

# The Self Dimension in the Poem Fever

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## ABSTRACT

The research focused on the poem “The Fever”, which he wrote while he was in Egypt, after he suffered from a fever that left him bedridden. This text represents rich material for studying the Self dimension that Al-Mutanabbi establishes in his texts, combining ambition, sadness, and rebellion. These images move under a wonderful linguistic context in which he invested levels of beauty. The linguist in words, connotations, and internal and external music.

## INTRODUCTION

Perhaps it is certain that poetry stems from a private subjective experience that the poet addresses in his texts until it becomes a reflection of it and is a product of his emotions, his diaries, and his visions, as the self-constitutes a central dimension of his personality through its interaction with his diaries and his environment, and this interaction is reflected in a readable, cognitive manner through the texts that he writes, and therefore it cannot be separating the poetic text from itself, its product, and examining it in order to determine its connotations, decipher its codes, and read it critically, clarifying the dimensions of this text and the poet’s experience in it .

Based on the above, we find Al-Mutanabbi’s text full of the voice of the self, as it is formed psychologically and culturally through a set of coordinates and foundations, some of which are what the poet acquired in his life and some of which are what others reported to him. True culture is a human culture through which the poet seeks to communicate with his surroundings through a creative process that is its culmination is the production of the poetic text, as the self of Al-Mutanabbi the poet is the product of the constant and the variable, the constant which is his human self and the variable which is the relationship of this self with others .

Looking at the poem “The Fever,” the self is manifested in two aspects that constitute a wide area of the problematic space of the poem and move in two parallel lines, to draw the poet’s psychological image at the moment of the poem and the feelings that it goes through that take the form of a verbal art, and they are:

### 1) The transcendent self:

The image of this self dominates the beginning, and appears strongly, extending over sixteen lines that are dominated by pride, as is the custom in Al-Mutanabbi’s poems. He starts from his self towards eliminating the other, highlighting his pride in himself and his pride in it to make it above the blame of everyone who blames. But what is striking here is that he did not address the blamers except those who blamed him. Through it, highlighting his superiority to blame:

**The one who blames you is more important than the one to blame.....  
and its action is greater than words.....  
My arms and the desert without evidence.....  
and my face and the desert without a mask.....  
I find comfort in this and this.....  
and I get tired of resting and standing.....  
The eyes of my souls, if I set my journey free.....  
and all the mines floating in my mines.....**

The poet's interest in himself begins with the word (blame) at the beginning of the poem, as it came in the form of (object), and it is known that this formula focuses on the object rather than the subject. It is a formula that focuses on the condition of the object and its condition in the action's connection to it and its occurrence on it, without paying

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attention to the subject (). The object is the most important in the poet's view, so the second-person pronoun indicating the dual came as an image of the marginal other at the beginning of the poem, to be an opening for him to begin broadcasting his transcendent narcissism in his verses that follow this opening. How can he be blamed when he is the one who does not make his actions subject to speech, and there is nothing in them that calls for it to be pointed out? Without the pride and pride he deserves, it is a bashing of the other Imam/margin, using the method of transition by the imperative (pragmatic) to confirm his centrality to the text through the dominance of the first-person pronouns, and adding to it a spirit of narrative narration to justify what convinces them of the reality of his actions, which do not stop at his words only, but go beyond them to be an image of his transcendent self when it comes "Waw Al-Ma'iya" to embody the image of integration between him and the wilderness that he crosses without evidence as he faces its abandonment without a mask. Here, the duality of (movement/residence) is highlighted through his use of the present tense verb indicating the speaker and preceded by the letter similar to the verb (in) connected to the speaker's yā', so he has no right to rest. On the one hand, in exhaustion or exhaustion in traveling, and on the other hand, establishing an emotional partnership between him and his departed. Her eyes are his eyes and her voice is his voice. This unity was not limited to the desert only, but also extended to the desert, so that the unity here is spatial, temporal, visual, and auditory, as Al-Mutanabbi bestows images of vitality and interaction upon himself. She is a self-full of transcendence, height, and pride as he is the expert in the depths of the desert and its manifestations, and she is an agent that expresses Her longing and longing for movement and freedom, which reflects his high determination and pride. He sees comfort as an image of brokenness, and this is what called him to break the duality (sickness/comfort) to produce another duality, which is (comfort/sickness).

The image of the transcendent self extends when he presents a marginal image of the verses of wisdom, but it contains a central meaning that celebrates himself and the loud voice of his ego as a result of the dominance of the first-person pronouns over this scene of the text:

**When the people's friendliness faded....  
I rewarded a smile with a smile.....  
I began to doubt who I had chosen because .....  
I knew that it was some kind of dream.....**

The self dominates here by going beyond the other in some detail, as if he is saying: (Do I deserve blame for these actions?), and he is merely presenting himself and the focus of his idealism by presenting the negative image of the other:

**And whoever finds the way to exaltations.....  
let him not leave the mount without a hump.....  
I have not seen anything in people's faults.....  
like the lack of those who are capable of perfection .....**

In psychological language, it uniquely reveals a wisdom that stems from bitterness, as his pride refuses to be deceitful, but nevertheless he responds to a smile with a smile, and he himself refrains from mingling with them or being a part of them. This is what calls for suspicion and caution in the people closest to him, for he abhors miserliness, and glory to him is not a lineage, but an act. It requires breaking into difficulties.

The transcendent self is apparent in all of Al-Mutanabbi's poetry, and it is not an emergency or special case in this poem. Perhaps it appeared clearly in the inflation of the ego through his reliance on the pronouns of the speaker to a large extent, or by his reliance on present tense verbs indicating the speaker, which give the text vitality and continuity, or by relying on a statement Emphasizing his idealism and highlighting the negativity of the other who is elusive/stingy/whose lineage prevents him from seeking glory.

The reference to "I" goes beyond traditional pride, and comes down to the context of rejection that is based on the solidity of the self, and this is what is made clear in this scene of the poem by the excessive use of (yaa for the speaker) and (taa for the subject) and the concealment of the pronoun (ana) in the present tense verb, which we will see dominates. On the second scene as well.

## **2) The complaining/alienated self:**

The poem "The Fever" revealed to us another angle of the poem "The Fever," which is the angle that Al-Mutanabbi illuminated and elaborated on, as it took (21) lines, and in it the illnesses, aches, and pains of the poet that were hidden under a layer of the ego were revealed, to appear here in the form of a complaining ego, as it came as a depiction of

his ailments. And his psychological and physical illnesses, acknowledging the tragedy of his life when he reveals his personal secrets to us, investing in that with all the possibilities of moral and vocal language .

I reside in the land of Egypt, and there are no riders behind me, nor in front of me.

**And I got bored in bed and he was next to me...  
I got tired of meeting him every year.....  
I have little return, my heart is sick...  
I have many envious people.....  
and it is difficult for me to aim.  
Ill of body, unable to stand.....  
very intoxicated without drinking water.....**

Al-Mutanabbi starts here from the duality (movement/stability) to be an entry point for him to access the treatment of his vision in light of his psychological situation. This duality, which he dealt with in the first section, as if he wanted it to be a general framework for this text, and from it he created another duality to be an objective equivalent to it, which is dualism ( Comfort/sickness) to show that movement is his comfort while residence is his illness, which is supported by the meaning of the second verse in this scene and increases its significance, as he is bored with bed and he is the one who gets bored of meeting him every year, so that the discourse is at the level of dualities.

This collection of meanings indicating constancy/restrictions/illness is a revealing mirror of the pain and suffering that Al-Mutanabbi is experiencing, making him a complaining/alienated self. It is an exaggerated complaint, a pressing anxiety, and a sign of great alienation that prompts him to dwell for a long time on these meanings, as they are effective restrictions that precipitate a state of affairs with their presence. Psychological frustration for the self, as the psychological event escalates to its climax with the visit of this heavy visitor, as if she were a lover dragging her limbs in shame. It is a creative depiction that With the dominance of the nouns to increase the significance of the restrictions imposed on himself, then he adjusts his poetic scene to give it vitality with the dominance of the present tense verbs indicating the speaker, as if we are here in front of an escalating dramatic event, controlled by the self, so that the character and the narrator are together, in a depiction that invests in the beauty of the semantic opposition of the verbs (she gave / she recovered). (narrowing / widening), and the correspondence in words (watching / monitoring) (believing / honesty), and exaggeration was also used to depict for us the extent of this pain and suffering, as he draws the relationship between it and fever: explores the beauty of declarative metaphor in humanizing things.

**It is as if the morning expels her.....  
and her tears flow in four streams.....  
I watch her time without longing.....  
watching the exciting thing that is desired.....  
And her promise is true, and honesty is evil.....  
if it throws you into great distress .....**

Here the speech rises with a question based on the meaning of exclamation, and in a way that suggests that the fever is the last calamity to befall him, as there is no place in his soul to be a refuge for it, and here we can imagine the bitter pain that was afflicting him, toppling this exalted soul so that weakness took control of it, and despite this... Due to the severity of his suffering, pain, and weakness inherent in himself, we are forced to sympathize with this hero when he transports us with an expressive gesture to the past while he was fighting in the midst of war, and not a stroke of a sword or a throw of an arrow remained in his body:

**I have every girl forever.....  
So how did you arrive from the crowd?.....  
I was wounded so badly that there was.....  
no room left for swords or arrows...**

But despite all this weakness, he tries to regain his resolve and pride:

**Except, I wish the hair of my hand could be called.....  
an act of rein or rein.....  
Shall I throw my hobbies with dancers?.....  
The leashes are filled with mines.....  
Perhaps I have healed the pain in my chest.....  
with a belt, a channel, or a fence .....**

Al-Mutanabbi reveals here his overwhelming desire to be liberated from all his restrictions and to be healed from them. The wish contained here is an indicative indication of this meaning, until he began to strengthen his present and future with his past, so he wishes to emerge from this hardship as he had emerged from others before, and we can clarify from him the extent of the terrible calamities. Which befell him, to the point that it led him to mix the physical pain of fever with his psychological pain that he suffered from failure and frustration in Egypt, so he exploited this suffering to produce for us an aesthetic text that depicts human pain represented by the pain of a sad knight.

Al-Mutanabbi's reference to the complaining/alienated self does not mean that it is an emergency situation in which he regurgitates his pain over time, people, and envious people. Rather, it is an aspect of his personality, and almost no poem is devoid of this meaning or reference to it, and he said:

**If only I could write a poem.....  
so I would not complain about it or blame .....**

It seems that the complaining self goes side by side with the transcendent self in Al-Mutanabbi's soul, as this also appears from the two selves coming together in the poem "The Fever". Complaint and pain are another of his subjective axes based on lack of harmony with society or a feeling of alienation from it .

This alienation has its effect and extent when he takes the position of a denouncer regarding the doctor's question and uses a transparent sarcasm based on the interrogative question whose adjective (hamza) is deleted, relying on moral repetition in explaining the doctor's diagnosis:

**The doctor tells me that you ate something.....  
and your illness is in food and drink.....  
And what is in his medicine is that I am a horse.....  
his body is damaged by the length of the camel.....  
It is accustomed to dust in the chambers.....  
and it enters from darkness into darkness.....  
So a caught animal does not grow long enough for it to graze.....  
nor is it in brambles or bridles .....**

There is no cure for his illness except to give him free rein, to be liberated from these restrictions, but what is striking here is his transition from expression in the first person to expression in the third person, as he reaches his meanings through an intermediary who is the all-knowing narrator. He gave the dramatic scene greater effectiveness by conveying the other's vision of him. It is an employment of the other and an interrogation of his absent voice in most of Al-Mutanabbi's poetry. The other that Al-Mutanabbi employs in revealing his own feeling, the glow of the ego in his poetry even in the sources of weakness or brokenness, so we see him in the last scene of the poem returning to his transcendent ego, to determine the truth that adversity The difficulties he goes through are nothing but a kindling of his self-pride and transcendence:

**If I get sick, then my patience is not sick.....  
and if I get sick, then my resolve is not sick.....  
If I convert to Islam, I will not stay, but.....  
I am converted from pigeon to pigeon.....  
Enjoy yourself from sleep or slumber.....  
and do not meditate while lying under stones.....  
The third of the two cases has a meaning.....  
other than the meaning of your attention and the dream .....**

Despite his illness/restriction, his ability to be patient and forbearing has not diminished. His determination and ambitions remain strong. Even if he is spared from fever, he will not be spared from death. This is only a reflection of the self-image that Al-Mutanabbi used to highlight in his poetry, to be the end. The dramatic scene in the poem, but here this scene concludes with advice veiled with perfection.

It is clear from the extrapolation of the self in this poem that its movement is based on an exchange of roles. It is between being a glowing, transcendent self whose expression is based on amplifying and celebrating the pronouns of the speaker and highlighting the full image of it by hinting at advice or declaring the inner ideal of the self, and between being a broken, weak, suffering self. From the restrictions that the place imposed on him, the fever came to form an expressive space for these restrictions and his desire for liberation and freedom, and this is the product of that first self.

They were expressed in a manner that relied on consolidating their meanings in the recipient through moral repetition, so that the text would be a revealing mirror of his self's manifestations. He is a deceitful, mercurial poet, or so he wanted to appear here. He sometimes starts from a complaining self to reach an alienated, broken self, as if he wanted to suggest that he is in the orbit of his own self alone in all its transformations. Alienation, in one of its aspects, is transcendence, since it is not possible to Poetry is to find a poet whose self was inflated, like Al-Mutanabbi. Indeed, in all his attempts, he was starting from his own ego only, so he is always first and last in all his texts. The poet is above him and looks at those below him as if he is the only one, and it is not possible to enter his world without glimpsed his famous verse that... Make him a prophet:

**I am in a nation that God has restored.....  
a stranger like a righteous man in Thamud .....**

## CONCLUSION

The subjective dimension in Al-Mutanabbi's poetry is evident through his study of the poem "The Fever," and by illuminating this angle with research and reading, we discover the following:

1. The subjective dimension effectively dominates Al-Mutanabbi's poetry in general, and the poem "The Fever" in particular, and this dimension is manifested through reliance on first-person pronouns on the one hand and present tense verbs on the other hand, which gives them vitality and continuity, and this is what formed a phenomenon in his poetry, so you can only read a poem of his. She finds the voice of the ego dominant in her.
2. The image of the self was manifested in this poem in two images: the transcendent self, which is trying to break away from all the restrictions governing it and to liberate it. It is an aspiring self-brimming with glory, and illness or house arrest does not prevent it from being liberated and in control of itself. The second image of the self was also manifested in the image of the self. The broken and weak woman takes pain and suffering in her limbs, while her ambition remains despite the spatial restriction imposed by her stay in Egypt and the restriction of illness imposed by the fever.
3. Al-Mutanabbi dealt with its meanings in a highly cognitive manner by combining the duality of movement/stability and the duality of illness/rest, as he made movement the opposite of rest, while he made stability the opposite of illness, which contributed to enriching the semantic image in his poem, and also contributed to highlighting the stream of consciousness. The esoteric as a form that reveals Al-Mutanabbi's condition, his psychological emotions, and his emotional experience, in expressive contexts that enhance the richness of the literary process and its manifestation in him.
4. Al-Mutanabbi spread an image of wisdom between the verses of his poetic text, which is what he always did in most of his poems, and made it parallel to the image of the glorious man who experienced life and extracted lessons from its experiences. It is an image parallel to the image of the transcendent ego, as he tried to control it throughout the text, exercising oppressive authority. To the other despite his need for him to highlight himself.
5. Al-Mutanabbi succeeded in his sensory similes by relying on the humanization of existing beings, in addition to identifying with them, which enriched his images on the visual and auditory levels, creating a growing event that contributed to extending his control over the recipient and directing him to the ideas contained in the text.

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