



## A Review on *Ahl al-Kahf* of Tawfiq al-Hakim

*Tawfiq al-Hakim was one of the most prominent playwrights who started his career with the Law profession but later on he established himself as a dramatist. Except the dramas he penned many novels, short stories and essays which were published in various newspapers, journals and in book shapes. Ahl al-Kahf, the four acts play, is a turning point of his life and a milestone of Arabic drama which proved him as the real playwright. It was the first full fledged play in the history of Arabic drama. He inserted an Arab Islamic issue challenging to the Greek tragedy by introducing a Qur'anic legend of seven sleepers of Euphesus. He contrasted this to Egyptian tragedy, which was based on the struggle between 'man' and 'time'. He was success in his attempt partly because the Egyptian liked the play at first finding a new theme but their attraction towards the play became less gradually for non arrival of musical genre in it.*

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### Introduction :

Tawfiq al-Hakim, the renowned figure of Arabic Literature who occupied the same position in Arabic drama as Najib Mahfuz in Arabic novel and Mahmud Taimur in short story, and he gave a perfect shape of Arabic drama with every element of modern drama which can compare with the western drama. He wrote more than forty seven books including drama, novel, short story and his autobiography named Sijn al-Umar but he was not famous in other fields except drama. In this Article, effort has been made to focus on his play *Ahl al-Kahf* and its analysis and reviews.

*Ahl al-kahf* is the most famous play of Tawfiq al-Hakim. It was published in 1933. The publication and performance of his play *Ahl-al-Kahf* was a significant event in Egyptian drama. Al-Hakim inserted a new theme into this play which was not seen in his preceding writers. He chose the Qura'nic legend to introduce an Arab Islamic trend instead of Greek tragedy. The story of this play is to be found in the eighteenth surah (surah al-Kahf) of the Holy Quran. It concerns the tale of the seven sleepers of Ephesus who, in order to escape from the Roman persecution of Christians; take a refuge in a cave. This story is indicated in the Holy Bible also.

### A brief outline of Tawfiq al-Hakim :

Tawfiq al-Hakim, the perfectionist of Arabic drama, under whom Arabic drama reached its highest position, was born in Alexandria in 1898. He received his primary education in his native town Alexandria. He was first introduced to a theatre by his father and it impressed him to attach himself to theatre. According to his own statement, he, as a child, was taken by his father to see the performance of Shuhada al-Gharam (the Arabic version of Romeo and Juliet), in the provincial town of Dusuq, which was performed by troupe

of Salma Hijazi. It was an experience which had left an indelible mark on his impressionable mind and for which he had traced back his interest into the theatre. This memorable experience developed in him a keen interest for theatre while he was still a school boy. After finishing primary education, he left for Cairo where he studied in Muhammad Ali secondary school. Later he joined into the law college where he completed his graduation. During his stay in Cairo he used to go to the opera house in the city to see his favourite actor Jurj Abyad who performed the main role in translated Arabic dramas from Europe.

During the days of his law study in Cairo he started to write Arabic drama. He composed his first play *Al- Dhayf-al-Thaqil* (the unwelcome guest in which the British occupation of Egypt was specially targeted. It was an attack on the British administration, so it was not permitted to perform in Egypt. Another work *Al-Marah-al-Jadidah* (the modern women) was published in 1920 which was inspired by the Egyptian movement for emancipation of women. *Al- Aris* (the bride groom) in 1924 and *Khatam Sulaiman* (solomons ring) in 1924 both the plays were adopted from French plays in collaboration with his close friend Mustsfa Mumtaz and were staged by Ukasha brothers in Cairo in 1924.

In 1924 he left for Paris at behest of his parents order to pursue higher legal studies. But, instead of taking interest in his study, he involved himself totally in acquiring the knowledge of classical and modern European literature particularly in dramas. His refined penchant for drama and the theatre led him to pen his sixth play *Ali Baba* in 1925. Though he stayed four years in France, he could not complete his doctorate degree in law because of his deep involvement into the theatrical activities. Disgusted at his failure his father

ordered him to return to Egypt at once. So, he decided to return to Egypt to join his family in 1928. In Egypt he was appointed in the post of legal service in different part of the country but he resigned from his government service in 1943. Then he associated himself with the news paper Akhbar al-Yaum and gradually he got the post of editor of the same newspaper. During his tenure as the editor he got married in 1946. Eight year later he was recalled by Dr. Taha Hussain, the then education minister of Egypt in 1951 to occupy the post of director of national library of Egypt.

In 1954 he was honoured with the membership of the Arabic Language Academy. In 1969 he was appointed as the Egyptian delegate to UNESCO in Paris. He received the state prize in literature in 1961. Beside it, a theatre was named after him the Masrah al-Hakim was also founded in Cairo in 1963. This theatre was opened with the performance of his own play Pygmalion. It was, indeed, a great honour to him.

As mentioned earlier, he came back to Egypt in 1928, he started to resume writing plays one after another Khuruj min al-jannah (expulsion from paradise) in 1928, Bad al-Mawt (after the death) in 1929, Sirr al-Muntahirah (the suicide's secret) in 1929, Al-Rasasah fi-al-Qalb (the bullet in the heart) in 1931 etc. the first two were written in classical Arabic and the other were in colloquial language.

After one year Tawfiq al-Hakim produced another major and popular work named Shaharзад in 1934. The theme of this drama is the story of king Shaharyar and his wife Shaharзад which was narrated in famous book 'Alf layla wa layla (one thousand and one night). The chief characters in this play are Shahryar and Shahrzad.

#### ***Ahl al-Kahf* - A Review :**

*Ahl al-Kahf* is the first full fledged and perfect play in eyes of critics in the history of Arabic Drama. *Ahl al-Kahf* is a play which al-Hakim began writing while he was in Paris and completed in Egypt in 1928 and was published in 1933. It tells the story of the Seven Sleepers of Ephesus, Christians who were persecuted during the reign of Emperor Decius (249-51) and flee to a cave to escape from the Emperor and fall into a deep and lengthy sleep of 309 years. When they awake, they find themselves in a new age in which Christians are no longer persecuted. Tawfiq al-Hakim turns this legend into his four act play, *Ahl al-kahf*. In the Introduction to King Oedipus al-Hakim claims that his aim in composing the *Ahl al-Kahf* was to introduce the element of tragedy in an Arab and Islamic subject. He declared, "This was tragedy in its ancient Greek meaning which I have retained: the conflict between man and the unseen forces beyond man. I desired my source to be not the legends of Greece but the Qur'an. My aim was not simply to take a story from the Holy Book and put it in the dramatic mode. The goal was rather to look at our Islamic legends with the eye of Greek tragedy. It was to affect this intermarriage between the two mentalities and literatures". When he was asked by a journalist shortly after the publication of this play, why he had used the Qur'anic legend, he cited the desire to write an Egyptian tragedy on an Egyptian basis. He claimed that the basis of Greek tragedy was the struggle between 'man' and 'fate.' He contrasted this

to Egyptian tragedy, which was based on the struggle between 'man' and 'time'. "With the Greeks it is 'fate' and 'destiny'; with the Egyptians it is 'time' and 'space'. When *Ahl al-Kahf* was published in 1933, al-Hakim was hailed as an important figure in Arab and Egyptian literature. It was al-Hakim's first published work and his use of a Qur'anic legend. His friend and colleague, Taha Husayn, was curious about his publication and wrote in the newspaper, Al-Risala. "No Arab literary intellectual must be ignorant of this unprecedented literary work. Tawfiq al-Hakim has made a new departure in Arabic literature; there can be no doubt about this". Taha Husayn's criticized al-Hakim for "shocking errors in language" and "ugly mistakes" in grammar and morphology which he asked al-Hakim to correct before the next reprint. Husayn volunteered to correct the text for al-Hakim but his offer was ignored. Al-Hakim corrected the text as best he could himself. The play enjoyed success initially, going through two editions in 1933. Although al-Hakim did not originally intend the play to be produced, it was chosen in December 1935 as the inaugural production of the newly founded al-Firqah al-Qawmiyah (the National Company).

Act one of the play introduces Mishlinya and Marnush, two Christian ministers who are being persecuted by King Dikyanos for their religious beliefs. Mishlinya is secretly engaged to the King's daughter Priska, Marnush has a wife and young son. The two young men prepared to flee from the city, in the way they meet a shepherd, Yamlikha, and his dog Qitmir, who takes them to save in a nearby cave. The three men slept for the night (for three hundred years). In the following morning they decide to send Yamlikha to the town to purchase food, and to see Marnush's family whether they are safe or not. Yamlikha returns, having met a hunter who is amazed by his coins from the reign of Dikyanos. A din from outside the cave announces the arrival of townspeople.

In Act two, the scene opens on the royal palace. Three hundred years have elapsed since Act one. Princess Priska is with her tutor, Gallias. Priska is the great, great grand niece of Mishlinya's Priska, and resembles her aunt closely. She reports having had a strange dream in the previous night in which she was buried alive. The King arrives to announce the discovery of the three men in the cave. Noise is heard outside; the people have brought the men to the palace. The three men are identified as the long-awaited Christians who fled for the fear of persecution of Dikyanos over three hundred years ago, and have now been designated as saints. Gallias reminds the king of a similar story in Japanese history, and suggests that the story of resurrection is common to all cultures. The three men react in different ways. Yamlikha asks if he may check on his sheep. Permission granted he leaves but returns later in the act, having realized that he has awoken in a different era. He has no family left and his sheep are gone. He is afraid and the townspeople are afraid of him. Even the dogs are afraid of Qitmir. Act two ends with Yamlikha's decision to return to the cave with his dog.

In Act Three Marnush fails to believe Yamlikha. Because he shaves and changes his clothes and goes out to find his family. He soon returns because he discovers that

his family home has gone and he sees the tomb of his son who died at the age of sixty. There is no place for Marnush here in this world anymore. He believes in the 300-year gap now, so he returns to the cave to join Yamlikha and Qitmīr. Mishlinya's case is different. He also shaves and enjoys getting dressed in modern clothes. He sees Princess Priska and is so convinced that she is his Priska that he scares her. He sees the gold cross she is wearing and recognizes it as the one he gave to his Priska. He asks who the old man is with her and she tells him it is her father, the King. She realizes that Mishlinya has mistaken her for his Priska and tries to explain. She tells him the legend that his Priska remained faithful to him, waiting for his return till she died aged fifty. He becomes upset and leaves. When Mishlinya returns Priska reminds him that they are not a suitable match because of their age difference so he, like his two friends, returns to the cave.

The final act takes place in the cave one month later. The three men are weak now from lack of food. Yamlikha, the first to die, admits he doesn't know whether what has happened to them is dream or reality. Marnush dies in despair because his heart had died; he dies a pagan, no longer believing in the resurrection. Mishlinya calls on God to witness his faith. Priska enters with Gallias. She has suggested that the King should build a temple over the cave, sealing the entrance. She sees Mishlinya and tells him she loves him, that the heart is stronger than time. Her declaration makes him want to live, but, alas, it is too late and he, too, dies. Priska cries for the happiness she has missed. Gallias doesn't understand; she tells him it is something that must be felt, not explained. So she relates the Japanese story of Orashima, the sea-turtle and the Sea-King's daughter. A noise is heard outside as the King's entourage approaches. Priska hides. Gallias persuades the King to leave spades inside the cave so the Saints might dig themselves out if they ever wake again. He agrees and leaves. Priska bids farewell to Gallias and tells him to leave. She accepts this is her destiny, her dream come true. She insists that he tell the people her story. He will tell the people that she is a Saint. No, her story must be that she is a woman in love.

One of the main conflicts in the play is the struggle between man and time. The saints cannot reconcile themselves to the interval of three hundred years. Time had changed the world as they know it, and the current-day world offers so many overwhelming challenges that each of the three men give up the desire to live and return to the safety of the cave. They are faced with the situation that they are not allowed to go back in time, only forward. Time is controlling their environment and their destiny. Al-Hakim points out that there is another conflict in the play too, one between fact and truth, It is a fact that Priska and Mishliniya love each other, but the truth is that he has come from a time where he is her great-great-great aunt's beloved. This conflict is their tragedy. Time has placed the saint and the princess into a situation that cannot be reconciled. It has created a situation where they can never have a lasting romance. Mishliniya's final words was "Our time is past; now we are

the property of history. We wanted to return to time, but history is taking its vengeance" may refer to the current Egyptian political situation in the 1930s "as the country awoke from centuries of stagnation to face the challenge of the 20th century and Western civilization". Badawi is not necessarily in agreement with Starkey. He points out that these are not, in fact, Mishliniya's last words in the play and he dies convinced that love will continue beyond the grave and over time, and that his experience has been real, not a dream. Other political commentators saw al-Hakim's message as an attempt to lift the people of Egypt out of their disastrous habit of dwelling in the past. Love is a strong theme throughout the play, particularly the endurance of love beyond the grave. It provides a testimony to true love and the endurance of a woman who waited in vain for fifty years for her true love to return. But time has created a new reality for Mishlinya and true love for one person cannot easily be transferred to another. Love will not conform to his requirements. He cannot expect the current-day Priska to love him just because she looks like his beloved. This is a superficial relationship based upon what he desires and not reality. But love can conquer all things as eventually the princess realizes that she can love the saint, however futile that love turns out to be. Emphasis is placed on the universal quality of love as the princess tells the Japanese love story.

#### **Conclusion :**

Tawfiq al-Hakim was one of the most prominent playwrights who started his career with the Law profession but later on he established himself as a dramatist. Except the dramas he penned many novels, short stories and essays which were published in various newspapers, journals and in book shapes. *Ahl al-Kahf*, the four acts play, is a turning point of his life and a milestone of Arabic drama which proved him as the real playwright. It was the first full fledged play in the history of Arabic drama. He inserted an Arab Islamic issue challenging to the Greek tragedy by introducing a Qur'anic legend of seven sleepers of Euphrates. He contrasted this to Egyptian tragedy, which was based on the struggle between 'man' and 'time'. He was success in his attempt partly because the Egyptian liked the play at first finding a new theme but their attraction towards the play became less gradually for non arrival of musical genre in it.

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## Mutanabbi As A Eulogistic Poet : An Analytical Study

*The fame of Mutanabbi rests on one work, Diwanul Mutanabbi. It is divided into five sections: the first part consists of poems written in Syria; the second part contains 161 poems, most dedicated to Saif al-Dawla; the third part contains numerous poems written for a variety of occasions; the fourth part consists of five poems written for Ibn al 'Amid; and the fifth and final part consists of seven poems for the Prince of Southern Persia, Adud al-Dawla. In all, the Diwan encompasses 287 individual poems, ranging in length from a couple of lines to sixty stanzas. Al-Mutanabbi has received much praise in past centuries for the careful structure of his poems' opening lines, transitions between sections, and endings. He lived at the time when the Abbasid Caliphate started coming apart many of the states in the Islamic world became politically and militarily independent from the weak Abbasid Caliphate. Chief among those states was the Emirate of Aleppo.*

RUHULAMIN

### **I**ntroduction :

Abu Tayyib Ahmad bin al-Hussain al-Mutanabbi is considered as one of the greatest poets in the Arabic language. Much of his poetry revolves around praising the kings he visited during his lifetime. Some consider his 326 poems to be a great representation of his life story. He started writing poetry when he was nine years old. He is well known for his sharp intelligence and wittiness. Al-Mutanabbi had a great pride in him through his poetry. Among the topics he discussed were courage, the philosophy of life, and the description of battles. Many of his poems were and still are widely spread in today's Arab world and are considered to be proverbial. His great talent brought him very close to many leaders of his time. He praised those leaders and kings in return for money and gifts. His powerful and honest poetic style earned great popularity in his time.

### **Brief life sketch of Mutanabbi :**

Al-Mutanabbi was born in Kufa in 915 into a prestigious family. Although his father was a water-bearer but he had a noble ancestry. Al-Mutanabbi was well-educated, studied for a time in Damascus, and from a young age offered himself as a panegyrist to various men of modest rank. He completed his education in the desert, practicing his craft with the Bedouin. His consummate skill at writing verse enabled him to pass himself off as divinely inspired.

His popular name, al-Mutanabbi, means he who passes himself off as a prophet. With numerous Bedouins joining him, he led a failed uprising in al-Samawa, Syria, for which he was imprisoned in 933. From 948 to 957, al-Mutanabbi served as poet in the court of the Arab prince Saif al-Dawla of Aleppo but ultimately, after falling victim to court intrigue, fled to Egypt. There, he wrote numerous panegyrics for the ruler, Kafur. When he hoped for reward of a government position

was denied him, Mutanabbi left Egypt in 962 and wreaked revenge on Kafur by making him the object of biting satire. Further searches for patrons led al-Mutanabbi to Iraq and Iran. Returning to Iraq in 965, he and his party were accosted by thieves. According to legend, al-Mutanabbi's first impulse was to escape, but then he was reminded of some of his verses glorifying bravery in warfare, turned back to fight against his attackers, and was killed.

### **Mutanabbi as a poet :**

The fame of Mutanabbi rests on one work, Diwanul Mutanabbi. It is divided into five sections: the first part consists of poems written in Syria; the second part contains 161 poems, most dedicated to Saif al-Dawla; the third part contains numerous poems written for a variety of occasions; the fourth part consists of five poems written for Ibn al 'Amid; and the fifth and final part consists of seven poems for the Prince of Southern Persia, Adud al-Dawla. In all, the Diwan encompasses 287 individual poems, ranging in length from a couple of lines to sixty stanzas.

Al-Mutanabbi has received much praise in past centuries for the careful structure of his poems' opening lines, transitions between sections, and endings. He lived at the time when the Abbasid Caliphate started coming apart many of the states in the Islamic world became politically and militarily independent from the weak Abbasid Caliphate. Chief among those states was the Emirate of Aleppo.

He began to compose panegyrics in the tradition established by the poets Abu Tammam and al-Buhturi. In 948 he attached himself to Saif al-Dawla, the Hamdanid poet-prince of northern Syria. Saif al-Dawla was greatly concerned with fighting the Byzantine Empire in Asia Minor where Mutanabbi fought alongside him. During his nine years stay at the court Saif al-Dawla, Mutanabbi versified his greatest

and most famous poems, he wrote in praise of his patron panegyrics that rank as masterpieces of Arabic poetry. During his stay in Aleppo, great rivalry occurred between Mutanabbi and many scholars and poets in the court of Saif al-Dawla, one of those poets was Abu Firas al-Hamdani, the cousin of Saif al-Dawla. In addition, Al-Mutanabbi lost Saif al-Dawla's favour because of his political ambition to be Wali. The latter part of this period was clouded with intrigues and jealousies that culminated in al-Mutanabbi's leaving of Syria for Egypt, and then ruled in name by the Ikhshidids.

Al-Mutanabbi joined the court of Abu al-Misk Kafur after parting ways with Saif al Dawla, but Kafur dismissed Al-Mutanabbi's intentions claiming them to be a threat to his position. Mutanabbi realized that his hopes of becoming a statesman were not going to be materialized and he left Egypt in c. 960. After he left, he heavily criticized Abu al-Misk Kafur with satirical odes.

In al-Mutanabbi's time, rank and status were determined by knowledge, intelligence and talent. Rulers and statesmen were avid patrons of learning, entertaining philosophers, scientists and men of letters in resplendent courts where the cultural elite included poets, scholars and scribes. The provincial courts of local rulers and viziers also became the centre of intellectual activity. Poets served in all these courts as panegyricists, while scholars acted as scribes, historians, astronomers, advisors, spies and purveyors of edification and delight.

The egomaniacal nature of Mutanabbi seems to have got him in trouble several times and might be why he was killed. This can be seen in his poetry, which is often bombastic. In a famous poem he speaks to the power of identity and the freedom that comes with knowing oneself.

The bold imagination and hypnotizing metaphors and hyperboles induced many to call al-Mutanabbi the most important representative of the panegyric poetic style. To understand al-Mutanabbi's significance for Arabic poetry, one needs to take a closer look at the genres predominant at the time.

Al-Mutanabbi did go one better than all conventional qasida poets in the lavishness of what has been referred to as his reckless audacity of imagination. As a poet, he experimented and mixed facets from Syrian, Egyptian, and Iraqi influences with orthodox Arabic standards. The works he wrote his panegyrics of his patrons with short abrupt verses, which are still quoted today have always managed to capture the attention of Arabs and especially their rulers. Armed with the qasida's audacious overstatements and its splendid resonance, Mutanabbi has always enjoyed a broad sphere of admirers. Again, the western reader is unlikely to derive as much artistic enjoyment from al-Mutanabbi's poetry as does one whose native tongue is Arabic.

Openly swollen with pride of his supremacy as a poet, al-Mutanabbi often sang his own praises with. A deeper grasp of al-Mutanabbi's outstanding ability requires an understanding of the skills a writer had to possess in the Arab world. First of all, the poet had to be resourceful and thus well educated. He had to have more than general knowledge about the classics of Arabic and Persian literature. In addition, he had to be well informed about the different scientific

disciplines and, most importantly, to feel comfortable with the native myths, legends, common beliefs, and traditions. He had to construct an entertaining blend of these and other elements and to make references to them in his poems. These mixes were masterfully used by al-Mutanabbi; they resulted in imaginary scenes and settings, oftentimes based on hobbies of the rulers such as chess, polo, hunting and others.

Al-Mutanabbi's pride often entered the realm of arrogance. It was the foundation of much of his writings. In a sense, al-Mutanabbi was a very controversial figure of his time. His poetry achieved much success with its opulently metaphorical and skilfully attacking or slyly praising qasidas. His subject matters always bring to mind the time-honored and accepted Arab intrinsic worth of reliability, respect, companionship, courage, and gallantry. During al-Mutanabbi's lifetime and till our present day, his poetry attracted and attracts a great deal of interest. As with many controversial figures in history, the censure he received at times gave him popularity and opened the doors of his patrons in the cultural centres of the Arab world in the tenth century. Today, al-Mutanabbi remains somewhat unknowable. There is an aura of a hint of vagueness about his works and himself as a person. Not much is known of his personal life. Maybe this will drive more contemporary readers to his works. Maybe he has revealed more of himself to us in the qasidas he wrote. Maybe this, together with his personality and poetic talent, remains exciting, stimulating and appealing to his readers.

The components of the real self are potentialities. Al-Mutanabbi, who was given the appropriate conditions, i.e. working under a great patron, was able to grow to realize his inherent potential. He became more completely himself. Thus, he became more easily self-expressive and spontaneous without effort, more daring and courageous. He launched himself fully into the stream of life. He had attained a healthy sense of the self as he was provided with a proper emotional climate, since humans will only grow to be emotionally healthy if they are surrounded by warmth and acceptance.

#### **Eulogy of Mutanabbi :**

Al-Mutanabbi occupies a place of supremacy in the annals of Arabic poetry. Readers of Arabic culture acknowledge that his Diwan along with the Quran and the Maqama of al-Hariri constitute the pinnacle of Arabic writing, all three venerated in the same way that English readers treasure the King James version of the Bible and the works of Shakespeare. Most of his poems could be classified as poems of praise and satire and most were composed for and dedicated to his patrons. Al-Mutanabbi's work is still read and appreciated to this day in the Arabic speaking world. His poetry is considered unique in the history of classical Arabic literature and serves as the vehicle for his immortality. Even though al-Mutanabbi has been the subject of a considerable number of studies from a variety of perspectives, in both the East and the West, not much attention has been paid to the humanistic aspect or to the psychology of the man himself. No great effort has been made to dig beneath the surface in order to examine his strong and forceful personality. Many modern studies of Arabic poetry have

focused on al-Mutanabbi's verses, concentrating on the construction of the poems and the instruments employed by the poet to compose his poly-thematic poetry, while ignoring the man's psychological makeup.

Using this as a starting point, in order to psychologically analyze al-Mutanabbi based on his poetry composed to his patron Saif al-Dawla as he needed a strong, protective patron who not only valued his poetry, but also was able to give him many opportunities to display his talent as a poet. Only such knowledgeable, generous patronage would allow him to achieve fame and a comfortable livelihood as a poet. In 948 century al-Mutanabbi finally succeeded in attracting the attention of the illustrious Hamdanid ruler of Aleppo, Prince Saif al-Dawla. The Banu Hamdan was a distinguished Arab family of Bedouin origin and Shi'ite inclination. They played a vital role as warriors in affairs of the declining Abbasid caliphate from near the end of the 9th century until about the end of the following century.

Al-Mutanabbi was able to feel safe and secure in the company of Saif al-Dawla, who became his intimate friend and comrade in arms. As a result, al-Mutanabbi was better able to appraise the heroism of the prince wholeheartedly. Furthermore, from his patron's constructive energy he gained strength that urged him on towards inner freedom. It also gave him the power to sustain the inevitable pain of maturation and made him willing to take the risk of changing attitudes that had given him a feeling of safety. He started to feel the need to fulfil other desires, an indication of his healthy growth.

Assuming that at this point the first three levels of the hierarchy of al-Mutanabbi's needs were adequately satisfied, we would expect him to be concerned with the needs for esteem. Maslow distinguishes two types of esteem needs. The first is esteem from others. This involves the desire for reputation, status, recognition, fame and a feeling of being useful and necessary. Individuals need to feel respected and valued by others for their accomplishments and contribution. Self-esteem, on the other hand, involves a personal desire for feelings of competence, mastery, confidence and capability.

Self-esteem is therefore closely linked to the desire for superiority and respect from others, and to some extent, these are part of an accepted practice in Arabic poetry. Moreover, for the Arabs, poetry is a source of pride and rivalry. So the poet, by skilful ordering and vivid imagery could play upon the emotions of his listeners.

Love, for a self-actualizer, consists primarily of a feeling of tenderness and affection coupled with great enjoyment, happiness, satisfaction, elation and even ecstasy. In the most desirable way, the self-actualizer's beloved is perceived as beautiful, good and attractive. There is a simple pleasure in looking at, and being with, the loved one. As a result, there is a tendency to focus complete attention on the loved one, to forget other people, to narrow perception in such a way that other things are not noticed.

From the love poem composed during his period with Saif al-Dawla, we can conclude that Al-Mutanabbi's love for Saif al-Dawla grew out of his more than satisfactory life with his patron. As the self-actualizer's love relationship continues, there is a growing intimacy and honesty and self-

expression, which when at its height is a very rare phenomenon.

Al-Mutanabbi's expression of his undying love for Saif al-Dawla appeared when he mentioned the latter's bravery in his wars with the Byzantines. It shows that he genuinely admired, as well as loved, the Hamdanid prince. He also celebrates the prince's exploits in war, by using martial images that strongly assert valor and an enduring will to cut down the enemy.

In composing this panegyric, al-Mutanabbi expressed his gratitude as an all-embracing love for Saif al-Dawla. His impulse to praise his patron far transcended the responsibilities of his position.

### **Conclusion :**

Mutanabbi began to attain the final level of Maslow's hierarchy after he had satisfied his physiological needs and those for safety, love, belonging and self-esteem. This final level of Maslow's hierarchy is known as that of self-actualization. In other words, becoming what one is uniquely adapted to be by nature and temperament.

Mutanabbi's aim in life could never be realized unless he was utterly true to his own self and nature. As a self-actualized person, he could be defined as someone who was no longer principally motivated by the needs for safety, belonging, love, status and self-esteem because these needs had already been satisfied. However, we may wonder what motivated him, or in other words, what were the psychological systems and theories that gave him motivation and drove his central concepts.

Al-Mutanabbi's strong love for Saif al-Dawla who can be regarded as his beloved in a spiritual sense, manifested itself perhaps most acutely when he was separated from him. He fondly remembered his beloved at this time and resigned himself to his fate. In the eyes of al-Mutanabbi, Saif al-Dawla was a perfect figure, a role model embodying all that he admired. He personified the Bedouin style of life in Syria with which al-Mutanabbi was so fascinated. Saif al-Dawla also possessed the valorous spirit of the desert: he led his warriors into battle personally and never hesitated to engage in hand-to-hand combat.

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