from ghazal to eulogy through the art of *takhalluṣ* (the transition to praise). In the tenth line, he mentions the name of the person he is praising and addresses him directly. The *mamdūḥ* (the praised person), Bedr b. 'Ammār, emerges as a hero who occupies the poet's entire mental landscape and has captivated him with his love, effectively leading him away from his own concerns. The technique used to achieve this shift will be explored under the heading of *takhalluṣ*. As the ode is primarily a eulogy, the lines of praise naturally form its core. In the following eight lines, the poet directly highlights the admirable qualities of Bedr b. 'Ammār. In keeping with the conventions of classical Arabic poetry, descriptions of horses are integrated into the narrative. Since the qualities of the horses are attributed to the praised person, the poet utilizes this imagery to enrich his praise. The horses dominate the next eight lines. The poet then shifts his focus to the battlefield, zooming in on the heroism of the praised figure. For the Arab poet, the two qualities most worthy of praise are generosity and courage, and the battlefield is where courage most clearly manifests. In line 26, the poet momentarily moves away from his descriptions and addresses Bedr b. 'Ammār directly, this time emphasizing the second praiseworthy quality: generosity. From this point onward, the ode concentrates on this theme. An incident involving the physician of Bedr b. 'Ammār is recounted: while drawing blood from his hand, the physician inadvertently made a deep incision. Bedr b. 'Ammār must have been greatly distressed by this mistake and the poet attempts to console him by referring to the incident. In the final section of the *qasīdah*, the poet takes on the task of soothing 'Ammār by offering reparations for the doctor's error. This section turns the physician's mistake into an opportunity, using it as a vehicle to praise generosity through the image of the wounded hand, which, when healed, would surely bring joy to 'Ammār. The ode thus begins with the pain of longing for a beautiful woman and concludes with the exaltation of the praised person's exceptional qualities.

## 2. Polysemy

One of the most significant indicators of a poet's linguistic richness and expressive power—perhaps the most crucial—lies in his ability to select words with multiple layers of meaning and arrange them within the text in a manner that generates depth. This ability not only demonstrates the poet's command of language and aesthetic sensitivity, but also enables the text to provide a multifaceted interpretation. In this regard, the phenomenon of polysemy can be likened to a magic that transforms mere words into poetry. According to critics of Arabic literature who have examined al-Mutanabbī's works, one of the poet's greatest distinguishing features is his mastery in employing expressions and constructs that are multifaceted in meaning. For instance,



in the following line, al-Mutanabbî conveys the superior intelligence of the person he praises through the following expressions:

شَعْرَفُ فِي عَيْنِهِ حَقَائِقُهُ      كَأَنَّهُ بِالذُّكَاةِ مُكْتَحِلٌ

*His truths are known in his eyes,*

*As if, he has kohl (eyeliner) in them through intelligence*

*(al-Mutanabbî, p. 136).*

In this line, it can be said that al-Mutanabbî expresses his literary genius through simplicity. In the first line, he conveys that the virtues of the person he praises—such as intelligence, courage, and generosity—are so evident that they can be recognized from his gaze alone. These qualities are so profoundly embedded in his inner world that they become as distinct as kohl applied to the eye. The meaning conveyed by this line is clearly multilayered. The metaphor of intelligence being as apparent as kohl in the eye can be interpreted in several ways. For instance, there is a Turkish expression, "intelligence bursts from his eyes," which the poet may have intended. Alternatively, it is possible that the poet is implying that the person being praised is not merely knowledgeable, but that his knowledge has become a tangible or visualized attribute. According to this interpretation, the person's qualities—such as intellect, wisdom, knowledge, life experience, discernment, and insight—are so powerful that they manifest in every gesture, word, and demeanor.

In the following line, the poet intensifies his laudatory expressions about the praised individual, aiming to elevate the spiritual virtues being extolled to an unattainable pinnacle through an exaggerated style:

أَشْفَقُ عِنْدَ إِتْقَادِ فِكْرَتِهِ      عَلَيْهِ مِنْهَا أَخَافُ يَشْتَعِلُ

*When his intellect shines, I shy away from him;*

*I fear it might ignite into a flame*

*(al-Mutanabbî, p. 136).*

Here the poet has successfully placed the art of metaphor in his line. He likens the process that takes place in one's brain at the moment of thinking to the state of a substance at the moment of combustion. He alludes to such an analogy with the word *ittikād*. When a fire burns, one is not immediately afraid of it. But when the fire becomes uncontrollable, when its flames rise to the skies and devour everything in its path, people run away from it. The poet imagines this scene of fire and places the person he praises in the middle of this frightening image. When the praised person starts to think about a subject, his intellect works in such a way that flames flash in his mind. To make this exaggeration more effective, the poet says, "I fear that he will catch fire". Of course, the poet knows that such a thing cannot happen. However, in this line, it can be said that exaggeration is transformed into art by preserving its aesthetic codes and therefore the exaggeration remains within the limits of the aesthetic framework.

In the following two lines, in which the poet expresses the difficult journey he went through in the desert to reach Bedr b. 'Ammār and his own courage, it is seen that very laconic but very meaningful phrases are skillfully woven:

وَمَهْمَهُ جُبْتُهُ عَلَى قَدَمِي      تَعَجَّرُ عَنْهُ الْعَرَامِسُ الذُّلُّ

بِصَارِمِي مُرْتَدٍ بِمُخْبِرَتِي      مُجْتَرِيٍّ بِالظَّلَامِ مُشْتَمِلٌ

*Such a desolate, wild desert that I traveled with my feet,  
Even strong and docile camels cannot pass through it.  
Armed with my sword, content with my experience,  
entangled in the darkness (I went out into the desert).*

*(al-Mutanabbī, p. 135)*

In these two lines, the poet prepares for a gradual transition from ghazal to eulogy. For in the first lines, the love and longing for the beloved is expressed, her physical beauty is described, and the extent to which she is worthy of love is pointed out. However, the ode is not a ghazal but a eulogy. In order to bring the subject to the praise of Bedr b. 'Ammār, transitional lines that do not disrupt the integrity of meaning are necessary. These two lines refer to the difficulties of traveling to reach the praised person. It can be said that the words the poet chooses here are polysemous because they have a density of imagery. Because the words chosen in the second line do not visualize the state of the person who has embarked on a very arduous journey. Going on such a dangerous and arduous expedition, the poet says بِصَارِمِي مُرْتَدٍ: In this expedition, the sword alone is not enough. Traveling in the desert requires experience as the path and tracks change and disappear due to sandstorms. The poet expresses this experience with بِمُخْبِرَتِي مُجْتَرِيٍّ. He says I am content with my experience. According to a tradition, the word the poet uses here is مَشْتَحٌ, meaning covered and wrapped. On the other hand, since the desert heat is scorching, it is not possible to travel by day. Therefore, the poet travels in the darkness of night. He expresses this with the sentence بِالظَّلَامِ مُشْتَمِلٌ. The noun مُشْتَمِلٌ used in this sentence evokes meanings such as pulling a blanket over oneself or wrapping a large pique, as in the words مُجْتَرِيٍّ and مُرْتَدٍ. Accordingly, the poet likens the darkness of the night to a jet-black cloak or robe. This frightening dress covers him from head to toe and fuses with him. With this metaphor, the poet powerfully expresses his determined journey through loneliness and darkness.

### 3. Wisdom

al-Mutanabbī is known as a poet of wisdom, though not as much as Abū Temmām (d. 846). Almost every qaṣīdah in his divan contains lines of wisdom. With these lines, the poet gives the impression that he is not only a man of letters but also a wise person. In this ode, which is the subject of our research, there are lines reflecting his life experience, albeit to a lesser extent. For example, in the following line, he encourages naturalness:

أَبْلَغُ مَا يُطَلَبُ النَّجَاحُ بِهِ أَل      طَبِعُ وَعِنْدَ التَّعَمُّقِ الزَّلُّ

*The most effective way to achieve success is through naturalness;  
for when something is done with affectation, mistakes emerge*

*(al-Mutanabbī, p. 138)*

al-Mutanabbī, in fact, has numerous lines in which he extols the virtues of naturalness and simplicity. However, unlike this instance, the poet presents naturalness and freedom from affectation as the sole means to achieving success. In the second line, the poet's use of ta'ammuq should not be understood merely as "deepening" in its literal sense. While ta'ammuq, which denotes deepening, is commonly used in Arabic poetry to convey the idea of artificiality or

pretentiousness, the poet deliberately employs a term that can also signify profundity rather than opting for a more straightforward word like "affectation," which would not disrupt the meter. This choice likely reflects the poet's intention to incorporate polysemy into this didactic line.

In this context, the poet suggests that if a person approaches any endeavor, whether practical or intellectual, with a genuine, intrinsic motivation, this natural inclination will reliably guide them to success. Conversely, efforts driven by external pressures or artificial pretenses are unlikely to yield meaningful results. Thus, the poet implies that while deepening—often associated with positive connotations—does not always produce favorable outcomes, natural simplicity can sometimes surpass contrived profundity. This line subtly reflects the poet's life experience, offering a meaningful perspective that natural simplicity may hold greater value than artificial depth.

In another line from the same ode, which is ostensibly addressed to the addressee as a form of praise but serves as a moral guide applicable to all, al-Mutanabbî offers indirect advice on the attitude one should adopt when confronting life's challenges:

هَانَ عَلَى قَلْبِهِ الزَّمَانُ فَمَا      يَبِينُ فِيهِ غَمٌّ وَلَا جَدُّ

*Time (fate) has become so insignificant to his heart  
that neither sorrow nor joy arises within him anymore*

*(al-Mutanabbî, p. 136).*

The brevity of worldly life and the swift passage of time is a truth frequently articulated by Arab poets across nearly all periods, starting from pre-Islamic poetry. This reality, often emphasized by ascetic and wisdom poets, is also reflected in many of al-Mutanabbî's odes, particularly his elegies. In the ode under discussion, which is intended as a eulogy, al-Mutanabbî intertwines this theme with wisdom, presenting the transient and fleeting nature of worldly life as a mark of its insignificance.

The poet portrays the individual he praises as possessing such an exalted character that worldly events and the passage of time hold little value for him. He remains largely indifferent to the vicissitudes of life, whether favorable or adverse. From his perspective, the world, with all its offerings, is unworthy of either grief or joy. According to this interpretation, if the world is indeed insignificant, then it merits neither sorrow nor elation.

Although the poet ostensibly addresses this sentiment to the individual being praised, the broader meaning of the verse carries a universal moral lesson. Thus, it can be said that the line harmoniously blends praise with wisdom, delivering a message that transcends its immediate context.

#### 4. Exaggeration Style

One of the most striking features of the poet is that when he exaggerates, he does so with an artistic sensitivity that does not disturb the ear. In the following line, an extremely irrational meaning is presented by preserving the aesthetic level:

يَكَادُ مِنَ طَاعَةِ الْجَمَامِ لَهُ      يَقْتُلُ مَنْ مَادَنَا لَهُ أَجْلُ

*Death is so attached to him that he can kill even those who are not yet dead.*

*(al-Mutanabbî, p. 136)*



According to the poet's imaginary portrayal, death is a loyal servant who is firmly attached to the praised person. Although death can only befall those whose life is overdue, the situation is different when it comes to the praised one. Here there is a level of devotion that can end the life of even those whose time has not yet come. It is clear that such a situation is an exaggeration. However, it is clear that the aesthetic level has been achieved successfully.

In another line, the poet makes an exaggeration and says:

فُصِدَتْ مِنْ شَرْقِهَا وَمَغْرِبِهَا      حَتَّى إِشْتَكَّتْكَ الرِّكَابُ وَالسُّبُلُ

*So many people have come to you from the East and the West*

*Rides and roads complained (about them) to you*

*(al-Mutanabbī, p. 138)*

In this verse, the highlighted virtue is, in a sense, generosity. The praised individual is so open-handed and magnanimous that people flock to benefit from his beneficence from all directions. There is no exaggeration in this depiction. However, in the second hemistich, the poet seeks to embellish this generosity with highly imaginative exaggerations. To partake in the generosity and benevolence of the praised individual, people mount their steeds and camels, enduring the hardships of long journeys alongside their animals. On the other hand, even the roads themselves are troubled by the throngs of travelers. The paths, overwhelmed by the coming and going, grow weary of the incessant caravans and their demands. Thus, the horses, camels, and roads themselves become aggrieved by the crowds, distressed by their conditions, and complain about the travelers.

In another verse, the poet indulges in a style that pushes the boundaries of imagination, employing the following hyperbolic expression:

لَمْ تَبْقَ إِلَّا قَلِيلٌ عَافِيَةً      قَدْ وَفَدَتْ تَجْتَدِيكُهَا الْعُلَلُ

*You left nothing behind except a mere trace of well-being;*

*Such that even illnesses began to seek relief from you.*

*(al-Mutanabbī, p. 138)*

Here the poet wants to exaggerate the fact that the person he praises for his generosity has given to people without leaving any possessions. He has given away everything, but a little of his health has been spared. The phrase *قَلِيلٌ عَافِيَةً* "a little good health" in the first line is also meaningful. Because while distributing his wealth to others, he was so tired and exhausted that he also lost his health. The generous person who is left with fragile health is now hoped for by illnesses. The sicknesses speak up and almost say: I wonder if we go to him, will he give us what little health he has left?

Another remarkable exaggeration in the ode is seen in the scene of Bedr b. 'Ammār's wounded hand. In order to draw praise for generosity from this incident, the poet says:

إِنْ يَكُنِ الْبَضْعُ ضَرَّ بَاطِنِهَا      فَرُبَّمَا ضَرَّ ظَهْرُهَا الْقُبْلُ

*If the scalpel has damaged the inside of the hand,*

*perhaps the buses have damaged the outside as well.*

*(al-Mutanabbī, p. 138)*

In this line, the poet wants to compare the wound caused by the scalpel that damaged the inside of the hand with something else. As far as we understand, the physician struck the scalpel on the palm. Just as the scalpel damaged and wounded the inside of the hand, there is a similar wound on the top of the hand. Here the poet implicitly moves on to the generosity of the praised person. Just as his hand, the epitome of generosity open to all, was wounded from the inside with a scalpel, the top of it was irritated by the contact of the lips of those who kissed it. This contact and the resulting irritation has reached such a degree that the effect of thousands of lips on the skin of the hand has the effect of a scalpel. As can be seen, here an extraordinary situation is carried into the line by the poet's exaggerated imagination, and unexpected connections are established between two lines.

The following exaggeration, which the poet uses to describe the speed of the horses, stands out as perhaps the most remarkable line of the ode.

يقبلهم وجه كل ساجية      أربعا قبل طرفها تصل

*That they (their enemies) meet them with the face of every horse*

*The four legs of those horses reach before their gaze.*

*(al-Mutanabbî, p. 136)*

In this line, what the poet wants to describe is the speed of the horses. In Bedr b. 'Ammār's relentless attacks on the enemy, he is accompanied by such horses that they are extremely agile, nimble and dashing. As expected, the poet's preferred style to describe the speed of these horses is hyperbole. By saying that the horses move faster than the gaze, he wants to draw attention to their swiftness.

## 5. Similes

In the history of Arabic literature, from the *Jāhiliyyah* period onwards, the mind-boggling art of metaphor by Arab poets has been recognized as one of the most important sources of pride of this literature. Undoubtedly, al-Mutanabbî's admirable contributions to this pride of Arab poetry in the art of metaphor are worthy of admiration. One of the main elements that make metaphor attractive and effective lies in the extraordinary and striking relationships between the two main elements of metaphor, the "likeness" and the "likened". The following simile by al-Mutanabbî has also taken its place in this tradition by bringing together two unexpected elements in a unique way:

قد صبغت خدّها الدماء      كما يصبغ خدّ الخريفة الخجل

*The blood stained his cheek so much,*

*Just like the coloring of a shy young girl's cheek by her shame.*

*(al-Mutanabbî, p. 136)*

Yes, in this line, the poet depicts the soil on the battlefield turning red due to the blood flowing. In the first line of the line, the blood is personified through metaphor. It is indeed a frightening scene when the blood flowing from the enemy soldiers fills the battlefield from end to end. The poet associates this scene with a completely different scene that has nothing to do with war. It is the blush on the cheeks of a very young girl when she is embarrassed. With this simile, the poet demonstrates his imagination and his mastery in describing the horrors of war.

The historian of Arabic literature Shawqī Ḍayf has stated that in this line al-Mutanabbī combines the poetry of ghazal (love) with the description of war (Ḍayf, 301). We believe that his interpretation is correct. For, as can be seen, a scene of war in the first line of the line is combined with the beauty of a woman in the second line.

In the previous line, there is also the following simile:

وَالطَّعْنَ شَرَزْرُ وَالْأَرْضُ وَاجِفَةٌ      كَأَمَّا فِي فُؤَادِهَا وَهَلْ

*The attack is fierce, the ground is fearful.*

*It is as if there is anxiety in his heart. (al-Mutanabbī, p. 136)*

In the second verse, al-Mutanabbī uses metaphor to describe how the person he praises inspires terror in his attacks on the enemy. In the first verse, he prefers metaphor. 'Ammār's attacks are شَرَزْرُ, that is, harsh and stubborn. The word شَرَزْرُ used here is essentially used for a harsh and stare. The reason for such a look is hostility and the result is to strike fear into the heart. The poet thus likens 'Ammār's attacks to the gaze of an angry person. The soil of the square where the clash took place is frightened by the fierce attacks that took place above. However, the soil is not to blame, and although there is nothing to cause it to be afraid, its heart is also pounding with fear. Here, the poet first attributes a heart to the soil and then expresses that it behaves as if there is anxiety in that heart.

## 6. Metaphors

In metaphor, by omitting one of the two elements of the simile, the most crucial aspect requiring mastery—similar to simile—is the confrontation of points of similarity between seemingly unrelated elements. An example of such a metaphor is found in the following line by al-Mutanabbī:

وَالخَيْلُ تَبْكِي جُلُودَهَا عَرَقًا      بِأَدْمَعٍ مَا تَسْخُهَا مَقْلٌ

*The skin of the horses weeps with tears of sweat*

*that do not flow from the eyes. (al-Mutanabbī, p. 137)*

The implication of the line is that the horses have endured severe hardship and strife on the battlefield. To amplify the terror and intensity of the conflict, the poet incorporates the imagery of the horses' sweat and blood. In this depiction, the art of metaphor is employed to heighten the emotional impact. What actually flows from the horses' skin is sweat; however, the poet metaphorically attributes the act of weeping to the horses' skin. Through the metaphorical use of the verb تَبْكِي (to weep), the skin is likened to an eye. The literal verb would have been تَسِيلُ (to flow). Thus, the act of sweat dripping from the skin is compared to tears flowing from an eye, i.e., crying. Since the explicit mention of flowing sweat (*the similitude, mushabbah*) is omitted, this constitutes an *isti'arah taṣrīḥiyyah* (explicit metaphor). Just as tears stream from the eyes of a person overwhelmed by emotional intensity, the horses shed sweat from their bodies due to the toil and strain of battle. The basis of the metaphor lies in the verb تَبْكِي itself, as skin does not literally cry. In the second hemistich, the poet elaborates on the characteristics of the *mushabbah* (the similitude) by stating that the tears do not flow from eyes, thus presenting an example of *mujarrad isti'arah* (a stripped metaphor).

In another line, al-Mutanabbī employs metaphor in the form of personification (*tashkhīs*), as seen in the following:

عُذْرُ الْمَلُومِينَ فِيكَ أَنْهُمَا      آسِ جَبَانٌ وَمِبْضَعٌ بَطْلٌ

*There are two excuses for the accused in you:*

*one is a timid physician, and the other is a daring scalpel.*

*(al-Mutanabbī, p. 137)*

The backstory of this ode is that a physician, while treating Bedr b. 'Ammār, accidentally inflicted a deep wound on his hand with a scalpel. al-Mutanabbī describes the incident thus: The physician who attempted to treat 'Ammār's hand trembled and became fearful due to the dignity and nobility embodied in his patient. However, the scalpel was not cowardly at all. On the contrary, it was emboldened and, in its excitement at having touched such a distinguished hand, sought to delve deeper rather than remain on the surface. The poet justifies the medical error by attributing it to two causes: the timidity of the physician and the bravery of the scalpel. In the phrase مِبْضَعٌ بَطْلٌ (daring scalpel), the scalpel is personified and compared to a courageous individual, employing an *isti'arah taşrîhiyyah* (explicit metaphor).

Another instance of al-Mutanabbī's adept use of metaphor appears in a line where he compares the hand of the praised individual to rain pouring down in torrents:

إِرْثٌ لَهَا إِنَّهَا بِمَا مَلَكَتْ      وَبِالذِّي قَدْ أَسَلْتَ تَنْهَمَلْ

*Have pity on it (the hand), for it is both divorced*

*by the wealth you possess and the (blood) you have shed*

*(al-Mutanabbī, p. 138).*

This line highlights the generosity of Bedr b. 'Ammār. The sight of blood flowing from 'Ammār's hand after the physician's accidental overuse of the scalpel reminded al-Mutanabbī of the largesse that flowed from the same hand to the people. The connection between blood and wealth is drawn through their shared characteristic of pouring forth. Thus, the praised person's hand is likened to a cloud or a spring. Just as rain flows from a cloud and water from a spring, wealth flows abundantly from the hand of the praised individual. Consequently, the poet appeals to 'Ammār, asking him to show mercy to his hand, which is burdened by the task of shedding both wealth and blood. Here, al-Mutanabbī employs *isti'arah makniyyah* (implicit metaphor) by omitting the cloud or spring, which serves as the *mushabbah bih* (the object of comparison).

## 7. Rhetorical devices

### 7.1. Pun

In its broadest sense, pun refers to the rhetorical device of juxtaposing words that are identical or similar in form but differ in meaning (Kılıç, Yetiş, 1993, p. 12). This technique was a widely utilized element of rhetorical art among poets of the Abbasid period. al-Mutanabbī also employs puns in his qaşīdah. For instance, in the following line, he creates a pun by deriving two distinct words from the same verb root:

يَكَادُ مِنْ صِحَّةِ الْعَزِيمَةِ مَا      يَفْعَلُ قَبْلُ الْفِعَالِ يَنْفَعِلُ

*Because of the strength of his resolve, he was almost able to do it*

*Actions seem to occur spontaneously*

*(al-Mutanabbī, p. 138).*

In this line, the determined and resolute stance of the praised person is emphasized. Determination, which is frequently emphasized in Arabic eulogy poetry, is an important trait that also attracted al-Mutanabbī's attention. The poet expresses the determination of the person he praises in an exaggerated style. The interlocutor of the poem is so determined in the actions he wants to do that they are almost as close to the body as if they would happen spontaneously. The type of pun in this line is *ishtikāqī*. That is, two verbs derived from the same root, **يَفْعَلُ** and **يَنْفَعِلُ**, have a slight etymological difference even though they are different in meaning.

Again, the following line stands out as an example of pun.

وَفِي اِعْتِمَارِ اَلْاُمَيْرِ بَدْرِ بِنِ عَمِّ      مَارٍ عَنِ الشُّغْلِ بِالْوَرَى شُغْلُ

*Emir Bedr b. 'Ammār with others on his visit*

*There is something that keeps you from being busy*

*(al-Mutanabbī, p. 136).*

As in the previous example, the name of Bedr b. 'Ammār, the subject of the poet's praise, and the infinitive **اِعْتِمَارِ**, which is from the same root, are words that are verbally mutually equivalent.

## 7.2. Ta'dīd

One of the rhetorical arts that al-Mutanabbī was literarily interested in and skillfully used is the aesthetics of sequencing, known as ta'dīd. This art, also known as terdīd in some sources (Ibn Abū al-Isba', 254), is defined as the successive ordering of words or phrases in the same form and gives the poem a certain rhythm and emphasis. In Mutanabbī's poems, this technique is used effectively, especially to reinforce the meaning and increase the intensity of emotion. The following line clearly shows how this art works:

يَا بَدْرُ يَا بَحْرُ يَا غَمَامَةً يَا لَيْثَ الشَّرَى يَا حَمَامُ يَا رَجُلُ

*O moon, O sea, O cloud, O lion, O death, O man!*

*(al-Mutanabbī, p. 137).*

As can be seen, the line is completely structured in *munāda* form. The letter *nidā* and the structure in the form of *munāda* are listed without the letter of attribution. With this style, the poet utilizes the feature of eloquent simile that adds richness of meaning to the admirable qualities of the person he praises. It is clear that the following meanings are meant by this very laconic line: Moon (بَدْر): An expression of beauty or a bright face. Sea (بَحْر): Depth, generosity or a vast state of mind. Cloud (غَمَامَةً): A protective, shading personality. Lion of prey (لَيْثَ الشَّرَى): Courage or a strong character. Death (حَمَام): Ruthless towards his enemies. Man (رَجُل): Maturity or wisdom.

This order of the poet was criticized by Ibn al-Aṣṣīr (d. 637/1239). According to him, there is an irregularity in the meaning of the order in this line sung in the mode of eulogy:

The order should be from the bottom to the top, because if you do that, it is like going from one place to a higher place. If it is done the other way around, it is like going down from a lower place. When the poet says, "O Badr," it is the name of the person being praised, and it is better to start with that. Then one should say, "O man, O lion, O cloud, O sea, O death," because the lion is greater than man, the sea is greater than the cloud, and death is greater than the sea.



This is the station of praise, and here everything should reach the highest station by ascending to a higher station (Ibn al-Aṣṣīr, 1430, 2/33).

In response to Ibn al-Asīr's criticism of the order in the line, Ibn Abū al-Ḥadīd (d. 1258) defended al-Mutanabbī as follows:

al-Mutanabbī had the right aim (in his order), but he (Ibn al-Aṣṣīr) did not realize it. For the poet extolled the individual for generosity and courage, which are noble and lofty qualities. In the first verse, i.e. on generosity, he said, "O sea, O cloud," and he started with the sea, because the sea is inferior to the cloud. Indeed, the sea is below the cloud and is made up of clouds. If there were no clouds, the waters of ponds, rains and rivers would not be formed. The sea referred to here is not a sea of salt water, but a sea symbolizing water derived from the cloud. Then in the chapter on courage he says, "O lion, O death". He starts with the lion and then moves on to death, because the lion would not be scary without death. Death inspires more fear than the lion. Then he concludes the line by saying, "O man". So you have all these qualities and at the same time you are a human being, which is even more amazing and interesting. The poet has chosen generosity before courage because the people's need for generosity is greater than courage. People are closer to a leader who is more generous than courageous because they benefit more from him. al-Mutanabbī approached the line with this aim in mind, or it can be correctly said that he did so. If the line had been written in the order (Ibn al-Aṣṣīr) has indicated, this meaning would not have emerged (Ibn Abū al-Ḥadīd, p. 243).

Ibn Abū al-Ḥadīd's defense of al-Mutanabbī with these statements and his criticism of Ibn al-Asīr's proposed ranking within the logic of praise are important in terms of showing how vibrant and dynamic Arabic poetry criticism is. It should be underlined here that Ibn Abū al-Ḥadīd's defense of the order is much more coherent than Ibn al-Aṣṣīr's objection. It is indeed a logical choice to emphasize generosity in the first verse and courage in the second. If Ibn Abū al-Ḥadīd had heard Ibn al-Aṣṣīr's explanation, "The poet preferred generosity before courage because the people's need for generosity is greater than courage," he would probably have appreciated this interpretation. On the other hand, in Ibn al-Aṣṣīr's ranking based on the logic of small to great, he offers a suggestion as "O man, O lion, O cloud, O sea, O death". In this order preferred by the author, the lion is greater than the man, and death is greater than the cloud and the sea, respectively. In this order, Ibn al-Aṣṣīr does not say anything about the order of greatness and smallness between the lion and the cloud. Therefore, there is an unfilled gap and an unanswered question in his interpretation. Why did the cloud come after the lion? Ibn Abū al-Ḥadīd's interpretation leaves no room for such ambiguity. By saying that generosity is praised in the first verse and courage is praised in the second verse, he was able to explain that the words of both verses form a consistent pattern within themselves. This suggests that Ibn Abū al-Ḥadīd's interpretation provides a more convincing and logical framework.

Another example of ta'dīd is in the following line:

التَّعْرُ وَالنَّحْرُ وَالْمَخْلَلُ وَالـ      مِعْصَمٌ دَانِي وَالْفَاجِمُ الرَّجُلُ

*Her lip, her neck, her bracelet and her wrist...*

*All of them are my concern; so is her jet-black, wavy hair*

*(al-Mutanabbī, p. 135).*

The art of ta' dīd is clearly visible in the line. Abū Maṣṣūr al-Ta'ālibī (d. 429/1038), who wrote a critical study of al-Mutanabbī's poems, found the order in this line aesthetically admirable (Se'ālibī, p. 117). Here al-Mutanabbī describes the lover's lips, neck, wrist, ankle, and hair one after the other, describing them as a concern of love. This art leaves an impressive impression on the reader by describing the physical beauty of the beloved in detail.

### 7.3. Ḥusn al-Ta'līl

Defined in the sources of eloquence as the declaration of a reason in an elegant, untrue way that can only be understood by those who can recognize the subtleties and depths of meanings ('Abdurazzāq, 2006, p. 269) examples of this art are frequently found in Mutanabbī's poems. This art can be found in almost every ode of the poet. In the following line, *ḥusn al-ta'līl* is successfully applied:

خَامِرُهُ إِذْ مَدَدَتْهَا جَزَعٌ                      كَأَنَّهُ مِنْ حَذَافَةٍ عَجَلٌ

*When he reached out his hand, there was an anxiety that overtook him;*

*like a competent person acting nimbly*

*(al-Mutanabbī, p. 138).*

As mentioned in the introduction of the study, the incident that led to the composition of the ode was a wrong medical intervention. In order to draw blood from Bedr b. 'Ammār's hand, the physician's scalpel missed the skin too much, resulting in a wound. The natural cause of this incident is the physician's carelessness. However, al-Mutanabbī is a poet and should make this incident caused by the physician's carelessness an occasion for his praise. For the other definition of this art is as follows: It is when a man of letters elegantly puts forward a literary reason that suits his purpose rather than the real cause of a thing or a phenomenon (Qāsim, 2003, p. 97). In the line above, this is exactly what happened. For the purpose of the poet's eulogy, it has been interpreted that the physician was frightened when Bedr b. 'Ammār extended this hand, which was like a sword to the enemies and a cloud to the needy. Obviously, due to the majesty and majesty that touching such a hand evoked in his soul, his fingers holding the scalpel trembled and the incident occurred. As we can see, here, there is a substitution of an expected and ordinary reason with another reason that is interesting and of literary value.

Another noteworthy art of *ḥusn al-ta'līl* is found in the following line. Similar to the example above, the physician's error here is attributed to a cause other than his own carelessness:

مَدَدَتْ فِي رَاحَةِ الطَّبِيبِ يَدًا                      وَمَا دَرَى كَيْفَ يُقَطِّعُ الْأَمْلُ

*You put your hand in the physician's hand,*

*However, how does he know how to give up hope?*

*(al-Mutanabbī, p. 138).*

Although the main reason for the incident that befell 'Ammār is related to the physician, the poet again attributes it to a different cause. According to the poet's interpretation, 'Ammār became so famous for generosity that people from all lands came to his hometown in droves. According to Abū al-'Alā' al-Ma'arrī's commentary, what 'Ammār asked the physician to do was to cut the vein of generosity from this hand so that people would give up hope. However, the physician could not fulfill his request. For he only knows how to cut a vein, not how to cut hope.

Therefore, he did not do his job well and inadvertently struck the scalpel deeper and damaged the tissue.

#### 7.4. Muqābala

*Muqābala*, which is one of the arts of Badī', is to place two sentences in front of each other in which there are appropriate judgments (al-Subkī, 2003, p. 2/231) such a comparison is seen in the following line:

يَشُقُّ فِي عِرْقِ جُودِهَا الْعَذْلُ      يَشُقُّ فِي عِرْقِهَا الْفِصَادُ وَلَا

*Hitting the vein of generosity is effective,*

*However, condemnation does not affect the vein of generosity*

*(al-Mutanabbī, p. 138).*

Looking at the ode as a whole, it seems that the physician pricked Bedr b. 'Ammār's hand, but the scalpel went deep, causing a deep wound. Probably, the scalpel was inserted into the body more than necessary, damaging the veins. al-Mutanabbī transformed this event into art with a poetic style. When the scalpel was inserted into the skin, it may have damaged the veins. The first line of the line describes this. In the second line, he mentions the opposite situation, which gives the line a literary quality. The fact that the scalpel has damaged the vein in the hand cannot prejudice its generosity. After all, the hand is the site of bestowal and offering. A hand with a damaged vein is not expected to be open to the needy as before. The poet draws attention to this very point. Some people condemn the praised person. Their condemnation does not harm his vein of generosity at all. He is still generous and has sahavet. It is evident that the poet adds an aesthetic value to his words with the art of counterpoint in this style of expression.

#### 7.5. Takhalluṣ/Khurûc

An important aesthetic criterion in Arabic poetry criticism, *takhalluṣ* is the poet's harmonious flow that is pleasing to the ear and mind as he moves from the prologue's prose or *tashbīb* section to the eulogy. As defined in the sources, *takhalluṣ* is when the author of the speech, while dwelling on one meaning, suddenly switches to another meaning and makes the first meaning a justification for the second meaning. This transition takes place without any break in the speech, with the entire utterance continuing in an uninterrupted flow, connected to each other. The whole text is harmonious, as if it were cast in a single mold. This art shows the poet's skill and power of expression, because this kind of expression reveals the poet's mastery even where the limits of speech are narrowed (Ibn al-Aṣīr, p. 2/244). While this art of transition did not have a significant value until the poets of the Abbasid period, it gained great importance by later poets. The style of the earlier poets in these transitions is more monotonous and far from having an artistic quality. However, later poets saw this harmony as an aesthetic necessity and turned these transitions into an art that reinforces poetic integrity (al-Alawī, p. 184). Abū 'Alī al-Hātimī (d. 388/998), who considers the harmony of transition as an important literary criterion in poetry, emphasizes the importance of the art of *takhalluṣ* as follows:

The characteristic of the *nasīb* section, which is the beginning of the poet's words, is that it is harmonized and integrated with the praise, satire, or other subjects that follow it, and not separated from them. For the *qaṣīdah* is like the human body; just as its organs are connected to each other, the parts of the *qaṣīdah* must be in harmony with each other. If one part is separated from the other or structurally distant from each other, the body will suffer from a disability, and

this disability will damage its beauty and destroy its bright features. We see that the master poets and the artistic masters of the new literature carefully avoid such a situation; they take care to avoid the traces of omissions so that the connection is established and the disconnection is eliminated. The ode is harmonious from beginning to end; the combination of the *nasīb* and praise sections makes the ode at the same time like a beautiful letter and a concise address, each part of which is not disconnected from the other (al-Ḥātimī, 1979, p. 1/22).

As it is understood from these words of Abū 'Alī al-Ḥātimī, *takhalluṣ*, which is one of the elements of literary value that makes poetry a poem, is an important criterion for making the ode perfect and coherent like a body. Because the satisfaction of the person being praised is ensured with this harmony provided during the transition to praise (Qayrawānī, 1981, p. 1/27). It is said that the poet who uses this art most in his poetry is al-Mutanabbī (al-Majzūb, 1989, p. 5/307).

When we turn to the *qaṣīdah*, which is the subject of our research, we can see that al-Mutanabbī adopts a specific method when transitioning from the *ghazal* to the eulogy of Bedr b. 'Ammār: The eulogy part of the 44-line ode begins with the 10th line. Therefore, the poet begins the eulogy after devoting about a quarter of the ode to the theme of *ghazal*. After these ten lines in which the longing for a woman is expressed, there must be a logical explanation for bringing the word to Bedr b. 'Ammār in a semantic connection without disrupting the flow. The poet constructs this connection as follows: Separation from the woman one longs for is such a heavy burden that even camels cannot bear it. No matter how much the poet loves her, the woman herself feels *malal* or boredom, towards the poet. The poet is preoccupied with her figure in his imagination, despite the fact that she never shows any interest in him. His patience is exhausted in his longing for her. al-Mutanabbī continues his *ghazal* in this manner. It is curious to see how the poet will move on to the praise of a man after the depressed state of mind described so far. The poet shows his skill with the following line:

وَفِي إِعْتِمَارِ الْأَمِيرِ بَدْرِ بْنِ عَمٍّ      مَا رٍ عَنِ الشُّغْلِ بِالْوَرَى شُغْلٌ

*Amīr Bedr b. 'Ammār with others on his visit*

*There is something that keeps you from being busy*

*(al-Mutanabbī, p. 136).*

From this line onwards, the context of the speech is the eulogy. Here, the semantic integrity of the transition from *ghazal* to eulogy is not really hidden. That is to say, the woman, the beauty of the world, who occupies the poet's entire world, is the reason for al-Mutanabbī's great longing. In this line, which follows a detailed description of this longing, it is implied how much Bedr b. 'Ammār is loved and worthy of being loved. Accordingly, the man who is the subject of the eulogy has such physical and moral beauty that he has even made the poet forget the woman he longed for. The poet expresses this quality of forgetting with the sentence *عَنِ الشُّغْلِ بِالْوَرَى شُغْلٌ*. Therefore, the expression of love and longing for the woman becomes a stepping stone or a means to the praise of the person who is the subject of the praise.

It should be underlined here that if we look at the poet's success in *takhalluṣ* only in this ode, it is possible to talk about a very consistent aesthetic transition. However, this kind of *takhalluṣ* practice is also seen in many of the poet's odes. Compared to Mutanabbī's much more attractive and spectacular *takhalluṣ* practices, the transition in this ode remains relatively ordinary and simple. Since the *takhalluṣ* method followed here is almost identical in other odes, it does not seem possible to speak of an originality unique to this ode.

## Conclusion

This study conducts a comprehensive literary analysis of al-Mutanabbî's eulogy ode dedicated to Bedr b. 'Ammâr, underscoring its significance as both a hallmark of its era and a quintessential exemplar of Arabic poetry. The ode demonstrates a masterful use of rhetorical devices, including *takhalluṣ*, *ḥusn al-ta'lîl*, metaphor each of which highlights al-Mutanabbî's unparalleled command of the Arabic language and his ability to infuse his work with aesthetic and intellectual depth. His skillful employment of polysemy further enriches the text, allowing for a multilayered interpretive experience that engages the reader on multiple levels. The transitions within the poem, particularly the seamless shift from the ghazal introduction to the central eulogistic theme via *tehalluṣ*, reveal the poet's refined narrative techniques and his capacity to maintain thematic coherence while showcasing artistic creativity. Moreover, the ode's thematic focus on virtues such as generosity and courage aligns closely with the broader eulogistic tradition of the period, reflecting both the cultural expectations of panegyric poetry and the poet's personal literary vision. These virtues, integral to Arabic poetic tradition, are not only celebrated but also interwoven with al-Mutanabbî's intricate linguistic and rhetorical strategies, reinforcing the text's richness and depth. The critical discussions by scholars such as Ibn Abū al-Ḥadīd and Ibn al-Asīr further illustrate the poem's dual role as an artistic masterpiece and a central subject of literary critique, particularly in their analysis of the arrangement of lines and the construction of meaning. In conclusion, this *qaṣīdah* stands as a vivid illustration of al-Mutanabbî's literary genius and the sophisticated rhetorical artistry characteristic of Arabic poetry during his time. Its intricate composition, thematic coherence, and intellectual depth mark it as a work of enduring significance within the canon of Arabic literature. For future research, a comparative examination of this ode alongside other works in al-Mutanabbî's *divan* would provide valuable insights into his evolving stylistic and artistic preferences. Such an analysis could also shed light on the broader dynamics of Abbasid era poetry, offering a richer understanding of the poet's contribution to the literary heritage of the period.

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