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The Horses Characterize Al-Mutanabbi

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Abstract

This study aims to understand the imagery of horses through which Abu al-Tayyib articulated in his poetry what he wished to disclose explicitly and what he inferred in the substance of his poetry without direct revelation. Al-Mutanabbi was able to transmit a lot of signals that provided the impression of his qualities, goals, apprehensions, or anxieties. The study used an analytical-inductive technique. It comprised eight subjects that attempted to cover part of what the poet desired, in addition to the usual pictures that poets used to incorporate in their poetry.

The study yielded a number of conclusions, the most important of which was that the image of horses came to Al-Mutanabbi in its typical and known form among other Arab poets, but he was characterized, as usual, by a specific link between him with horses. Also, we discover that Al-Mutanabbi exercised emotional disclosure, either vocally or nonverbally, as he verbally disclosed himself when he mentioned some of his worries, thoughts, feelings, intents, fears, hopes, objectives, failures, achievements, likes, and dislikes. For the poet, the picture of the horse has increased as much as his ambition and perception of what is around him, and his self-inflatedness has become inflated, his pride has risen, and his objectives have been exalted.

The study suggests investigating what individuals utilize in terms of tools, supplies, and hints to gain a better knowledge of them and a better grasp of their personalities. The study also proposes performing additional research on this poet and adding all of the thoughts and imagery that this poet touched on, no matter how basic, to the Arab library.

Key words: Abu al-Tayyib, horses, poetry, self-esteem, what Abu al-Tayyib did not say

Introduction

The significance of this study stems from the parties' subjects' value in research and therapy. The title of this work is "The horses characterize al-Mutanabbi." We can summarize Ibn Rasheeq by stating, "Then al-Mutanabbi arrived and flooded the earth and occupied everybody."

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He was a poet's seal because of his intuition and spontaneity. Al-Qayrawani (1981) throughout his time, studies, research, publications, and conferences documenting al-Mutanabbi and his poetry were conducted, and this study was not the first and will not be the last. Horses are significant because of the historical and cultural history they bring, as well as the value they hold for Arabs and poets.

The difficulty that the study seeks to illuminate and emphasize is that many earlier studies excelled in researching and extracting beautiful and useful pictures of horses from Arab poets. His projections arrive through this medium, imbued with the poet's energy, which he refused to communicate in their direct form and so remained implicit. So his horses came to express what he wanted to say, and he carried a number of messages to those who praised and satirized them, and perhaps he carried a wise sentence for the general public and carried the horses' descriptions that indicate him, as it is a metaphor that he used to describe himself, his reality, his dream, and his ambition.

They get to know him, his person, his characteristics, what separates him, and what he seeks. As a result, we see it as a tool of seduction and persuasion of his ambition at times, and as a means of intimidation at others. As a result, our poet's horses were shaped, colored, and altered in accordance with the development of his psyche, ambition, wishes, hesitation, highness, and failure. So came the proud horses, ambitious horses, crazy horses, dissatisfied horses, foreign horses in their country, admonishing horses, bruised horses, furious horses, praising horses, sorrowful horses, obedient horses, and those pursuing their objective fast.

Everything he used to say and refuse to share was carried to these horses, which had their place with the Arab. Horses were humanized, and their interactions with events were similar to his interactions with those events, implying that he and horses were inseparable peers. He permitted these horses to be his voice, acting on his behalf and the behalf of his interlocutors and reasoners, as well as listening to his complaints and comprehending his aims. This may drive us to new study avenues and present us with a variety of approaches for deepening and penetrating into the depths of personalities via one of the personal accessories or one of its peers.

It is not unexpected that we may perceive some of the greats whose secrets may be incorporated in a child's personality or the key to reaching him as one of the little animals whose presence may be lacking in such a field.

Study structure

By utilizing an inductive-analytical approach, this study aimed to disclose some of the imagery of horses referenced in Al-poetry. Mutanabbi's The study is separated into an introduction that discusses the topic of the study and its significance, the study questions and objectives, prior studies that the researcher analyzed relating to the subject of the investigation and important terms in them, and finally a summary of the study. It also includes eight basic axes that show the images that horses came to in Al-poetry, Mutanabbi's revealing a number of places that the poet tried to hide and reveal, so that the study concludes with a conclusion that includes results and recommendations, followed by a list of sources and references that the researcher used, as well as a list of margins.

Study questions

This study attempts to answer some of the questions that relate Al-Mutanabbi to horses:

1. How did Al-Mutanabbi describe horses in his poetry?
2. How he accompanied them in his poetry and in his life
3. What was the nature of his dialogue with them?
4. How strong was his attachment to them, and how strong was their attachment to him?
5. To what extent was their ability to understand him and his ability to understand them?
6. To what level did they reflect and represent each other?

Objectives

1. An attempt to reveal the poet's inclination and what he concealed from talking about himself by talking about horses.
2. Revealing what Al-Mutanabbi did not say about the praised and the satirized by talking about their horses.
3. Revealing the goals that Al-Mutanabbi aims to achieve through his description of ambitious, purposeful, fast horses.
4. Access to the psychological state of the poet across different eras is gained through different descriptions of the horse, so that the horse stands out as a witness to every stage of his life.
5. Revealing the degree of injustice that a person carries with himself in order to preserve some of the characteristics that the poet adhered to.

Previous studies

The researcher evaluated and benefitted from various studies that dealt with al-poetry Mutanabbi's in general, particularly works that investigated the image of horses, whether with al-Mutanabbi or other Arab poets, and among these studies:

Shreem's study 2013 entitled "The Image of Horses in the Poetry of Abi Tammam and Al-Mutanabbi"

This study is new in its subject matter, dealing with the image of horses in the praise poem of the poets Abi Tammam and Al-Mutanabi, because the purpose of praise was one of the most important poetic purposes that distinguished the two poets, and the researcher dealt with the familiar images of the two poets.

Hammoud's 2007 study entitled "Horses in Pre-Islamic Poetry: A Study in Light of Mythology and Criticism of Hadith"

This study dealt with three of the great pre-Islamic poets who cared about horses, described them, and excelled at them; that was the common denominator between them: Salama bin Jandal, Tufail Al-Ghanawi, and Abu Dawad Al-Ayadi (Jarya bin Al-Hajjaj).

Mardini's 2015 study entitled "Descriptions of Purebred Arabian Horses and Their Offshoots"

This study is considered a brief scientific book on the sciences of purebred Arabian horses, their descriptions, and lineages, and this category of books is almost unique in our contemporary Arab world

because of its connection to the heritage and history of the Arab peoples. As for this study, it specialized in the image of horses at Abi Al-Tayyib and came from the familiar images in which he imitated other poets.

Images in Al-Mutanabbi's Poetry

Poetry that reflected his surrounds, environment, culture, objectives, and preferences in his world. Horses, without a doubt, had the highest attendance, and he, like other Arab poets, spoke about horses and their resemblance, just as the rest of the Arab poets described them in their poetry. It is one of the means employed in conflicts, and these war horses have a number of traits that allow them to continue to play an effective part in combat. They were also outfitted for battle, with saddles and bridles. However, what we are interested in here is the special relationship that appeared in the poet's diwan between him and the horses, whether they were his horses or the horses of his adversary, so that the study of these images must place his hand on the most important keys to studying and understanding more of the poet's personality.

1. An expression of the latent capabilities of the poet, some of which appear and others are concealed

When the poet wishes to demonstrate his latent abilities, which he alerts his interlocutor to in order to fear him and bring him down to his proper position, he "sends" them on horseback loaded and charged with energies to be witnesses to his supernatural abilities and a means of threatening his opponent. The poet was an expert at portraying horses, regardless of who owned them: the poet, those who satirized or applauded them, or his opponent. So he addresses the person who want to laud him after believing that his position, i.e. Al-Mutanabbi, is unknown to that individual: (Al-Wahidi, 1986).

أَبَا عَبْدِ الْإِلَهِ مُعَاذُ إِيَّيْ خَفِيٌّ عَنكَ فِي الْهَيْجَا مَقَامِي ذَكَرْتُ جَسِيمَ مَا طَلَبِي وَأَنَا نُخَاطِرُ فِيهِ بِالْمَهْجِ الْجِسَامِ أُمْتَلِي تَأْخُذُ النَّكْبَاتُ مِنْهُ وَيَجْزَعُ مِنْ مُلَاقَاةِ الْجَمَامِ	أَبَا عَبْدِ الْإِلَهِ مُعَاذُ إِيَّيْ خَفِيٌّ عَنكَ فِي الْهَيْجَا مَقَامِي ذَكَرْتُ جَسِيمَ مَا طَلَبِي وَأَنَا نُخَاطِرُ فِيهِ بِالْمَهْجِ الْجِسَامِ أُمْتَلِي تَأْخُذُ النَّكْبَاتُ مِنْهُ وَيَجْزَعُ مِنْ مُلَاقَاةِ الْجَمَامِ
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We discover that the poet expresses an unbridled revolutionary impulse, an aspiration in the face of which great things diminish and adversities weaken, and a determination that knows no relent or retreat, so that calamities cannot soften his resolve or weaken his aspiration, and he is the one who, if time haddistinguished him, would have weakened from facing this heroism, and this is only a sign at the beginning of this time as evidence of Sharara (1988). He then affirms this idea by praising Badr bin Ammar, saying: (Hussein, 1936).

يَأْبَى تَقْرُدَهَا لَهَا التَّمْثِيلَا تَعْطَى مَكَانَ لَجَامِهَا مَا نَيْلَا وَيُظَنُّ عَقْدَ عَنَانِهَا مَحْلُولَا	فِي سَرَجِ ظَامِيَةِ الْفُصُوصِ طَمْرَةٍ نَيْالَةَ الطَّلِبَاتِ لَوْلَا أَنِهَا تَنْدَى سَوَالِفِهَا إِذَا اسْتَحْضَرْتَهَا
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Here, he demonstrates his individuality and difference by painting a picture of horses to show his praise that he does whatever he wants and when he wants, exactly like this horse, which has exquisite joints, as do Arab horses. He implies that the person sitting in the saddle of a horse with this trait and its uniqueness
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in perfection, by which he also means himself, refuses to have a comparable one, and both he and his horse with these attributes understand what they are asking for. The poet is constantly eager to demonstrate to his interlocutor, especially the princes who visit them, that he is adamant about his aim and that nothing will stop him from achieving it. And he demonstrated this by praising Badr bin Ammar, therefore Al-Mutanabi always sends these messages to his appreciated ones: he is that horse that persists on accomplishing his objective and does not give up, and no one can stop or discourage him.

2. The prepared horses that prove the poet's horsemanship and his frequent battles

He expresses his great love for perpetuating battles, so he is always ready, like these horses, always alert, loving to fight battles, and that his war poem is closely related to horses because of his faith and confidence that horses are the most important means of victory, where his bed is on horseback and his shirt is woven from iron, always sitting on the back of his stallion horse, vigilan Al-Mazni (1924).

مفرشي صهوة الحصان ولكن
من يعرف الشمس لا ينكر مطالعها
قميصي مسرودة من حديد
أو يبصر الخيل لا يستكرم الكرما

Because he was valiant and experienced in conflicts, the poet loves death on horseback and dislikes death on the bed, thus he does not accept dying an ordinary death like others. When Khaled bin Al-Walid dies, the picture of him jumps, as Al-Mutanabbi explains in his saying (Abdel Hafez, 1983).

وما في طبه أني جواد
تعود أن يغير في السرايا
فأمسك لا يطال له فيرعى
فإن أمرض فما مرض اصطياري
وإن اسلم فما أبقى ولكن
أضر بجسمه طول الحمام
ويدخل من قتام في قتام
ولا هو في العليق ولا اللجام
وإن أحمم فما حم اعتزامي
سلمت من الحمام إلى الحمام

And... (Noha & Sheikh Bakri, 2002).

وتسعدني في غمرة بعد غمرة
تنتى على قدر الطعان كأنما
خيلتي إني لا أرى غير شاعر
فلم منهم الدعوى ومني القصائد
سبوخ لها منها عليها شواهد
مفاصلها تحت الرماح مراود

He demonstrates his horsemanship by choosing this flexible mare who is aware of his ambitions, and his horsemanship inspires him to pick this mare of generosity and intelligence, powerful with delicate bends, and submissive to the poet-rider, who stands out among all pretenders to poetry and equestrianism. The poet has such faith in horses that he uses them as messengers to reach his opponents, scare and frighten them, and accomplish the most difficult jobs and tasks through them. These horses shorten his pathways to aims and objectives, and he, as usual, does not choose triumph through secrecy and assassination, preferring to warn his opponents with his horses. Says: (Ibrahim, 2008).

تتلو أسننه الكتب التي نفذت
ويجعل الخيل أبدأ من الرسل

3. His pride in his origin and his mutual relationship with horses

The poet connects his pride in himself and his origin with horses. He prides himself on knowing horses as well as they do (Fakhoury, 1953).

<p>أبيدي بني عمران في جبهاتها في ظهرها والطعن في لباتها والراكبين جدودهم أماتها وكانهم ولدوا على صهواتها والمجد يغلبها على شهواتها</p>	<p>أقبلتها غرر الجياد كأنما الثابتين فروسة كجلودها العارفين بها كما عرفتهم فكأنها نتجت قياما تحتهم تلك النفوس الغالبات على العلا</p>
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He describes his origin, ancestors, and horsemanship alongside his horses, and that these horses know them and his ancestors know them because they reproduced from them, so his ancestors used to ride the mothers of these horses, and the poet only describes his horses and no other horses in this section. He recounts his understanding of horses; only people who have known them for a long time know them, and horses recognize him since he knighted them from father to grandpa, therefore his grandfathers were born on the horses and backs of these horses' mothers. He affirms the horses' awareness of him and their witness to him in several of his poems, thus he picks them to introduce him (al-Dimashqi, 2007)

<p>والسيف والرمح والقرطاس والقلم</p>	<p>الخيال والليل والبيداء تعرفني</p>
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The poet's fascination with Arabism and affection for Arabs is shown through horses as well. Saif al-Dawla was an expert at heaping praise upon him, thus he was praised for bringing up the Arabness of horses, their etiquette, and their provenance. Saif al-Dawla appreciates the intelligence and kindness of horses and their inherent Arab character: Since 1986 (al-Barqouqi)

<p>وما لبيسته والسلاح المسمم يشير إليها من بعيد فتهم ويسمعها لحظا وما يتكلم</p>	<p>كأجناسها راياتها وشعارها وأدبها طول القتال فطرفه تجاوبه فعلا وما تسمع الوحا</p>
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It means that everything is Arab: the banners, the weapons, the clothes, the horses; they are all Arabs of various races and colors; they all reach their goals politely and voluntarily; they respond from afar, that is, they respond to him without calling by pointing to the limb without speaking.

4. The horse with supernatural qualities, the legendary miracle, the rebel

The poet's gaze extends to what is around him and the events he has experienced since childhood as he roams the deserts, searching for and achieving his lofty goals until he is not satisfied with the familiar, at which point he creates legendary horses that penetrate the earth, smash rocks, and dive into the seas, then embrace the sky to become stars that fly away and disappear. Premonitions are preceded by marvelous and miraculous traits that have the ability to keep their opponents at bay Geishi (2007).

ابن السيوف أعظم حالا
أعجلتهم جياده الإعجالا
تحمل إلا الحديد والأبطالا
النفق عليها برأقا جلالا

حال أعدائنا عظيم وسيف الدولة
كلما أعجلوا النذير مسيرا
فأنتهم خوارق الأرض ما
خافيات الألوان قد نسج

The poet emphasizes here that he is capable of breaking all familiarity by sketching amazing pictures of horses and bestowing supernatural qualities on them, warning his addressees that his unique poetry, such as these fabled horses, penetrates everywhere. Thus you discover them like stars in the soil, shining with what is on them of iron; they walk in the earth, race the shooting stars, trample the killed enemy heroes, and they are everywhere, so these horses spread throughout the land and sea. They run with wolves on land, float with whales in the ocean, hunt with deer in the valleys, climb mountains and difficult places with eagles on mountain peaks, and cross valleys and stars, as though the poet summarizes his life and its numerous stages (Mardini, 2007).

نجوم له منهن ورد وأدهم
ومن قصد المران ما لا يقوم
وهن مع النينان في البحر عوم
وهن مع العقبان في النيق حوم

تبارى نجوم القذف في كل ليلة
يطأن من الأبطال من لا حملنه
فهن مع السيدان في البر عسل
وهن مع الغزلان في الواد كمن

Then these horses scare the stars, so the stars hide from them with dust (Mardini, 2007).

فمدت عليها من عجاجته حجبا

كأن نجوم الليل خافت مغاره

The poet frequently gave his horses rebellious and obstinate features, therefore they offer a method of expressing rebellion, the supernatural, and the extraordinary. We can see that the majority of these pictures of the poet's personality stem from a rebellious spirit that endures injustice and sorrow throughout his life. 1976 (al-Mu'tazz) The poet's personality is defined by features and attributes that no one else possesses. He is rebellious and out of the ordinary since he created a literary and maybe psychological phenomenon throughout his lifetime. Al-Mutanabbi revolted against all happenings and all human beings, independent of the people's statuses, therefore he picked the horses to transmit a message whose words are solid (Ibn Manzoor & Abu Al-Fadl Jamal Al-Din, 2010).

على إعاقها وعلى غشاشي
برمحي كل طائرة الرشاش

وأسرجت الكميت فناقلت بي
من المتمردات تذب عنها

Al-Mutanabbi continues with his miserly puns with whatever he deems achieves, eases, or strikes his addressee with horror and panic. We watch his horse that he rides become a sign and evidence of Al-truthfulness, Buraq's so that anyone sees them rushing believes in Al-characteristics Buraq's when he walked at night from the ground to the sky (Al-Ayoubi, 2002).

بين أرساغها وبين الصفاق
صدق القول في صفات البراق

فوق شقاء للأشوق مجال
ما رآها مكذب الرسل إلا

5. His extreme care for his horses as evidence of his superiority and distinction

The poet is filled with the conviction that he is a unique individual and poet, therefore he chooses his horses with great care and loves them with affection. One expression of this is that he only gives them milk, and he only rides horses of honorable lineage and high standing, since it signifies the elevation and honor of the one who rides them, and that no other animal has this elevation and honor. It is always the method by which

تسقى في قحوفهم الحليباً
تدوس بنا الجماجم والتربيا
فنى ترمي الحروب به الحروبا

كأن خيولنا كانت قديما
فمرت غير نافرة عليهم
يقدمها وقد خضبت شواها

The poet affirms his pampering of these horses, which he prepares to be a companion for him to chase if they mean to accomplish something and if he does not find a helper for the magnitude of what he asks for. As a result, he provides them curdled milk, which is milked from the "shole" of camels, whose milk was scarce save for Al- Mutanabbi's horses (Hassan, 1964).

وما تنكر الدهماء من رسم منزل
أهم بشيء والليالي كأنها
وحيدا من الخلان في كل بلدة

سقتها ضريب الشول فيها الولائد
تطاردني عن كونه وأطارد
إذا عظم المطلوب قل المساعد

The poet is extravagant in caring for and discerning this one that takes him to wherever he wants, so he puts on shoes made out of gold, saying (Abdel Hafez, 1983).

تركت السرى خلفي لمن قل ماله
وأنعلت أفراسي بنعماك عسجدا

6. The horse, the friend

When things get tough for the poet and he feels lonely and isolated, he finds nothing better than horses as a friend to comfort him (Shuraim, 2013).

وعيني إلى أذني أغر كأنه
شقتت به الظلماء أدنى عنانه
وما الخيل إلا كالصديق قليلة
إذا لم تشاهد غير حسن شياتها
لحا الله ذي الدنيا مناخا لراكب
ألا ليت شعري هل أقول قصدة

من الليل باق بين عينيه كوكب
فيطغى وأرخيه مرارا فيلعب
وإن كثرت في عين من لا يجرب
وأعضائها فالحسن عنك مغيب
فكل بعيد الهم فيها معذب
فلا أشتكى فيها ولا أتعنت

So he travels with this horse, complains to him, and speaks to him like a friend; because genuine friends are few, the poet has tried horses and discovered that they are the best of friends. The poet, on the other hand, is the one who befriends the horses and communicates to them what he suffers from—that his misery is exacerbated by his lofty aims and detest. As a result, he aspires to produce a poem free of the complaint of time and its reprimand by notifying him of his desires and achieving what he requests from him. This companion stays with the poet till the end, concealing his presence in some areas while reveling in others while listening to him, or denying himself via his horses (Al-Wahidi, 1986).

يقول بشعب بوان حصاني
أعن هذا يسار إلى الطعان

7. Horses are a means of rescue, rehabilitation and challenge

When our poet angrily left Saif al-Dawla, who praised him as the essence of life, poetry, ambition, and chivalry, and after he believed he had discovered the answer to his query in prestige, Arabism, and

domination, he went out, humiliated and ejected. He opted to go to Egypt to realize the remaining aim and aspiration, and here he must be aided by a lot of instruments. It is vital to organize and prepare for this step, which involves a huge adventure, as if the poet is starting again and has left opponents behind who are banking on his failure and wanting to get rid of him. What are these "horses" that would transport him to where he journeyed, as he addresses Kafur Al-Ikhshidi and describes the sufferings he faced on his travels - this tangible difficulty, which was preceded by even more psychological agony- (Al-Wahidi, 1986).

بقلب المشوق المستهام المتيم	فلو لم تكن في مصر ما سرت نحوها
كأن بها في الليل حملات ديلم	ولا نبحت خيلي كلاب قبائل
فلم تر إلا حافراً فوق منسم	ولا أتبعث آثارنا عين قائف
من النيل واستذرت بظل المقطم	وسمنا بها البيداء حتى تغمرت
عصيت بقصديه مشيري ولومي	وأبلخ يعصي باختصاصي مشيره

They are horses that can take the weight of the journey and face the threat posed by the non-Arab Daylam, an adversary of the Arabs who seek to obstruct the poet's journey to Kafur by consuming the poet and his horses. The pace at which they rushed, nevertheless, meant that his adversary could only see their footprints, to the point where they imprinted Al-Baida with their tracks until they reached the Nile, where they drank from it without irrigation. Instead, it drank less since it got more water, was more exhausted, and disobeyed those who told it to go back and get off the route. After leaving Egypt, the poet is shown making horses that stand up for him, exact his vengeance, and restore his dignity. These horses are substantial, firm, smart, and swift, and they use all of their senses and experiences to elevate the poet's rank as they take in the reality of people and things. They and their buddy realized that al-Mutanabbi was upset because he knew the truth about Saif al-Dawla in that circumstance.

The poet made their hooves strong and hard, indicating that they are without shoes and affecting the rocks with their hooves, and as a result, they freely chose Kafur with all of their strength and choice. They then see the people who are far from them as they are for the truth of their sight in the darkness of the night (Al-Wahidi, 1986).

فبتن حفافا يتبعن العواليا	وجردا مددنا بين أذائها القنا
نقشن به صدر البزاة حوافيا	تماشى بأيدٍ كلما وافتِ الصفا
يرين بعيدات الشخوص كما هيا	وينظرن من سودِ صوادق في الدجى
يخلن مناجاة الضمير تناديا	وتنصب للجرس الخفي سوامعا
به ويسير القلب في الجسم ماشيا	بعزمٍ يسير الجسم في السرج راكبا
يؤديك غضباناً ويثنيك راضيا	وقدت إليها كل أجرد سابع

Thus, the poet walked with strong determination, as if the body, while resting in the saddle, precedes the saddle, and the heart, while resting in the body, precedes the body due to the strength of his determination to walk, so that there is a race between him and his horses in the challenge of reaching; leaving Saif al-Dawla, he appealed to Kafur, against his will, to help him achieve his goal.

8. Other images

8.1 Best gifts

For the poet, many of the things and pleasures of life were not equivalent to horses. These horses, which he used to see as his goal, or rather his life, did not consider anything given to him to be more valuable than horses (Al-Wahidi, 1986).

إذا نشرت كان الهبات صوانها	ثياب كريم ما يصون حسانها
وتجلو علينا نفسها وقيانها	ترينا صناع الروم فيها ملوكها
فصورت الأشياء إلا زمانها	ولم يكفها تصويرها الخيل وحدها
سوى أنها من أنطقت حيوانها	وما أدخرتها قدرةً في مصورها
رأى حسنها من أعجبته فعانها	وأمر عتيق خاله دون عمه
وشانته في عين البصير وزانها	إذا سايرته باينته وبانها
وشرى ولا تعطى سواي أمانها	فأين التي لم يأمن الخيل شرها
إذا خفضت يسرى يدي عنانها	وأين التي لا ترجع الرمح خائباً

Horses are among the most beautiful gifts that indicate generosity and the poet's knowledge of their value. Saif al-Dawla asked him about a description of a mare that he would gift to him, so he chose a mare distinguished in its origin and bloodline, walking with her foal, which is more beautiful than the mother's. He chooses the mare so that if he rides it, it will be loyal to him, no one else can ride it, and it will only obey him.

8.2 Pastern horses are soul healers.

The poet does not see anything better than horses as a cure, as he has always treated his own ailments and troubles with these horses (Al-Wahidi, 1986).

لهمته وتشفيه الحروبُ	وأنت الملك تمرضه الحشايا
وعثيرها لأرجلها جنيبُ	وما بك غير حبك أن تراها
وللسمر المناخر والجنوبُ	محجلة لها أرض الأعادي
فلم يعرف لأصاحبه ضريب	إذا داء هفا بقراط عنه

Conclusion:

The research concludes that:

1. The image of horses for Al-Mutanabbi is the same as those familiar to other Arab poets. However, he distinguished himself through a special relationship between him and horses, which became one of the most important clues revealing his personality. It suffices that he declared that he is the horse; he did not say I am the king or the prince, but he accepted that he is the horse and the horse is him. They wear his dress, he strives to achieve what he desires, and he has united with the horse (Al-Wahidi, 1986).

أضر بجسمه طول الجمام	وما في طبه أني جوادُ
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2. Al-Mutanabbi engaged in emotional disclosure, either verbally or nonverbally. When he conveyed some of his concerns, thoughts, feelings, plans, fears, hopes, objectives, failures, achievements, loves, and dislikes, he verbally disclosed himself. The horses had the best luck in his company, his companionship, and the house of his secrets, and this is often what reveals personal or hidden information from people, which led to the development of relations between him and horses to a level of more familiarity, affection, and harmony to the extent of uniting with them and fusion with the horses.

3. The poet's vision of horses evolved in response to his ambition and perception of what was going on around him; his self-exaggeration, pride, and objectives were exalted.
4. This is why the poet sought for the rebellious horses, legendary horses, quick and confident horses, healing horses, and the most precious presents and money. It was discovered that their features were contradictory, which are the phases that represent the contradictions and fluctuations that surround this character, based on the experiences that the poet experienced, depending on who he met, encountered, and lived with from various parts of society.

Recommendations:

1. The study recommends researching what people use in terms of tools and clues for a deeper understanding and greater disclosure of their personalities.
2. The study suggests more in-depth studies of Al Mutanbbi in order to enrich the Arab library with all of his details, no matter how minor.

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