

## PRISON IN PERSIAN AND ARABIC ALHABSIAAT

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### ABSTRACT

A lot of poets entered the prison in the history of the Arab and Persian literature; for various reasons, including political, ideological, religious and other, and tasted imprisonment and captivity. They registered, by their expressive abilities, their painful and difficult moments they have experienced. Because the Persian and Arabic Alhabsiaat have its special nature of the various aspects such as contents, descriptions, fictional images, literary elements and others, they need research with the utmost precision. This paper presents the virtual conditions of the prison and its Interior conditions in the Persian and Arab Habsiaat literature; such as (shackles, prisoners, the warden and others).

The poet in the Persian and Arabic Alhabsiaat includes verses expressing his inner feelings talking about his innocence, freedom, sorrow and grief, and so on. This paper examines the descriptive implications in the Persian and Arabic Alhabsaat, which could be considered both (virtual description of the prison and the description of the inner feelings) in order to clarify the literary side of the prison poems in Persian and Arabic literature.

**KEYWORDS:** Persian and Arabic Alhabsiaat, Shackles, Prisoners

### I. INTRODUCTION

The Alhabsiah (Zindan Nameh), is an important branch of the Lyric. Alhabsiah explains the poet condition and state mode, his complaint and his crying sorrow for the lost of his freedom, in other words is the exact mirror that shows the period of poet imprisonment and bitter days of captivity.

Alhabsiaat prominent poets in Persian and Arab literature who described prison and their inner feelings during their imprisonment were:

- **Habsaat Poets of Persian Literature:** Nasser Khosrow Alkabbadiagn (481 e. S), Saad Salman Masood (515 e. S), Ain Alqudah AlHamdani (525 e. S), Falaky Alchroany (549 e. S), Bahauddin Baghdady (588 AH. s), Mogber Albelegany (594 e. s), Khaqani (595 e. s), Mahmoud Kelleher (1265. s), Alfarraka Yazdi (1318 AH. St), Mohammad Taqi Malek Alshouraa Bahar (1330 AH. St), Mehdi Akhavan Thaleth (1369. St)
- **Arabic Literature Poets of Habsiaat:** Almankhak Alishkry (20 e. S), Audaibin Zaid (35 e. S), Abu Nawas (198 e. S), Abu ALATAHYAH (211 e. S), Al-Mutanabbi (354 e. S), Abu Firas al-Hamdani (357 e. s), Moutamaad Ibn Abbad (488 e. s), Marouf Rusafi (1945), Moeen Bseiso (1983), Samih al-Qasim (1358's), Mahmoud Darwish (1941)

This paper is organized as follows. Section I introduces introduction and section II is concentrated on the related work. Section III presents the main problema of this paper and section IV presents the conclusion.

## II. RELATED RESEARCH

It can be said that yet no article or a separate book has been written in detail on the subject of the search, only comparative articles have been written on the basis of Habsiaat of literature Persian and Arab famous Habsiaat (Masud Saad Salman and Abu Firas al-Hamdani), which can be referred to the article "Masoud Saad and Abu Firas" written by "Ghulam Ali Karimi" and "Arabic Persian Alhabsaat based on Abu Firas al-Hamdani Habsiaat and Masoud Saad Salman," written by "Mohammed Ahmed Zghoul. Some work also have been done, separately, to examine Alhabsah in the Persian and Arabic literature, therefore it can be referred to the book "HabsahSoeriy der literature Farsi" [Alhabsah systems in Persian literature synthesis, "written by Dr. Waly Allah Zafry" (in two volumes) and Book Habsah Soeriy der Arabic literature "BL Aghazta role Moasser" systems of Alhabsah in Arabic literature from the beginning to modern times] written by Mordia Abad and "Captivity and prison in the poetry of the Arabs," written by "Mokhtar Alborzh" and "prisons and their impact on Arab literature" written by "Wadeh Al Samad " and "prisons literati" by "Abdul Aziz Halfy."

In the modern era: Al Akkad book « World dams and restrictions » is still at the forefront of what has been written about the literature of the prison. The strange thing is that the critics hardly remember this unique book usually while they talk about prisons literature. Al Akkad has issued this book after he was sentenced to prison on charges of «lese majeste», and that was when Al Akkad exclaimed his famous exclaim in the Egyptian parliament which held a special meeting to look at what is being planned for the parliamentary activity: « The nation is ready to crush the largest head betray Constitution or abusing it ». The “Royal Palace” knew the they are intended by these words, but they were not able to trial Al Akkad since he enjoys parliamentary immunity, so they Machinate the case of lese majeste from his articles written about those who are working against the interest of the country, sothey sent Al Akkad to trial. The court remanded him in custody for nine months, and in prison he wrote this book.

After this Al Akkad got out of prison, he went to the tomb of Saad Zaghloul and delivered anenthusiastic poem in the crowd that surrounded him, saying: (1)

« I was in prison for nine months I am in the courtyard of Immortality born

Every day a clever one is born and every day ignorance is buried

And every day ignorance is buried

The darkness of my prison did not weak my determination

The darkness of my prison did not weak my determination

Every night when Ilay down

And the darkness of the prison did not change my Opinion one after the other »

The Egyptian poet Muhammad Afifi Matarsent a poem from his prison to the Iraqi poet Badr Shaker Al Sayyab entitled « message to a prisoner poet », and that was in 1959, in which he says: (2)

« What does it say a sad Bulbul

What a prisoner poet sing in the conscience of the night

Zewaraa: the story of tears when Features years appeared

Palm beach in the Euphrates sound drinking photophobia and rain

The image of a chrome bearing fruit

The image of the evening, which carries the shadows and the moon

The image of women while in labor

What does it say when he sees the story of humans on the wall? ».

### III. RESEARCH POINT AND THE PROPOSED SOLUTION

- **Research Methodology**

Application or comparison is a rich source of human knowledge sources. Man has chosen comparison and application in his different and varied research as a means to reach the inherent truth associated with his areas research. Researchers in various sciences, by comparison, reached impressive results were the fruit of their research and deepness. Comparative studies represent one of the most important methods of analysis and evaluation in the scientific and university studies currently published in most of the departments and branches. This method appears in the arena of literature examining the effects of literary on one nation through literary effects compared to other nations, or to other people. "In comparative Literature, it is being looked for how to check a transmission or a realization of subject or comprehensive content into literature of other languages, and know how to do that by putting the impact of a literature into the effects of culture or several cultures of other language" (3).

- In the research of comparative literature, points of human unity thought can be see more than anything and how a thought be raises at one point of the world by a thinker or writer or a poet. The same thought is highlighted in another way in another point because the comparative literature has depicts the path of movement of different Arts and the relations style among them, therefore, it leads to understanding and interdependence of peoples and near their convergence of intellectual and cultural possessions. In addition to this, the Comparative Literature helps national literature to get out of national isolation and transforming it into part of the world literature system (4)
- There have been many mutual services between the Arab and Persian literature due to their participation in the strong font, cultural, geographic, social and religious affinities. More research must be conducted to compared poetry and prose of these two languages

The methodology of this research is based on application, comparison and analysis method. I have made an application and comparison of Persian and Arabic Alhabsiaat using Persian and Arabic Alhabsiaat and diverse sources that have been written on this subject until the moral side of the prison poems in the literature of the Persian and Arabic is clear

#### **Detention and Imprisonment in the Language and Terminology**

"Confinement in the language sense means imprisonment, detention, police house, detention, prevention, restriction, captivity (5) prison in the language sense means imprisonment, detention and captivity (6). In the meaning of detention and imprisonment and their derivatives, it has been noted three points: take away movement and freedom, distress and difficulty, and contempt, the most prominent thing in the meaning of "custody" is to prevent movement.

Confinement and imprisonment in the terminology," the place where in which the accused and convicted detained, Also it is a place dedicated to punish those who taken away freedom in accordance with the specific laws, and undertakes moreover the task of detaining detainees awaiting investigation or trial, as well as death row - who are awaiting execution or pardon (7) -

### **Alhabsiah (Zindan Nameh) in Literature**

The Alhabsiah is an important branch of the Lyric. Alhabsah explains the poet condition and state mode, his complaint and his crying sorrow for the lost of his freedom, in other words is the exact mirror that shows the period of poet imprisonment and bitter days of captivity.

In the classification of Alhabsiah among the types of poems, Some people like like Professor Zarrinkub called it a part of the Epitaph: "perhaps poems organized by poets to express their misfortunes and sufferings, individually or as a group, could be combined from time to time - - to the types of elegies (8)" Others like Frcedord considered Alhabsia has one of the sections of the complaints (9). Other groups, such as Zine El Abidine Motaman classified them under the title conditions and complaints (10), but apart from the gossip on definitions of Alhabsiah, it must be said that "Alhabsiah" generally includes all kinds of objections, cries and groans of the prisoners throughout history. From the idiomatic point of view, Alhabsia his the poet moaning and expression of what is inside him of emotions and feelings that are expressed in the form of poetry.

### **Description of the Prison and its Internal Conditions in the Persian and Arabic Alhabsaat**

Many poets in the literature of the Persian and Arab entered the prison for various reasons, whether political or ideological or other, and suffered imprisonment and captivity and they have registered their poetic abilities the difficult and painful moments they lived. Through these poems that the poet have organized to describe his unfortunate conditions and his moral feelings, a shadow of him can be seen creeping behind the dismal high wall of the prison, and provide a vivid picture for the reader, in the sense that the poet in Alhabsiah in addition to describing g virtual prison (narrowness and darkness of the prison, restrictions, prisoners, the warden and others) cites verses about his inner feelings, his moral conditions talking about his innocence, his freedom, grief and sorrow and the otherwise. Based on this, I am in this part of the research, "after highlighting some of the virtual descriptions of the prison", refer to some of the most important inner feelings in the Persian and Arabic Alhabsiaat, and I mention some of the poems from the literature of the Persian and Arabic as a proof.

### **Descriptions of the Virtual Prison in the Persian and Arabic Alhabsiaat**

The most important implications that are associated with the virtual descriptions of the prison in the Persian and Arabic Alhabsaat are: narrowness and darkness of the prison, shackle, the length of the night of the prison, the warden, and the description of the injury

- **Narrow and the Darkness of the Prison**

Lack of space in the prison is one of the things which most of the prisoners have suffered, for example msaud Saad is unable to tear his shirt because of space limitations:

Because of Weakness of my hands and the lack of space I cannot my tear Shirt (11)

In Arabic literature Abu Firas al-Hamdani describes the narrowness of his prison as follows:

My place is narrow because I am on top of Glory sitting (12)

Darkness also is one of the things that prisoners have attributed always to prisons, because prisons in old time was a narrow dark basement, where the poet deprived from seeing the sun and the light for years and months and nothing linked him with the outside world except a small hole, for example the poet Masoud Saad sees sunlight and moonlight in his dark prison using only a small hole:

Sunlight and moonlight I see them night and day through the hole (13)

Mahmoud Kelleher (deceased 1265. S) describes the darkness of his prison, as follows:

The architect of this well is the devil and the like Harut

It remained captivated and intimidated and vanquished

Were it not for that hole, which I see through it

I will not be able to differentiate between the shining day and the dark night (14)

Suleiman Essa (1341 AH S) describes his prison as a dark hole:

Open the door, silence Suffocates me and the walls of my black hole (15)

Marouf AlRusafi sees that his prison, in the daylight, is like parts of the dark nights:

You think if the forenoon entered as you are living in parts of the dark nights (16)

- **Chains and Shackles**

Most poets complained about the weight of chains and shackles. For example poet Saad Masood resembles shackles on his feet by a snake with two heads:

Shackles on my feet is like a snake with two heads I stayed in front of her like a Taoist (17)

And AlFarazdaq was annoyed with the weighty shackles and the darkness of the night:

Oh how I have fifty shackles or circles around him in addition to the dark night (18)

- **Prison Night**

The night and its darkness as a natural phenomenon that prisoners frequently talk about throughout the history Saad Masood says about the night:

The night has come and my sadness doubled until tomorrow

How the fuss and the scourge move of ten to one hundred (19)

In contemporary literature Mahdi Akhavan describes the night as follows:

The night is also tonight / dreary prison night / long autumn night / claustrophobic and gloomy and sad as other nights.... (20).

Description of the night in Arab literature Habsiaat also has a precedent, where Adiibn Zaid describes the night of his long prison term as follows:

The long night came over us and turbid as if I am I will stay awake until the morning (21)

Farazdaq also says:

As if days and night connect dark blackish them so dark (22)

- **Jailer**

Among the endless pain that the prisoner suffer is the violent and degrading treatment by the jailer, where Saad Masood resembles jailer to "hell stockist" and "pig with nasty face":

My vestibular is a dark tomb my concierge is a pig with nasty face (24)

In Arabic literature Alhabsaat poets also insulted their guards because of ill-treatment. Abdul Hamid Al Rafeay describes his bodyguard as a Mongoose and complains of the foolishness of the Guard:

We feare the foolishness of the guards of the prison

Oh what a sorrow that a the lion is surrounded by a Mongoose (25)

Almankhol Alishkry says: (26)

### **Description of the Wounds and Injuries of the Poet in Prison**

The description of the pain and wounds is one of the of the nicest and most sincere substantive parts of the prison literature. In the Persian literature Khaqani shows his wounds as follows resembling the shackles on his foot with the snake:

Look at the snake while sleeping as a circle under my dress end

I cannot move because of it, I'm afraid that my serpentine knows

Look at my legs, holes on it is like a candle edge shackles may chew my leg like a chewing teeth (27)

In Arabic literature, otamed Ibn Abbadsee that his shackles are only snakes turned around his leg and their bites are like those of lion bites because of the severity of the pain and the many wounds on his body:

The shackles turned around my legs like a snake bites like a lion teeth (28)

In the view of Abu Firas al-Hamdani, his pain and wounds are of two types: internal wounds and external wounds:

My wounds are so severe

Two kinds of wounds: clear and intruder (29)

Saad Masood believed that the body disease is only as a result of disability, heart disease and the soul sickness:

I have a weak body because my heart has gone impotent

The heart is impotent because his food was of sadness (30)

### Description of Inner Feelings in Persian and Arabic Alhabsiaat

The most important implications that are associated with inner feeling of Persian and Arabic Alhabsiaat are:

Freedom, loneliness, patience and endurance, remembrance of happy past days, respect, show innocence, apology, threat, Satisfaction in prison, proud of poet prisoner, the irony and sarcasm and the description of grief, sadness and showing impotence

- **Freedom**

The prisoner poet, since the day he enters the prison, thinks only to be free from shackles. Most prisoners in old literature when they talk about freedom, they mean only their freedom. While in the contemporary Alhabsiaat, the freedom is not that intended meaning only, but it also means freedom of people and nation from the grip of despotism and colonialism. Khaqani says about freedom:

No grace better than the blessings of liberty. What can I do on this table of disbelief (31)

Among the prisoners poets of Persian literature there is no poet who talked about freedom and liberty like Alfarraky AlYazdi. This subject the more of his attention, so it is impossible to find fluttering in his poem verses not praising this sacred word, whether in writing or saying. In fact he should be called "freedom poet" (32). Alfarraky Yazdi says (1318 AH. St) about freedom:

Constructions cannot be realized unless people are free

Ah if a kingdom does not have free people (33)

The king of poets, Bahar used the word freedom many times in his Alhabsiaat:

What is his guilt, only that he had talked before about freedom

Thus, because of this crime he remained forever away of the Sultan (34)

In Arabic literature the prisoner poet shows his desire of freedom in different ways, the poet desires freedom sometimes in the form of seeing the Manifestations of nature like the sky, the light and sometimes in the form of yearning beloved, home and happy old days (35) For example Abi Nawas is annoyed (198 e. S) because he is separated from his vehicle and gun, and his heart is filled with sorrow because he is away of entertainment and fun gathering, and he shows his inclination to liberate from the prison as follows:

On my vehicle, my arm

My fun and my entertainment may have lost where I am (36)

Maeen Bseiso (1983) like Alfarraky Yazdi and contemporary poets, mentions the freedom word, the freedom of the people and the nation from the grip of tyranny:

This hand had sworn and did not lie. It did not deviate from People ever

That would setour shackles on fire. Until we are free from our grief life

Our life tastes so bad Mom

No year Pass, however, without expatriating from the country (37)

- **Loneliness and Separated from Friends**

Man never stayed without sincere friends and special companions. This need for companions Intensifies when you are in a disaster. Therefore, it is observed frequently that the prisoners talking about the sorrow of loneliness, the pain of separation, the loneliness and sadness behind the walls of this prison. The more it hurts the prisoner poet is to think about friends, the dimension from beloved and home and not knowing anything about them, as Bahauddin Baghdady says:

In this separation I suffer adversity abandonment from beloved by saying is so easy (38)

Probably none of the prisoners poets spoke about the pain of loneliness in a good way like Ain Alqudah Al Hamdani (525 e. S):

Really worshipers of God that I am not going to or coming from, but to a watcher

Oh, prison, shackles, nostalgic and expatriate and distance from beloved? It is so horrible (39)

AlMutanabbi (354 e. S), resemble parting with fire burning the liver of the poet: what a sorrow. Parting is so painful

Its fire is locked up (40)

- **Patience and Endurance**

After a period of his stay in prison, the poet gradually reduces his moaning and groaning which shows sorrow for his lost freedom. With the passage of time he gets used to the perimeter surrounding of the prison. The repeating sound of the shutter ((the end of the black night is a white day)) only he finds patience, and amused himself singing sermons verses, to illustrate that the world is transient and no event lasts (41)

As Alfalaky Alchroany has shown (549 e. S) as follows:

Again I am victim of patience and waiting I have nothing but to be patient and wait (42)

In Arabic literature Abu ALATAHYAH says (211 e. S) saying about his loss of patience in prison:

I was patient although I am not able to tolerate patience. But I was forced to be patient (43)

Abu Firas al-Hamdani (357 e. S) call his mother to be patient while he was in prison:

Oh mother do not get anything wrong. As much patience as better rewards (44)

- **Remembrance of Happy Past Days**

Remembrance of happy past days is one of the contents that Persian and Arabic literature Habsiaat poets allocated part of their poetry. Mentioning these thoughts is mostly for Disporting or bemoaning and wishful thinking. Saad Masood remembers his happy old days as follows:

What a sorrow for the times of youth and the days

Where the heart did not experience the fatigue of aging (45)

Ain Alqudah Hamdanisigh saying with sorrow for the lost of past happy days in Hamadan places, the following:

Oh, Can my eye see the days I stayed in Hamadan It is a place where I stayed with happiness (46)

In Arabic literature nobody remembered his happy days as Motamed Ibn Abbad (488 e. S), remembered it. He remembers with a sigh as his palaces covered by the dust of humiliation:

Mubarak cried for Ibn Abbad, He cried also for Ghozlaan and Assad

His chandlers cried, I hope the stars do not go out like the light of chandlers coming and going

The loneliness cried, the river also (47)

- **Previous Services**

The main objective of the prisoners mentioning of services they have provided in the past is to induce the kindness and mercy and beg people those who bundled them in prison, and of course, they mean sometimes also other goals like Bemoaning and remorse. The king of poets Bahar about his previous services:

If I've done something wrong, I have also provided many services

If the guilt is apparent why the service is hidden

I have more than one hundred articles in praising the King

And I will present them to him one after the other if he has issued an amnesty decree (48)

Audait bin Zaid said (35 e. S) the following services about his previous services to AlNaaman:

I never praised your opponent. It has been so rough day

I declare and cover secrets. As between the cortex to other (49)

- **Showing Innocence**

As they talk about the reason for their imprisonment, Alhabsaat Poets also insist on their innocence. Most of the prisoners see that the reason for their imprisonment is snitching and charge that might stick them to them by their adversaries. Some ascribe the reason for their imprisonment to time. For example Msaud Saad does not know for himself any guilt and the reason for his incarceration is the snitching of their enemies:

I do not know for myself any guilt or offense

Only it is the snitching and fabrication of my sneaky enemies (50)

Khaqani also sees that the reason for his incarceration is Jewish hostility class act, expressing his innocence:

Jewish behavior people Antagonizes me and I am afraid of such a sudden betray of Jesus (51)

In Arabic literature, Mutanabi also consider himself innocent and believes that the reason for his incarceration are venomous enemies (Jewish act) who are scheming in the shadows:

Do not listen to venomous people. Do not care about Jews Buffalo (52)

Ahmad AlSafi declares that he is innocent, and his only fault is that he has a noble and sublime goals:

They imprisoned me without any guilt I have noble wishes, I am a great free person (53)

- **Apologetic**

Bozhnamh or apologetic is Alhabsah which the poet has composed to propitiate people they praise and salvation from their imprisonment or to request a pardon and intercession from princes and King companions (Zafry1375 : 1/210) Masoud Saad says with a soft accent intending to Beget compassion and pity of the King to get salvation from prison because of the length period of confinement and constant fatigue:

O Shah, Sultan, O, O great king. No high above you

They are doing this with me in prison. What never did with the infidel unbeliever (54)

Majeed Al beleghanysmashes a (594 e. S) his precious self-pride for his freedom:

You, O king, Lion of God, I so that the dog on your door

I am really more innocent than Joseph Wolf

If there is an fault occurred inadvertently God forbid

Pardon him, the fault is from me, the pardon is from you (55)

In Arabic literature Mutanabi asks for excuse in the prison in an oppressed accent showing his weakness and inability, and that he had lost hope in everything and that his hope is only the intercession of the prince:

I asked you when there was no hope. Death was so close like my vein heart

I asked when Calamity destroyed me. The weight of the iron weakened my feet (56)

- **Threat**

Alhabsaat poets threaten their enemies and those responsible for their incarceration when they fail all the methods they used to get out of prison. The poet Saad Masood threatens the King and reminds him with punishment in the hereafter:

O king, Fear that day when you will be asked

It is the place where you know that nobody fears you

You are not satisfied with the kingdom of God

How I can be satisfied with you if I am under detained (57)

Alhabsiaat Arab poet Abu Nawas threatens Fadlibn Alrabee which appears to have had an influential role in his incarceration, threatens him satirizing, saying:

If you are not afraid of sword, do not be so secure of my tongue insulting (58)

Abu Firas al-Hamdani threatens in his Romyate Saif Aldawla implicitly that he will resort to other princes in case he did not pay the ransom:

If we asked others who know. After we lose hope, we ask her

If we see generous people of her. He loses and neglects her (59)

- **Satisfaction with the Prison**

Sometimes the poet expresses his happiness with the imprisonment. This comes in three cases: Either he pretend happiness and satisfaction fearing of gloating of his enemy.

Or he is really satisfied with his imprisonment, because all luxuries are available to him, for example Saad Masood learnt astrology and completion of memorizing the Koran in some prisons

Or he shows his happiness from the point of view of irony and sarcasm (60)

If poor Sheikh Albahramy was not there. How was my condition in the prison

One time he describes Astronomy turnover situation

Other time she illustrate to me the secrets of the universe wheel

From his speech I learned astrology. Arithmetic, geometry, earth shape and space (61)

The poet Ali bin Al Jahm who was imprisoned by Al Abbasid Caliph al- Mutawakkil for his political positions, has generously composed poets that was not preceded by any one with that same meaning:

She said: you have detained, I said no problem For my detention, sword should be scabbard

Did you see the lion stay in his place. While other lions do not

Sun if it is not hidden from your sight. Candles will not illuminate (62)

Al-Mutanabbi, the poet who epitomized characteristics of Arabs, was imprisoned by Prince Lolo of Homs and deputy of Ikhshid for two years, and he says for that:

«O' prison be as you like. I accept death in you with satisfaction

If living in you is shame on me. Pearls will not be in shells ». (63)

- **Quran Recitation**

My work night and day in this narrow prison

Is to praise The Sultan and recitation of the Koran (64)

Or that Masood Saad has pretended happiness elsewhere as an irony:

No no, my prestige increased in the citadel of exile

Citadle of excile the mother of kingdoms

I am like kings raise the head for Astronomy

I hold the hand when I reach Venus and I put the foot on the Moon (65)

This phenomenon is not rare in Arabic Alhabsiaat, for example, Abu Firas believes that prison is the reason why for solving many of his problems:

O' God I have Talents in detention and others, that Talents were not allocated for anybody before me

I solved problems people were unable to solve for decades

Nobody can insult me or disgrace me (66)

- **Pride of Prisoner Poet**

Pride is one of the old poet subjects in the Persian and Arab literature. A very wide space was devoted for this subject in the prison literature. When Alhabsaat poet is annoyed with the prison surroundings, the pain of heavy shackles and jailers' violence, he talks about the virtues, knowledge, pride of himself, nobility and courage where the head of AlKhaqanirises and touches the universe in a self-esteem. He was tough with the stronger people and humble with weak people. And because of this high endeavor he refused to accept the positions in the kingdom and thus was imprisoned:

Submission has gone, I do not knock the doors of any king

The ship was destroyed I do not owe any thanks to any harbor

O' God If I die out of boredom and thirst

I will not be looking for sun and will not follow Kausar (67)

Pride also has precedent in the Arab Alhabsaat, for example, Abu Firas says about his courage:

Days will not bring a gentleman like me

O' when days will give birth of a boy like me (68)

Abd el Hamid Rafii i says in the situation of pride mentioning the knowledge and virtue of his ancestors and their good morals:

They have established the pillars of science and generosity

Self-continent and good manners (69)

- **Criticism and Sarcasm**

Mode of expression indirectly (sideway) means that the poet does not speak directly, so he says: I have a bad place in the prison or my bed is dirty, but he describes the prison as a cheerful paradise and his bed as the throne of the queen balkees in a satirical language taste with an added exaggeration. In the modern history, the king of poets Bahar describes his condition in the detainee through a sarcastic poem called "Cake Nameh" [The Book of fleas] and that begins with these verses:

When stars put on the black robe on top of her head

Fleas Army crawl and attack on my body

Over the foot, hand, chest, scruff and abdomen

They jump up and down and play with me ... (70)

If the fleas and insects play with the king of poets Baharin this poem, bats is that they play with the poet and

accompany him in his loneliness in his prison, Samih al-Qasim, the contemporary Arab poet says:

My friends I did not sleep / I said: What if chat with poems / and visited me from the black skylight cell / ...a bat visited me ... and kept in Activity / and I said: O bold Visitors / Talk .. Do you have news about our world? (71)

Description of grief and Sorrow:

Grief and sorrow have a special position in the description of the condition of prisoners. Talking about pain and sorrows of prisoners is considered one of the most beautiful themes of prison literature. Saad Masood describes his grief and sorrow as a result of his confinement, as follows:

If what has been tolerated by this body was placed on Mount

If what inside this heart has been thrown in the sea

Pearl would have been melted in the center of the seashells out of heat blood would become ruby in the heart of the sea out of pain (72)

Ain Alqudah describes also dominant grief and sorrow in this way:

If what I feel was in stones, they will worry. Wind will not be heard blowing (73)

I cannot find a poet among Arab poets talking about grief like Abu Firas al-Hamdani:

My sadness is there and my tears do

This is not my tears nor is this my intention

But I hide my tears and cover what I cover (74)

- **Demonstrate the Inability of the Poet**

It is clear that poet, who has remained a lifelong flying from one branch to the other like a free bird, and live in a complete freedom, when locked up in the cage and becomes captivated does not find anything else but complaining and whining. This mental fatigue associated with the physical pain because of shackles and chains and lack of desire for food and other things, leads to weakness of the prisoner and his inability, as Massoud talk about coolness of his sword and his filed narrowness:

Why attack me like that while my sword is cool

Why you rush up like that and field is so narrow (75)

Abu Firas, the Arab competent poet describes his lean body as a broken spear or a cold sword:

It has shattered the steps and respected the enemy

And smash the edge of the Indian sword (76)

He ended this research with a poet verses composed by Sheikh President IbnSina, who was imprisoned Ibn Shams Aldawlah, prince of Hamedan in Ferdjan Castle. In this prison he composed the « guide » book and « Alcolnj » book. He sang in his prison a poem, most of it lost. Only remaining the following:

Entering the prison is certain. But going out is suspected

#### IV. CONCLUSIONS

The Alhabsiaat in fact looks like a beautiful painting depicting the poet's life filled with hardship, suffering and his inner feelings in prison. This genre can be considered as the most the purest and truest poems. Because it may come from emotions and pure feelings of a achy and burning heart poet. In spite of this, the burning killer pain of prison has not been able to shackle the high spirit of the Persian and Arabic Alhabsiaat poets, but also they increased the creativity power and their beautiful language, so the prison, its conditions, and its experiences became a mean to compose sincere poems and describe their inner feelings.

The Persian and Arabic Alhabisaat poets, duration of their captivity were suffering from various states of despair and frustration. For this reason in addition to the virtual descriptions of the prison (shackles, the warden and so on) were composing verses describing their inner feelings talking about their innocence, freedom, country memories, The grief and sadness, criticism and ridicule, and so on.

The Persian and Arabic Alhabsiaat have many common aspects in terms of the use of the contents and poetry purposes, particularly virtual description of the prison and their inner feelings. And perhaps this was due to the presence of poets in similar situations in the prison. No doubt that Iranians poets, in their description inner feelings, sometimes compose Habsiaat similar to Arab Habsiaat to a large degree as if they had read Arab poets poems completely before that and have been affected by them.

#### MARGINS

- Part of a poem delivered at the tomb of Saad Zaghloul on his release from prison

-«وكنْتُ جنينَ السجنِ تسعةَ أشهرٍ فهأنذا في ساحةِ الخلدِ أولُ  
ففي كلِّ يومٍ يولدُ المرءُ ذو الحُجى وفي كلِّ يومٍ ذو الجهالةِ يلحدُ  
وما أفقدتُ لي ظلمةَ السجنِ عزيمةً في كلِّ ليلٍ حينَ يغشاكِ مرقدُ  
وما غيَّبَتني ظلمةُ السجنِ عن سنى من الرأى يتلو فرقداً منه فرقدُ»

- Prison poems Salah - Salah Shihawi « Al Farouq » magazine, Issue 53 - December 2012

- «ماذا يقول بلبيل حزينٌ ماذا يغني في ضمير الليل شاعر سجينٌ

- McCarrick 383 p 20
- Khatib 1999 p 26-32
- دهخدا 0. 1372 : ذيلحيس
- Ibid: ذيلحيس
- NajibHussieny 1970 p 3
- 0.1346 p 170 زرينكوب
- 1380 :ظفرى v1p 18
- Ibid p 18

- - از ضعیفی دست و تنگی جا نیست ممکن که بیرهن بدرم  
Masood Saad 1339 p 331
- يضيق مكانى سواى لأننى على قمة المجد المؤئل جالس  
Abu Firas 2004 p 158
- نور مهتاب و آفتابى همى به شب و روز بينم از روزن  
Masood Saad: 1339 461 p.
- بانى اين جاه عزازيل است وجون هاروت  
مانده در ومن اسير و عاجز و مقهور  
روزنى آن را نه كه من نكرم ز ان  
فرق كنم روز روشن از شب ديچور  
V2 ظفرى p189 -1380
- افتح الباب كاد يخنقتى الصم ست وجدران حفرتى السوءاء  
1380 - p 141 اباد0
- تظن إذا صدر النهار دخلتها كأنك في قطع من الليل أسود  
Rasafi 2000: 2/24
- بند بر باى من جو مار دو سر من برو مانده همجو مار افساى  
Masoud Saad: 1339 p 526
- وكيف بمن خمسون قيد أو حلقة عليه مع الليل الذى هو أدهم  
Alhawy 1983: V2 p 465-466
- شب آمد و غم من كشتت يك دو تا فردا  
جگونه ده صد خواهد اين عنا و بلا  
Masoud Saad: 1339 p 7
- شب امشب نیز شب افسرده ی زندان  
شب طولانى باييز جو شب ها ی دكردم کرده و غمكين  
p 51 – 1354 اخوان ثالث
- طال ذا الليل علينا فاعتكر وكأني نادر الصبح سمر  
Uday bin Zaid, 1965 p 59
- كأن بها الأيام والليل وصلا وظلماء مسود عليها بهيمها  
Alhawy: 1983 V 2p 478

- راست مانند مالك دوزخ مر مرا خانه ای و دریانی  
Masood Saad: 1339 p 98
- کوریست سیاهرنك دهایزم خوکیست کریه روی دزبانم  
Ibid p 351
- فوا أسفاه أن یحصر الأسد النمس علی سجنه الحراس یخشی سفاهم  
Rafii, 1974 p 161
- بطوف بی عكب فی معد و یطعن بالصمیلة ، فی قفیا  
Alishkry 0.1987 p 49
- ازدها بین حلقه کشته خفته زیر داتم  
زان نجیم ترسم آکه کردد ازدرهای من  
جون کنار شمع بیی ساق من دندان دار  
ساق من خایید کوی بند دندان خای من  
Khaqani 1369 p 321
- عطف فی ساقی تعطف أرقم یساورها عَصًا بَأَنْیَابِ ضِیْعِم  
Ibn Bassam 1998 V 2 p 204
- جراح تحاماها الأساءة مخوفة وسقمان : بادٍ منهما ودخیل  
Al-Hamadani 2004 p 232
- زانم ضعیف تن که دلم ناتوان شده است  
دل ناتوان شودکش از انده بود غذا  
Masood Saad: 1339 p 6
- نعمتی بهتر از آزادی نیست  
من بر مانده کفران چه کنم  
Khaqani: 1369 p 252
- Dhafari - 1380: V2p 144
- جز به آزادی ملت نبود آبادی  
آه کر مملکتی ملت آزاد نداشت  
Yazdi: 1379 p 101
- جیست جرمش کرده جندی بیش از آزادی سخن

تا ابد زین جرم ، مطرود در سلطان بود

Bahar : V1p 489 - 1347

- Mahmoud El Akkad, no date p 92

- و غدوات لهو قد فقدن مكاني على مركبي منى السلام وبزتي

Abu Nawas, no date p 656

- قد أقسمت هذه الأيدي وما كذبت بالشعب لم تتحرف عنه ولم تحدي

بأن سترشح في أغلالنا لهبًا حتى تحررنا من عيشنا النكد

من عيشك المر يا أمي وهل سنة تمر من غير أن ننفي من البلد

Baseiso 1981 p 225

- من كشم در فراق سختی ها

هجر یاران به گفتن آسان است

Baghdady 1315 p 324

- أحقًا عباد الله أن لست صادرًا ولا واردًا إلا على رقيب

أسجنًا وقيدًا واشتياقًا وغربة ونأي حبيب؟ إن ذا لعظيم

Ain Alkoda AlHamdani 0.1341 p 1

- فواحسرتا ما أمر الفراق وأغلق نيرانه بالكبود

Al-Mutanabbi: 1994 p 53

- Dhafari: 1375 -1p 206

- کشته ی صبر و انتظارم باز

جاره جز صبر و انتظارم نیست

Falaky Alchroany 0.1345 p 23

- على الصبر لكن قد صبرت على رُغمي صبرت ولا والله ما لي جلادة

Aby ALATAHYAH 1964 p 340

- على قدر الصبر الجميل جزيل فيا أمنا لا تخطئي الآخر ! إنه

Abu Firas 2004 p 35

- دریغا جوانی و آن روزکار که از رنج بیری دل آکه نبود

Masood Saad: 1339 p 122

- ألا لبت شعری هل ترى العين مرة ذری قلتي الوند من همدان

بلاد بها نبطت عليها تمانمي وأرضعت من عفاتها بلبان

AinAlkodah Al Hamdani 0.1341 p 2

- بکی المبارک فی اثر ابن عباد بکی علی اثر غزلان و آساد  
بکت ثریاه لا غمّت کواکبها بمثل نوء الثریا الرائح الغادی  
بکی الوحید بکی الزاهي وقیتہ والنهر واتاج کل ذله بادی

Muqri, no date, V 6p 10

- کر کناهی کرده ام هم کرده ام خدمت بسی  
کر کنه بیدا بود خدمت جربنهان بود  
صد مقالت بیش دارم در مدیح شهریار  
یک به یک بیش آورم از شاه اگر فرمان بود

Bahar: V1p 455 - 1347

- وکنت لزاز خصمک لم أعردّ وقد سلکوک فی یوم عصبیب  
أعالنهم وأبطن کل سر كما بین اللحاء إلى العسیب

Uday bin Zaid, 1965 p 39

- همی ندانم خود را کناهی وجرمی مکر سعایت وتلبیس دشمن مکار

Masood Saad: 1339 p 257

- مر مشتی یهودی فعل خصم اند جو عیسی ترسم از طعن مفاجا

Khaqani: 1369 (p. 25)

- فلا تسمعن من الکاشحین ولا تعبان بعجل الیهود

Al-Mutanabbi: 1994 p 54

- سجنونی دونما ذنب سوی أننی سامی المنی حر عزیز

Al Safy, 1996 p 18

- شها ، شهریارا کیاخسروا که برتر نباشد ز تو برتری  
درین بند بابنده آن می کند که هرگز نکردست با کافری

Masood Saad :1339 p 94

- شها تو شیر خدایی ، من آن سک در تو که بی کناه تر از کرک یوسف حقا  
اگر بسهو خطایی که آن مباد رفت تو عفو کن که ز تو عفو به زبنده خطا

Badr Jajermy: 1337 pv 1/199

- دعوتک لَمَا برانی البلاء وأوهن رجلی ثقل الحديد دعوتک عند انقطاع الرجا ء والموت منی کحیل الوریذ

Al-Mutanabbi: 1994 p 54

- ای شاه بترس از آن که برسند از تو جایی که بدانی نترسند از تو  
خرسندنتی به بادشاهی زخدای من چون باشم به بند خشنود از تو  
Masoud Saad: 1339 p 718
- فَإِنْ أُمْسِ لَا تُخْشَى لِسَبِيْفِي فَتَنَكَّةَ فَلَا تَأْمَنْ بِمَا فَضَّلْتُ فَتَنَكَ لِسَانِي  
Abu Nawas, no date p 656
- فَإِنْ سَأَلْنَا سِوَاكَ عَارِفَةً فَبَعْدَ قَطْعِ الرَّجَاءِ نَسَأَلُهَا  
إِذَا رَأَيْنَا أَوْلَى الْكِرَامِ بِهَا يُضِيْعُهَا جَاهِدًا وَيُهْمِلُهَا  
Abar 1380 p 331
- Dhafari - 1375 v 1p 209
- اگر نبودی بیچاره بیر بهرامی چگونه بودی حال من اندرین زندان  
کهی صفت کندم حال های کردش جرخ کههی بیان دهم رازهای جرخ کیان  
مرا ز صحبت او شد درست علم نجوم حساب هندسه و هیات زمین و مکان  
Masoud Saad: 0.1384 p 345-346
- «قالت: حُبِسْتُ، فقلت: لیس بضائرِ  
حبسی، وأی مهندِ لا یغمدُ  
أو ما رأیت اللیثَ یألفُ غیلَةً  
کبراً وأوباشُ السباعِ تَرَدَّدُ  
والشمسُ لولا أنها محجوبةٌ  
عن ناظریک لما أضاء الفرقدُ  
Acting and lectures 1p 350, Magic wife in Proverbs 1p 45
- «كُنْ أَيْهَا السَّجْنُ كَيْفَ شِئْتَ فَقَدْ وَطَّئْتُ لِلْمَوْتِ نَفْسَ مَعْتَرِفٍ  
لو كان سَكْنَايَ فَيْكَ مَنقَصَةً  
لَمْ يَكُنِ الدُّرُّ سَاكِنَ الصَّدْفِ»  
Abu Altayeb Almoutanabi pro and cons 1p 33, Al Munsef lessarq wa almasroq menho (thief and stolen from it)  
1p 363
- اندرین سمج کار من شب و روز مدح سلطان و سوره قرآن  
Masoud Saad: 1384 p 372
- نه نه ز حصن بای بیفزود جاه من داند جهان که مادر ملکست حصن نای  
من چون ملوک سر ز فلک بر افراشته زی زهره برده دست و بر مه نهاده بای

Masoud Saad: 1339 p 503

- والله عندي في الإسار وغيره مواهب لم يخصص بها أحد قبلي  
حللت عقوداً عجز الناس حلها ومازال لا عقدي يذم ولا حلي

Abu Firas 2004 p 211

- جرمت برفت حلقة ي هر در كهى نكوبم كشي شكست هست هر لكري ندارم  
بالله كه كر به تيركي وتشنكي بميرم دنبال آفتاب و بي كوثرى ندارم

Khaqani 1369 p 258

- متى تُخَلِّفُ الأَيَّامَ مِثْلِي لَكُمْ فَتَى َ مَتَى تَلِدُ الأَيَّامَ مِثْلِي لَكُمْ فَتَى َ

Abu Firas 2004 p 76

- أقاموا عماد العلم والفضل وانتهى إليهم عفاف النفس والخلق السلس

Rafeay 1974 p 162

- جون اختران بلاس سپاه بر سر آورند كيكان به غارت تن من لشكر آورند  
از با ودست وسينه وبشت سر و شكم بالا و زير رفته وبازى در آورند

Bahar: 1347 - V1p 290-291

- السودان / ... زارنى وطواط ... وراح في نشاط / وقتت : يا أصدقائي لم أنم / فقلت : ماذا لو تسامرت مع الأشعار / وزارنى من كوة الزنزانة  
الجريء في الزوار / حدت .. أما لديك عن عالمنا أخبار ؟

Alkasem, 1992 v3p c 84

- كر آن جه هست بر اين تن نهند بر كهسار ور آن جه هست در اين دل زنده بردريا  
ز تابش آب شود در درمیان صدف ز رنج خود شودی لغل در دل دريا

Masoud Saad: 1339 p 8

- فلو أن ما بي بالحصى قلق الحصى وبالريح لم يسمع لهن هبوب

Ain Alqudah Al Hamdani: 1341 p 6

- فحزنى لا ينقضى ودمعى ما يفتر  
و ما هذه أدمعي ولا ذا الذي أضمر  
ولكنى أدارى الدموع وأستر ما أستر  
مخافة قول الوشا ة : مثلك لا يصبر

Abu Firas 2004 p 140

- حمله جه كنى كند شمشيرم بويه جه دهى كه تنك ميداتم

Masoud Saad: 1339 p 352

- قد خُطم الخطي واحترم العدا وُقُل حد المشرفي المهند  
Abu Firas, 2004: 75

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