

	Science, Education and Innovations in the Context of Modern Problems Issue 11, Vol. 8, 2025
	Title of research article  The Aesthetics of Poetic–Scriptural Duality: Mechanisms and Dimensions in the Poetics of Ibn al-Mu‘tazz
Hadjadj Abderrahman	Doctor Faculty of Arts and Languages, Department of Arabic Language and Literature, Amar Telidji University, Laboratory of Language Sciences Laghouat, Algeria E-mail: aerhhadj@gmail.com ORCID: https://orcid.org/0009-0002-4942-5838
Issue web link	https://imcra-az.org/archive/385-science-education-and-innovations-in-the-context-of-modern-problems-issue-11-vol-8-2025.html
Keywords	Ibn al-Mu‘tazz; poetics of writing; poetry and prose duality; Abbasid aesthetics; literary mechanism; Arabic rhetoric; creativity; composition; stylistic harmony; classical Arabic criticism
Abstract This study investigates the aesthetic and cognitive foundations of the dual relationship between poetry and writing in the poetics of Ibn al-Mu‘tazz, one of the central figures of early Abbasid literary theory. It explores how poetic creation and the act of writing intersect within the framework of rhetorical construction, stylistic balance, and cultural consciousness. Through a textual and hermeneutic reading of Ibn al-Mu‘tazz’s <i>Kitāb al-Badī‘</i> and selected poetic texts, the research highlights how the poet conceptualized the mechanisms of creativity as a dynamic process of composition, reflection, and self-awareness. The paper argues that the duality of poetry and writing in Ibn al-Mu‘tazz is not a simple juxtaposition but a dialogic interaction that fuses spontaneous inspiration with intellectual craftsmanship. This interaction produces a unified poetic discourse in which rhythm, imagery, and linguistic refinement coalesce to construct meaning and aesthetic pleasure. By situating Ibn al-Mu‘tazz within the broader Abbasid intellectual milieu, the study demonstrates that his poetics anticipates later critical debates about the nature of authorship, creativity, and the aesthetics of textual production in Arabic literary tradition.	
Citation. Hadjadj A. (2025). The Aesthetics of Poetic–Scriptural Duality: Mechanisms and Dimensions in the Poetics of Ibn al-Mu‘tazz. <i>Science, Education and Innovations in the Context of Modern Problems</i>, 8(11), 1206–1218. https://doi.org/10.56334/sei/8.11.99	
Licensed © 2025 The Author(s). Published by Science, Education and Innovations in the context of modern problems (SEI) by IMCRA - International Meetings and Journals Research Association (Azerbaijan). This is an open access article under the CC BY license (http://creativecommons.org/licenses/by/4.0/).	
Received: 28.02.2025	Accepted: 17.07.2025
Publishing time: 10.10.2025	

Introduction:

Poetry/Writing constitutes a concordant duality of function, performance, craft, and vocabulary a phenomenon deeply rooted in the world of the Arab poet and his milieu since ancient times, particularly in eras of civilization and urban flourishing. In such contexts, the poet engages the recipient in the act of reading, refining what he composes with deliberation, steadiness, and striking mental presence. He forges connections among carefully chosen elements to convey his experience, blending the instruments of poetry with the components of writing in a balanced act of productive reading and composition. This process unveils an evolution of thought, far-

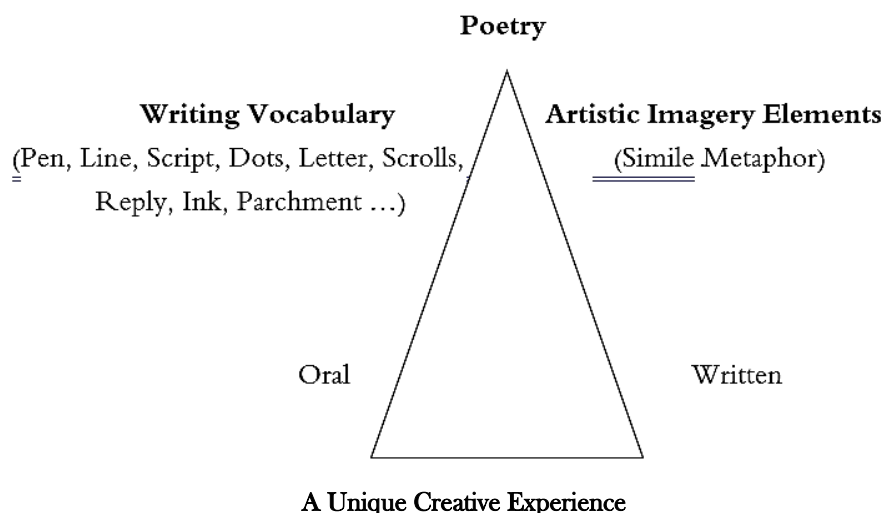
sightedness, eloquence, and expansive awareness and culture. It reveals the poet's dedication to endowing his creation with a unique flavor through his artistic descriptive language, articulated within diverse structures that shape the hierarchy and articulations of discourse.

This phenomenon flourished in the realm of composition during the post-Islamic eras through a subtle interweaving that reflects the poet's profound understanding and perception of his own essence and the surrounding world in all its components of sky and earth alike. Through this, the poet despite the scarcity of material presents his vision in a marvelous depiction of things. These are perspectives on significant stations of human existence, carrying deep resonance in the soul, which we seek to read, examine, and interpret just as the poet himself first perceived them by tracing the indicators and features that aid us in identifying the gaps, probing the network of relations among the units constituting the poetic text, and pausing upon the framework of the poetic image and its fundamental structures.

Thus arises the core problematic, which is the very locus of tension within this partnership, intersection, and articulation in the geography of shaping the body of the text. It can be summed up in the following questions: What is the nature of the Poetry/Writing duality? What are the elements that constitute it? How does the poet/writer achieve the necessary balance among the various functionally diverse components of construction? And to what extent did Ibn al-Mu'tazz succeed in offering a fully integrated image of remarkable harmony and coherence, serving as a model for a unique partnership of creative production, in light of the artistic, intellectual, and cultural capacities required by the process?

1 - Poetics/Writing: Reality and Models

The researcher of classical Arabic poetic texts particularly those associated with the post-Islamic period during its radiant golden ages discerns that functional relationship between the instruments of oral poetic artistry and the vocabulary of writing, expressed in the most exquisite imagery and the finest elaboration through familiar modes of metaphor. This is especially evident in depictions of nature, whether in the *nasib* such as ruins (*atlat*) or in themes of *nasib*, journeying, and pride, as in portrayals of animals and birds. (al-Din, Hasan al-Banna Izz, 2003) It also extends to other purposes connected with the human being/poet himself, both in peace and in war. This relationship is illustrated in the following schema:



To illuminate the features of this interweaving in the phenomenon of the composite craft "Poetry/Writing", we present a number of examples. Here is Abu Tammam who, in the intensity of longing and ardent desire for the Other, imagines himself as a "line" within a letter ("poem"), so that he might be present before the Other (the beloved/reader): "He is read as imagined writing, his poetry standing in place of actual writing." (al-Din, Hasan al-Banna Izz, 2003, p. 237) He says: (Tammam, 1999)

Had I the power, I would have inscribed my passion and longing for you;	**	Instead, I became a line within my book.
--	----	--

It is the burning passion for the beloved, to the point where the oral becomes writing—an imaginative inscription with its impact, presence, and influence through the units (katabtu ... satran ... kitabi). In this lies a hidden feeling and a veiled mental awareness that channels the psychological state into a realm of present vision, embodying the suffering and transmitting it literally to the Other, urging a response and realizing the desired union.

It is the very same experience endured by al-‘Abbas ibn al-Ahnaḥ, until the features of love appeared to him on the forehead as though inscribed upon parchment. He says: (al-Ahnaḥ, 1954)

Love has written upon my forehead a book,	**	Clear, like writing upon parchment.
---	----	-------------------------------------

And another poet, following the same path, declares:

I wrote—yet if only my fingers could

**** Depict me as a letter reaching you in my book.**

Here, the units (katabtu ... harfan ... kutubi) correspond with “depict me”, uniting writing and speech as a sign of the poet’s central focus: touching the depths of the human soul (the Other) through a unified act and a craft of parallel activity. This achieves interaction between the outward and the inward, the external and the internal, wherein the self emerges as a complete, unique, and captivating whole.

The vocabulary of writing, which the poet employs from time to time across different purposes of his poetry, and in diverse contexts with knowledge, awareness, and foresight carries meaning and impact in affirming the self and establishing existence. Researcher Ḥasan al-Banna ‘Izz al-Din states: “For written consciousness implies what Ong calls a ‘turn inward’.” (Ong, 1994) Ong further clarifies: “Although human existence means being a person and thus unique and unrepeatable, the growth of historical knowledge has shown that the way in which a person feels about himself in the universe has developed in a patterned manner through the ages.” (Ong, 1994, p. 306)

Thus, the phenomenon of poetry/writing reflects the poet’s consciousness, maturity, and the completion of his self in feeling, thought, and composition. It is a consciousness that arose within the folds of history and the diverse circumstances of life, in direct contact with the Other and with the surrounding world. This compels the poet constantly toward growth and development, enhancing his capacity to express and articulate himself in affirmation of his existence and in response to his audience.

This consciousness, as Ong (quoted by ‘Izz al-Din) describes, is distinguished by “the growth of a concern capable of expressing itself within the individual’s interiority, as a being apart from collective structures though not necessarily separated from them structures which inevitably encompass every person. Self-awareness, in its temporal and spatial extension, is equal to humanity: whoever can say ‘I’ possesses a sense of self. Yet the reflective capacity and the ability to articulate the contents of the self require time to grow.” (Ong, 1994, p. 71)

The experience here thus represents a developed system of structure, imagination, and craft that fuses the units of oral form with the vocabulary of written form in a distinctive figurative, phonetic, and literal expression.

In this regard, the khamriyyat (wine poetry) of Abu Nuwas offer vivid images of this blending between the oral and the written, reinforcing the phenomenon, highlighting its dimensions, and showcasing the elevated consciousness of its author. He says, while in the company of a companion in a tavern, describing the scene and portraying the state of his comrade absorbed in wine: (Nuwas, 1999)

He brought his cheek close to the jugs,	**	And laughed with joy at the wine’s sparkle.
He poured, and it revealed itself, then mingled, and	**	Eight little waws, smiling upon the line.

inscribed—

Researcher Hasan al-Banna Izz al-Din comments on the two verses, saying: “There is no doubt that the laughing waws correspond to the joy of the companion, while they also soften the ‘frown’ of the wine when it responds to the poet’s question as to whether it had been contained by Khosrow (‘it frowned’), accusing him of lack of patience, since it had heard of Dhu al-Qarnayn before his departure, and had perceived Moses before his companion al-Khidr. Thus, the eight laughing waws (equal to the number of metrical feet in the verse itself), though written against their will, are nevertheless ‘laughing,’ and therefore seem closer to the destiny of man, where laughter mingles with frowning, and life with death ...” (al-Din, Hasan al-Banna Izz, 2003, p. 245)

It is the irony of fate that reveals certain truths of life in a grimly comic scene, through the juxtaposition of opposites that have become proximate, until the two contraries appear as two sides of the same coin in an age where distinctions have dissolved to the point of disappearance.

And although the literal inscription of the “waws” remains fixed, it has kindled the poet’s imagination and assisted him in conveying his vision and embodying his perspective, owing to their richness of connotation and depth in representing hidden meanings. For this reason, he repeatedly employs them in various places to highlight the features of the passing moments that seize him as poet/writer. Thus, here he is, drinking aged and blended wine, when he says: (Nuwas, 1999, p. 289)

It leaps when touched by the strike of mixing,	**	Just as grasshoppers leap in the noonday heat.
And it adorns itself with pearls from its swirling folds,	**	Which, in their mingling, resemble the shapes of waws.

Numerous are the exquisite verses in Abu Nuwas’s craft of simile, where he relies on letters or signifying units from the lexicon of writing. Such similes reveal wit, ingenuity, and depth of reading, especially when it comes to blending things that are either proximate or even far apart, in order to shape an image according to a distinctive vision. Hasan al-Banna Izz al-Din, in his reading of the two verses, explains: “The comparison of the leaping of wine its mixing and bubbling to the leaping of grasshoppers suggests the sexual connotation inherent in the root (naza) as found in Lisan al-‘Arab. Yet the wine itself also has its ‘nawazi’, which are its janda’ (with ‘ayn) when it is mixed. The janda’ is a black locust with two long horns, and it is the largest of the grasshoppers though it may also be the smallest, according to Lisan al-‘Arab (entry: janda’). Thus there is an implicit competition between the midday grasshoppers and the wine’s janda’ in their ‘leaping,’ which in turn produces ‘pearls’ that rival the poet-writer’s ‘waws’.” (al-Din, 2003, p. 246)

These are the traces of the written dimension in portraying the present scene and revealing its depths, whether consciously or intuitively. And here is Abu Tammam, who, within the context of war, sketches the features of the patron’s courage and valor, extolling the sword and what it wreaks in striking terror into enemies. He says (Tammam, 1999, p. 372)

You wrote their faces with strokes of draft and art,	**	With blows and thrusts that pierced the proudest heart.
A script eternal, ever read, yet not by pen—	**	No lam nor alif traced those lines of men.
And if they cling to denial, still remain,	**	Their faces pages, inscribed with what you have slain.

He employed writing-related vocabulary (katabtu ... kitaba ... maqru’a ... khattattu ... la ma wa-la alifan) in a way that renders the image more precise in conveying the event. The enemies’ faces once struck and pierced by swords were disfigured, their features altered, until they resembled a page inscribed with lines of shame, humiliation, defeat, and collapse. These are traits of an implicit reading from which one may discern numerous hidden meanings within the field of war.

This is akin to what al-Mutanabbi achieves when he extols the patron in his most magnificent portrayals of heroism and combat. He says: (al-Mutanabbi, 2014)

The knights' spears are turned away by his mail,	**	A rain of lances pours, yet it prevails.
The lofty blades trace lines but pierce it not	**	As though each spear were but a pen it wrought.

The shield of the patron is battered by the enemy's spears from every side, yet it neither kills him nor wounds him. Here, the poet/writer sharpens his gaze upon the scene: the tips of those spears appear to him as pens writing upon parchment, leaving their marks without piercing it. Implicitly, this suggests victory and dominance not for the enemy, but for the patron, in his steadfastness, pride, dignity, and resilience.

The combination of vocabulary drawn from nasib, wine, war, nature, and the lexicon of writing, among certain distinctive poets of the flourishing ages, demonstrates their concern to elevate the artistic and aesthetic dimensions of their craft making them deeper, subtler, and more elusive in order to captivate audiences. This compels recipients to mobilize their intellectual capacities, mental energies, and cultural competences in the act of reception, thereby participating actively in generating implied meanings (the unspoken), as a directed contribution toward achieving the poet's purposes.

This, indeed, is the essence of poetics, especially when interwoven with the tools of writing. The act of composition then acquires a special nature, a distinctive taste in rhythm, vision, and concerns, revealing the stance of the poet as a human being toward the world, society, and existence across time and space. In the view of Abu Dib, it is the act of the gap: the space of tension within the domain of colors and the architecture of environmental form. He observes that "the importance of place and time in poetics and in the history of poetry springs from this very structure: every poetics is nothing more than an exploration of relations that situate themselves in space, in time, or in both. In certain ages, poetics inscribes itself through its passion for either one of them or for both together." (Dib, 1987)

Adonis, for his part, emphasizes the effect produced by the blending of poetics and thought in Arab creative production, identifying the intellectual dimension of poetry at four levels. First is the poetic image that unveils the obscure and hidden within man, revealing what the reader senses or contemplates without yet recognizing, offering him keys and means of insight into his inner world, allowing him to understand it more fully. Second, this image discloses the essential dimensions of the external world, uncovering what had been repressed, unknown, or neglected, creating in its presentation questions that point toward other truths, expanding the scope of knowledge and breadth of experience. Third, these revelations and questions, transmitted through reading, shift from the domain of emotions to the domain of comprehensive structures, transforming the aesthetic into the existential and intellectual, and the personal into the universal and collective. Fourth, among these revelations are some that rise to the level of serving as keys to an unknown, or as foundations for the construction of new conceptions that had not been anticipated. (Adonis, 1984)

2 - Ibn al-Mu'tazz the Poet/Writer:

Abu al-'Abbas 'Abd Allah ibn al-Mu'tazz was born in 247 AH / 861 CE in Samarra. He grew up in a house of power, prestige, and sovereignty. He was educated at the hands of the masters of language and eloquence in Basra and Kufa, and he heard rare expressions and the pure language from Bedouin arrivals. He immersed himself in the heritage of the ancients, in what had been translated of science, literature, and philosophy, and in the sciences and literature of the Arabs, until his growth was complete and he rose to his stature, becoming a source of admiration and pride (Ibn al-Mu'tazz, 2000). He wrought marvels both in poetry and in writing. Abu al-Faraj al-Isfahani says of him: "Among the caliphal princes who excelled in art and literature was Abu al-'Abbas 'Abd Allah ibn al-Mu'tazz, who surpassed and outshone all the people of his age in virtue, nobility, literature, wit, and mastery of every branch of learning." (Adonis, 1984)

He is the crown of caliphs, the creator of delicate poetry in descriptions and similes. It was he who said: "If I were to say 'as though' and not follow it with a simile, may God shatter my mouth." (Adonis, 1984, p. 166) At

the same time, he was a man of the pen, devoted to writing and composition, following in the footsteps of his teacher Ja'far ibn Qudama the poet-writer until it was said of him: "He was the most poetic of the Hashimite princes and the most accomplished in prose throughout the Abbasid state. His similes were beyond comparison or likeness, and his descriptive poetry beyond the reach of imitators." (Adonis, 1984, p. 168)

He traces the object of description in motion and stillness, in heaven and on earth, with measured doses of conscious emotional sensitivity that grant him the ability to select the building blocks of his enchanting and compelling artistic architecture. Thus, gazing intently with passion at raindrops as they touch the earth, he says: (Ibn al-Mu'tazz, 2000, p. 69)

She hastened, gifting earth a youthful gown,	**	A Rajab rain, its pouring wins renown.
Its earliest drops were scattered, as though they were	**	Quick-drawn dots upon a book's interior.

He says, observing the swords as they tremble: (Adonis, 1984, p. 67)

The swords, when shaken in the heat of fight,	**	Were like leaves trembling at the falling rain.
---	----	---

He is the poet as phenomenon, the innovator of beautiful images that captivate the soul. He describes in order to portray, as a sensitive and skillful poet, and he scrutinizes in order to deepen, as a writer of profound reflection. This is the very nature and disposition of Ibn al-Mu'tazz, the poet/writer, rooted in his penetrating vision of life's horizons where mastery of language, breadth of imagination, delicacy of sensibility, sharpness of observation, and keenness of intellect all converge.

Poetic Aesthetics of Writing Elements in Ibn al-Mu'tazz: Mechanisms and Dimensions

The reader of Ibn al-Mu'tazz's poetry encounters many signs of writing: traces of script, units of composition, and elements of inscription that constantly accompany artistic formation, contributing to the solidity of structure, the beauty of fused expressions, and the expansion of semantic capacity. This bestows upon the text a distinctive aesthetic quality, born of a deliberate harmony between reason/reality and emotion/imagination, in a duality of composition nourished by knowledge, underpinned by science, and guided by awareness and refined sensibility—especially within the Abbasid poetic tradition. It represents a special model that elevates the poet to a level of eloquence and culture granting him the power of penetrating vision and captivating aesthetic depiction. Thus, he penetrates the realm of existents, probing their truths, uncovering their hidden recesses, and revealing their secrets. How could it be otherwise, when he is the poet-human intelligent, astute, and embodying the highest degrees of poetic knowledge? Here, as Hasan al-Banna Izz al-Din asserts, "Poetry must be sought at the very heart of the relationship between poetry and science, not at its margins. Poetry is knowledge, acumen, awareness, perception, and feeling." (al-Din, 2003, p. 129)

A pioneering experience emerges interweaving the reservoir of knowledge, both poetic and written, with perspectives drawn from the map of existence, to delineate the dimensions and features of a geography of place. These often appear before the poet in tangible forms or vivid images, stirring his material imagination, challenging his intellectual capacities, and serving as a stimulus for crystallizing visions, translating ideas, and deepening understanding. To embody this, our poet resorted to a set of mechanisms as building blocks of his artistic architecture, in response to the yearning for beauty and delight among recipients. We shall follow them through modeling and interpretation.

3 - Manifestations of the Aesthetics of "Poetry/Writing" in the Poetry of Ibn al-Mu'tazz

3.1 - Writing and Ruins / Hearthstones of the Abode

Time has played with things and beings, ravaging them mercilessly, altering their features, erasing their signs, and making them prey to decay and obliteration. This is especially so with the remains of a dwelling once abandoned by its people just as in the pre-Islamic tradition where the image of ruins takes form in a scene

resembling script or writing upon an open manuscript. Ibn al-Mu'tazz, lamenting the tyranny and power of time, says: (Ibn al-Mu'tazz, 2000, p. 327)

He cursed the age for a ruined trace,	**	Between al-Mushqar and al-Safa's place.
As though the hands of passing nights had spread,	**	An open Qur'an, its pages widely read.

In his reading of the scene/image, the poet appears deeply disturbed and discontented with the workings of time and its tyranny, for it possesses an overwhelming power and eternal decrees by which all existents, in its course and recurrence, are transformed into traces and remnants occasions for reflection and admonition. This compels the poet to contemplate them closely, regarding them as writing/signs pointing toward the destiny of man upon the earth (al-Din, 2003, p. 174). The poet's very effort in composition is but a reading of this writing upon the open mushaf/earth, after examining its symbols and probing the truth of human fate—something that kindles in the self feelings of helplessness, weakness, and surrender.

The poet continues to employ the mechanisms of writing, interrogating the hearthstones of the abode, and evokes the letters with deliberate reference to their "dotting." He says: (Ibn al-Mu'tazz, 2000, p. 39)

Pass by the dwelling where we once abode,	**	It changed so much since our familiar road.
All else has vanished—save for three that stay,	**	Like dots of tha' upon its script away.

Here the grim truth of the scene is revealed the place, the ruin, whose features have been effaced and from which movement and life have departed. It now lies heavy upon the earth in an ominous form, a source of misery, a mark of weariness, and a cause of hardship, affliction, and dread embodied in the three hearthstones that correspond to the dots of the letter tha', signifying ill omen and misfortune. (Ibn al-Mu'tazz, 2000, p. 19)

It is a dark image, conveying a heavy burden of sorrow and distress, in a moment of anguish over a bitter fate. The poet, journeying on his camel, follows the traces of landmarks upon the earth with patience, endurance, and profound thought, acknowledging the power of the heavens over the earth and surrendering, in the end, to the Almighty. He says: (Ibn al-Mu'tazz, 2000, p. 40)

A she-camel cast into a desolate waste,	**	Burdened with grief that stirs while others rest.
She leads the caravan upon its way,	**	Like "Bism" inscribed on her book each day.

3.2 – Writing and Nature

Nature has always been, and continues to be, a space of captivating beauty, a realm of splendor and radiance. It adorns the universe and illumines it, sketching upon its surface the most wondrous images in the most marvelous forms and colors. Thus it becomes a site of attraction, inspiration, and profound influence for poets enchanted by the charm of its dazzling manifestations, the loveliness of its enchanting scenes, and the marvel of its stirring spectacles, both in the heavens and upon the earth.

Ibn al-Mu'tazz, the poet/reader/writer, describes lightning, exulting in his emotional response as though in the act of reading the writing of the sky: (Ibn al-Mu'tazz, 2000, p. 244)

I lay awake for lightning's ceaseless gleam,	**	Its darts like falling stars in endless stream.
As though its brilliance in the vaulted sky	**	<i>Were lines inscribed with liquid gold on high.</i>

He also says of it, as the poetics of writing surged within him: (Ibn al-Mu'tazz, 2000, p. 325)

The lightning seemed a reader's holy book, ** *Now closing once, then opening with a look.*

His gaze extends to the crescent moon, in awe at the drawing of the sky, as he says: (Ibn al-Mu'tazz, 2000, p. 251)

Behold the crescent's beauty, as though it were	**	A gilded "nun" on turquoise clear and fair.
And see its stars, like single daffodils that rise,	**	Above violet fields, blooming in the skies.

And in the course of observing the manifestations of nature and the sky, a great cloud appears before him, about to pour down rain, becoming a source of blessing, goodness, and bounty. He says: (Ibn al-Mu'tazz, 2000, p. 502)

It came at dawn to clothe the earth in youth,	**	A Rajab rain, whose pouring speaks of truth.
Its earliest drops were scattered as they fell,	**	Like hurried dots upon a book's fair shell.

He continues his experiences with the wondrous creation of the sky, to have a stance with the night, looking intently with deep focus, as the dense darkness captivates him, and a vision of the scene bursts forth before him in a strange and striking image. He says: (Ibn al-Mu'tazz, 2000, p. 599)

The darkness added a meaning to the nun of his poetry,	**	So it lengthened, and without that it would not have taken the jarr.
And his eyebrow was the protecting nun, preventing,	**	According to its condition, the act of the eyelids from breaking.

It is part of our poet's visions and his readings of radiant pages from the wondrous scenes of the sky, which poets have continually pursued and observed at all times for knowledge and reflection. And just as writing translates nature with all its marvels and grants it a beauty that imagination cannot fully embody, so too does nature, in turn, provide the creative poet keenly aware and perceptive of the things around him with supportive tools, through the names of its various phenomena, to expand his vision, refine the drawing of forms, angles, and points of contact with the realm of existence. Thus the scene for him shifts from writing/nature to nature/writing, and Ibn al-Mu'tazz "sees writing and its lexicon through nature and its vocabulary ..." (al-Din, 2003, p. 197)

This is the case in the pairing of "the notebook" and "the bow," where his focus rests on the craftsmanship and proportionality between them, as though the notebook had been made by man from nature and then turned into another state. (al-Din, 2003, p. 198) He says: (Ibn al-Mu'tazz, 2000, p. 565)

Here it is, brocaded, adorned with decoration,	**	Woven by fingers with every weave.
In a form that takes the empty letter,	**	As though its lines were branches of thorns.

From this, the poet-writer-reader produces something akin to a disturbance that transforms one thing into another, in light of what nature provides in terms of active elements that embody meaning and convey the idea in a marvelous and astonishing way. "The craft of the notebook and what is written in it of lines becomes confused with the nature of thorny branches" (al-Din, 2003, p. 198) an allusion to the difficulty of composition and the severity of its labor pains, a translation of the fruits of the mind. This requires the availability of a reservoir of knowledge and culture, as well as a mental presence capable of comprehension and understanding. This is what researcher 'Izz al-Din points to in his statement: "This reciprocal written consciousness between nature and writing, if one may say so, is what bestows particularity upon Arabic poetry especially after Islam and the establishment of Arabic writing and poets' assimilation of their world through their poetic craft and their

human awareness alike. This reciprocal written consciousness between nature and writing, if one may say so, is what bestows particularity upon Arabic poetry especially after Islam and the establishment of Arabic writing and poets' assimilation of their world through their poetic craft and their human awareness alike." (al-Din, 2003, p. 197)

3.3 – Writing and Wine Companionship

The Abbasid era the poet's milieu was an age of civilization, openness, and mingling among peoples and races. In it, some people immersed themselves in wine-drinking and excelled in establishing gatherings of conviviality and companionship, providing all forms of luxury, ease, and refinement. The poet often attended such moments of intoxication, overcome with feelings of play and libertinism, and would break forth into recitation, observing those occasions and describing the scenes that appeared before him in the most exquisite depictions and representations.

Ibn al-Mu'tazz, describing the one who pours them wine, says: (Ibn al-Mu'tazz, 2000, p. 124)

By the hand of a gazelle with lock and tress,	**	With two sideburns like two qafs at the ends of a line.
---	----	---

The "cupbearer" here is likened to a graceful, elusive gazelle that is quickly domesticated especially through his face, with its lock and tress, and two sideburns like the two letters qaf placed at the edges of a line (al-Din, 2003, p. 242)

In this appears the precision of observation and the depth of reading the scene through carefully following its sensory details, with attentiveness and remarkable mental presence. This summons the active element of clarification the mushabbah bihi (the object of comparison) from among the letters of writing, carrying the same qualities of the image and fully conveying the intended meaning.

Our poet continues to shine in the realm of refined literary imagery, seeking his similes in the sounds and letters of writing. He says in another place, observing the face of the cupbearer: (Ibn al-Mu'tazz, 2000, p. 228)

And traced above the pearl-like veil his mustache,	**	Like half a Šad, and the curve of the temple like a Nun.
--	----	--

Observation: Here Ibn al-Mu'tazz, the poet/thinker, perceives the meanings of the shapes of letters of writing and their differing formal significations rising and descending, extending, curving, and circular. He evokes the Šad, using half of it to represent the line of the mustache, and he evokes the Nun to represent the roundness of the temple of the face. In this he shows firmness and stability in the signification of his choice, whether in personification or concretization, especially when it concerns the very object being described.

He says, describing the temple of the cupbearer's face: (Ibn al-Mu'tazz, 2000, p. 231)

He curved his temple like a Nun beneath a forelock,	**	Held fast, adorned by the ivory of his brow.
---	----	--

It appears that our creator this "conscious calligraphic painter" has involved both the Qaf and the Nun, signifying their qualities of containment and fullness. For the two temples, being like two Qafs at the ends of a line, suggest the cupbearer's ability to serve those sitting near or far. Likewise, the "curving" of the temple and its circularity "like a Nun," in the last two verses, suggest the graceful movements of the cupbearer, reminiscent of the gazelle in the first verse. (al-Din, 2003, p. 242)

Thus, the poet's images and similes manifest themselves through the shapes and forms of the letters of writing, which draw their frames and boundaries and reveal their functional dimensions. The Alif, for example, was named Alif because it brings all the letters into harmony aligning and joining with them in structure and weaving. In its form, it resembles an upright column, corresponding to all that is similar to it in height, such as a man standing. And so Ibn al-Mu'tazz says, in describing the figure of the cupbearers: (Ibn al-Mu'tazz, 2000, p. 218)

As though the cupbearers among the drinkers	**	Were Alifs standing upright upon the lines.
---	----	---

The scene of the cupbearers standing in service of the drinkers, who are seated in a row, each according to his state, movement, and reaction to what is taking place around him, resembles the columns of a mosque that rise upright, between which the worshippers line up in prostration or bowing. (al-Din, 2003, p. 243)

3.4 – Writing / Animals and Birds

Just as Ibn al-Mu‘tazz was preoccupied with the manifestations of nature and the sky, he also closely observed what occurs in the earthly realm of nature, with attentiveness, steadiness, and far-sightedness particularly regarding animals and birds. These appear in vivid scenes where writing, through its various associations, intertwines with what the poet encounters among animals and birds in a meaningful way. He thus presents refined models of correspondence, parallelism, and analogy, achieving aims that deepen the semantic weight and broaden its scope through contemplation, perception, and knowledge.

• Writing / Animals

In the context of animals, our poet offers descriptive, contemplative, and striking depictions, which belong to the very core of authentic Arab imagination in the field of ṭard (the hunt). He describes a female dog, saying: (Ibn al-Mu‘tazz, 2000, p. 254)

We drove against the eyes of wild beasts and gazelles,	**	A dire creature, dreaded to encounter.
Raised high, like a dark scorpion,	**	Sharp and swift, with loosened entrails.
As a stroke from a black pen,	**	Or a fringe from the edge of a cloak.

In this context, our researcher ‘Izz al-Din, in his valuable work *Al-Shirīyya wa al-Thaqafa* (Poetics and Culture), cites an example from the rajaz of Ibn al-Mu‘tazz in describing nature with the presence of gazelles. He says in it : (al-Din, 2003, p. 275)

I saw a herd of gazelles	**	In a fresh, verdant meadow.
Their gloom was lifted by what the water’s moisture caused to grow,	**	So they departed without weariness.
I likened them, from afar,	**	To a stroke from a black pen.

She is content with blood instead of flesh.

And he comments on this by saying: “The removal of the ‘gloom’ from the herd of gazelles in these verses is not achieved except by ‘distance’ from them, with enough space to imagine them through the movement of the stroke of the pen. And this stroke is nourished by the blood of flesh, which suggests the ‘activity of the gazelles’ departing from the meadow, likened by the poet in a ‘scriptural’ manner.” (al-Din, 2003, p. 204)

A simile that contains indicators revealing the precision of Ibn al-Mu‘tazz’s thought, his far-sightedness, and the depth of his vision of things—something that enables him, as poet-writer, **to embody them in marvelous images blending writing and animal.**

• Writing / Birds

And just as he introduced writing into the images of animals by way of comparison and analogy to delineate the features of the scene through elements of intersection between the two, revealing the closeness and similarity that make it possible to read what occurs, even mentally, in the world of simile, especially when it is most precise, he also employed some mechanisms of writing in the images of certain birds, such as in his description of the falcon. He says: (Ibn al-Mu‘tazz, 2000, p. 469)

A falcon that understands the speech of the speaker,	**	Compact of head, majestic of shoulder.
With curved talons, eager and swift,	**	As though they were nuns of the scribe's hand.
With a breast adorned in fine embroidery,	**	Like the beginnings of the lam-letters on parchments.

And in his description as well, he says: (Ibn al-Mu'tazz, 2000, p. 468)

With a curved talon like the nun of the scribe,	**	And a breast adorned in fine embroidery.
Like the traces of pens upon the parchments,	**	Or like the remains of kohl in the eyelids.

And in the same context, researcher 'Izz al-Din, while analyzing this subject, included verses by our poet that highlight his incorporation of writing into the image of the hawk. He notes that "he has combined night and morning, while at the same time separating them, in the same way that the lives of the birds hunted by the hawk are separated from their bodies." (al-Din, Poetics and Culture, 2003) Ibn al-Mu'tazz says: (Ibn al-Mu'tazz, 2000, p. 394)

As though, when we had traveled a farsakh,	**	And morning had risen proudly in its east,
While night had settled firmly in its west,	**	It was a manuscript of a scribe, in the most precise copy

And our researcher observes: "This image, upon reflection, contains a description of the precision of the hawk's colors between black and white and the exactness of their arrangement in its form. And there is no doubt that the context in which the poet has placed it here makes the hawk closer to the 'craft' of a scribe, seized by awe and solemnity as he scrutinizes his copies." (al-Din, Poetics and Culture, 2003)

In all the examples we have presented, Ibn al-Mu'tazz remains the distinguished poet-writer who demonstrated superiority in the field of writing-consciousness. Through what writing provides in the domain of composition/art in terms of tools of coloring, shaping, and imaging, he effectively contributes to the depiction of the realms of existents and the determination of their features.

CONCLUSION:

The duality of Poetry/Writing or what 'Izz al-Din calls "poetic/written consciousness" constitutes a central and fundamental nucleus with significant efficacy in the process of reading the artistic formation of the elements of the universe and the realms of the self. It opens a wide horizon for the conscious, inspired poet-writer to perceive nature and the world around him.

Among the most important findings of this research in light of this duality/partnership are:

Poetry/art has found in writing, with its arsenal of composition and documentation, the means to invest in this field, expanding the scope of imagery, artistic architecture, and the imaginative dimension. This enables the poet to discover various expressive tools and elements necessary for translating his ideas and embodying his visions.

The contemporary experiences of the Arab poet shaped by the circumstances and transformations of life require knowledge, culture, and science that broaden his horizons, enlighten his thought, sharpen his imagination, and deepen his vision of things. This makes him more aware and perceptive of the fluctuations occurring in his life and environment, which demand emotional flow and mental presence with keen insight and sharp intelligence.

The universe, with all its components, is a space brimming with movement and life especially its enchanting natural phenomena, marvelously crafted, which have always been a source of inspiration, admiration, and

wonder. They awaken in poets aesthetic visions that transcend reality with boundless imagination, shaping the emotional dimensions of the poet in the geography of fine art.

The artistic tableaux in the poetry of Ibn al-Mu‘tazz in light of this interweaving are the outcome of passion and love for nature and its captivating manifestations, and thus of observation, contemplation, deep reflection, and prolonged thought on all beings and existents that fill the universe. They are stations of knowledge, science, and culture through which our poet invests his abilities, skills, and creativity in depiction and composition to paint a mosaic of wondrous craftsmanship of the intellect and rhetorical beauty. His richly compounded reservoir infused with art, philosophy, and far-reaching visions grants poetry a wider space, a deeper dimension, and a broader field for reading, discovery, and interpretation, with the hybrid text offering surprises filled with fascination, delight, and profound psychological passion.

Ethical Considerations

This research was conducted in compliance with ethical academic standards. All textual sources analyzed are published works of classical Arabic literature; no human participants or private data were involved, and therefore no ethical approval was required.

Acknowledgment

The author wishes to express sincere appreciation to the Department of Arabic Language and Literature and the Laboratory of Language Sciences at Amar Telidji University of Laghouat for their continuous academic and institutional support.

Funding

This study did not receive financial assistance from any funding body, governmental organization, or private institution.

Conflict of Interest

The author declares that there are no conflicts of interest related to the research, authorship, or publication of this paper.

References

1. Abū Deeb, K. (1979). Ibn al-Mu‘tazz and the poetics of early Abbasid modernity. *Arabica*, 26(1), 1–28. <https://doi.org/10.1163/157005879X00025>
2. Allen, R. (2000). *An introduction to Arabic literary theory*. Cambridge University Press.
3. al-Mu‘tazz, I. (1966). *Kitāb al-Badī‘* (A. Muḥammad ed.). Cairo: Dār al-Ma‘ārif.
4. al-Qāḍī, W. (2012). The rhetoric of ornamentation: Poetic innovation in the Abbasid age. *Journal of Arabic Literature*, 43(3), 201–225. <https://doi.org/10.1163/157006412X634245>
5. Bonebakker, S. A. (1993). The concept of *balāgha* and its relation to poetic creation. *Studia Islamica*, 78(1), 55–77.
6. Heinrichs, W. (1995). *The hand of the north wind: Essays on Arab poetic theory*. Leiden: Brill.
7. Montgomery, J. E. (2015). *Abbasid literary culture: Expression, performance, and poetics*. Oxford University Press.
8. Sells, M. A. (1996). *The poetics of Islamic legitimacy: Myth, gender, and ceremony in the classical Arabic ode*. Columbia University Press.
9. Stetkevych, S. (2002). *The poetics of Islamic legitimacy: Myth, gender, and ceremony in the classical Arabic ode*. Indiana University Press.
10. Zwettler, M. (1978). *The oral tradition of classical Arabic poetry: Its character and implications*. Ohio State University Press.
11. Adonis. (1984). *al-Shi‘riyya al-Arabiyya*. Beirut: Dar al-Adab.
12. al-Ahnaf, a.-A. i. (1954). *Diwan*. Cairo: Dar al-Kutub al-Misriyyah.
13. al-Din, H. a.-B. (2003). *Poetics and Culture*. Morocco: Arab Cultural Center.
14. al-Din, Hasan al-Banna Izz. (2003). *Poetics and Culture*. Morocco: Arab Cultural Cente.
15. al-Mutanabbi. (2014). *Diwan*. Cairo: Hindawi Foundation.

16. Dib, A. (1987). *Fi al-Shi'riyya*. Beirut: Arab Research Foundation.
17. Ibn al-Mu'tazz. (2000). *Diwan*. Cairo: Dar al-Maarif.
18. Nuwas, A. (1999). *Diwan*. Beirut: Dar al-Kitab al-Arabi.
19. Ong, (1994). *Orality and Literacy*. Kuwait: Alam al-Maarifa.
20. Tammam, A. (1999). *Diwan*. Cairo: Dar al-Maarif.