



## Kafur between Poetry and History

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### Abstract

The paper discusses a very important topic: the image of Kafur Al-Ikhshidi in poetry and history. In history and literature, Kafur's name is mostly associated with Al-Mutanabbi's because the seconds' poems praised and satirized Kafur on numerous occasions. The study attempted to extract the picture of praise for Kafur from Al-, Mutanabbi's poems, as well as the works that presented him as satirical. Justifying the reasons for praise and satire in the same way as Al-Mutanabbi justified Kafur, by comparing these two images to the image and biography that appeared in books of men's biographies and historical sources that documented Kafur Al-Ikhshidi's life in Egypt. While the popular phrase for many was "poetry is truer than history," the repetition of this phrase after studying may cause insomnia in both the recipient and the student, prompting us to revisit some of the postulates and achieve something in fairness to the character of Kafur Al-Ikhshidi for our love and admiration for Al-Mutanabbi and his great legacy, in terms of language, literature, wisdom, and art.

*Keywords:* Abu al-Tayyib al-Mutanabbi; Kafur al-Ikhshidi; poetry; history; praise; satire

## 1. Introduction

The importance of this study stems from the significance of its two characters as well as the determinants of the research topic into which the researcher will delve. Poetry and history serve as records and references for reading events and charting the progression of the ancients through the ages. As for the personalities that fall within this study, they are also of great importance due to their high historical and literary values and great importance, and they are:

The character of Abu Al-Tayyib Al-Mutanabbi, "the concern of people," as described by Ibn Rasheq al-Qayrawani (Al-Mazini, 1924), and the character of Kafur al-Akhshidi, the protector of Egypt through an important historical period. The research problem lies in revealing the reality of Kafur's personality through comparison and balancing between poetry and history; when poetry is mentioned, it is undoubtedly related to Al-Mutanabbi and his poetry in Kafur, whereas our historical reference will be master pieces of historical books dealing with that era of Egyptian history and the Abbasid state. The study will attempt to investigate poetry in terms of praise, slander, or satire, as well as review history, in order to do justice to the man or lift the veil from a number of his virtues that Al-Mutanabbi's poetry may have brought down, and new generations have come to believe only in the poet's saying: (Abdel-Hafiz, 1983).

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لا تشتري العبد الا والعصا معه ان العبيد لانجاس مناكيد

### 1.1 Do not buy a slave without buying a stick along with him for slaves are filthy and of scant good

The research attempts to answer the following questions:

1. What is the importance of the historical role that Kafur played in the Kingdom of Egypt?
2. What prompted Al-Mutanabbi to praise Kafur?
3. What made Aba al-Tayyib the satire of Kafur?
4. What effect did Al-Mutanabbi's praise and satire poetry have on the historical truth?

### 1.2. Literature Review

As for previous studies on this subject, we shall mention old and new books and studies that dealt with Al-Mutanabbi's poetry, as he was studied by Al-Amidi, Al-Jurjani, Al-Tha'alibi, Taha Hussein "with Al-Mutanabbi", Shawqi Dhaif, Al-Akkad, and a huge number of modern studies. Some of them studied the Kafuriyat separately and the Saifeiyat separately, but the new thing that we hope this study will add, is the comparison between poetry and history and the elucidation of the true image of Kafur and the statement of the active role that poetry plays in embellishing or distorting situations and conditions.

Abu Al-Tayyib Ahmed bin Al-Hussein bin Al-Hassan bin Abdul Samad Al-Jaafi Al-Kindi Al-Mutanabbi was born (915-965 AD, 303-354 AH) in Kinda (a district of Kufa city) and was breastfed by an Alawite woman, one of the most greatest poets in the 10<sup>th</sup> century, some scholars consider him to be the greatest Arab poet at all, and one of the most prominent poets in the world, (Khalkan, 1971) he is descendant from Kahlan of Yemen, an eloquent Arab tribe. History books do not mention anything important about his family, even Al-Mutanabbi himself did not mention his family except for his grandmother, whom he considered his mother, as she was the one who raised and cared for him, his lamentation indicates his attachment to and love for her. History also, does not mention of his family except one son named Mohsed, and there is a difference of opinion regarding his wife whether she is of Levantine origin or is she of Iraqi origin.

Kafur Al-Ikhshidi (3) (Abu Al-Musk Kafur bin Abdullah Al-Ikhshidi was a slave in Egypt, who Abu Bakr Muhammad Ibn Tughaj Al-Ikhshid bought in 924AD, 312AH in Egypt from Mahmoud bin Wahb bin Abbas. (Khalkan, 1971)

## 2. Methodology

This research tries to present and analyze with total objectivity, excluding the researcher's attachment to Al-Mutanabbi. It also aims to invite researchers to take a broad perspective in addressing research issues, particularly those that require special questions, by relying on induction and analysis of poetry texts, as well as following the pages of history as a method of study, in order to discover some facts that a large number of Al-Mutanabbi's readers and recipients of his precious poetry took from the masterpieces of autobiographical books and the explanations of Al-Mutanabbi'S Diwan, as basic sources for the study, relying primarily on the explanation of Al-Wahidi for his chronology. The research will depend also on masterpieces, attempting to clarify the genuine image in isolation from poetry in which imagination and exaggeration are prevalent. The research consists of three axes and a

conclusion. The first axis deals with the image of Kafur as it appears in the most important historical references and sources related to the biography of men. The second axis clarifies the image of Kafur praised by Al-Mutanabbi and the third axis deals with the image of Kafur satirized by Al-Mutanabbi.

## *2.1 The importance of the historical role that Kafur played in the Kingdom of Egypt?*

### *2.1.1 First, Kafur, as mentioned in the history books:*

Kafur is one of the most important pillars of the Ikhshidid state, which was founded by (Al-Huwayri, 2002) Muhammad bin Tughaj (a Turkish Mamluk) and appointed as governor of Egypt by (Khalkan, 1971) the Abbasid Caliph Abu Al-Abbas Muhammad Al-Radi Bllah, in which he established security and safety and eliminated the rebels, and because he was able to curtail the Fatimids' ambitions in Egypt, the Caliph bestowed upon him the Persian honorific title "Al-Ikhshid." Soon, Kafur followed the method of Ahmed bin Tulun, the founder of the previous emirate, where he made Egypt independent from the Abbasid state. He seized most of the Levant, Palestine, Damascus, Homs, Jordan, except for Aleppo, which was left to the Hamdanids, and then the Hijaz was annexed to his state that Ibn Tulun failed to include into his state before.

After Tughaj Al-Ikhshid died, Kafur assumed control of the authority on behalf of his two sons, Onujor and Ali. (Katheer, 1988) When Ali died in 355 AH, Kafur seized power and was asked to allow the name Ali ibn Al-Akhshid to be invoked in speeches, but rejected it due to his youth. He instead displayed the book of his accession to power. (Katheer, 1988) Thus, he became the actual ruler, and began to expand the territory of the state, investing several things, the decline of the Hamdanid state; he was respected by the Abbasid Caliphate. The conflict between princes of adjacent states. The conflict between the crumbling Abbasid state in Baghdad and the developing Fatimid state in Africa. (Khalkan, 1971) Kafur was able to maintain the political balance between these parties, this balance that was lost with his death, as he maintained it throughout his reign, which enabled him to withstand the attacks of the Fatimids from Africa.

It was historically recorded for Kafur that (Al-Huwayri, 2002) he was an expert in politics, intelligent and shrewd, as he was close to Al-Muizz, the ruler of Morocco, and showed his inclination to him, at the same time, he showed obedience to the Abbasids, satisfying everyone until he was able to rule. Kafur spent, on behalf and authentically, 22 years out of the 34 years of the entire Ikhshidid state ragin (Al-Huwayri, 2002). He is considered one of the rare historical figures who reached power, after being a servant (slave), which is the first incident of kind in the Islamic history, taking full advantage of the political conditions that existed in his days for the benefit of the state.

Kafur had many accomplishments that he was able to fulfill because to his brilliance, resourcefulness, and political acumen. Saif al-Dawla al-Hamdani ruled Aleppo and its environs and then expanded in the Levant. Al-Ikhshid rose to defend his influence and sent Kafur's army (Katheer, 1988) which clashed with the Hamdanids. (Kashef, 1989)

Kafur al-Ikhshid has spared no effort in carrying out his religious duty of defending Muslims, repelling danger from them, and waging jihad against their aggressors, and has directed his efforts towards the completion of the process of redeeming Muslim prisoners.

## *2.2. Kafur's achievements in Eygypt*

Regarding Kafur's achievements in language and literature, history records showed that he was eager to assemble Arabic language and literary scholars in his court, (Kashef, 1989) in order for his court to be superior than the Abbasid Caliph and Saif al-Dawla al-Hamdani courts. In addition to the sciences, literature flourished in Egypt in the Kafur era, for he was (Taqosh, 2008) acquainted with

poets and permitted them, where they used to read biographies and news of the Umayyad and Abbasid state in his presence every night, and he had a vengeance, and was of great sanctity and princes needed permission if they wanted to talk to him, his courts was filled with singers, Roman and African servants, he exceeded his late king Al-Ikhshid (Taqosh, 2008) He also was knowledgeable in Arabic, literature, and science (Tagri, 2001), this is reinforced by his encounter with the Arabic poet Al Mutanabbi, whom we will analyze.

Kafur was well-versed in Arabic, both poetry and prose. During his rule - authentically and on behalf - Egypt witnessed great development and prosperity in various fields, he promoted agriculture, industry, trade, architecture and construction, taking into account the interest of his kingdom and its development.

Because agriculture was the primary occupation of the majority of the population (Kashef, 1989) and the primary source of state income, agricultural land rent was modest during the Ikhshidid era, ranging between one and two dinars per acre annually, depending on the condition of the land. His agricultural development efforts increased Egypt's income by four million dinars per year, with Fayyum alone earning more than 620 thousand dinars in 356 AH/ 976 AD.

Kafur's interests extended beyond agriculture. Egypt was a significant industrial country in the Ikhshidid era during the reign of Kafur (Kashef, 1989) During the Ikhshidid dynasty, the Abbasid Caliphs imported from Egypt their demands for manufactured goods, particularly valuable textiles adorned with Kufic inscriptions, and the paper industry supplanted papyrus.

As for trade, it (Kashef, 1989) became important in the Ikhshidid era, because the trade from the East, which was heading to the Indian Ocean and the Far East, began to turn through the Persian Gulf and Iraq-that is, through Hormuz and Basra-to Egypt and the Red Sea. In the 10th century, the port of Aden became the most important commercial center, while Baghdad began to decline and lose its position.

In the field of architecture, (Taqosh, 2008) Kafur was particularly engaged in renovating the structures of numerous mosques. He lavished money on mosques' décor and illumination. He constructed a mosque at Giza as well as the Al-Fuqai Mosque near Al Mokattam Mountain. In addition to mosques, he was interested in designing and erecting palaces, particularly (Taqosh, 2008) Al-Mukhtar Palace, Al-Bustan Palace, Al-Bustan Al-Kafuri, and Dar El-Feel. He was also in charge of public structures. (Taqosh, 2008) In 957 AD, Kafur erected a hospital and set up seven watering cans for Fustat people to get water from the region of al-Rawdah Island.

Kafur Al-Ikhshidi had a remarkable scientific activity in scientific and religious life, as he sponsored a large number of scholars of jurisprudence who gained his attention in different schools. Dhimmis (Christians and Jews) lived during his reign in calm and peace, and there are no indications of persecution or abuse inflicted on the Dhimmis in that era. Christianity was the second most common religion in the Ikhshidid state, followed by Judaism. Kafur maintained religious tolerance with all, regardless of creed or belief. The majority of the positions held by dhimmis during this time period were primarily financial in nature. Furthermore, their labor was not limited to levying and collecting money; as recorded in the Coptic narration, Christians and Jews held the highest and most sensitive positions throughout the reign of Kafur.

Kafur had a Coptic minister named Abu al-Yumn Quzma bin Mina. Ibn Kils was in charge of Syria and Egypt's Dawawen (governmental offices). As a result, he became close to Kafur, who used to consult him on all financial matters. (Katheer, 1988)

### 2.3. Kafur praised

Abu Al-Tayyib Al-Mutanabbi was born at the beginning of the 10th century. He fled Saif al-Dawla due to ambushes set up by his rivals, and this was accompanied by the Ikhshidis' desire to bring him to them. (Al-Hadidi, 1998)

وغير كثير أن يزورك راجلٌ ... فيرجع ملكا للعراقين واليا

*It is natural for someone who comes to you with nothing to return to Iraq (Kufa and Busra) as a king*

The poet's anxious concern and limitless ambition, among other things, drove him to Damascus in 346, then to Ramla in Palestine.

Al-Mutanabbi struggled greatly with his ambition, as well as his preference for power, both of which were significant aspects in his connection with life and the neighborhoods around him. This ambition drove him to the courts of the monarchs. The first poem in the historic meeting between Egypt's governor and the famous poet began with:

"كفى بك داء أن ترى الموت شافياً"

*"It is enough for you that you regard death as a cure"*

As if he wants to convey that he is confronting anything resembling death in order to heal his deteriorating connection with Saif Al-Dawla. So, Kafur's praise begins with a depiction of death, and the rest of the stanza comes to complete the notion he began with when he says:

"وحسب المنايا أن يكن أمانياً"

*It is much honor for death to become a wish*

It is only those who are forced to die who yearn for it, and this is what the next verse means when it says that he did not reach death to be his wish unless when he despaired of having a true friend and was tired of the cunning enemy who replaces revealing hatred with concealed deceiving. (Al-Hadidi, 1998)

"تمنيتهما لما تمنيت أن ترى صديقاً فأعيا أو عدواً مداجياً"

*I wished to die when I gave up on having a loyal friend or even a clear enemy*

He expresses his pain for abandoning Saif al-Dawla with his allegiance as a result of his kindness, and he justifies this melancholy by stating that he will surely grieve even for negatives in his past if they are tied to his history. (Al-Hasan, 1996)

وما الدهر إلا من رواة قصائدي إذا قلت شعراً أصبح الدهر منشداً

*Time is just a narrator of my poems; if I write poetry, time will chant it. (Al-Hasan, 1996)*

قواصد كافور توارك غيره ومن قصد البحر استقل السواقيا

*Those who come to Kafur are satisfied with him will abandon the others, for everyone who wishes to reach the sea must sail through the canals.*

فجاءت بنا إنسان عين زمانه

Kafur is similar to the iris of our eyes, without which we cannot see.

وجردا مددنا بين آذانها القنا ... فبتن حفافا يتبعن العواليا

*We placed our spears between these unique horses' ears, and they ran following the heads of these spears.*

تماشى بأبيد كلما وافت الصفا ... نقشن به صدر البزاة حوافيا

These horses, although they are barefoot, but their hooves dig rocks.

وينظرون من سودٍ صوادق في الدجى ... يرين بعيدات الشخوص كما هيا

And in the darkness of the night, these horses look with sincere black eyes, and they see the far person as he looks from close, which is unusual since when a person views something from afar, it becomes small in his eye.

وتتصب للجرس الخفي سوامعا ... يخن مناجاة الضمير تناديا

The sense of their hearing becomes true until they hear the hidden sound, so they adjust their ears for it - as they always do when they sense something - and those ears almost hear what a person is talking with himself as if he is shouting.

تجاذب فرسان الصباح أعتة ... كأن على الأعناق منها أفاعيا

Because of their strength and activity, these horses pull their bridles from the hands of their knights, and he compares their bridles in length and extension to snakes:

بعزمٍ يسير الجسم في السرج راكبا ... به ويسير القلب في الجسم ماشيا

They ran with persistence, as if the body in the saddle preceded the saddle, and as if the heart in the body preceded the body due to the strength of their will to run.

He depicts the horses galloping through the night and day, ripping their bridles from the knights and flying towards Kafur, but al Mutanabbi sees them halt and feels his heart pounding in his breast (Al-Hasan, 1996) as if he wanted to run ahead of these horses because of his intense yearning for Kafur. As these exceptional horses approach the renowned one with supernatural skills, he says in his depiction:

Because it is difficult to present all the poet's poems praised of Kafur, the research will suffice to mention the most important evidence showing the picture that the poet drew for his praised one during that period, which witnessed a struggle between the Ikhshidids and the Hamdanids, as each aspired to impose his authority on the other.

One of the most fundamental reasons that motivated Al Mutanabbi to go to Egypt and work hard, possibly in a vulgar style, praising Kafur is as follows:

- 1- Al Mutanabbi's good reputation in Egypt, Damascus, Baghdad, and Fustat, as well as throughout the Islamic world, made intellectuals eagerly await his arrival.
- 2- The enmity, envy and hatred that the poet experienced in Saif al-Dawla's council, produced his despair to continue living in good surroundings.
- 3- 3- Kafur's offer and enticement to come to Egypt, because Al-Mutanabbi did not leave Aleppo to Kafur until he trusted the Ikhshidids who intended to work with him in order to weaken their competitor and obtain ownership of the weapon (Taqosh, 2008) (of words and propaganda). So he reacted and rushed to them, believing that they believe him, that they want the best for him, and that they do not want to take him away from his master, al-Hamdani, so he reacted and rushed to them, expecting for their promise to be fulfilled.

Taha Hussein proposed that Al-Mutanabbi make peace with the Egyptians and leave Aleppo on the condition that he be the official poet for Kafur, (Taha Hussein, 2013) in order to enrage Saif al-Dawla and his companions and show them that if he does not find security and contentment with them, he will find these, and possibly more, with their enemy.

Al Mutanabbi continues to praise Kafur, asserting that he possesses magical abilities to the point where if the wind blows in a country other than his own, it is useless (brings no rain).

إذا أنتها الرياح النكب من بلد ... فما تهب بها إلا بترتيب

If an uneven wind blows over Kafur's territory, it blows in the direction he wants it to blow because of his magnificence. (Baalbaki, 1999)

ولا تجاوزها شمس إذا شرقت ... إلا ومنه إذن بتغريب

The rising sun does not set unless authorized by Kafur

يصرف الأمر فيها طين خاتمه ... ولو تطلس منه كل مكتوب

His command is obeyed and directed by his instruction in a written record, which he seals with clay, and his orders remain valid even if the writing is erased.

مستقل لك الديار ولو كان نجوماً أجر لهذا البناء

Al-Mutanabbi believes that Kafur deserves more than the palace he just built even if this palace is built from the stars, Kafur will still deserve better than it. (Al-Hasan, 1996)

ولو أن الذي يخبر من الأمواه فيها من فضة بيضاء

And, even if the water in this palace's fountain is silver, you (Kafur) deserve better.

أنت أعلى محلةً أن تهني ... بمكانٍ في الأرض أو في السماء

You are too great for a poet to congratulate you on any place, whether this place is on earth or in heaven

ولك الناس والبلاد وما يسرح بين الخضراء والغبراء

The people, the land, and everything that exists between the earth and the sky are yours O Kafur

وبساتينك الجياد وما تحمل من سميرية سمرا

Warfare is your passion, and you like it while riding horses and wielding black spears

Kafur has everything in the world thanks to his empire, but his will is strong and he cannot be persuaded of anything. According to Al-Mutanabbi:

حتى أصاب من الدنيا نهايتها ... وهمه في ابتدآت وتشبيب

He owns the world because he is the king, and nothing in this world is higher than a king, but he has not reached the limits of his ambition, because being a king is only the start.

يدبر الملك من مصر إلى عدن ... إلى العراق فأرض الروم فالنوب

He rules Egypt and Eden ... and Iraq and the land of the Romans and the Nubians

إذا ترك الإنسان أهلاً وراءه ... ويمم كافورا فما يتغرب

And he feels with Kafur as if he is in his homeland and among his family, and he does not feel alienated with him. (Al-Hadidi, 1998)

أحن إلى أهلي وأهوى لقاءهم ... وأين من المشتاق عنقاء مغرب

Al-Mutanabbi here prefers Kafur to his family, despite his longing for them, because he hopes to obtain honor and prestige with him.

إذا لم تنط بي ضيعةً أو ولايةً ... فجودك يكسوني وشغلك يسلب

The poet does not exert himself and exaggerate in praise for money like other poets. Rather, his ambition is greater than obtaining a material reward. He dreams of the position of ruler. (Rababah, 2004)

أبا المسك هل في الكاس فضل أناله ... فأني أغني منذ حين وتشرب

Al-Mutanabbi was not truly praising Kafur, though it appears from his poetry that he did, rather he was being critical and mocking him: (Al-Hasan, 1996)

وأي قبيلٍ يستحقك قدره ... معد بن عدنانٍ فداك ويعرب

Even the great Arabs and their early ancestors did not reach your status and greatness (Rababah, 2004)

The recipient may be astonished by this surprising attitude of the proud Arab Mutanabbi, who used to look down on non-Arab kings and see in them the causes of their collapse, but the image that Al-Mutanabbi painted in praise of Kafur is that of a courageous knight:

إذا ضربت في الحرب بالسيف كفه ... تبينت أن السيف بالكف يضرب

If you look at the trace of his sword when hitting it, you know that his sword works with his palm, not his palm with his sword. This means that the severe blow is achieved by the strength of the palm, not by the quality of the sword. (Al-Hasan, 1996)

Al-Mutanabbi still varies in his presentation between declaring and hinting, describing his position with Saif Al Dawla, justifying the reasons for this departure, that Saif Al Dawla did not place him in the position that suited him, leaving him to the king who realizes great men, revealing to Kafur his own nature that rejects inferiority and that he obediently chose his neighborhood and hospitality.

وما منزل اللذات عندي بمنزلٍ  
إذا لم أبجل عنده وأكرم (54)  
سجية نفس لا تزال مليحة  
من الضيم مرميا بها كل مخرم

People accused me for abandoning the rain - referring to Saif al Dawla - and they are mistaken; for I left "mild rain to heavier one" (generosity). That is, I abandoned a generous person to the more giving one.

I have immigrated to the one who offers generous meaningful gifts rather than asking for a favor (satirizing Saif Al Dawla). (Taha Hussein, 2013)

Chivalry, courage, exclusivity, loyalty, ingenuity, intelligence, forgiveness, and honor, those are the features of the picture that our poet drew for Kafur when he was looking at him with satisfaction and hope, because with his intelligence he knows what satisfies his praise completely, so he attacks him immediately, in order to block all the outlets in his name or his nickname, it is as if by mentioning the name, surname, or tribe that belongs to this person only with these qualities, and Abu Musk "Kafur" is a sea of abundance, and all praise does not give him his right (Al-Huwayri, 2002) (There is a motive in the soul of the Prophet behind what he says of words and expressions in Kafur). Keeps it hidden and concealed)?

Satirized Kafur:

Al-Mutanabbi praised and satirized Kafur at the same time, as his personality appeared in two forms: the first is bright, and the second is dark. Obtaining the judgment, then the bleak picture that came through the satire poem appeared, as Al-Mutanabbi drowned in his satire when he was certain that he would not achieve his goal, and it seems that poets, especially in the era of Al Mutanabbi, did not find themselves except in the courts of kings, which is the most important criteria and the foundations of artistic excellence and creativity for them to obtain prestigious positions, and consequently the happy life that they dream of, where material prosperity, fame and stability, which justifies the outbreak of the fierce war against Al-Mutanabbi, especially in Saif Al-Dawla's Council, this kind of competition between poets to catch up with the court of kings especially. (Taha Hussein, 2013)

Al-Mutanabbi found that his ambition drives him out of his home throwing him into the middle of struggle, but Kafur was a shrewd politician and a brilliant writer - as described by historical sources - so he realized Al-Mutanabbi's intentions and made him vacillate between despair and hope which is what the poet felt, and was not serious about praising Kafur, and everything he said about him is valid to be satire. He says (Katheer, 1988)



ولولا فضول الناس جنتك مادحا      بما كنت في سري به لك هاجيا

If it weren't for people's curiosity, I would have shown you your satire and said I praise you for it, so you didn't know that, but people are curious, so they used to say what satire brought you, not praise.

أخذت بمدحه فرأيت لهوا      مقالتي للأحيمق يا حليم

I hated to praise him, I saw my words delighted fools, O as well as the wise!

Then we find the poet, who, during the praise, was praising the Arab tribes and their origins, later denouncing the Arabs for condemning to a non-Arab and submitting to his rule, then he escalates in his provoking to rebel against Kafur, instigating the people his kingdom would have to get rid of him, considering its rule a disgrace and humiliation that only the ignorant nation would tolerate. (Khalkan, 1971)

سادات كل أناس من نفوسهم      وسادة المسلمين الأعبد القزم  
أغاية الدين أن تحفوا      يا أمة ضحكت من جهلها الأمم  
شواربكم  
ألا فتى يورد الهندي هامته      كيما تزول شكوك الناس والتهم

The nobles of every sort of men are their own selves. But the nobles of the Muslims are vile slaves.

Is it the goal of religion that you should pluck over your beards? O community whose ignorance is a laughing-stock to other nations.

Is there no prowess lad who could bring down the Indian sword on his skull? So that the doubts and suspicions of men may cease. (Al-Hadidi, 1998)

حصلت بأرض مصر على عبيد      كأن الحر بينهم يتيم  
كأن الأسود اللابي فيهم      غراب حوله رخم وبوم

Al- Mutanabbi's soul contrasted and contradicted its ambitions, hopes, and tendencies with the world around it, resulting in a confrontational relationship between this poetic self and others, making the poet feel alienated and superior at the same time, as reflected in his poetry through the images in which he exposed Kafur in a bitter, frank, and stinging manner. Kafur is a raven, a bad bird with many defects, and his friends are the other terrible birds that circle the crow. (Zidan, 1961)

ما كنت أحسبني أحيا إلى زمن      يسيء بي فهو كلب وهو محمود  
ولا توهمت أن الناس قد فقدوا      وأن مثل أبي البيضاء موجود  
وأن ذا الأسود المتقرب مشفره      تطيعه ذي العضاريط الرعايد

I never thought I should live to see the day when a dog would do me evil and be praised into the bargain.

Nor did I imagine that true men would have ceased to exist and that the like of the father of bounty still be here.

Ad that negro with his pierced camel's lip. Would be obeyed by those coward hirelings.

He couldn't avoid Kafur as much as he should due to the bitterness of disappointment and self-blame, thus his satire of Kafur and the Egyptian people was unpleasant and filthy. He said on Arafah day when he left Egypt in the 350 AH: (Tabbal, 1985)

عيدٌ بأية حال عدت يا عيدُ ... بما مضى أم بامرٍ فيك تجديد

Al-Mutanabbi inquires of Eid about his return, how did this day return, and in what fashion, and then proceeds to describe his state and the painful events and challenges he endured,

Having this feelings he went on: (Taqosh, 2008)

عن القرى وعن الترحال محدود	إني نزلت بكذابين ضيفهم
من اللسان فلا كانوا ولا الجود	جود الرجال من الأيدي وجودهم
إلا وفي يده من تنتها عودُ	ما يقبض الموت نفسا من نفوسهم
لا في الرجال ولا النسوان معدودُ	من كل رخو وكاء البطن منفتقٍ
أو خانه فله في مصر تمهيدُ	أكلما اغتال عبد السوء سيدهُ
فالحر مستبعدُ والعبد معبودُ	صار الخصيُّ إمام الأبقين بها
فقد بشمن وما تفتى العناقيدُ	نامت نواطير مصر عن ثعالها
لو أنه في ثياب الحر مولودُ	العبد ليس لحر صالح بأخٍ
إن العبيد لأنجاس مناكيدُ	لا تشتت العبد إلا والعصا معهُ
يسيء بي فهو كلبٌ وهو محمودُ	ما كنت أحسبني أحيا إلى زمنٍ
وأن مثل أبي البيضاء موجودُ	ولا توهمت أن الناس قد فقدوا
تطيعه ذي العضار يربط الرعايد	وأن ذا الأسود المثقوب مشفرهُ
لكي يقال عظيم القدر مقصودُ	جوعان يأكل من زادي ويمسكني
أقومه البيض أم أبأوه الصيدُ	من علم الأسود المخصي مكرمةً
أم قدره وهو بالفلسين مردودُ	أم أذنه في يد النخاس داميةً
في كل لؤمٍ وبعضُ العذر تنفيذُ	أولى اللئام كويفير بمعذرةٍ
عن القرى وعن الترحال محدودُ	إني نزلت بكذابين ضيفهم
من اللسان فلا كانوا ولا الجود	جود الرجال من الأيدي وجودهم
إلا وفي يده من تنتها عودُ	ما يقبض الموت نفسا من نفوسهم

- 1- Indeed I have alighted amongst liars whose guest is denied alike hospitality and departure.
2. Men's generosity is with their hands; their generosity is with their tongues would that neither they existed not their generosity.
3. Death seizes not a soul of their souls without death has in his hand a stick because of its stench.
4. Every one of them flaccid as to the leather strap of his belly swollen in the flanks, not to be counted amongst either men of women.
5. It is whenever a wicked slave assassinates his master or betrays him .Therefore, must he get his training in Egypt?
6. There, the eunuch has become the chieftain of the runaway slaves the free man is enslaved, and the slave is obeyed.
7. The gardeners of Egypt are asleep to the tricks of its foxes which have gotten indigestion, and yet the grape-clusters are not at an end.
8. The slave not a befitting brother to the godly free man even though he is born in the clothes of the free person
9. Do not buy a slave without buying a stick along with him for slaves are filthy and of scant good.
- 10 I never thought I should live to see the day when a dog would do me evil and be praised into the bargain.
11. Nor did I imagine that true men would gave ceased to exist and that the like of the father of bounty still be here.

12. And that negro with his pierced camel's lip. Would be obeyed by those coward hirelings 13. A hungry man that eats of my provisions, and detains me. So he may be called "Mighty of worth, much sought after"

14. A man whose pregnancy was carried by slave-women, controls the affairs; indeed oppressed, hot eyed, faint-hearted

15. What a predicament Alas for one accepting it for the like of it were created the long-necked *mahri* camels

16. In such a situation, he who drinks of death enjoys its taste doom is honey -sweet when one is humiliated.

17. Who will ever teach the eunuch Negro Nobility? Is it the "white people, or his royal ancestors?"

18. Or his ear suffered bleeding in the hand of the slave-broker? Or his worth, seeing that for two farthings he would be rejected?

19. Wretched Kàfur is the most deserving of the base to the excused in regards to every baseness- and sometimes excusing is a reproach.

This poem depicts how Kafur and his men restrict the poet's freedom and control over his movements in Egypt, and how they stain them with lowly qualities that a normal soul despises, to the point that death requires an intermediary substance to take their soul through them to continue to slander them, and how the poet is perplexed by it all. (Sharara, 1988)

### **3. Results**

Desperate to degrade Kafur's status, the poet spared no effort and did not abandon an artistic style or meaning without using it. From denigration, through denying and wondering about his status to imploring and wishing and hoping, the poet returned to his people and countries' roots, setting proverbs as an effective medicine for what he felt in Egypt after feeling he had lost everything (Zidan, 1961).

### **4. Conclusion**

We conclude a fact that may have been discovered by a number of critics and scholars, but it is not implemented in a way that befits the poet on the one hand, and enriches the Arabic library on the other hand, and removes the veil from what Al-Mutanabbi's poetry created on the third hand, and that is what he delivered to many of the postulates

Many studies were discussed, literary prizes were awarded in his honor, and his work was explained historically and literarily throughout the years, including the topic of our study. Al Mutanabbi's satire on Kafur causes the reader to overlook the praise he also offered, instead closing the curtain on Kafur Al- Ikshidi's era which was full of victories and achievements that history documented, Kafur, the hero, the wise leader, the smart, astute statesman who safeguarded Egypt and parts of the Levant.

The study recommends being cautious in making judgments and maintaining objectivity in studies to learn about historical facts so that research is not subject to personal assassination and genius throughout history, regardless of the gender, thought, or belief of those who are the subjects of the research and study, with the hope that this study will pave the way for future studies and researches.

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