



## War Literature in the Poetry of Mutanabbi and Khaghani

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morning). the morning, wore a golden shirt and overtaken from the night corp, and wants a souvenir from the night corp (ransom from the night). The night, when it does not have the ability to perform the day's demands, is heavily scared and was shed her bile (refers to the sunrise). In another image, he considers the night as the darkness pit, which Bijan (one of the heroes of Shahnameh) has been entangled in, but on the other side, the sun illuminates everywhere, and is like the dracaena (khon siavoshan) that is poured over the earth.

زرین هزاران نرکسه بر سقف مینا ریخته  
بر شب شیبخون ساخته، خورش به عمدا ریخته  
خون شب است این بی کمان بر طاق خضرا ریخته  
زهره شکاف افتاده شب، وز زهره صفرا ریخته  
خون سیاوشان نکر، بر خاک و خارا ریخته  
(دیوان / 377)

در کام صبح از ناف شب مشک است عمداً ریخته  
صبح است کل کون تاخته، شمشیر بیرون آخته  
کیمخت سبز آسمان، دارد ادیم بی کران  
صبح آمده زرین سلب، نوروز نوراها طلب  
شب چاه بیژن بسته سر، مشرق کشاده زال زر

### Conclusion:

- 1- Both poets have referred to various forms of combat, sword, spear, helmet, war and other armor, as well as how the soldiers resisted fighting the enemy.
- 2- Since Mtanabbi has seen these events closely, he has been much better able to explain these events more than Khaghani. Khaqani's descriptions are more stereotyped and general.
- 3- The value of the poetry of war in the divan of the two poets is very high, since both poets have dealt with their mamdoh wars and these are of great historical value
- 4- One of the main differences between the Motanabbi's poetry and Khaqani's poetry is the description of the wars of Mamdouh. although the poetry of both poets refers to wars and brawls of mamdouh, the frequency of war literature in the Motanabbi's divan is much greater than the Divan of Khaghani. In many of his odes written in Sayf al-Dawlah, Motanabbi refers to the Seyf al-Dawlah wars against the Bazenthis and the Arab disobedient tribes and states it in full detail.

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## War Literature in the Poetry of Mutanabbi and Khaghani

کانداخته یغلق پیران را

در زهزه روس رانده زهراب

هفتاد و سه کشتی ابتران را

یک سهم تو خضروار بشکافت

(دیوان: 33)

In this battle, the Russians attacked Sharvan both by sea and by land, but the king of Sharvan defeats the Russians.

The Russians had a great deal of experience in the shipping and on seafaring, and several times they went to the Caspian Sea with a ship and looted the Arran, Gilan, Mazandaran and Gorgan. (Kasravi, 1388: 79).

In the year 333 Ah. A group of Russians entered Azarbayjan through the sea and captured Bordae city. Marzban ibn Muhammad, in spite of his efforts and valiancy, failed for the first time. Shortly thereafter, he collected 30,000 troops to confront the Russians and defeated them.

The remnants of the Russian army went to Maragha, but they were infected to cholera and a lot of the Russians died. Marzban ibn Muhammad continued their murder and massacre until a handful of them returned to their land with their ships. (Al-Kabi, 1994: 2/104).

Enayat Allah Reza points out in a paper titled "A Look at the History of the Aaran at the End of the Sassanid epoch" to the connections and conflicts between the arrans and the Roman, as well as the khazran's attacks on the Caucasus, and writes that in 624AD, with the provocation of the Heraclius, a large group of attackers invaded and destroyed the land of Arran. (Reza, 1383: (Reza, 1383: 242).

An important point in the Khaghni's war's poetry is that the poet brings religious triumphs to Mamdouh's victories and shares supernatural elements in his victory. In this war, we see Gabriel's companionship with Akhestan:

آفت شده دیو جوهران را

بر تیر تو پَر جبرئیل است

عزرائیل است جانوران را

آن بیلک جبرئیل پَرّت

(دیوان: 34)

The image of war and blood, murder and killing in the presence of Khaghani, in addition to the battlefield, has appeared on the scene of heaven, and so innovative, it expresses the image that the hearts of every visitor and reader are fascinated by such an image.

Khaghani once considered the dark night in a delightful image as a musk in the mouth of the morning, and in this beautiful night, brilliant stars appeared in the sky. But in the morning he had more power and with his troops, he turned his bright and white sword out of the pod and fired over the night corps and poured his blood (referring to the red horizon of the



shamakhi, but their ships, which were 72, were anchored near the roynas island was destroyed by Akhestan.

Khaghani does not speak of the number of Russians, but since the Russians had

Attacked Lanbaran, they could be said that they had been numerous. (Jamalzadeh, 1372: 48)

The poet says about the bravery of Akhestan:

<p>هفت چشم چرخ خضرا برنتابد بیش از این                  کان جحیم ارواح اعدا برنتابد بیش از این                  کاین زمین کرزش به تنها برنتابد بیش از این                  دیدن آتش همانا برنتابد بیش از این                  ذره بار کوه خارا برنتابد بیش از این</p>	<p>خسرو مشرق جلال الدین که برق خنجرش                  ایزد از تیغش پی مالک جحیمی نو کند                  کاشکی قدرت ز حلمش نو زمینی ساختی                  از سر تیغش دل شیر فلک ترسد که شیر                  وز بن نیزه اش سر کاو فلک لرزد بدانک</p>
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(دیوان: 338)

Khaghani, unlike the mutanabbi, has not shown much interest in the wars of mamdoh and the objective narrative of the war scenes, and he speaks more of a description of the swords and spears. For this reason, poems that contain warfare descriptions are somewhat repetitive.

In the days when Akhestan bin Manouchehr governed Sharvan, the Russians attacked Sharvan through the sea with the help of the Khazars. In this attack, the Russians failed, and sharvanShah destroyed the 73 Russian ships with a spear. It is worth reminding that the Russians repeatedly attacked these areas, and this attack, which Khaghani mentions, is their fifth attack. This attack occurred in the years 571 and 572. (For information on the four previous Russian invasions, see: Caspian Sea and its historical events based on ancient texts by Gholamreza Varahram. Geographical Quarterly, Autumn 1367 No. 10, Page 72-95).

سـرجمـله شـده مـظفـران را  
 افکنده کمنـد خـیزران را  
 مانـد عـرق تـکاوران را  
 خـزران و نـی و زرمـکران را  
 فـتـح درینـد و شـابـران را  
 منـکر شـده صـاحب افسـران را  
 تـاریخ شـد آسـمان قـران را  
 صـرصر شـده سـاق ضـیمـران را  
 آتـش زده دیـو لشـکران را

خاقان کبیر ابوالمظفر  
 در کردن کردنان خزران  
 با موکبش آب شور دریا  
 باکو به بقاش باج خواهد  
 شمشیرش از آسمان مدد یافت  
 صاحب غرضند روس و خزران  
 فتح تو به جنک لشکر روس  
 ریات تو روس را علی روس  
 پیکان شهاب رنک چون آب



shout (they hear) they take it to be against them. they are the enemy be wary of them. allah kills them! how perverse they are! (4)

(وَإِذَا رَأَيْتَهُمْ تُعْجِبُكَ أَجْسَامُهُمْ وَإِنْ يَقُولُوا تَسْمَعُ لِقَوْلِهِمْ كَأَنَّهِمْ خُشْبٌ مُسْنَدَةٌ يَحْسَبُونَ كُلَّ صَيْحَةٍ عَلَيْهِمْ هُمُ الْعَدُوُّ فَاحْذَرْهُمْ قَاتَلَهُمُ اللَّهُ أَنَّى يُؤْفَكُونَ) (المنافقون/4)

The fear and terror that lie in the hearts of the enemies are so high that if the wind blows, they will think that the sound, is the sound of the horse and the sound of the flag of Seyf al-Dawlah.

The above items were a bunch of odes. About a third of the Mutanabbi's divan is devoted to the wars and arrogance of Seyf al-Dawlah and his admiration.

### Military Idioms and Mamdouh Wars in Khaghani's Collection

There are two odes in the Divan of Khaghani that describe the war between Iran and Russia in detail. Probably Khaghani has been present in these wars and he has seen the events closely. Both these odes are very valuable in terms of historical information and have been very effective in provoking people to fight against enemy forces. The poet speaks of Russian conquest by Akhestan bin Manouchehr:

نیزه بالا خون بدان مشکین سنان انکیخته  
صرصر از خزران و طوفان از الان انکیخته  
دوزخ از دریند و ویل از شایران انکیخته  
صورت بغداد و مصر از خیروان انکیخته  
از کمین غرشن شیر سیستان انکیخته  
چون قطا سیمرخ را از آشیان انکیخته  
جادو آسا یک قواره از کتان انکیخته  
تا به شمشیر از همه کرد هوان انکیخته  
می ز حصرم کون سر تیغ یمان انکیخته  
تا جزیره رویناش و لنبران انکیخته  
موج از آن دریای چون کوه کلان انکیخته  
در جهان آوازه شادی رسان انکیخته  
(دیوان: 395 به بعد)

این تویی از غمزه غوغا در جهان انکیخته  
هود همت شهریاری نوح دعوت خسروی  
هیبت او مالک آیین و زبانی خاصیت  
کشته شروان شیروان لا بل شرفوان از قیاس  
لشکری دیدی شیخون برده بر دیوان روس  
شب روی کرده کانک آسا همه شاهین دلان  
رانده تادامان شب چون شب زمه برجیب چرخ  
صبحکه چون صبح شمشیر آخته بر کافران  
بر دل کافر چو انکور آبله وز خونشان  
بر سر دریای نیلش تیغ کان رویناش  
در جزیره رانده یک دریا ز خون روسیان  
رایت شاه اخستان کانا فتحنا فال اوست

According to the aforementioned ode, it turns out that during the reign of Akhestan, the Russians came along with the khazran on the southwest coast of the Caspian Sea, and even somewhat stayed in



الخَيْلُ وَاللَّيْلُ وَالْبَيْدَاءُ تَعْرِفُنِي      وَالسَّيْفُ وَالرُّمْحُ وَالْقِرطاسُ وَالْقَلَمُ  
(ديوان: 2/ 336)

In the above verse, with the seven words, Mutanabbi refers to his courage in the battlefield, and also to his eloquence. He says the horses know me, because they all see me on the battlefield, and the nights know me, because I've been moving many times at night. Everyone is afraid of the night, but I'm moving in the dark of night. The deserts also recognize me because the wars are happening in the desert and I have been involved in all those wars. Swords are also know me because they are always with me, and when I enter the scope of rhetoric, the paper and pen also recognize me and understand my poems.

One of the characteristics of Mutanabbi 's warfare poetry is the fact that most of his verses in this field emerge from the facts. Most of the time, he speaks of wars that he has observed and participated in. This fact seems to have led to the fact that the Mutanabbi 's poetry in this regard is a real epic.

In most battles between the soldiers of Seyf al-Dawlah and the Roman troops, the number of Roman troops was greater than the Seyf al-Dawlah armies, but the force of faith and loyalty that have contributed to the preservation of Islam has led to victory in most of the battles.

Hamhan al-Kabisy writes about the defense equipment of the Byzantine army: sometimes, the number of Romanian was more , 100,000, than of Muslim's, with about seventy thousand infantry troops deployed to confront Seyf al-Dawlah in Asia Minor, equipped with types of weapons were heavy and light. The cavalry had wide swords,dirk,spear and bow and the infantry was covered with hats that cover the upper half of their body, in addition to the very large and hard shields (like the present tanks), as well as the fighting fleet and fire equipment They were benefiting. (Alkabisy, 1989: 35)

For the description of the ignobility and disability of the enemy's armies, Mutanabbi says:

يُرُونَ مِنَ الدُّعْرِ صَوْتِ الرِّيحِ      صَهِيلَ الْجِيَادِ وَخَفَقَ البُنُودِ  
(ديوان: 1/ 317)

The poet in the above poem is influenced by this verse of the Quran:

when you see them their bodies please you, but when they speak and you listen to their sayings, they are like proppedup timber. every





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وَبِالصَّيْهِرِ حَمَلَاتُ الْأَمِيرِ الْعَوَاشِمُ

وَقَدْ فَجَعَتْهُ بِإِبْنِهِ وَإِبْنِ صِيْهِرِهِ

The same source

Seyf al-Dawlah, in addition to the wars with the Romans, fought with some Arab tribes who did not obey him. One of these wars was the war with the Bani kelab tribe. Mutanabbi is talking about Seyf al-Dawlah's war with Bani Kelab like this:

نَدِي كَفَيْكَ وَالنَّسَبُ الْقُرَابُ

فَقَاتَلَ عَنْ حَرِيمِهِمْ وَقَرَّوْا

وَقَدْ شَرِقَتْ بِطُعْنِهِمِ الشَّعَابُ

تُكَفِّفُ عَنْهُمْ صُمَّ الْعَوَالِي

فَإِنَّ الرِّفْقَ بِالْجَانِي عِتَابُ

تَرْفُقُ أَيُّهَا الْمَوْلَى عَلَيْهِمُ

(ديوان: 88/1)

From the above verses, we conclude that Seyf al-Dawlah behaved kindly towards the Arabs-although they disobeyed him- He does not kill them, but also releases their captives. Seyf al-Dawlah has a very nationalist character and does not want Muslims (Arabs) to be separated from each other. Another point is that Mutanabbi is also involved in provoking the humanitarian feelings of Seyf al-Dawlah, and he wants to treat Bani kelab tribe, with tolerance, who is captured by Seyf al-Dawlah.

In one of the wars of Seyf al-Dawlah with the Romans who called that war a war of destruction, there was a severe conflict and there were a lot of deaths that only six members were saved from Seyf al-Dawlah's soldiers, one of whom was Mutanabbi. Seyf al-Dawlah in this war alone seized the sword and destroyed the enemy lines one after the other, and the reason for naming this war was that all the soldiers of Seyf al-Dawlah were killed, except for a little. (Al-Badiyi, No date: 78).

One of the important poet's techniques in describing war poetry is that it describes the battlefield with full details. Details as the fighting of each army, the instrument used on the battlefield, the Muslim victory over the Romans, the characterization of the enemy's castle and its strength, and the inability of the enemy soldiers against the soldiers of Islam, refers to the forces of the internal and external armies, the number of deaths and captives, describing the brawls of Seyf al-Dawlah on the battlefield, describing the failure of the Romans..... In most of these wars, Muslims are victorious, and Mutanabbi explains these victories in full.

Mutanabbi uses various methods of eulogy, self glorification and elegy to explain the poem of war. For example, he refers to its warfare, and he is proud of it.



وَتَعْظُمُ فِي عَيْنِ الصَّغِيرِ صِغَارُهَا      وَتَصْغُرُ فِي عَيْنِ الْعَظِيمِ الْعَظَائِمُ  
(ديوان: 344/2)

In the following two verses, Mutanabbi says: "The magnitude of each Person individual depends on his magnanimity and his efforts. After this two-verse introduction, the two verses describe the courage and effort of Seyf al-Dawlah, saying that his courage and effort are so great that he does not pay much attention to small tasks, but he prepares his soldiers for great work and heavy battles.

يُكَلِّفُ سَيْفُ الدَّوْلَةِ الْجَيْشَ هَمَّهُ      وَقَدْ عَجَزَتْ عَنْهُ الْجُيُوشُ الْخَضَارِمُ  
وَيَطْلُبُ عِنْدَ النَّاسِ مَا عِنْدَ نَفْسِهِ      وَذَلِكَ مَالًا تَدَّعِيهِ الضَّرَاعِمُ  
(ديوان: 344/2)

In the next two verses, he also mentioned the deaths of the enemies and said that Seyf al-Dawlah had defeated the enemy's troops so much that even the vultures did not hunt and They were feeding the enemy's dead.

يُقَدِّي أَنْتُمْ الطَّيْرَ عُمْرًا سِلَاحُهُ      تُسَوِّرُ الْمَلَأَ أَحْدَانُهَا وَالْقَشَاعِمُ  
وَمَا ضَرَّهَا خَلْقٌ بَغَيْرِ مَخَالِبٍ      وَقَدْ خُلِقَتْ أَسْيَافُهُ وَالْقَوَائِمُ  
(ديوان: 345/2)

The poet is well versed in his poetry and instructs the reader to express the intensity of the war and conveys it to the audience not directly, but with specific vocabulary and letters.

Precisely in the above Verses, first, the concept and translation of them are like a board for the reader, and it shows the courage of the soldiers of Seyf al-Dawlah; second, the proper use of the word "gh" for the induction of the sound of spears and swords (qaqqa al-Salah) It has also become a concept of beauty.

In the final verses, it also provides other historical information about this incident, including:

- 1- Domostogh invades the soldiers of Islam frequently, but most of these attacks fail.

أَفِي كُلِّ يَوْمٍ ذَا الدُّمُسْتُقِ مُقَدِّمٌ      قَفَاهُ عَلَيِ الْإِقْدَامِ لِلْوَجْهِ لِائِمُّ  
(ديوان: 354/2)

- 2- The son of Domostogh, the bridegroom of Domostogh and the son of the groomsman of Domostogh were killed or captured in this attack.





## War Literature in the Poetry of Mutanabbi and Khaghani

Hamdani is a Brave man that stands in front of them. In many of his odes, Mutanabbi explains the wars and conquests of Seyf al-Dawlah. Mutanabbi refers to the constant involvement of Seyf al-Dawlah with the Romans and states:

أَنْتَ طَوَّلَ الْحَيَاةَ لِلرُّومِ غَايَ  
فَمَتَّى الْوَعْدُ أَنْ يَكُونَ الْفَقُولُ  
(ديوان: 2/ 145)

The first clashes between Seyf al-Dawlah and the Romans were in 324 AH that could conquer the Modhar land and conquer the Byzantine castles and defeat the Nissfor Fokas Domostogh in the Amed areas. (Alkabisy, 1989: 38)

In 336, 337, 338, and 339 AH, there were various conflicts between the Byzantine soldiers and Seyf al-Dawlah, which Seyf al-Dawlah won in many of these conflicts and managed to conquer important cities and castles such as Samando, Khorshana and Sarafa.

In 340 AH. Seyf al-Dawlah equipped his army and attacked the Romans and rebuilt the castles and villages that the Romans had destroyed. Mutanabbi explain this engagement as follows:

فَيَوْمًا بِخَيْلٍ تَطْرُدُ الرُّومَ عَنْهُمْ  
وَيَوْمًا بِجُودٍ يَطْرُدُ الْفَقْرَ وَالْجَدْبَا  
سَرَابَاكَ تَتْرِي وَالْذُّمُّسْتُقُ هَارِبٌ  
وَأَصْحَابُهُ قَتَلِي وَأَمْوَالُهُ نُهْبِي  
(ديوان: 1/ 77)

One of the wars that was historically important and showed the strength and reputation of the armies of Islam to the Romans was a war that took place between the Seyf al-Dawlah and Domostogh to conquer the Hadas castle near the Roman territories. (Such caused the writing of the famous odes of Motanabbi "Ala-Qadre Ahl-al-azm" in 343. AH)

This castle was one of the strongest fortresses that was strategically important and the Domostogh soldiers were armed to conquer it. This incident occurred in 343 AH. The number of Seyf al-Dawlah members in this war was about 500 people and Domostogh Members were much more than them (about 50 thousand people). Despite this difference, the force of confidence that the Seyf al-Dawlah Army had on him led to victory in the unequal war, and three thousand Domostogh's soldiers were killed and many were captured.

Mutanabbi begin the description of this war:

عَلِي قَدْرٍ أَهْلِ الْعَزْمِ تَأْتِي الْعَزَائِمُ  
وَتَأْتِي عَلِي قَدْرٍ الْكِرَامِ الْمَكَارِمُ



One of the reasons that the Arabs themselves have been enthusiastic about fighting is that the military tool in the Arab world has many meanings. If they continually see it at the top of their heads, it is the best sign of respect, and if it is placed on the ground, it is a sign of humiliation, and the surrender of the weapon (to the enemy), that is, humility and degradation against the enemy. These are the meanings that have survived in the Arab warrior's way. It gains greatness and protects its values with its grip and teeth. (Al-Qaisi, 1981: 54)

Studying the Arabic historical books, we find that the Arabs have become familiar with the wars and conquests of battlefields from the earliest times, from the time of ignorance. This is because their livelihood, culture, and livelihood provides the basis for the emergence of war, conflict and the threat of danger at any moment, and the survival of the tribe and its security and its magnitude and dignity depend on the level of defense and warfare and their war experience. For this reason, the war has a great deal of influence among the Arabs, especially poets, and has come up with a lot of poetry in this theme (Aljondi, no date: 353).

According to the importance of war literature, many books have been written in this field. These books include the following:

- 1-Art of war in the beginning of Islam. Abd.al Raouf Aoun 1961
- 2-War poetry in the literature of the Arabs. Zaki.al Mahaseni 1961
- 3-War poetry. Ali al-Jundi 1958
- 4-Equestrian in the pre-Islamic poetry Nuri al-Qubaisi, 1964 and ...

But in Persian literature, the literature on war and resistance has been concentrated in the years after the victory of the Iranian revolution and the beginning of the imposed war, and the research that includes the literature and poetry of the ancient era has not been written. Despite the fact that many of the poems of poets such as Khaghani, Qatran, Mo'azi, Onsoni and Farrokhi ... have valuable information about the war literature of those periods.

### **The value of the poem of war in the collection of Mutanabbi**

Mamdouh's wars has been reminded in mutanabbi's odes. This remembrance was a kind of praise and has been stimulated the revolutionary spirit of the army too. A huge treasure trove of weapons has left a memento for us about victory and peace. The same verses which was described war are a great example of rhetoric in literary and rhetorical books.

.In the period in which motanabbi lived, the Abbasid government has witnessed the frequent invasion by the Romans. And Seyf al-Dawlah





تأثر الخاقاني بالمتنبي في بضع أبيات وعلى الرغم من إمامه بقصائد العديد من الشعراء العرب مثل حسان بن ثابت الأنصاري وأخطل واعشي وامروالقيس وأبو تمام وبحترى وكعب بن زهير وفي كثير من الابيات يسميهم ولم يذكر اسم المتنبي. من غير المحتمل أن يكون الخاقاني لم ير ديوان المتنبي ولم يكن على دراية بقصائده. ولعل من أسباب عدم تسميته مكانة المتنبي ورتبته ، والخاباني لا يرى نفسه في موقع يعطي شعره تفوقا على شعر المتنبي.

### Introduction

Ever since God created mankind and placed them on the ground, there was a struggle between them, and everyone tried to overcome and dominate the other. The first engagement on Earth was between Cain and Abel, where jealousy caused ghabil to kill habil. The human nature is as follows. Everyone wants to take their own words and the Qur'an also portrays this story(Wahba, 1973: 17)

recite to them in all truth the news of Adam's two sons; how they each made an offering, and how the offering of the one was accepted while that of the other was not. he said: 'i will surely kill you. ' (the other) said: 'allah accepts only from the righteous. (27)

if you stretch your hand to kill me, i shall not stretch mine to kill you; for i fear allah, the lord of the worlds. (28)

i would rather you bear my sin and your sin and become among the inhabitants of hell. such is the recompense of the harmdoers. ' (29)

his soul made it seem fair to him to slay his brother; he killed him and became one of the lost. (30)

وَأَنْتَ عَلَيْهِمْ نَبَأُ ابْنَيْ آدَمَ بِالْحَقِّ إِذْ قَرَّبَا قُرْبَانًا فَتُقُبِّلَ مِنْ أَحَدِهِمَا وَلَمْ يُتَقَبَّلْ مِنَ الْآخَرِ قَالَ لَأَقْتُلَنَّكَ  
قَالَ إِنَّمَا يَتَقَبَّلُ اللَّهُ مِنَ الْمُتَّقِينَ لَئِن بَسَطْتَ إِلَيَّ يَدَكَ لِتَقْتُلَنِي مَا أَنَا بِبَاسِطٍ يَدِيَ إِلَيْكَ لَأَقْتُلَنَّكَ إِنِّي  
أَخَافُ اللَّهَ رَبَّ الْعَالَمِينَ إِنِّي أُرِيدُ أَنْ تَبُوءَ بِإِثْمِي وَإِثْمِكَ فَتَكُونَ مِنْ أَصْحَابِ النَّارِ وَذَلِكَ جَزَاءُ  
الظَّالِمِينَ فَطَوَّعَتْ لَهُ نَفْسُهُ قَتْلَ أَخِيهِ فَقَتَلَهُ فَأَصْبَحَ مِنَ الْخَاسِرِينَ (مائدته 27-30)

Islam encourages the war on infidels and urges Muslims to defend Islam and the Islamic community with conflict:

fight in the way of allah those who fight against you, but do not aggress. allah does not love the aggressors. (190)

« وَقَاتِلُوا فِي سَبِيلِ اللَّهِ الَّذِينَ يُقَاتِلُونَكُمْ وَلَا تَعْتَدُوا إِنَّ اللَّهَ لَا يُحِبُّ الْمُعْتَدِينَ » (البقرة/190)

One of the main differences between the commendable themes of Al-Mutanabi and Khaqani's poems is related to Mamdouh's war description. Although there is research in the poets' collection about the wars of praise and their heroics, the frequency of war literature content and mention of war tools in al-Mutanabbi's collection is much higher than that of al-Khaqani. In most of his poems Praising Saif al-Dawla, al-Mutanabi refers to his wars and struggles against the Byzantines and the rebellious Arab tribes and describes them in detail. Al-Khaqani was influenced by Al-Mutanabi in several verses, and despite his familiarity with the poems of many Arab poets, such as Hassan bin Thabit al-Ansari, Akhtal, Aashi, Amru al-Qais, Abu Tamam, Buhtri, Kaab bin Zuhair, and in many verses he named them and did not mention al-Mutanabi. It is unlikely that Al-Khaqani had never seen Diwan al-Mutanabi nor was he aware of his poems. Perhaps one of the reasons for not naming him is the status and rank of Al-Mutanabi, and Al-Khaqani does not see himself in a position that gives his poetry superiority over Al-Mutanabi's poetry.

#### المخلص

أبو الطيب أحمد بن الحسين بن عبد الصمد الجعفي الكندي ، الملقب بالمتنبي ، من أشهر شعراء العصر العباسي. ولد عام 303 في حي كندة بالكوفة وتوفي عام 354 ويعتبر أفضل الدين بديل بن علي الخاقاني من أعظم شعراء قصيدة الأدب الفارسي. ولد على الأرجح في شروان عام 520 وتوفي عام 595.

أدب الحرب أحد الموضوعات الأدبية التي قد تم تناولها من قبل الكثير من شعراء الأدب الفارسي والعربي. المتنبي والخابقاني من الشعراء الذين أبدوا قدراتهم في هذا النوع من الأدب. شارك المتنبي في العديد من الحروب وشهد أحداثا عن كثب. كما ذكر الخاقاني في العديد من قصائده الحروب التي قام بها ممدوحه. ولهذا النوع من الأدب قيمة كبرى في شعر كلا الشاعرين يمكن دراستها من زوايا مختلفة. والغرض من هذه المقالة هو دراسة شعر الحرب في شعر كلا الشاعرين من خلال المنهج الوصفي التحليلي وجمع المعلومات عن طريق المكتبة. يرتبط أحد الاختلافات الرئيسية بين المواضيع الجديرة بالثناء لقصائد المتنبي والخابقاني بوصف حروب ممدوح. على الرغم من وجود حديث في ديوان الشاعرين عن حروب المدح ويطولاتهم ، إلا أن تواتر محتوى أدب الحرب وذكر أدوات الحرب في ديوان المتنبي أعلى بكثير من ديوان الخاقاني. في معظم قصائده في مدح سيف الدولة ، يشير المتنبي إلى حروبه وصراعاته ضد البيزنطيين والقبائل العربية المتمردة ويصفها بالتفصيل.



## War Literature in the Poetry of Mutanabbi and Khaghani

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**Keywords:** Khaghani, Mutanabbi, poetry of war, Admired (Mammdoh), Seyf al-Dawlah, Akhestan (King of Sharwan).

### How To Cite This Article

vahidi, Ahmad noor, War Literature in the Poetry of Mutanabbi and Khaghani, Journal Of Babylon Center For Humanities Studies, Year:2020, Volume:10, Issue: 4.

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### Abstract

Abu al-Tayyib Ahmad ibn al-Husayn ibn Abd al-Samad al-Jaafi al-Kindi, nicknamed al-Mutanabi, was one of the most famous poets of the Abbasid era. He was born in 303 in the Kanda district of Kufa and died in 354. Afzal al-Din is considered Badil bin Ali al-Khaqani, one of the greatest poets of the poem of Persian literature. He was probably born in Sherwan in 520 and died in 595.

One of the literary forms that many poets in Persian and Arabic literature deal with is the literature of war and resistance. The classic poets of Arabic and Persian literature, which have shown their ability in this regard, are Mutanabbi and Khaghani. Mutanabbi has participated in many wars and has witnessed events very closely. Khaghani has also mentioned in many of his poems the wars that his admires have done. The poetry value of the war in the court of the two poets is very high and can be examined from various angles. The purpose of this article is to examine the poetry of war and resistance in the court of the two poets through a descriptive-analytical method and with a Data collection



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**الكلمات المفتاحية:** خاقانى، متنبى، شعر الحرب، ممدوح- سيف الدولة، أختستان.

### كيفية اقتباس البحث

وحدى، احمد نور، ادب الحرب فى شعر المتنبى والخابانى، مجلة مركز بابل للدراسات الانسانية، 2020، المجلد:10، العدد: 4 .

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