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## **The Impression and Affection of Ilia Abumazi from Omar Khayam Neishabouri**

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### **Abstract**

Mankind has always thought about the different opinions regarding the world and its ultimate consequence over the history. Gradually, these thoughts have been established in testing criterion of other works so that the nationality of the thinking never paid attention in this regard. In addition, Abol-aala Moaari and Omar Khayam Neishabouri were considered as the most sophisticated scholars of the literary and thinking fields because the thoughts of these scholars had the most potential influence on the next generation efficiently; one of the most outstanding influences of these works was subjected to Abumazi poems. Abumazi the contemporary Lebanon-Mohjari poet as “Tasavol and Tafavol” has written many various poems regarding to the philosophical subjects in terms of the Iranian famous poet Omar Khayam Neishabouri. For the reason, the main purpose of the present study was to investigate the affection aspects of Abumazi poems from Omar Khayam Neishabouri; this has been also achieved as comparative in this study.

**Keywords:** Omar Khayam Neishabouri, Ilia Abumazi, The Influence of Omar Khayam, Omar Khayam Poets.

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## **Introduction**

Arabs got familiar with different cultures of other nations during the Abbasid Era and they translated many various Iranian philosophical books into Arabic language at that time. This had the greatest influence on the Arab thoughts so that some became Sadducee and atheist and others tries to think of the relationship between the man and the God; but some of these could not be able to found out the relationship between the man and the God and this made them so disappointed and for the reason, some of these individuals used to drink and get sober trying to satisfy themselves in this pavement.

Abunovas is one of these people that has been considered as one of the rebellions and disobedient person of that time. He became familiar with different cultures and lessons of his time recalling many various controversial thoughts in his mind at that era. These kinds of thoughts made him to get crazy trying to satisfy himself only by drinking. The Khomrriat is one of his famous works. He not only wine-worships but also pictures his own suspicion and astonishment all about the life (Zeif, 2012: 180).

This philosophy of Abunovas is then published in all Arab literature approaching to all other Islamic territories such as Iran and Andolos. The Andolos people show many various skills for describing the nature, the dawn and night wine, scare and anxiety of love and there have been written many various works in this pavement. But none of these works can reach to Abunovas Khamriat at all except a one work that has been achieved an astonishing innovation in this pavement (Ibid: 180). This poet is Omar Khayam; and this is his destiny to drink the wine and he wrote some lovely and beautiful poems as beautiful as Abunovas poems. The poems of Omar Khayam are really glorious and splendid in compare to Abunovas (Ibid: 180).

The odes and poems of Omar Khayam are the real reflection and mirror of everyone that these can also efficiently reflect all people's thoughts and thinking ways trembling everybody's thinking affairs. These quatrains are mainly subjected to the philosophical-religious part of the poet that today these have its highest fanatic scholars and this old tasty wine of Omar Khayam increases the fanatics and supporters of his poems in all over the world. For the reason, the poet's poems have been vastly distributed and published in all over the world attracting many various cultures and races in this pavement (Hedayat, 1934). Hence, it is not unlikely that Ilia Abumazi as the greatest famous poet is very familiar with Omar Khayam's poems being affected by the same songs and poems of Omar Khayam. This has been taken place for Abumazi particularly in moving to the US and getting familiar with Jabran Khalil Jabran and Michael Naaimah and Nasib Arizeh and Rashid Ayoub; for the reason, he became one of the

most active members of Alrabeteḥ Alghalamieh institution being affected under the romantic literature and school at that time. Specifically, the famous ode of Jabran Khalil Jabran as *Almavakeb* (the stars) is potentially affected on Abumazi showing that these romantic schools can easily change the life regular basis regulations and these people are really getting away from the regulations and legislations of the daily life; these kinds of people are certainly trying to get stick with the green nature and jungle atmosphere where everything is really lovely for them and they can easily prevent any oppressions and injustice affairs. In this kind of location, there is no established any regulations or other rules and these kinds of people can turn around comfortably without relying on the religion, oppression, justice, injustice, weakness, foolish actions and freedom. They reach to a kind of passive eternal world in their own mind in this path and finally, at the end of every ode, they invite others towards listening to the music and songs:

Give me a flute and try sing

That the singer is eternal

The compliant of the flute will be survived eternally (Jabran Khalil Jabran, 2012).

This ode is one of the most famous odes of the romantic poet; in other words, the poem source of the poet is established in the North and South areas; it also is distributed in all poems of Mohajar poets particularly in “Alrabeteḥ Alghalamieh” reflecting all romantic and feelings of the man’s pains deeply; as a result, they used to think of all the universe secretes but they became disappointed for not finding any secretes in this pavement. When they wanted to look at the sky, they used to find and seek the signs of the creation and the truth of the world. This made them to get full of anxiety and sadness for not reaching to the truth of the universe. Abumazi also got affected of these romantic poems because he also used to think of the mankind’s pains and the universe secretes but when he could not find the related secretes, he also became dismal having too much concerns all about the universe and its creation secretes. He used to think of all the nature and the man’s pains but he never used to get dismal but also he tried to find the delightful hopes for the mankind. For the reason, his thoughts are full of the deepest thoughts in this pavement hopefully (Zeif, 2012).

Khayam and Abumazi:

Dr. Shoghi Zeif says: it seems that (Ilia Abumazi) has read the songs of Omar Khayam affecting a deep affection and influence from his poems because the color of Omar Khayam

poems are really streaming into Abumazi's poems; he used to think of all natural events like Khayam's poems; many poems of Omar Khayam are certainly streaming into Abumazi's poems; for example, Abumazi used to talk about the enjoy of the life; he never thinks of the secretes of the universe like Omar Khayam; these thoughts are really appeared into Abumazi's poems (Ibid, 183). It seems that Khayam had many supporters among the Arab poets when Abumazi lived at that time because Ahmad Rami (1923) began a translation of Omar Khayam's poems in Paris and published it as the firs translation of Khayam's Divan (Rami, 2000). At the same time, "Vadi Albustani" translated Omar Khayam's poems into Arabic language (Alnajafi, 1405) and Ahmad Safi Alnajafi (1926) translated Omar Khayam's poems and sent them to Allameh Mohammad Khan Ghazvini to be revised at that time (Ibid). Abumazi also printed and published his third Divan titling Aljadavel along with the introduction of Michael Naimeh in 1927; accidentally the ode of Altalaseh and some other Khayam's poems have been printed in this literary work. Along this, some other researchers confirm Abumazi's Divan affection under Omar Khayam's poems. We see that the philosophy of Khayam is completely streaming into Abumazi's poems and on the other and, the romanticism of Jabran Khalil Jabran and Mohajari poets are completely caused Abumazi to write the most enriched epics and poems in this pavement. Therefore, thinking about the universe is not going to be a foolish subject and nobody tries to think of the universe secretes without thinking process (Zeif, 2012). Shoghi Zeif exemplifies for the affection of Abumazi's poems from Khayam (the philosophy of the life) and says: if we want to give an example for the thoughts of Abumazi clearly, it should be pointed to his three divans that have been written in New York but his first divan in 1919 is the greatest instance for his tendencies towards the philosophy of the life (Ibid).

Abumazi says in this ode: O, those ones without any pains and compliments, and what would you do when you confront with any pains? The worsen criminals are those ones that they are very worry about their death (Zeif, 2012: 184). Thus, when you are living, you have to enjoy it taking all your life chances and never get worry about your death.

You should seek to obtain your enjoy as the birds are looking for the shadow on the hottest summer days. Every star will be fed up but the destruction of the star is subjected to its fear of the disappearance. As a consequence, the main idea of the related ode is that we have to make our enjoy times never thinking of our life's pains preventing any problems and this is the same case that we can see in Omar Khayam's poems (Ibid: 184). In other words, the life is very beautiful and this beauty returns into the man's interior side making him to enjoy the life

precious times; so, we must enjoy our life and take chance prohibiting any pains at life. It should be thought that Salem Almaaoush has considered the same ode for Abumazi's affection from Khayam poems and says: probably the ode of "the philosophy of the life" is allocated to the related philosophy because we see that it invites us to enjoy life times that it is completely coincident with the philosophy of Khayam (Almaaoush, 1997). In continue, we bring these tow couplets from his ode as following:

The most conscious people are those ones that they give the best reasons for their life; thus, when you are living, this is your only task to live happily preventing any pains of the life at all; you should also stop thinking of your death in this pavement.

Almaaoush says: undoubtedly, the second couplet is a great instance for Khayam's invitation for living happily and this is very similar to Abumazi's poem (Almaaoush, 1997). And this is the most well-known poem of Khayam being translated by Ahmad Rami:

O, my friend stop being dismal for tomorrow's pains

Let's take chance of the life

When we pass through the world

We will be coming along with seven-thousand years old people (Jorbehzedar, 2006)

ShoghiZeif gives an example of Abumazi's divan being printed in 1927 (the ode of Barradi-Ya-Sahob'' and says: Abumazi is completely delivered himself to the man's destiny and divinity's virtue rejecting all the passive tomorrow (Zeif, 2012) bringing these couplets:

I am satisfied of my destiny; let others require the stars

The one pictures tomorrow for me, it will not be an astonishing thing for me

The tomorrow does not have any objectivity and effect on me and this is like the past passed on me

If it is existed or present, bring it to me; then you bring and talk about the glass of wine

I never feel the truth statement being something as lie

I am the one when feel sadness, I will find the happiness into your life

Abumazi shows his own satisfaction from the life and he never wants to think of tomorrow at all; also, he never wants to talk about his past pains thinking only at present time because tomorrow does not come here and the past is past; he asks his friend to bring a cup of wine talking all about the joy releasing the passive tomorrow because this is not tangible yet in his

ideas being considered as a fake or lie; Abumazi has been completely imitated from Omar Khayam's poems (Zeif, 2012). According to Khayam's poems:

There is no established any happiness and punishment on the earth we are living; the past and tomorrow are two completely absences or non-existences and we are living between these two worlds; for the reason, we have to enjoy our life time at present (Hedayat, 1934). Abumazi has also applied the term two-passives for two-absences saying:

I am the same sea that its lips are the same sea  
This lip is the passive past and that lip is the intrigue of future  
We are like a drop in this sea  
So what is tomorrow? What is past? Do not ask me, I do not know my heart

Khayam has reached as his own observations and studies to the subject that the understanding of the man is very restricted. Where are we come from? And where will go on? Nobody knows this faction; those ones discussing on the origin of the world is a foolish one and all his or her debates are fake (Hedayat, 1934); as Khayam says:

Those one get the polite and sophistication surrounding  
They will be become the candle of their friends  
They never pass through this dark night to the dawn  
They say it is as a magic and got slept

Nobody could reach to secrete of the universe and if it existed, it will never influence on us at all. For example, what is the real use of knowing the world's creation date for us? What does it use for?

Khayam says:

How much you are thinking about the past time fearing and hoping on the old times?  
When I moved from the earth, what is used for the old and the creator?

Abumazi says:

Who am i? Am I old or new one?  
Am I restricted to these regulations or am I released of?  
Am I my own leader or depending on others?  
I wish I hear my own response but I do not know

As a result, the philosophy of Khayam will never lose its newness in this pavement because these short-statement songs of Khayam are really enriched covering and surrounding all philosophical events of the humanity and reflecting all unsolved problems of the man. His statements are really reflecting the pains, anxieties, hopes and sadness of million people in all over the world (Hedayat, 1934). Abumazi also represents the same issues here repeating Khayam's philosophy into his own poems:

I think of where is come and how I move here? In other words, where I have come and what is for? In despite of all these related thoughts, I'd like to find my own response in this path but I am disable for finding any responses.

I have come but I do not know any information for my life and I do not know where I will go on. If there is no any consequence of the life, why I have come from the non-existence to the existence?

According to Khayam, the nature is deaf and dumb turning around its cycle frequently and this is the sky never thinking of somebody's problems at all:

Never think of the world and its cycle

The cycle is so miserable than you are (Jorbehzehdar, 2006)

And this cycle of the world is very disable without any virtue because if it had its own power, it would stop its turn:

If it had enough power in its turn

It would stop its miserable turning (Ibid: 108)

Abumazi says:

You the sea how heavy weight tolerating

You do not have any options at your hands

If you are treating like me

When you release me out of pains?

According to Abumazi, the nature is blindly turning around its cycle without seeking to its secret:

I saw the stars shining why

I saw the clouds raining why

I saw the turf filling of lily why

All these are fool like me

It is abruptly coming into the mind that:

I went to the pottery last night

I saw two-thousands talking and silent pots

Everyone talking to me with their own statements

Where is potter, pot-purchaser and pot-seller?

Abumazi and vinous of Khayami:

As we know Khayam rejects any reticence and dissimulation in his songs and poems because these songs and odes coming from his painful spirit are never going out of any environmental and regular basis basics. Khayam always fights against the superstitions and hallucinations in his songs apparently. Khayam mocks all the events after death suspiciously and saying his poems with “it is stated that” (Hedayat, 1934):

It is stated that the paradise is full of the angels... it is stated me the paradise is happy with angels

It is stated that the hell is for drunken people

And finally he says:

Drink and listen to my truth

It is nothing what stated, O, cupbearer

Abumazi achieves the same thing; he rejects all things mocking the nuns and monasteries and calling all wisdom scholars as senseless without intelligence and insight eyes

It is stated that: there is a group of people knowing about secretes of the universe

It is stated that: there are people knowing more than other people



And finally it is stated that:

Let's enjoy our chances and minutes never let the world overcome on you. When we get up on a beautiful dawn, we should know that the money and the science never gets us up. In the odes of Khayam, the wine produces the vinous and ignorance, it is stated the same thing in the pot that our soul is streaming into the body; all the names of the pot are similar to humiliate the limbs of the body? This challenging and sorrowful soul of the body is similar to the past pot on the land. Hence, the pot finds an independent life for itself that the wine is also similar to its soul in this pavement (Hedayat, 1934):

I used to drink the wine for releasing of the greed  
Till makes me to ask the long life  
It comes onto my lips saying secretes  
Drink and you never back on the world again

When Abumazi drinks, he knows that he drinks all the happiness of the past times as the soul of the pot:

And if I drink wine, I know that I drink all my past happy times  
This pot and wine say in his ears that:  
Where are those beautiful ones? Where are those oppressors and kings?  
Enjoy the stars above your head in the sky because you will move and these will be survived

Life and death in the thoughts of Khayam and Abumazi:

Khayam believes in the survive of the soul as the turn of the body pieces after death because the main felt thing is that these pieces of the body will be streamed into other objects going to start another life time. If we are happy, our body pieces will be turned into the wine getting frequently vinous (Hedayat, 1934):

This pot is getting in love like me  
It is surrounded with mistress of love  
This hand taking around her neck  
It is the hand surrounding with a love  
Some heads and calves and palms  
Have been broken for her through the revenge and rancor

Abumazi also repeats the same Khayam's philosophy and belief although he cannot compete with him in this epic but he tries to picture the world and the resurrection like Khayam; he is coming along with the green lands and seas trying to make the man to return to its nature (Ehsan Abbas and Yousef Najm, 1982):

They are hidden into the wine that we drink and the food we eat  
And he is existed in the wind that we breathe streaming around our surroundings

In an ode, it is stated that Abumazi is also saying in Altalasem about the transformation:

Of my wine coming the milk and juice and fresh water  
Of my food coming fruit, seed, green and Halal foods  
Some existences come into my transformation  
How existences are coming from my own existence? I do not know

Khayam does not value the appearance and disappearance of the life and death of the man as he considers the existence of a fly:

What is the main aim of your coming and going?  
A fly appeared and then disappeared  
Abumazi also repeats the same text using an ant instead of a fly as following:  
I saw an ant working for finding its bread  
The ant needs like me the bread  
I got silent along the time  
That the ant and I are streaming around where... I do not know

The affection of Abumazi from Khayam is very apparent and it seems that some of his couplets are the translation of Khayam. Let's look at this Khayam's couplet:

Today is my own adolescence turn  
I will drink the wine that it is my happiness

And this Abumazi's couplet:

The adolescence will be disappeared and you have to care of it;  
Let's enjoy our adolescence before it is going to end up.

Khayam says:

Today you are not aware of yourself  
So how will you know what to do on tomorrow?  
Nothing

You will probably get astonished how this couplet is completely similar to Khayam's poem:

If I am not aware of my destiny virtually  
How I can talk or know about myself? I do not know  
Again Khayam says:  
If it is taken place good, why breaking for?  
If it is not appeared, the disaster is deaf?

And Abumazi says:

If the potter is made a mistake for making the mud, the pot is not guilt

And Khayam says:

Be aware of saying your secret  
Every broken tulip will never blossom again

Abumazi says:

I will not be something after my death as we were not before  
It is wrong to say that we are eternal; we are nothing after the death  
Say to those ones that walking around in dark night that there is no any water for someone  
after death

Sadegh Hedayat as affected from Khayam describes Khayam's school as he represents his  
own ideas here saying about "take a chance" that:

In quatrains of Khayam, the wine is subjected to forget and ignore all life's pains and sadness.  
Khayam makes the wine as a shelter for releasing from all sufferings and trying to reach to a

kind of life comfort and relaxation. He says that let's forget this nonsense and absurd of the life. This is the shadow of the death. The cup of the wine near to us says that I was like you once a time; so let's drink the fresh soul of the wine trying to forget the life. Let's drink and get enjoyed of our life. These sorrows and grieves are really ridiculous; let's take your own beloved one. Let's song and dance and forget what we have at life. Before the scary shadow of the life comes to suffocate you, let's have enjoys at life time's making all precious golden moments for ourselves in this regard (Hedayat, 1934):

Let's drink that this life could get relief of the sorrows

It is better to pass our life into sleep or vinous moments

I am approaching to seventy years old

If I cannot make happy time, when I will?

Take this chance and moment happy

All our life will be this moment

It is not better to talk about the past

Be happy and never back your past

The one is aware that drinks the wine breaking all the hard ways

Drink and stop thinking of your sorrows and grieves

The sorrows of the world are the real poisons

Fill your cup of the wine

That is not clear when you will survive on the land

Abumazi also invites people to the same events that these have been frequently repeated into his poems and literary line:

Enjoy the dawn and never scare of its disappearance

You are belonged to the earth

As you are king or a poor one

Stand up and enjoy your times before losing your precious moments

Listen to the sound of the rivers and water streaming around the hills and mounts

Enjoy the stars of the sky when shining

Enjoy your moments before getting cloudy and dismal

Enjoy the water streams and listen to the song of birds

I said laugh and smile because the distance between the life and death is very close together

Those ones preventing their virtues and enjoys, stop thinking of the sorrows; let's enjoy never thinking of tomorrow; there is no future on you. The past is also run away.

Here, we point to some couplets from Abumazi because these are so similar to Khayam's poems that everyone reading Khayam can guess these are certainly similar to Khyam's poems and songs:

Is there any paradise coming to you? Is this taking place on you through hallucinated thoughts and you make the truth as a body and you are rejecting all of your imaginary temptations? You as wish the tomorrow, what you know, you sold yourself out that you know something all about it; when the man does not know his needs in a clear day, how he or she can see them on night? The paradise is this that you can walk around the hills happily' you my friend, bring and fill the cups of the wine and you the singer, sing your lovely songs:

Again give me the wine when I ask you

Finally, Khayam says:

Look at the world what I belong to? Nothing

What I have obtained from my life? Nothing

My joyful candle but when sitting? Nothing

I am the world's cup but when breaking? Nothing

And Abumazi says finally:

I have come but I do not know something from the world

This is secrete of the world

The one brought this secrete is another secrete

Those scholars never quarrel together, I do not know

Of course, if we wanted to bring another witness for the affection of Abumazi from Khayam, it would take two times more examples here but these written observations are clearly talking all about the related affection sufficiently. This astonishment of Abumazi for reading Khayam's poems is not subjected only to him but also others have been really astonished for reading Khayam poems. It should be also mentioned that Abumazi has completely astonished for this trying to step into another path that it is not discussable here.

## **Conclusion**

- 1- Abumazi is very reputed for his philosophical tendencies and thoughts in the Arab world.
- 2- Khayam is very famous among all world's writers and poets making them to follow his sophisticated thoughts.
- 3- Since Abumazi has accurately thought about Khayam's thinking, he has stepped towards Khayam's tendencies particularly in the description of Khayam's Khamr.
- 4- The affection of Abumazi from Khayam is so that the spirit of Khaayam's quatrains are really streaming into Abumazi's poems.
- 5- It can be found out from Abumazi's poems that Khayam not only influences verbally but also nobody could write these kinds of poems deeply.
- 6- Abumazi has been trapped into many philosophical issues but Khayam mentions these issues clearly for awakening others.

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