LOVE IN THE POETRY OF IBN QUZMĀN

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ABSTRACT

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The present study analyzes the concept and meaning of love in the work of the Andalusian poet Ibn Quzmān (d.555/1160). The central argument is that the poet's amatory verse has both didactic and purely artistic functions. Contemplated in the light of particular historical circumstances, it reveals Ibn Quzmān as an engaged poet whose goal is unveiling the contradictions that exist between what love should be according to the ethical code and what it actually is in the daily practices of Andalusian society in the 12th century. The gap also exists in the realm of literature where the fashion of *fin amor* and refined expressions do not always find adequate counterparts in real life. Thus, the didactic aspect of Ibn Quzmān's love verse reflects a poetry of antithesis in style, language and literary subject, which aims at illuminating the clandestine life behind-the-stage. On the artistic level, Ibn Quzmān combines elements from various trends in Arabic amatory poetry in a highly personal literary miscellany. Through a series of rhetorical ornaments and in a particular poetic form and diction, he sings about love in all its manifestations: emotional and carnal pleasures, grief and joy, without denying their perennial character.

RESUME

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Nous nous proposons, dans la présente étude, d'analyser le sens du concept de l'amour dans l'oeuvre du poète andalou Ibn Quzmān (m 555/1160) L'argument central de la recherche porte sur la fonction didactique et artistique de la poésie amoureuse. Placé dans la perspective historique, Ibn Quzmān se révèle être un poète engagé, qui se donne l'objectif de mettre en évidence les contradictions existantes entre, ce que l'amour devrait être du point de vue du sens moral, et de ce qu'il est vraiment dans la vie quotidienne andalouse au 12ème siècle. Cette contradiction se retrouve également dans la littérature où le genre du *fin amor* et les tournures galantes ne trouvent pas dans la vie courrante d'expressions équivalentes. Ce qui explique que l'aspect didactique de la poésie d'Ibn Quzmān renvoie l'image d'une poésie où le style, la langue et les thèmes sont antithétiques. Sur le plan artistique Ibn Quzmān réassemble en un mélange littéraire original, les éléments de divers genres de poésies arabes amoureuses. A travers une série d'ornements rhétoriques, ainsi qu'à travers une forme et une diction poétique particulière, il chante l'amour dans toutes ses manifestations--du plaisir

spirituel et charnel, de la mélancolie et du bonheur--sans nier leur caractère impérissable.

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This thesis is dedicated to Nissreen Haram.

Note on System of Transliteration

In E.G Gómez's critical edition of Ibn Quzmān's *dīwān*, which is most frequently used in this thesis, the poetry appears only in the transliterated version and not in Arabic characters. The system of transliteration is carefully adjusted to the subtlety of the colloquial language in which Ibn Quzmān composed. It is primarily for this reason that all quoted verses in this thesis retain the transliteration of Gómez

Other quotations which contain transliterated passages also preserve the system which appears in the original texts

In all other instances, the system of transliteration is based upon the one accepted by the Institute of Islamic Studies at McGill University

Nonetheless, in order to help the reader, a chart differentiating the two systems (namely that of Gómez and that of the Institute) is attached below

The initial hamza in both systems is omitted except that in Gómez's system the hamza is preserved whenever pronunciation dictates. In such instances it is represented as an apostrophe (')

According to both systems of transliteration long vowels are rendered as *ā, ī, ū*

In both systems of transliteration the tā' marbūṭa is *a* or *at* (in construct form).

The alif maqṣūra in my system of transliteration is represented by *ā* whereas in Gómez's it is *à*.

Gómez also uses the following to represent diphthongs employed in the colloquial: *ai, au* or *ia, iā*.

The system of transliteration of the Institute of Islamic Studies is the first column after the Arabic letter, and wherever Gómez's differs, the corresponding character is given to the right of the Institute character:

ا			ض	ḍ	
ب	b		ط	ṭ	
ت	t		ظ	ẓ	
ث	th	ṯ	ع	c	
ج	j	ǧ	غ	gh	g
ح	ḥ		ف	f	
خ	kh	ḫ	ق	q	
د	d		ك	k	
ذ	dh	ḏ	ل	l	
ر	r		م	m	
ز	z		ن	n	
س	s		ه	h	
ش	sh	š	و	w	
ص	ṣ		ي	y	

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FOREWORD

In the past several decades four complete critical editions of Ibn Quzmān's *dīwān* have been published: the first of them, prepared by A R. Nykl, appeared in 1933 under the title *El Cancionero del šeih, nobilísimo visir, maravilla del tiempo Abū Bakr Ibn ᶜAbd al-Malik Aben Guzmān*. About forty years later, in 1972, Spanish scholar E G Gómez published *Todo Ben Quzmān*, which was shortly afterwards followed by T J Gorton's Ph D dissertation entitled "The *Dīwān* of Ibn Quzmān of Cordoba: A Metrical Study and Complete Critical Edition," and eventually by another Spanish quzmanist, F Corriente, who published *Gramática, métrica y texto del cancionero hispanoárabe de Aban Quzmān*.

With the exception of *Todo Ben Quzmān*, which by its Spanish translation of the text enabled the common reader to understand and appreciate the poetry, the other editions primarily centered upon studies of form (its metre and rhyme) as well as upon the elucidation of ambiguous passages which the manuscript abounds in Although indispensable for the study on the structural complexity of Ibn Quzmān's poetry, such approaches, when adopted as exclusive criteria, involve the pitfall of neglecting the literary subject Yet, their significance should by no means be underestimated; moreover, these approaches serve two purposes in particular first, determining the epistemology of *zàjal*, and second, contributing to the general studies in linguistics by formulating the essential character of

the Andalusian dialect as displayed in Ibn Quzmān's poetry. The scholars concerned with these issues have confronted numerous lacunae in their research. Consequently, their findings have required constant improvements and corrections. Such a dialectic process has resulted in the successive appearance of the above mentioned critical editions of Ibn Quzmān's *dīwān* with particular stress on questions of form and language.

In this relative abundance of studies on Ibn Quzmān's language and form, little attention has been paid to the thematic analysis of his poetry. Such a conspicuous disproportion in the orientation of critical studies on Ibn Quzmān has partially motivated me to write the present thesis. Nonetheless, it has to be emphasized that, although it contemplates the poet's work through its thematic orientation, this study has not neglected the structural aspect, but has rather appropriated it for its own arguments.

The present thesis concentrates on the subject of love as treated in Ibn Quzmān's poetry. Through a colorful spectrum of stories, images and formulations, Ibn Quzmān communicates both about himself and about the socio-cultural milieu in which he lived and worked. The potpourri of his amorous expressions will in this thesis be approached from a wide perspective with the intention of categorizing them in accordance with their didactic function as well as their literary value. The thesis will commence with a presentation of available biographical data found either in the *dīwān* itself or in other concurrent literary works. This biographical survey will be placed within the

historical context in order to determine to what extent these two elements parallel each other and influence Ibn Quzmān's artistic consciousness.

Chapter II will argue that Ibn Quzmān's *dīwān* represents a starting point for various studies. The most relevant to the purpose of this thesis are the questions of form, language and style, and they will be reviewed both as self-contained entities and as phenomena originating in the light of extrinsic relationships

Finally, Chapter III will give an analysis of Ibn Quzmān's amatory poetry. What has been discussed in Chapters I and II will be set as foundations for the arguments of this last chapter whose main target will be both the explicit and implicit meanings of the poet's amatory verse. It will be important to characterize the nature of his literary art and determine to what extent it corresponds to the archetypal patterns of Arabic love poetry. The Chapter will also attempt an intrinsic classification in accordance with the function and the meaning of love verses, it will introduce certain aspects of this poetry as innovation into Arabic amatory poetry in general, and it will provide a literary analysis of rhetorical elements that shed light on the aesthetic aspects of Ibn Quzmān's love poetry.

This emphasis on thematic analysis may simultaneously explain my choice of *Todo Ben Quzmān* as the most appropriate reference for the purpose of this thesis. Aware of the significance of other editions (unfortunately, I have not had access to Gorton's edition), I have tried to consult them

whenever facing ambiguous verses to which *Todo Ben Quzmān* could not offer complete interpretations. Furthermore, I deem it necessary to underline that the linguistic barrier (by which I primarily refer to my modest knowledge of Spanish Arabic) prompted me to consult frequently Gómez's translation in order to arrive at the most acceptable solution (given the fact that very few dictionaries contain expressions of colloquial Arabic in al-Andalus). It is primarily for these difficulties that my translations never aimed at pedantry in versifying in adequate English metre and rhyme, but at conveying the poet's ideas as simply and faithfully as possible, which by itself was often a difficult task.

CHAPTER ONE

The Life and Times of Ibn Quzmān

Studies on Ibn Quzmān's poetry have unanimously recognized its artistic quality, but have almost exclusively chosen to treat its structural aspects as though they were independent of external circumstances. Based upon the assumption that Ibn Quzmān's work belongs to the sphere of art as an autonomous aesthetic body, these studies have primarily been directed towards the disclosure of its intrinsic nature. The results which research of this character achieves present the formal structure of Ibn Quzmān's work as well as its texture without a notable insight into the impact on them of external factors. This, however, cannot be applied to the analysis of the content of Ibn Quzmān's poetry and the characteristic quality of his style and expression.[1] These aspects can only be understood through a close examination of Ibn Quzmān in relation to his environment which urged him to form a particular view of life and its moral

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[1] One has to be very careful when using the terms 'content' and 'form' separately. In the course of the development of various schools of literary criticism there have been various interpretations and definitions of these two terms and their reciprocity. Many of them claim that the distinction between them is untenable because they form a coherent unit with concepts such as value, function and norm. "Content implies some element of form. The events told in a novel, for instance, are parts of the content while the way they are arranged into a plot is presumably part of the form.. It is impossible to have a science of form and structure or style which is not part of an aesthetics and a canon of criticism." See R. Wellek, *Concepts of Criticism* (New Haven: Yale University Press, 1963), pp. 55-68

code.[2] Therefore, we have to recognize the consociation of these two elements as the principle of causality in which Ibn Quzmān's experience of the historical background represents the cause, whereas his work becomes the effect of the former, expressing, at the same time, his mind and personality Thus, before commencing the assessment of Ibn Quzmān's love poetry we will take into consideration both his biography and his poetic activity in relation to the socio-political and cultural circumstances under which he lived and worked. If the findings show that these elements form an inextricable unity with the moral and didactic message which his poetry carries, it means that Ibn Quzmān belongs to that group of authors who, although distinguished from the common people for their artistry, still very exquisitely listen to and interpret the pulse of their society, reproducing images and visions of it in their own way.

To start with, compiling biographical fragments of Ibn Quzmān is not a simple task. Little is known of this poet before he came to be celebrated as "the most conspicuous exponent of the art of composing *zaǧal* in the spoken Arabic of al-Andalus."[3]

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[2]"The critic needs the help of the historian--all the help he can get.. but the poem has to be read as a poem-- what it 'says' is a question for the critic to answer, and no amount of historical evidence as such can finally determine what the poem says...." C. Brooks, "Literary Criticism," in *English Institute Essays*, 1946, as cited by R Wellek, *Concepts* ., p. 7.

[3]A.R. Nykl, *Hispano-Arabic Poetry and Its Relations with the Old Provençal Troubadours* (Baltimore: J.H Furst Co., 1946), p 266.

Several of his poems (the only available sources of biographical information in general) contain verses which disclose numerous precious data on his childhood and early manhood. Due to the fact that the primary concern of such verses is usually a theme other than autobiography, Ibn Quzmān does not aim at offering an accurate and detailed reminiscence or a description of a particular episode of his life. Although the date of Ibn Quzmān's death is recorded by several authors,[4] the year of his birth has remained open to assumptions and speculations.

Aẏ nahār! Kān ḥušid ilaẖ al-warā
wa ǧarà li-n-naṣar fī-hi mā ǧarà
fī ẖuṣà wildī kunt anā, lam narà
innamā 'aẖbar-nī bi-l-qiṣṣa ẖabīr[5] (no.38)

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[4]Ibn al-Abbār mentions in his *Tuḥfat al-Qādim* Ibn Quzmān's death in 554/1159 when Ibn Marandīsh was besieging the city of Cordoba. Ibn al-Khatīb, on the other hand, includes a passage in his *Iḥāṭa* where he adds to Ibn Quzmān a *nisba 'al-Zuhrī'* and says that he died on the 29th night of Ramaḍān in 555/1160, while Ibn Marandīsh was taking over Cordoba. See Lévi-Provençal, "Du nouveau sur Ibn Quzmān," *Al-Andalus,* 9(1944), p. 353, and A.R. Nykl, "Biographische Fragmente über Ibn Quzmān," *Der Islam,* 25 (1938), pp.101-133.

[5]

What a day that was!
On that day people were gathered
and it happened to the victors what happened.
In my father's testicles I was,
and did not see,
but the one who did,
narrated the story to me.

This stanza seems to have another questionable verse (although irrelevant to the present discussion). In both Gómez and Nykl's edition, the subject of the second line is *naṣar,* meaning victors. On the other hand, Corriente has chosen to read this word as *naṣārā.* In that case, the meaning of the verse would be:

This stanza, taken from a *zajal* written as a fulsome praise of Yūsuf b. Tāshfīn and the victory which he gained at the battle of Zallāqa,[6] suggests Ibn Quzmān's age at the time of this famous event. Nevertheless, two transliterations and translations of the crucial word *khuṣā* have been offered: one, advanced by A.R. Nykl, argues that the proper transliteration is not *khuṣā* but *khuṣī*, being thus a borrowing from Spanish *choza*, meaning "hovel, hut, cottage." Such an interpretation led this Czech scholar to assume that in 1086 Ibn Quzmān was a small boy who lived with his father in a hut where he was being told about the battle. Therefore, Nykl maintains, the poet must have been born between 1078 and 1080.[7] In the same section of the book Nykl mentions that a more extensive documentation advanced another theory which was argued first by G.S. Colin and then by other scholars of Ibn Quzmān. Having refuted the belief that Ibn Quzmān al-Akbar, the secretary and minister of al-Mutawakkil of Badajoz, and Ibn Quzmān al-Aṣghar, our poet, were the same person (as Nykl had assumed), these scholars chose to read the crucial word as *khuṣā*

"And it happened to the Christians what happened." [See his *Gramática, métrica y texto del cancionero hispanoárabe de Aban Quzmān* (Madrid: Instituto Hispano-Árabe de Cultura, 1980). Henceforth cited as *CAQ*.] I assume that both interpretations can be equally acceptable in the overall analysis since neither jeopardizes the historical truth of the event or the literary value of the poem. Note that all *zajals* cited in this thesis will retain numbers which they bear in the *dīwān* edited by E.G. Gomez.

[6]The battle took place on October 23rd, 1086 in the vicinity of Badajoz. Having been invited by al-Muᶜtamid b. ᶜAbbād of Seville to help with the resistance against the Christian forces, Yūsuf b. Tāshfīn set forth to intervene in al-Andalus, setting thus the foundations for the Berber sovereignty on the Peninsula. What is more important, with this victory al-Murābiṭūn announced the revival of the Muslim rule and its superiority over the Christians.

[7]See A.R. Nykl, *Hispano-Arabic Poetry...*, pp. 267-8.

(testicles), not *khuṣī* (hut), implying that Ibn Quzmān, the *zajjāl*, was still unborn at the time of the battle of Zallāqa in 1086 No further information has been transmitted to confirm the true date of his birth.

From the personal data scattered throughout the *dīwān* no clear idea of Ibn Quzmān's life and the chronological order of its events can be crystallized. What they offer is rather an interesting collection of fragments which, when combined, are sufficient to relate to us the author's character, his affinities and aversions, his friends and relationships, his journeys, the principles by which he conducted his life, etc. On the basis of these data we can deduce that both the poet's personal features as well as his promiscuous behaviour stood in an irreconcilable contrast with the society of al-Andalus Tall, blond, blue-eyed, but ugly, Ibn Quzmān always attracted other people's glances with such a peculiar non-Arab appearance

> I am a man with two legs, as you can see.
> two hands, two arms and quite friendly.
> With a blonde beard and a pair of blue eyes..[8]

8

> Anā ʾinsān, kamā tarà,-bi-sāqaiṉ,
> bašīš wa-[bi-] ʾiḏraʿaiṉ wa-[bi-] yaddaiṉ,
> ašqar al-liḥya, [wa-] ʾazraq al-ᶜaiṉaiṉ ...

In addition to this *zajal* (no 9), there are several others which contain either detailed and picturesque or vague and unspecific descriptions of the author's physical features. Such verses are in nos. 13,14,24,67,71,76,132

What reaction this unusual personality used to provoke in public with his licentious behaviour is both explicitly and implicitly narrated in the *dīwān*. Ibn Quzmān was fully aware of his eccentrism characterized by attributes and actions incomprehensible to the puritanical Muslim society of al-Andalus It is apparent, however, that such a reputation flattered him to a great extent, so we witness very often a notable, but deliberate dose of exaggeration in his stories about himself, in relation to the world around him. Moreover, due to the lack of textual proofs for the authenticity of many a story that the *dīwān* transmits, it is important to emphasize that certain anecdotes can be accepted only with a considerable amount of caution Whether such a disposition should be judged as a naive attempt by the author to elevate his ego to the spheres where it does not belong or as the result of his vivid and unscrupulous imagination is a question that can be addressed only after a detailed endeavor to sort out the verses which do disclose his personality in general.

The poet's life is not exclusively connected with Cordoba, his native city Although he never left the Iberian peninsula, Ibn Quzmān tells us about his trips to Seville, Granada, Malaga, Almeria and Valencia[9] In addition to the *dīwān* itself, references to these journeys can be found in several other sources. Ibn Khaldūn, for example, mentions Ibn Quzmān's

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[9]No.78, no. 124.

frequent visits to Seville,[10] while al-Maqqarī records interesting anecdotes from Granada which he heard from Ibn Saᶜīd.[11] In *zajal* no. 145 the author explicitly states that he never saw the sea and that he could not swim, which has been accepted as a matter of course by a number of scholars.[12] A controversial comment, however, appears in *zajal* no.158:

The sea of love is a mighty one,
I have reached the inferno because of it,
O gentle God, save me from it!
For I have swum in it too long
to be able to abandon it![13]

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[10] Ibn Khaldūn, *The Muqaddimah*, Trans. by F. Rosenthal (London:Routledge and Kegan Paul, 1967), II, p. 455.

[11] Al-Maqqarī, *Nafḥ al-ṭīb fī ghuṣn al-Andalus al-raṭīb, [Analectes]*, ed. M.R Dozy et al (Amsterdam: Oriental Press, 1967), p. 636.

[12]

Našabt fī baḥar al-humūm
wa-bi-llāh-lā nadrī naᶜūm,
wa-lā raʾitu qaṭ al-baḥar.

For example, Nykl asserts this without question [see the prologue of his edition of Ibn Quzmān's *dīwān* entitled *El Cancionero del šeih, nobilisimo visir, maravilla del tiempo, Abū Bakr Ibn ᶜAbd al-Malik Aben Guzmān* (Madrid Imprenta de Estanislao Maestre, 1933), p. 21, or *Hispano-Arabic Poetry*, p 268] Colin, however, acknowledges this statement with a certain amount of caution, aware of the fact that Malaga and Valencia are Mediterranean cities. He emphasizes that not every section of these cities has access to the sea or even a view of it, so he rather accepts it as being an unclear supposition [see his article "Ibn Ḳuzmān," *EI*, New Ed., 3: 849-852]

[13]

Baḥar al-hawa baḥr ᶜaẓīm,
ḥaṣaltu minnu fī ǧaḥīm.
Naǧǧī-nī minnu, yā Ḥalīm!
Kam lī naᶜūm fī ḏā l-baḥar,

Gómez offers this stanza as a valuable proof that not only could Ibn Quzmān swim but he was perfectly competent to do it. His belief is based upon the assumption that both stanzas, from two different poems, are functionally analogous, but have opposite meanings.[14] This explanation seems to me more acceptable. both stanzas truly have similar functions in their respective poems as figures of speech, nonetheless, which of the two is the real sea is a matter of pure speculation.

What urged this outstanding poet to travel throughout al-Andalus? It may have partially been his everlasting curiosity, but the *dīwān* does not contain sufficient verses that mirror the poet's enchantment with a beautiful landscape, city or nature. In the further development of the discussion, we will see that the major causes actually lay in the poet's constant search for the patronage of the rich and the powerful. The numerous journeys that Ibn Quzmān undertook aiming at the palaces of potential patrons throughout al-Andalus suggest the existence of various difficulties the poets of the time had to confront. It would not, therefore, be accurate to characterize Ibn Quzmān as a wandering poet, but rather as a poet who was aware of the fact that his talent was not sufficient by itself for survival in those harsh times, and, what is even worse, that this same talent was disgracefully contingent upon the mighty and the rich

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wa-lā nuṭīq an naqṭaᶜu!

[14]See E.G Gómez, *Todo Ben Quzmān* (Madrid Editorial Gredos, S.A., 1972), II, p 898.(Henceforth cited as *TBQ*).

In spite of the turbulent socio-political circumstances, Ibn Quzmān seems to have led a wanton life. Resolved not to deprive himself of earthly pleasures and enjoyments, he directed his life towards the spheres which were, at least superficially, considered taboo. According to one scholar, "the major preoccupations of Ibn Quzmān's life are money, wine and love,"[15] and they seem to provide the poet with a perpetual source of happiness.

Except for mine,
there is no kingdom after yours, O Sulaymān,
and only the ᶜAbbāsids and the Umayyads
could compare with me. [16](no.11)

In *zajals* no.18 and no 21, Ibn Quzmān, without sorrowful and remorseful feelings, explains that the major cause of the breakdown of his marriage was his wife's antipathy to his addiction to alcohol That, however, did not disturb him notably Moreover, his wife and his children are a subject which rarely figures in his *zajals*

I am repentant I don't want to marry again,
I want neither a bride with a coronet nor a wedding feast,

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[15]Al-Ahwānī, *Al-Zajal fī al-Andalus* (Cairo Jāmiᶜat al-Duwal al-ᶜArabiyya, 1957), p. 82.

16

Fa-lā mulkan illā mulkī-
baᶜad mulkak, yā Sulaymān,
fa-Banī l-ᶜAbbās bi-ḥālī-
Kānū, aw Banī 'Umaiya.

no domination is worthwhile but that of the chinking of glasses,
sleeping outdoors, food and wine.[17] (no 21)

As for children whom he mentions as offspring of an unsuccessful marriage, he seems to have had several (*awlād* in no 11 and *aṭfāl* in no.143). He wishes them a destiny similar to his own (*wa yaᶜīsh fī awlādī man kāna khalī ᶜan wa zānī*). The only one among his sons known by name is Aḥmad (d ca 600/1024), a Traditionist who evidently did not find the lifestyle of his father particularly appealing.

Preferring thus the solitary life of a bohemian to the institution of marriage, Ibn Quzmān formed for himself a new (im)moral code in which passion for wine, money and adultery acquired his full appreciation and attention, leaving very little space in his behaviour for what the *fuqahā'* thought as good conduct under the rule of al-Murābiṭūn Having a black girl as his housemaid,[18] Ibn Quzmān chose to live in the outskirts of the city where there were "no *ḥujjāj* and no *shuyūkh* around, but plenty of widows without men" (no.87). He says:

If you see my room, it is as if you see
a lion's den

17

Anā ṭā'ib, YĀ les naqūl bi zawāğ,
wa-lā ğalwa, wa-lā ᶜarūsa bi-tāğ.
Lā riyāsa gaṛ al-laᶜ b bi-z-zuğāğ
wa-l-mabīt barra, wa-ṭ-ṭaᶜām wa-š-šarāb

18 *Zajal* no 19. This woman (*al-khudayma*), called Zād al-Māl is also mentioned in poem no. 88

with bones, a chain and a peg.[19]

In this same *zajal* Ibn Quzmān does not fail to express his views of the *fuqahā'*. These views are full of sarcasm and the poet's feelings of superiority, about which he implicitly boasts in the poem. Yet, regardless of such an attitude towards the religious authorities, it is apparent that his retirement to the quiet outer section of the city was not merely his choice. Part of the motive (probably the greater one) should be ascribed to the conflict that repeatedly went on between the two sides.

So far we have presented a number of illustrations from Ibn Quzmān's life and provided an idea of the character of his lifestyle. In order to understand sufficiently the nature of his conflict with the *fuqahā'*, we will now draw the general outlines of the historical background of Ibn Quzmān's life and his poetic activity.

In 1090, al-Murābiṭūn returned to al-Andalus with the realization that the indigenous Muslim population was incapable of offering a successful resistance to the advancing Christian

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19

Lau tarà baltī, kattarà balt asad
fīh ᶜuẓalmāt, wa silsila, wa-watad....

Zajal no 19. One notices here a very interesting, but somewhat unclear, simile. A comparison with the lion should imply the poet's feeling of dignity, superiority, and pride. He lives by his own moral rules and looks down on all the mortals beneath him. Are the bones the remains of the victim who tried unsuccessfully to subdue and tame this beast with the chain and tie him to a peg? Very likely, and we can sense here a certain dose of warning addressed to anyone who would try the same. Yet, there were many of those who tended to censure Ibn Quzmān like the *fuqahā'*, for example, as we will see later.

forces as much as it was incapable of restoring the Islamic principles which had degenerated as a consequence of the political fragmentation during the period of Mulūk al-Ṭawā'if (the Party Kings). Basing the foundations of their rule upon the puritanical doctrines of Mālikism and *ʿaṣabiyya* (tribal solidarity), al-Murābiṭūn formed a strong military state Established in the western Maghrib, the state now expanded throughout the territory of al-Andalus

> The Murābiṭ state, then , was not a mere predatory amīrate It was founded on a demand that the Maghrib should enter into the full stream of the Sharʿī life of the central lands of Islam, and it extended its power on the plea--like that of the Zengids in the east Mediterranean--that Muslims must close ranks against the Christian threat [20]

In the domain of politics and religion, al-Murābiṭūn , fundamentalists that they were, imposed strict measures in order to undermine the current power of the Arabo-Andalusian aristocracy What was the justification for such an action?

During the period of the Party Kings, the Arab aristocracy gradually lost its emotional and intellectual connections with the Muslim tradition and culture Furthermore, its religious community was now essentially disunited in the sphere of politics The rising Christian consciousness which started to interfere with the life of the Muslims without meeting with any

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[20] M. Hodgson, *The Venture of Islam* (Chicago: University Press, 1974), II, p. 269.

particular resistance or direct confrontation from the petty Islamic states, gave birth to a new historical process: a gradual assimilation of the two cultures to each other, resulting in what al-Shāqundī defined as "a true Hispano-Arabic civilization."[21] Poetry, belles-lettres and the arts in general entered a period of a rapid florescence.

Under such circumstances, al-Murābiṭūn found it necessary to introduce a radical transmutation in the intellectual and religious life. The political authorities affiliated themselves with the *fuqahā'* who supported Mālikism in a very inflexible manner, infusing rigorous control over the public manifestation of ideas.

Although in its original features this Medinan school was not distinguished from other schools of law by its extremism, it certainly did acquire such a reputation under the conservative juristic order in Spain. The increasing rigidity of the Mālikī doctrines was noticeable in various spheres of the intellectual and socio-cultural affairs. Al-Murābiṭūn, having defended Muslims in Spain from the rising Christian forces, soon put an end to the relative tolerance maintained both by the Umayyads and the Party Kings towards the Jews, Christians and Mozarabs. They provided the *fuqahā'* with an absolute domination in the internal affairs. Probably the most extreme action in the process of imposing orthodoxy was the auto-da-fé of al-Ghazālī's works,

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[21] Al-Shāqundī, *Elogio del Islam Español*, as cited by G. Gómez, "Un eclipse de la poesía en Sevilla," *Al-Andalus*, 10 (1945), p. 294.

considered as heresy on the part of the jurists. Here is how al-Marrākushī views this situation:

> Only those who followed *ʿilm al-furūʿ*, that is, the Mālikī school, could come close to the *Amīr al-Muslimīn* and enjoy his favors. This was the time when the books of this school were distributed and studied whereas others were repudiated. This lasted until the Book of God and the *Ḥadīth* of the Prophet (God bless him and grant him salvation) became forgotten, so that none of the celebrated men of the epoch worked devotedly on them. People of that time charged with unbelief anyone who seemed dedicated to any realm of *ʿilm al-kalām*. The jurists denounced scholastic theology to the *Amīr al-Muslimīn*, they expressed their loathing towards its forebears and denounced everybody who possessed anything concerning the subject, considering it to be *bidʿa* in religion. When the books of Abū Ḥāmid al-Ghazālī (may God have mercy on him) entered the Maghrib, *Amīr al-Muslimīn* ordered their burning and applied awful penalties such as the shedding of blood and confiscation of properties upon anyone who possessed any of his books. The state of affairs became later more chaotic....[22]

While it was impossible under such conditions to maintain those principles of living that had existed during the period of the Party Kings, it was equally futile to attempt a total change from one lifestyle to another. A solution had to be found for the tension that constantly grew between the two sides (the one

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[22] Al-Marrākushī, *al-Muʿjib fī talkhīṣ akhbār al-Maghrib* (Casablanca: Dār al-Kitāb, 1978), p.255.

which supported the new conservatism and the other which opposed it) in order to bring a state of equilibrium to al-Andalus.

In the final years of the rule of ᶜAlī b. Yūsuf b Tāshfīn (ruled 1106-1143), the Almoravid state started to lose its political and religious enthusiasm. The great military and religious accomplishments of these Berbers gradually faded away as the state entered its period of decline. Ibn Khaldūn views this process as a stage in all history, which--according to him--has successive phases of ascendency, decline and collapse. He maintains that tribal solidarity *(ᶜaṣabiyya),* when reinforced by religious affiliations, usually forms a powerful force which lasts so long as the Bedouin do not indulge in the civilization of sedentary people.

> The goal of civilization is sedentary culture and luxury. When civilization reaches that goal, it turns towards corruption and starts being senile, as happens in the natural life of living beings. Indeed, we may say that the qualities of character resulting from sedentary culture and luxury are identical with corruption....When a dynasty disintegrates and crumbles, the civilization of the city, that is the seat of the ruler of (that dynasty) also crumbles and in this process often suffers complete ruin.[23]

Further explanations advanced on this issue underline the existence of resentment between the Almoravids and the Arabo-

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[23] Ibn Khaldūn, *The Muqaddimah...*, II, pp. 296-71.

Andalusian aristocracy.[24] The former were tribal people who belonged to the Lamtūna confederation of the Maghrib.[25] As any other community of this kind whose forefathers had different origins, al-Murābiṭūn favored families with whom they believed to share a common ancestor. Thus, during their rule in the Maghrib all members of the Lamtūna confederation conspicuously enjoyed a privileged status. In Spain, however, this discrimination created a much stronger tension among other Berber groups. What increased this tension was the attitude of the Arabo-Andalusian aristocracy. In spite of the military and religious achievements which helped them form a stable political organization, the Almoravids were resented by native Arabs. Considering themselves to be far superior to the Berbers, the Arabo-Andalusian aristocracy refused to accept al-Murābiṭūn as an equal social stratum.

All these factors, reciprocally reinforced, led to a gradual loss of stability and security among the ruling class. How was this decline projected in real life?

In a short period of time, al-Murābiṭūn plunged into the charm and luxury of Andalusian cities. They adopted many of those customs which they had originally detested and later depicted as a direct motive for establishing their rule in this

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[24]See M. Watt, *A History of Islamic Spain* (Edinburgh: Edinburgh University Press, 1955), pp.95-102 and R. Dozy, *Histoire des musulmans d'Espagne* (Leyde: E.J. Brill, 1932), III, chapter 13-15.

[25]For an extensive account of the origins of the Almoravids see A.Maḥmūd, *Qiyām dawlat al-Murābiṭīn* (Cairo: Maktabat al-Nahḍa al-Miṣriyya, 1957) and B. Vilá, *Los Almoriávides* (Tetuan: Editora Marroquí, 1956).

territory. "This admiration [for the culture and material life] led, if not to moral corruption, at least to a weakening of moral fibre....There was a loss of cohesion in the ruling institutions as a whole."[26]

While in theory they still insisted on the puritanical ideology of Mālikism, prohibiting any action which did not correspond to its tenets, in practice the Almoravids fully contradicted themselves by altering the prescribed moral standards. "From this contradiction the Almoravids never succeeded in disentangling themselves, but became prisoners of their own rigid doctrines and proved unable to adapt to changing circumstances."[27]

Thus, the exegesis of the Qur'ān and the study of *ḥadīth* were discouraged as much as any speculative thought, while education remained independent of the Mālikite theocracy.[28] The measure posed against the literary and artistic activity became quite superficial, though al-Ghazālī remained persona-non-grata throughout the Almoravid state. The inclination not to tolerate communities other than Muslim was still strongly implanted although, in real life, pleasure and joy were equally shared among all those who looked for them.

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[26]M.Watt, *A History...*, p. 100.

[27]J. Monroe, *Hispano-Arabic Poetry* (Los Angeles: California University Press, 1974), p. 35.

[28]Ibid., p. 34.

However, the native population did not approve such a tendency of al-Murābiṭūn and their agents, the Mālikite *fuqahā'*. In Ibn Quzmān's *dīwān,* for example, there are various verses which allude to the mutual influences of different cultures. He celebrates some non-Muslim holidays (nos.41,87,137), extensively uses Romance as a supplementary language, mentions Christian names (no.12,20), and narrates about the time spent in diverse companionships. In addition to the artistic purpose, these allusions show that the multidimensional and spontaneous adoption of un-Islamic customs is accepted as an inevitable consequence of sharing common ground throughout the centuries.

Another paradox of the time is related to us by al-Marrākushī and Ibn ᶜAbdūn. They both notice the significance of women in such a state of affairs. Ibn ᶜAbdūn informs us that the law required women to wear veils in public in order to maintain the decency of society. Numerous prostitutes, however, were permitted to keep their hair loose so as to attract potential customers, covering it symbolically with a garland whose function was to meet partially the demands of the law.[29] Yet, it seems that the 'decent' women were also involved in the lax life of al-Andalus:

> Women took over the situation and matters depended upon them. Women from the great families of the Lamtūna and the Masūfa controlled all the corrupted ones and those who went astray, all the

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[29]Ibn ᶜAbdūn, *Séville musulmane au début de XIIe siècle,* Trans. Lévi-Provençal (Paris: G.P. Maisonneuve, 1947.), p. 113.

robbers, wine merchants and inn-keepers.
In the meantime, the ignorance of *Amīr al-Muslimīn* grew and his weakness became stronger....[30]

Ibn Quzmān does not fail to recognize such a gap between theory and practice. However, he does not express it from the background, as an objective contemplator, but rather from within, as an active participator He does not even take the role of a peaceful participator; instead, he consciously throws himself into the conflict as a provoker and very often as a victim. His actions are scorned and his words are subjected to censure. Nevertheless, Ibn Quzmān is not afraid. His passion for wine and adultery is too strong, almost impossible to resist. He says:

Those who are afraid of the *faqīh*
are the unskilled ones.
As for myself, I respect him,
but avoid him.
Whore be the mother of the one
who does not drink,
even if he carries al-Ghazālī on his head![31] (no. 22)

Ibn Quzmān is not apologetic and he does not excuse himself for the way he is. He does not contradict himself by playing the role

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[30] al-Marrākushī, *Muʿjib...*, pp. 260-261.

[31] Yaḥšà l-faqīh kullu man lā yadrub:
anā nawaqqar faqīh wa-nahrub.
Ǧaqǧaqat umm allaḏī lēs yašrub,
[wa-]lau kān ʿalà rāsu l-Gazzālī!

The last verse G. Gómez understood as an offense to the mother of al-Ghazālī. I do not see why, because the second half of the verse refers to "the one who does not drink," not to the "the mother." See G. Gómez, *TBQ*, I, p. 120.

of a hypocrite who, in front of the authorities, displays a semblance of false morality, and not his true self. He refuses to pretend, insisting that everybody accepts him the way he is. Blunt but sincere, in *zajal* no.94 Ibn Quzmān offers advice to all consumers of wine on how they should behave when confronted with a *faqīh* or *imām* in the moments of practicing the illegal enjoyment. He says:

You shall see when you ask me:
Have you drunk wine?
I will say: 'Indeed I have,
and that, from a very big glass!'[32] (no.94)

Although addressed to drinkers in general, these verses reveal an intimate connection with the circumstances of his own life. His strong desire for drinking does not betray him, and he hopes it will be present in the Hereafter. "Bury me in a vineyard," exclaims Ibn Quzmān, showing that not even death will detach him from wine, much less the *fuqahā'*. On the other hand, it seems that when Ibn Quzmān is moved by a strong impulse, he is able to control his greed. Several poems show that abstinence from wine overwhelms him during the month of Ramaḍān. While on the one hand we see him enjoy harvest time in which he devotedly participates along with large groups of people (no. 50), celebrates the making and consuming of wine and enjoys its effect on his spirit, we witness on the other hand his respect for

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32

Tadrī 'iḏ qulta lī: Šaribta ᶜuqār?
"Ihi, ḥaqqan: Kannabtalaᶜ-hā kibār...."

the religious holiday and its rituals. What is astonishing, however, is the poet's conscious attempt to avoid an explicit statement about his submission to the demands of Ramaḍān. In *zajals* nos. 119 and 136 Ibn Quzmān celebrates the end of Ramaḍān, which enables him to drink again. He says:

Hurray, drunkards,[33]
for the sake of the Prophet, gang!
This is the time when
the month of fasting ends! (no.136)

Similarly, *zajal* no.137 is not directly connected with Ramaḍān In the previous two poems it was the end of the holy month that was solemnized; here, the poet invites his friends *(ikhwānī)* to join him in drinking because Ramaḍān is on the threshold. He says:

Where are you, drunkards,
where are you all ?
Whosoever has wine to pour,
my advice to you is: empty the cups and keep what remains,
for the days will come
when that little will be craved.[34] (no.137)

33

Haỉyū, yā-hl al ḫalāᶜa,
Bi-n-Nabī, yā ǧamāᶜa,
alyām aṣ-ṣaum f-as-sāᶜa
tatammul

It says in the text, *ahl al-khalāᶜa,* meaning more 'the licentious, promiscuous ones,' but Ibn Quzmān tends to use this expression especially when talking about his wine companions, so that the translation 'drunkards' is probably the most appropriate one.

34 (See next page).

Given such poems, how should one explain Ibn Quzmān's abstinence from drinking during Ramaḍān? Is this month just a burden which falls on his shoulders, depriving him of his indispensable need? One can easily fall into the trap of the outward layer of his poems which does not prompt a casual reader to scratch the surface to find unarticulated meanings underneath. Ibn Quzmān was, in fact, concerned about religion. Non-conformist that he was, he would have not otherwise tried to restrain his greed from drinking wine, nor would he have observed the beginning and the end of Ramaḍān. It seems that he was emotionally attached to this aspect of tradition, regardless of his partial gravitation towards secularism. Furthermore, with a lot of enchantment and enthusiasm, Ibn Quzmān describes the hectic, but merry atmosphere in Andalusian cities during *al-ᶜīd*, and also in his house. In fact, he dedicates a series of *zajals* (nos. 8, 82 and 85) to this theme, offering in each of them different, but equally picturesque, descriptions of various aspects of the holiday. It is a highly emotional series which reveals Ibn Quzmān's intimate identification with the high spirit and the solemnity that *al-ᶜīd* evokes in every Muslim.

[EL] ALBA, [EL] ALBA EŠ ḌOLĞE, 'EN UNA DIA,
Such is tomorrow and such is the evening.

Aṉa kum, yā ḫullāᶜ aṉa-kum aǧmaᶜ-kum,
Man lū ḫamran, yahraq, fa-'anā nanṣaḥ-kum:
farrigū ḏā l-akwās [wa-]rfaᶜū quṭᶜān-kum:
sā-taǧī-kum aṉyām taḥtāǧū l-awānī.

give me your hand to kiss,
to put a hundred kisses on it.
God rewards the one who observes
and follows the custom.[35] (no.82)

When reading such poems, it is hard to make a parallel between this Ibn Quzmān and the loud one from the bordellos and taverns. He, however, conspicuously insists on establishing for himself the image of the latter. Only rarely does he step forward and speak about his life in circumstances not related to adultery and drinking. *Zajal* no. 147 is one such spontaneous flow of melancholy and sincerity, so uncommon for Ibn Quzmān. He says:

Ibn Quzmān repents: let that last forever.
His days amongst the days of other people
were feasts.
The tambourine and the drum are silent,
and readiness to dance is gone.
And now, praying and worshipping
from the minaret down and up he goes,
having become the imam in the mosque,

35

[EL] ALḄA, [EL] ALBA	EŠ ḌOLĞE, 'ĒN UNA DIA,
wa-kaḏāk yaḏḍa gudwa	wa kaḏāk min ᶜašiyya.
W-arra yaḏḍak naqabbal,	wa-ḥuḏ ett fī-hā miya
Šakar Allāh man aṯfà	wa-ᶜamal bi-l-mukarrarī

The first verse is the famous verse written in Romance (usually not translated) which has had several interpretations. In this particular transliteration done by Gómez, its meaning would be "Dawn, Dawn is the sweetness in a day." See *TBQ*,, III, p 331. On the other hand, R.M. Pidal had *Alba, Alba es de luz en una día* [Dawn, dawn is the light in a day]; see his *Poesía árabe y poesía europea* (Madrid: Espasa Calpe, S.A., 1973), p. 65. According to Gómez, this interpretation is inadmissible due to its metrical discord and the meaning of the stanza.

prostrating himself and bowing.[36]

Let us now return to our original premise that Ibn Quzmān's life represents an important factor in the overall analysis of his poetry by being a personal response to the particular historical circumstances of the time in which he lived.

There are three distinctive periods in Ibn Quzmān's life out of which we have disclosed the second as the most important one. The first, irrelevant to our discussion, ends when Ibn Quzmān abandoned the classical methods of poetry and turned to the art of composing *zajals,* seeking the patronage of the wealthy families. This marks the beginning of the second period in which the *dīwān* was produced. The third period is probably the shortest one, marked by Ibn Quzmān's withdrawal from the world of poetry and becoming a penitent, religious man like the *imām* of a mosque.[37]

Although we have no authoritative proof that the *dīwān* possesses a full autobiographical character, on the basis of other primary sources (al-Maqqarī, Ibn Saʿīd, Ibn Khaldūn, al-

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36

Qad tāb Aben Quzmān:	ṭūbā lu 'in dāmi
Qad kānat aḷyāmu	aʿyād f-al-aḷyām.
Baʿd aṭ-ṭabal wa-d-duff	wa fatl al-akmām
min ṣumuʿa l-aḡān	yahbuṭ wa-yaṭlaʿ:
imām fī masḡid ṣār	Yasḡud wa yarkaʿ

[37]We have to accept the credibility of *zajal* no. 147 (cited above), because no other reference to this phase of Ibn Quzmān's life is available.

Marrakūshī) we can deduce that Ibn Quzmān transmitted many events from his life to his poems, adding or detracting unconfirmed details (the difference between real life and literary fiction is understandable: when true events enter the domain of poetry, reality must give way to the poet's imagination). With a few exceptions and throughout the *dīwān,* Ibn Quzmān maintains the purpose of bringing to light what people around him dare not mention in public, due to their position, mentality or interest. Ibn Quzmān, however, is courageous and determined to reveal it fully. In order not to criticize others and spare himself, he behaves as agitator who loudly rebukes the religious authorities, violates their law and is on several occasions arrested and maltreated accordingly (nos 39 and 41). Thus, the targets of his attacks are all the hypocrites of the Andalusian society, officers, rulers, *fuqahā'* and prostitutes. He spares nobody, as long as the "victim" represents an object that deserves a sarcastic exposure Here we come in contact with Ibn Quzmān's objectivity and realism: he listens, he observes, he recognizes and differentiates. After 'perception' comes the final step, the transformation of images and sounds into poetry which will fascinate, entertain, embarrass and, hopefully, pave the way to a necessary change.

This period of Ibn Quzmān's life lasted quite long. We have already defined the accompanying factors which have influenced it and channeled the mainstream of the poet's activity The pivot was the historical background. As long as these historical circumstances maintained their character, Ibn Quzmān's life was

reciprocally integrated in them, absorbing their vital substances so as to keep up with them and meet their demands.

In 1147, the Almoravid empire collapsed under the pressure of a new Berber dynasty from North Africa, the Almohades (al-Muwaḥḥidūn). A new life situation confronted the people of al-Andalus, marked by a new political order, poverty, turbulent rebellions and wars. Ibn Quzmān as an engaged poet had to face what many of those who possess such a well-directed realistic dimension and objective criteria sooner or later experience: a realization that there is not enough air in such stagnant social circumstances, that individual awakenings of cultural consciousness and calls for change inevitably take deformed and invisible forms, and are doomed to failure. With the arrival of the Almohades and a new difficult epoch, Ibn Quzmān felt that he had already paid his debt to his times by composing his engaged poetry. It was time to retire. Turning to religion and God meant a new psychological support and a new motivation for living.

Ibn Quzmān died in 555/1160 when the city of Cordoba was besieged by al-Muwaḥḥidūn.

CHAPTER TWO

The Poet and His *Dīwān*

> A work of art will appear as a positive value when it regroups the structure of the preceding period, it will appear as a negative value if it takes over the structure without changing it.[1]

The previous chapter served the purpose of surveying the phase of Ibn Quzmān's life in which the poet's awareness of a discrepancy between his internal and external worlds channeled the mainstream of his poetic activity. This is also the phase in which the *dīwān* was composed, mirroring Ibn Quzmān's ideas and contemplations. The second chapter will approach Ibn Quzmān through his *dīwān*, aiming at a presentation of its overall poetic value. An insight into the various aspects of its composition will provide an evaluative commentary before we reach the main focus of this thesis--Ibn Quzmān's love poems, to be dealt with in Chapter Three.

Ibn Quzmān's book of poetry was not introduced to its first critics in its original form. For one reason or another, the precious document written in the poet's own handwriting did not survive, and what has been transmitted to us is actually its

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[1] J. Mukarovsky, as cited by R. Wellek, *Concepts of Criticism* (New Haven: Yale University Press, 1963), p.48.

reproduction done several centuries after Ibn Quzmān's death by a Palestinian from Ṣafad who, out of pleasure and individual interest, copied the *dīwān* for his private library.[2]

During 1819 and 1825 the Russian "Asiatic Academy" of St. Petersburg imported a number of manuscripts from the personal collection of a French diplomat in the Middle East. In this valuable collection of documents written in Arabic, Persian and Turkish was the Palestinian copy of Ibn Quzmān's *dīwān*. The first to recognize and appreciate the originality of this poetic work was Baron V R. Rosen, the founder of the new school of Russian Oriental studies He published a description of the manuscript, and included in it a short biography of the poet as well as several quotations from the *zajals*. Another significant achievement was soon to follow in 1896 Baron David von Gunzburg, having overcome numerous difficulties that accompanied the deciphering of the manuscript, arranged and published the first photocomposed edition of the entire *dīwān*.[3] The corollary of Gunzburg's studies, as well as the studies of

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[2]For a historical account of the *dīwān* see I. Kratchkovsky, "A Unique Manuscript and Scholars of a Dozen Nations: Eastern and Western," *Among Arabic Manuscripts*, trans. T. Minorsky (Leiden: E.J. Brill, 1953), pp 74-80, A.R. Nykl, *Cancionero del šeih, nobilísimo vîsir, maravilla del tiempo Abū Bakr Ibn ʿAbd al-Malik Aben Guzmān*, (Madrid: Imprenta de Estanislao Maestre, 1933) pp.XV-XIX, *TBQ*, II, pp. 925-934.

[3]Apart from this, another *dīwān* was discovered in Damascus by G.S. Colin. It came to be known as the 'large *dīwān*' because it included certain fragments and poems not found in the Palestinian manuscript. For more information see O.J. Tuulio, "Ibn Quzmān: édition critique partielle et provisoire," *Studia Orientalia: Societas Orientalis Fennica*, 9:2 (1939-41), p 267; W.Hoenerbach & H. Ritter, "Neue Materialen zum zacal," *Oriens*, 8 (1950), pp. 260-70.

later quzmanists, was their high appreciation of this unique document and a unanimous recognition of its significance.

In addition to the problems related directly to the literary and artistic aspects of Ibn Quzmān's poetry, the *dīwān* provided bases for research on several issues: elucidation of *zajal* and *muwashshaḥ*, the Hispano-Arabic strophic forms;[4] penetration into the linguistics of an extinct language, Spanish-Arabic;[5] discovering parallels between the Arabic and the medieval European literatures,[6] and yielding the outlines of the social history of the 12th century al-Andalus by using the *dīwān* as a social document. It is important to underline that this chapter does not endeavor a detailed study of these issues It deems necessary, however, to draw their major outlines, which will suffice for a better literary analysis of the poet's style and

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[4]It has earlier been said that the great majority of studies on Ibn Quzmān's poetry chose this particular aspect as their focus At present, the leading names are undoubtedly G. Gómez, S Stern, A R Nykl, W Hoenerbach, al-Ahwānī and F Corriente

[5]Spanish-Arabic, as this language is called, is still an enigma which needs further elaboration due to the fact that it perished from the territory of al-Andalus soon after the fall of the last Muslim stronghold on the Peninsula The little of it that has been preserved is concentrated mainly in Ibn Quzmān's *zajals*. Thus, working on this form paved the way for studies on the language. So far, there have appeared two mainstreams, one of which is the 'traditional school represented by scholars such as Colin, Gómez, Tuulio, Stern, Hoenerbach, Ritter; and the other is antithetical and is recently advanced by F. Corriente. For more information see Corriente's two articles "The Metres of the *Muwashshaḥ*, an Andalusian Adaptation of *ʿArūḍ*," *Journal of Arabic Literature*, 13 (1982), pp 76-82, and "Again on the Metrical System of *Muwashshaḥ* and *Zajal*," *Journal of Arabic Literature*, 17 (1986), pp.34-49, as well as his *CAQ* pp 7-81.

[6]These are hypotheses which so far have not found full support in modern scholarship, primarily due to the lack of sufficient documentation. The first to initiate studies in this direction was probably Julian Ribera y Tarrago in *Disertaciones y opúsculos* (Madrid: E Maestre, 1928).

expression. The accent will be placed primarily on the first of the issues, whereas the others will not be addressed separately, as they will be subsumed under the discussion of larger units

Ibn Quzmān's book of poetry, entitled *Dīwān al-shaykh, al-wazīr al-ajall,*[7] *u ᶜjūbat al-zamān; Abū Bakr b. ᶜAbd al-Malık b. Quzmān (raḥmat Allāh ᶜalayhi),*[8] is composed of two parts the first represents the prologue, and the second is the main body of the book, his poems, whose number is 149.[9]

The Prologue of the book begins with the *basmala* and the *taṣliyya*, and contains quite a pompous introduction into the subject, in which the poet portrays himself as the master of *zajal* , due to whose merits this form had reached its perfection It is interesting that the prologue is written in an impeccable classical Arabic. a clear evidence that the poet's choice to compose in the colloquial language stems from reasons other than his ignorance of the standard one. Here is what he said

> When I acquired a perfect freedom in the art of composing *zaǧāls* and when my natural talent responded easily to its strange charms, the foremost leaders in

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[7]It is interesting that Ibn Quzmān calls himself a vizier not only in the title of the book but also in several poems (nos. 81,24).

[8]At the end of the prologue appears another title, *Iṣābat al-aghrāḍ fī dhikr al-aᶜrāḍ*. This *dīwān*, as the author states, is dedicated to his very best friend, al-Washkī, to whom he also dedicates a good number of panegyrics and love poems.

[9]This is the number found in the small manuscript, that is, the Palestinian one. G. Gómez, however, includes in his edition a number of fragments which are asserted to be Ibn Quzmān's poems, but are found in other sources. Thus, his edition comprises 193 poems and fragments altogether

> this art became my suite and my attendants, because I reached in it mastery which no one had reached before me, and a technical virtuosity whose fame was spread far and wide. I established the principles of the art and made it difficult for dull brains to engage it [10]

After citing verses of several, in his opinion, unsuccessful authors of *zajal*, commenting on them with sarcasm and mockery, Ibn Quzmān brings up the name Akhṭal b. Numāra,[11] the only predecessor whom he acknowledges and praises for having shown outstanding skill in this art. "The only one in whom I saw natural flexibility and fertile ground, the only one to whom the pilgrims devote seven circumambulations and who is the true master and suzerain in this art is Akhṭal b. Numāra " [12]

In spite of their conspicuous egotistical character, Ibn Quzmān's statements about his unsurpassable mastery in *zajal* seemed to have a sound justification. Modern Western scholarship was not the first to appreciate this quality of Ibn Quzmān's poetry. Its recognition dates back to the poet's time and can be found in the concurrent literary commentaries which show a general awareness of Ibn Quzmān's mastery in the art of *zajal*. Here is what Ibn Khaldūn says:

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[10]Translation by A.R. Nykl, *Hispano-Arabic Poetry and Its Relations with Old Provençal Troubadours* (J.H. Furst Company, 1946) p. 269.

[11]There is no reference to him in biographical dictionaries.

[12]*CAQ*, p. xx (translation mine).

> The first to create the *zajal* was Abū Bakr b. Quzmān, even though *zajal* poems were composed in Spain before his time. But the beauty of the *zajal* became evident, its ideas took on their artistic shape, and its eloquence became famous, only in Ibn Quzmān's time He lived in the days of the Veiled (Ṣinhāja Almoravids). He is (indisputably) the leading *zajal* poet Ibn Saᶜīd said: 'I saw his *zajals* recited in Baghdad more often than I had seen them recited in the cities of the West And' continued Ibn Saᶜīd, ' I heard Abū Ḥasan b. Jahdar al-Ishbīlī, the contemporary *zajal* poet, say. 'No leading poet has produced a *zajal* like that of Ibn Quzmān, the principal *zajal* artist...[13]

The question that poses itself at this point is related to the epistemology of *zajal* --" the second and the last expression of the strophic poetry in Muslim Spain [the first being *muwashshaḥ*]."[14] How closely connected are these two forms is evident in many works which do not make a particular distinction between them: "*Muwashshaḥ* composed of such stanzas was also called *zajal* when it used a more colloquial Arabic of al-Andalus...,"[15] or "The *zajal* is simply a *muwashshaḥ* written in Hispanic dialect instead of classical language."[16] It is not our concern here to assess the validity of such statements, but

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[13]Ibn Khaldūn, *Muqaddimah*, trans. by F. Rosenthal (London: Routledge and Kegan Paul, 1967), III, p.455.

[14]*TBQ*, III, p. 185.

[15]R.M. Pidal, *Poesía árabe y poesía europea* (Madrid: Espasa Calpe, S.A. 1941)

[16]G.S. Colin," A.R. Nykl: El Cancionero de Ibn Guzman," *Hesperis*, 16-17 (1933), p. 166.

simply to show that the discussion about *zajal* spontaneously involves the mention of *muwashshaḥ*. Therefore, we will first discuss them interchangeably, and later make a necessary separation in order to clarify their respective natures. Since Ibn Quzmān, in addition to *zajal* proper, composed one *muwashshaḥ* and occasionally something that S. Stern defines as "*muwashshaḥ*-like *zajal*,"[17] it will be helpful to have a clear idea of both.

The history of these two forms presents an enigma whose solution requires much vaster documentation than that already existing. The arguments advanced among scholars, both Arabists and Hispanists, are but mere hypotheses which offer only a partial answer to the crucial question: when did *muwashshaḥ* and *zajal* appear, and in which order?

The general belief gives historical priority to *muwashshaḥ*. G. Gómez's statement about this subject is quite categorical,[18] while S. Stern, aware of the numerous lacunae in the offered analyses, seems to be more reserved: "The question to be answered is no longer to be posed in the form employed hitherto: given two species of strophic poetry, having one common

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[17] See his *Hispano-Arabic Strophic Poetry* (Oxford: Clarendon Press, 1974), p. 171.

[18] *TBQ*, III, pp.185-86. See also his "Una extraordinaria página de Tīfašī y una hipotesis sobre el inventor del zéjel," *Études d'orientalisme dédiées à la mémoire de Lévi-Provençal* (Paris: G.P. Maisonneuve et Larose: 1962), II, pp. 517-523.

structure, but one of which is in classical Arabic, the other in vernacular, which precedes which?"[19]

Let us briefly recall the main features of the structure and the rhyme of *muwashshaḥ*.[20] With regard to structure, the most conspicuous difference between this form and the traditional *qaṣīda* is the former's division into stanzas *(bayt)*[21] which were usually commenced by a prelude called *maṭla ᶜ*. According to M. Pidal, *muwashshaḥ* was meant both for a musical program performed by a soloist and a choir before a large audience as well as for small, private recitals. If the *muwashshaḥ* contained a *maṭla ᶜ*, the choir had the function of singing it. On the other hand, when the occasion presupposed only a recitation of the poem, the prelude would no longer have its functional or aesthetic value, so that such *muwàshshaḥs* did not include *maṭla ᶜ* at all.[22]

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[19]S. Stern, *Hispano-Arabic Strophic Poetry...*, p. 171.

[20]Due to the limited scope of this thesis, I have chosen to survey only those aspects of *muwashshaḥ* which seem necessary for a basic idea of the nature of this form. The problem of the rhyme and the structure is not as technical as the one related to the metre which, on the other hand, requires knowledge of a much vaster scope than what this brief survey aims at. Therefore, in order not to expand the ambitions of this thesis I will avoid the discussion about the metre, aware of the fact that the studies done on it (by Stern, Gómez, Nykl, Corriente, etc.) offer thorough explanations which cannot be easily summarized on several pages. I will also avoid going into the possible modifications of the *muwashshaḥ* which make the simple forms composite, because, although numerous, they all conform to the fundamental rules.

[21]This is according to Ibn Khaldūn's interpretation of Ibn Saᶜīd's terminology *(Muqaddima h....*, III, pp. 439-454) which has been accepted as correct. Ibn Sanā' al-Mulk uses slightly different terms [see his *Dār al-Ṭirāz*, ed. by J. Rikābī (Damascus: Dār al-Fikr, 1977)].

[22]R.M. Pidal, *Poesía árabe...*, pp. 30-32. S. Stern does not agree with this explanation, arguing that it lacks solid proofs [see *Hispano-Arabic Poetry...*, p. 18].

This observation seems to have a logical justification and it may offer a hypothetical explanation of the existence of the *tāmm* (complete) and the *aqra ᶜ* (bald) *muwashshaḥs.*[23]

The number of stanzas in a *muwashshaḥ* seems to have been determined by theory (Ibn Sanā' al-Mulk mentions the requirement of five stanzas), which most of the time found its counterpart in practice.

As it has already been said, the fundamental component of *muwashshaḥ* is the stanza which consists of two parts: first come the lines which differ in rhyme from on strophe to another, and then follow other lines whose rhyme is identical throughout the *muwashshaḥ.*

The lines of the first part were most likely called *ghuṣn* (pl. *aghṣān),* although Ibn Sanā' al-Mulk uses the term *bayt* (pl. *abyāt).* In order to maintain the symmetry of the poem, all the *ghuṣns* were to be analogous in number. As for their rhyme, this had to vary from one strophe to another. That is, all *ghuṣns* within one stanza maintained one rhyme, but in each following stanza a new rhyme had to be composed.

The lines of the second part of the strophe were called *simṭ* (pl. *asmāṭ),* or, according to Ibn Sanā's terminology, *qufl* (pl. *aqfāl).* Unlike the former element, this had to maintain the same rhyme in each strophe, as well as the same number of lines. Since the prelude *(maṭla ᶜ)* itself was *simṭ* (with a difference that it stands separately with no *ghuṣns),* the *simṭ* could return

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[23]This is Ibn Sanā''s terminology. See *Dār al-Ṭirāz...*, p. 32.

six times in a *muwashshaḥ* - if the latter is *tāmm*, or five times in a bald *muwashshaḥ*.[24] The rhyme of the *simṭ* had to differ from the rhyme in *ghuṣns*, which was the main principle in *muwashshaḥ*.

The last *simṭ* in the *muwashshaḥ* called *kharja* was probably the most peculiar feature of this strophic form. Here is how Ibn Sanā' al-Mulk describes this element:

> Its condition is to be *a la* Ibn Ḥajjāj in terms of levity and *a la* Ibn Quzmān, in terms of vernacular language, burning hot, maturely witty, in the language of the common people and the phrases of thieves. [It can be in classical language] only if the *muwashshaḥ* is panegyric so that the name of the praised person is mentioned in the *kharja*. At times *kharja* is in classical language although it does not mention the praised person. The condition then is that its phrases are very erotic, moving, enchanting, enticing and close to ardent love. It is a rule, that is, it is a law that the beginning of a *kharja* should be an abrupt transition from one theme to another and the speech should be a quotation from an animate or inanimate person, or some other being. Most often these are boys, women or drunkards, either female or male. The *bayt* which precedes the *kharja* should have 'he said,' 'I said,' 'she said', 'he sang,' 'I sang,' or 'she sang' *[kharja]* is its [*muwashshaḥ*'s] salt and sugar, its musk and amber. It is the continuation of *muwashshaḥ* and thus ought to be beautiful. It is its seal, that is, its beginning, although it comes at the

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[24] Ibid.

> end. I say 'beginning' because the composition has to start with it. The composer of the *muwashshaḥ* creates it before following any metre or rhyme, when he is completely free and unrestrained. Whenever an expression or a metre comes to him, light on his heart, pleasant to his ear, natural for his soul, sweet in his taste, he would take it and use it, consider it and elaborate on it, build a *muwashshaḥ* on it as he had found the basis, holding the tail while putting the head on it.[25]

Given these essential structural features of *muwashshaḥ,* it is possible, by means of comparison, to formulate the main characteristics of *zajal* and to determine to what extent this form acquired a distinctive character.

Although *zajal* could have a structure identical to that of *muwashshaḥ,* this was not a frequent practice. In most *zajals* there was no *kharja,* its function being usually supplanted by another element called *markaz,* coming as a prologue at the very beginning of the poem. As opposed to *muwashshaḥ* which had to have five to six stanzas, *zajal* had no rules of length restriction. With regard to the poetic themes, *muwashshaḥ* and *zajal* encompassed similar scopes. They maintained similar compositions, too, usually starting with a bacchic, amatory or descriptive theme which is abruptly or gently replaced by a panegyric, the central section of the poem. Both genres were

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[25]Ibid., pp. 40-43. An extensive study on *kharjas* was also done by J. Monroe in "Studies on *Harǧas:* The Arabic and the Romance,*Harǧas*," *Viator: Medieval and Renaissance Studies,* 8 (1977), pp.95-126.

characterized by a high lyrical quality while their *kharjas,* i.e. *marākiz* (pl. of *markaz*) were marked by an emotional, humorous or meditative tone which had the purpose of inciting the reader. However, the themes in *zajal* are transmitted in a more direct and narrative way, due to the vernacular language which gives the poems a flavor of sincerity. The structural schemes of these two forms would be:

muwashshaḥ:	A.....	[*maṭla*^{c} (first *simṭ*)]
	A.....	
	b.....	[*ghuṣn*]
	b.....	
	b.....	
	A.....	[*simṭ*]
	A.....	
	c.....	[*ghuṣn*]
	c.....	
	c....., etc.	
	A.....	[*kharja* (last *simṭ*)]
	A.....	
zajal:	A.....	[*markaz* (first *simṭ*)]
	A.....	
	b.....	[*ghuṣn*]
	b.....	
	b.....	
	A.....	[*simṭ*]
	c.....	[*ghuṣn*]
	c.....	
	c.....	
	A....., etc.	[*simṭ*]

Did Ibn Quzmān exclusively compose in the *zajal* form? Several studies have been done on the qualification of his poems with the intention of determining the proper answer to this question.

The findings show that only one poem of Ibn Quzmān is purely *muwashshaḥ*.[26] Composed in accordance with the canonical rules of this form--with a *maṭla ᶜ*, five stanzas and a semi-Romance *kharja* uttered by a person other than the poet (a girl in this case)--the poem presents a valuable proof of Ibn Quzmān's (temporary) interest in this genre. Surprisingly, the theme is not panegyric but love, expressed in quite a superficial way, lacking the ardor which permeates the majority of Ibn Quzmān's *zajals*. The possible reason for such an inferior literary value of the poem may lie in Ibn Quzmān's awkwardness in composing *muwashshaḥs*, which, after all, are proved not to be his first choice. Here is a fragment from this poem:

What is the full moon compared to her?
What is the sun compared to her?
Pearls embellish her mouth,
and deep red her lips.
The redness of her lips is wine,
still untouched by intricacy.
She still dwells in my mind,
in my thoughts,too,
and submits to me
without humiliation.[27]

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[26]E.G. Gómez, "Tres interesantes poemas conservados por Ḥillī," *al-Andalus*, 25 (1960), pp. 287-311.

[27] Aina min-hā l-badru?

On the other hand, Ibn Quzmān's *dīwān* contains a number of poems *(zajals)* that partially conform to the structure of *muwashshaḥ*. What makes them distinctive is only the employment of vernacular language, which is given a special functional and artistic value. Such a practice does not exist in the original *muwashshaḥs* (apart from *kharja* which is almost exclusively written either in colloquial Arabic or in Hispanic dialects). For Samuel Stern, these *zajals* are just replicas of *muwashshaḥs* --an observation which enables him to assume that

> here the *zajal* is secondary to *muwashshaḥ;* these *zajals* came into being by the transposition of the *muwashshaḥ* into vulgar Arabic. (One may connect with this process the statement of Arabic authors like Ibn Saᶜīd and Ṣafī al-Dīn al-Ḥillī about the *zajal* deriving from the *muwashshaḥ).* One is probably not far off the mark in assuming that this transposition is not earlier than about A.H.

Aina min-hā š-šamsu?
Zāna fā-hā d-durru
wa-š-šifāha l-luᶜsu,
wa-lamā-hā jamru (sic)
laisa fī-hā labsu.
Lam tazal ᶜan bālī,
wa-lā ᶜan afkārī
wa-hya lī munaqāda
dūna-mā 'iglālī.

The original text of S.D. al-Ḥillī says *"khamr"* (wine), not *"jamr"* (embers). See his *Al-ᶜĀṭil al-ḥālī* (Cairo: Dār al-Kutub, 1981), p. 83.

500=A.D. 1100, i.e. the period of Ibn Quzmān.[28]

S. Stern enumerates 48 *zajals* from Ibn Quzmān's *dīwān* which belong to this category.[29] On the other hand, Gómez's list is somewhat shorter--37 out of 193 (see supra, footnote no.9). Unlike Stern, who contemplates the overall structure of these *zajals,* Gómez limits their distinctiveness to the existence of *kharjas* at their ends.[30] It is hard to determine, he says, what is still a *kharja,* and what is not. However, on the basis of the above quoted rule that a *kharja* should be preceded by *'qultu,' 'qāla,' 'ghannā,'* etc, Gómez selected the 37 poems, asserting that "none from the entire *dīwān* is missing."[31]

Here is an illustration of such a poem (*zajal* no. 16):

Laụ ğā šaụwāl, kannafīq-in quḍī, sa--naltaqu
Yā ṣabāḥu, mā 'abyaḍ ᶜindī--wa-mā 'šraqu

Man akal mın ḏā l-ᶜinab ᶜanqūd--fa-qad ẓalam:
innamā hu ᶜindīy al-maḥmūd--šarᶜb al-mudām
baᶜad mā kān aš-šarāb maụğūd--qad ṣār ᶜadam
wa-rağaᶜ li-[ḍ]-ḍaụ yarīq--mudda bāᶜan, talḥaqu
in waqaᶜ wa-nīla fī yaddī--les naṭlaqu....

Az-zağal zağlī, wa gaır ḏāk rīḥ--lā tuṭaqī.
Tağadu f-al-ḫabar wa-t-taṣḥīḥ--aṣbaṭ, naqī

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[28]S. Stern, *Hispano-Arabic Strophic Poetry...*, p.170.

[29]Ibid., p. 168.

[30]*TBQ*, III, pp., 227-266.

[31]Ibid., p. 228.

Markazu min markaz at-tauššīḥ--li-Ben Baqī:
Al-gazāl [šaqq] al ḥarīq--wa-salāliq tarhaqu.
Mā ḥuznī 'illā min ḥurr eggī--lam yulḥaqu![32]

What remains to be discussed is the category of true, pure *zajals* which constitute the largest part of the *dīwān* and which are the fundamental cause of the poet's fame. We have seen in the Prologue to the *dīwān* that Ibn Quzmān proudly announces his superiority over other cultivators of the *zajal* form. Likewise, the *dīwān* abounds in the statements of self-praise which are skillfully versified and incorporated in the content of certain poems His fame is widespread, it reaches even the center of Muslim culture--Iraq (no.65). Nevertheless, one should not blindly accept the poet's constant persuasion about his absolute perfection in composing *zajals*. Certain poems do not conform

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When Shawwāl comes I will wake up--if it were my destiny, I shall see it.
Oh morning, how clear I find you-- and how glorious!
Who eats from this bunch of grapes--indeed is wrong.
For me, what is praiseworthy-- is drinking wine.
After there had been plenty of wine--nothing remained,
but it then returned, shining in the light--take it generously!
When it abundantly falls into my hands--I'll keep hold of it....

This is a true *zajal*, while others are wind--not solid.
You will find in it a story and correctness--pure and gracious.
Its *markaz* is a *markaz* --composed by Ibn Bāqī:
The gazelle has passed through the fire--while the hounds are chasing her.
My only sorrow would be-- if eventually they catch her.

to this, but their value does not decline because they offer some other aspects that can be judged as outstanding. For example, *zajal* no.9 represents one of these long, somewhat decentralized poems (22 stanzas) whose quality does not lie in a compact structure, but, on the contrary, in reeling off of lively images. Similar is no. 79 (20 stanzas), whereas no. 88 (27 stanzas) offers an undeniable excellence both in style and structure. Yet, the overall value of Ibn Quzmān's *zajals* should by no means be reduced at the realization that the boastful verses do not always prove to be true in the standards of present-day criticism. As G. Gómez observes,

> Ibn Quzmān's technique is never the metre 'of instincts' but rather the metre of 'agilely calculated syllables.' Any irregularity ought to be attributed either to the manuscript or to our inability of comprehension; never to the poet.[33]

We have thus seen that Ibn Quzmān's poems may be classified in three major categories: under the first, *muwashshaḥ* proper, we can find only one. Nonetheless, it deserves to pertain to a separate category because it proves that this form was still prevalent in literary circles of Ibn Quzmān's time. The second includes the hybrid form of '*muwashshaḥ*-like *zajal*' which presupposes all the structural and metric qualities of *muwashshaḥ*, but it conforms to the authentic vernacular

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[33] *TBQ*, III, p. 188.

character of *zajal* proper. The third encompasses the rest of his *zajals*.

What is the relevance of this conclusion? Unfortunately, the crucial problem of the evolution of these two forms remains unsolved because there is no indication of the chronological order in which Ibn Quzmān's poems appeared. However, such a diverse character of Ibn Quzmān's *zajals* throws light on another question, that of the epistemology of these two forms. The presence of the form variations indicates that this poet lived in the epoch when both forms were in active usage, but were not fully differentiated

Turning from the quantitative classification of Ibn Quzmān's poems to that related to their themes requires a constant awareness that the discussed structural forms are intimately associated with three main subject-matters: hyperbolic praise, love and wine. Given this principle, it is hard to attempt an evaluation of Ibn Quzmān's poetry on the basis of originality in thematic composition, regardless of a considerable amount of variations which could modulate the basic patterns. Therefore, the ingenuity of this poet should be sought elsewhere.

Ibn Quzmān's poetry obeys the demands of the strophic form, but it also introduces certain innovations which make its artistic quality genuine. Probably the most conspicuous poetic device of Ibn Quzmān is his narrative method. His versified stories and dialogues are most commonly related in the *ich-erzählung* (first-person) form, but one also notices the third-

person narration, although the protagonist remains the same in both cases. The prevailing autobiographical character of the *dīwān* presupposes the authorial first- and third-person narration, where both the narrator and the hero of narration (unless the latter is the subject of praise) respectively must be identified with the author. In a way, the purpose and effect of Ibn Quzmān's narrative method may fall in each of the three groups of the following classification in which

> the first voice is the voice of the poet talking to himself--or to nobody. The second is the voice of the poet addressing the audience, whether large or small. The third is the voice of the poet when he attempts to create a dramatic character speaking in verse; when he is saying, not what he would say in his own person, but only what he can say within the limits of one imaginary character addressing another imaginary character.[34]

The authenticity of Ibn Quzmān's narration lies in several components. One of them is its quality of being consistently dynamic. The reader is always in the state of guessing 'what comes next,' without being able to unroll the bundle of events by pure imagination. That is primarily because the stories told in the poems are developed through a series of incidents, each of which pertains to its own time, setting or characters. At times the differences among these incidents are insignificant or completely wiped out, making the transitions from one sequence

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[34]T.S. Eliot, as cited by J.A. Cuddon in *Dictionary of Literary Terms* (Hammondsworth: Penguin Books, 1985), p. 416.

to another almost unnoticeable. It may happen, however, that, although the incidents are fully independent, they are still successfully juxtaposed in a single poem. This ability of forming a unity out of a multitude of diverse elements by connecting them by only one or two common details is what places Ibn Quzmān among the outstanding literary artists.

Another factor which contributes to the high quality of Ibn Quzmān's narrative style is the employment of vernacular language. This language which in Ibn Quzmān's case presents a unique blend of classical Arabic (rarely, though), colloquial Arabic of al-Andalus and an occasional interpolation of Romance, is not used purely for the aesthetic demands of the *zajal* form. Its multiple function covers more than a casual reader can perceive. First, it makes Ibn Quzmān distinguishable among other great poets of the time. In order not to underestimate this poet, one has to have in mind that his awareness of literary achievements of the time is not limited to the territory of al-Andalus, but spread all the way to the East. In many a *zajal* Ibn Quzmān reminds us of his familiarity with men of letters such as al-Jāḥiẓ, Ibn Dā'ūd al-Iṣfahānī (no.95), Jarīr (no.52), Abū Tammām (nos. 52,95,104), al-Mutanabbī (no. 52), Ibn Bāqī (nos. 16, 165), Abū Nuwās (nos. 63,123,178), etc. His constant reaching out for perfection and striving for superiority made him find a powerful style to rival these famous people. The crucial moment was when he abandoned classical forms and adopted *zajal,* taking advantage of the linguistic variety in al-Andalus.

Ibn Quzmān's mastery in the usage of language reveals quality from different standpoints. The one which almost always comes at the head of the list is literary and aesthetic. Ibn Quzmān is conscious of it throughout the *dīwān,* mentioning it both in the Prologue,[35] as well as in numerous poems where he underlines his poetic sublimity on different occasions. A short verse, such as "that I am a great poet, you know it very well," (no.105) or an elaborate statement about his mastery (like in no.9 where he elaborates how and why he is so invincible in the usage of language) are just two illustrations of this practice which saturates the poet's *dīwān.*

Integral to the aesthetic value is the didactic quality of his *zajals.* With regard to this aspect, Monroe's observation of a particular episode (in his assessment of the famous *zajal* (no.87)[36] can be adopted as a general characterization of Ibn Quzmān's usage of colloquial language:

> The use of the Romance words *vino, vino* (1.5) produces a comic effect on the one hand, but it should also be remembered that the twelfth century witnessed the birth of increased intolerance and persecution of the Mozarabs. In associating himself with the traditionally Christian theme of wine-drinking like Abū Nuwās before him, Ibn Quzmān is flaunting the vices of the society's most despised

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[35]Supra, note 10.

[36]This is in *TBQ* and *CAQ.* In *Cancionero...,* on the other hand, this *zajal* obviously appears under number 26. Since I do not have access to Nykl's edition at this time, I have maintained the enumeration of Gómez and Corriente.

> outcasts in the face of false piety. Since the Romance words in this poem furthermore appear in the rhyme, their comic effect and foulmouthed realism, or better, negative idealism, receives even stronger emphasis.[37]

Here we come back to our original premise from the first chapter according to which Ibn Quzmān's poetry correlates to the dialectic concepts of *dulce et utile*: it is a poetry that entertains, but its function is also to purvey the truth.

So far we have shown the technique which Ibn Quzmān adopts in order to compose. This technique operates through various components: on the one hand, the sound-effects achieved by the usage of the particular structural patterns, rhythmical units and metre, and on the other, the semantic effects achieved by the particular style in expressing and conveying ideas. What remains to be surveyed are the central themes of Ibn Quzmān transmitted to the reader.

Although the Almoravids were not inclined to the beautiful literature by their ascetic, austere disposition, the history of the 12th century al-Andalus records an active literary milieu. Patronage at the wealthy royal courts ceased to exist with the elimination of the latter, and poets were bound to seek protection from one rich family to another. A number of old Arabo-Andalusian aristocratic families still preserved their high positions, but many others had to withdraw, giving way to a new social stratum formed by the wealthy al-Murābiṭūn. For the poet

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[37]J. Monroe *Hispano-Arabic Poetry* (Los Angeles: University of California Press, 1974), p.43.

of the time, it proved hard to break into their non-artistic world and enchant them with poetry they could hardly understand.[38] Ibn Quzmān was aware of the large cultural gap between the two sides, and learned how to act accordingly. In *zajal* no.47 dedicated as a panegyric to an Almoravid victory over the Christians, he says:

> I said what I had in mind: that is my apology.
> Here I make a stop and my *zajal* ends.
> You are al-Murābiṭūn, so I know the story:
> You never liked the one who has a lot to say.[39]

Ibn Quzmān eventually came under the long-term patronage of Banū Ḥamdīn, whom, apart from the *zajals* (nos. 3, 38, 44, 79), he mentions in the Prologue, too:

> As I connected myself with the sovereigns of the state and its magnates, I praised its finery and youth, depicting only very noble, elegant and glorious gentlemen who take advantage of their status so as to help and patronize, like, for example, the judge of the community, Abū Qāsim Aḥmad b. Ḥamdīn; his brother, the jurist, Abū Jaᶜfar Ḥamdīn; Abū al-ᶜAlā b. Zuhr, the vizier and

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[38]Interesting anecdotes related to the Almoravids and their understanding of poetry are narrated in al-Shāqundī's *Elogio del islam español*. Trans. E.G. Gómez. (Madrid: Imprenta de Estanislao Maestre, 1934), pp. 51-52.

[39]
Qad qultu ᶜindī balyin: hu ᶜuḏrī.
Fī ḏā l-makān naqṭaᶜ, fa-tamma šiᶜrī.
Murābiṭīn antum wa-l-qiṣṣa nadrī:
les qaṭṭu yaᶜǧab-kum man fīh gazāra.

jurist, and the exalted vizier Ibn al-Qurashī al-Zuhrī [40]

The security offered by Banū Ḥamdīn did not prevent Ibn Quzmān from looking for favor and an extra penny from other important men. The spectrum of people he chose as the subjects of his panegyrics is very wide, covering mostly state authorities in Cordoba and Seville. As has been indicated, the panegyrics commence with an amatory prologue *(taghazzul)* which passes, smoothly or abruptly, into the praise itself. Ibn Quzmān's prologues, however, are not exclusively concerned with love sentiments. Although such *zajals* form the great majority, a certain number of them deal with different subjects. Thus, they may discuss gastronomy (no.72), astrology (no.79), travel (no.74), meteorology (no.93). Similarly, the praise, *madīḥ,* does not necessarily presuppose a literal enumeration of the hero's qualities, although this may be the case, like in *zajal* no.135 where Ibn Quzmān very directly says that it is time to end the prologue and start the praise:

This is the moment to begin the praise:
he has a gentle and beautiful face,
honest intentions he always fulfills,
built as ideas, they soon become customs.[41]

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[40] *CAQ,* p. 4 (translation mine).

[41]

Wa-hādā waqat našr al-madīḥa:
lu ṭalᶜatan nabīla, malīḥa,
wa-himmatan ṣadūqa, ṣaḥīḥa:
yabnī ᶜalà wafāh, ṯumma yaᶜtad.

Continuing this *zajal* with gentle descriptions of the praised Abū al-Ḥasan b. Ṣāḥib al-Radd, Ibn Quzmān does not produce anything extraordinary. Such a *zajal* can be judged as probably one of the bookish examples which have little to offer in originality but plenty in correctness. Their value, I would say, lies mainly in the mild and easy expressions which characterize certain *zajals* of the *dīwān,* asserting that Ibn Quzmān's style can be modified as the circumstances demand.

Nonetheless, in the majority of *madīḥ* sections Ibn Quzmān discusses subjects which are just formally framed by the verses of praise. Usually, these are given through both monologues as well as dialogues where the emphasis is still on the poet's view of certain subjects, whereas the other party is presented either as the inciter of conversation sharing the same attitude, or as an opposite pole holding an opposite view. Thus, such *zajals* reveal the poet's attitude towards some universal concepts, such as religion, war, poverty, love, etc.

Nevertheless, there are instances which create ambiguities as to the nature of *zajals.* Such are verses concerned with the poet's view of his own life which occasionally appear to be controversial since they express opposite views of the same subject. In nos. 99 and 147, for example, Ibn Quzmān transmits the feelings of melancholy which came as the reaction before the existential questions of who-am-I? and what-am-I?. Here, his vulnerability overshadows the inviability of independence and self-containment, so typical for Ibn Quzmān. In nos. 102 and 148,

however, Ibn Quzmān is again the old free spirit, the law unto himself and the flamboyant lion:

> On the contrary, I myself am always content:
> If I have eaten enough, I don't think of hunger,
> Nothing for the future do I save,
> Like a lion I live, from day to day. (no.102)[42]

Verses on the later state of mind undoubtedly outnumber those on the moments of occasional introspection. Yet, the verses of introspection should not be construed as showing the poet's dishonesty or unnoticed self-contradiction, but should rather point to the sincerity which reflects a catharsis the poet experiences after moments of facing serious questions about the meaning of life.

Surprisingly, a subject that often figures in Ibn Quzmān's *zajals* is religion. In the previous chapter it has been argued that Ibn Quzmān does intimately recognize his religiosity, regardless of the prevailing secularism in his behaviour which he flaunts in the face of the community in which he lives. However, he never dedicates a whole poem to this subject. It comes in fragments in various *zajals* of different central themes (nos. 7, 38, 41, 44,47,87,131). He also recognizes the true piety in other people, and is tolerant of other religions. In many *zajals* Ibn Quzmān discusses his attitude to Christianity, towards which he seems to

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42

> Wa-'anā, 'annasī, muḏ kuntu, qanūᶜ:
> les nufakkir, iḏā šabiᶜtu, fī gūᶜ.
> Wa-lā māl-'ilà gadan [šay] marfūᶜ:
> lam tuḫālif ṭibāᶜī ṭabᶜ al-asad.

be quite benevolent (for example, nos. 129, 40, 130). In *zajal* no.40 he even observes the Christian New Year (saying that he will wear his best clothes and have a fiesta with his friends),[43] which in this context probably has political implications. He is not turning his back to Islam, but only accepting something that usually brings joy to his friends who are evidently Christian. The strict measures of the Almoravid law do not prevent him from sharing good things with the non-Muslim population because he does not see any sound justification for such measures.

It is interesting, however, that Ibn Quzmān becomes very harsh about the Christians when the subject is war. In *zajal* no.38 dedicated to the victory at Zallāqa, he proudly says:

...The Muslims fell, a lion after a lion,
The Christians fell, a swine after a swine.[44]

Although such enthusiasm and patriotism emerge whenever he recalls the great victories of the Almoravids over the Christian forces, it seems that the primary function of such verses is to flatter the proud al-Murābiṭūn for their military success. Meanwhile, Ibn Quzmān cultivates very strong sentiments

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[43]Such verses which present images of Christianity M. Pidal has interpreted as strong evidence of the 'Euro-Arabic character of *zajal*', with which he supported his theory on literary connections between the two worlds. See supra, note no. 6.

[44]

...Tarà l-Islām hubūṭ asad fī asad,
wa-n-Naṣārà ḫanzīr warā'a ḫanzīr.

It is interesting how Ibn Quzmān forms his own, 'private' symbolism. The metaphor with lions is so frequently used whenever he wants to emphasize dignity, pride and inviolability.

regarding the peaceful coexistence between the two sides. In *zajal* no.86 he admits that he understands nothing of war affairs, and he does not need them in life ("If it had to do with good poetry or a *zajal,* I would give my opinion!"). This anti-war attitude apparently dates back to his childhood, with its bad memories of the story about the battle of Zallāqa. He says in no.38:

What a bad joke, what a vicious game!
The battlefield turned silent and the steel cried.
Don't repeat to me this story,
For I will wet my bed that night.[45]

Next comes Ibn Quzmān's favorite bacchic theme. Closely connected with the poet's concept of happiness, this theme is treated through a variety of images, metaphors and symbols. Similar to Abū Nuwās, his great predecessor in the East, Ibn Quzmān has created a particular pattern of words in order to reproduce both his sensational and his visual experience of wine. Several of his *zajals* are dedicated exclusively to this bacchic theme (nos. 60, 136, 160); as for others, they rarely omit it. Although they may treat subjects which both by character and purpose exclude the theme of wine, Ibn Quzmān will, in one way or another, insert a verse or two to show his deep attachment to it. As it happens with many authors, verses which deal with love

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45

Aly ḫumāran laṭīf, wa-laᶜban ḫabīṯ
Al-qitāl sākit wa-l-ḥadīd yastagīṯ.
Lā takarrar ᶜalaya hāḏā l-ḥadīṯ,
fa-'innī ḏā l-laīl kannabūl f-as-sarīr.

directly or indirectly deal with the need for intoxication. Ibn Quzmān's numerous prologues of amatory character can fall into this group (nos. 16, 22, 23, 37, 45, 53, 71): the sweet pain caused by the beloved is cured in wine, the joy of being with the beloved is celebrated with wine, sharing happiness and sorrow comes through wine, etc.

I have a beloved and a smooth wine,
Don't tell anybody about this! (no.45)[46]

or,

I drank to him, my greatest desire,
then lifted my sleeves and danced to the music. (no.37)[47]

Ibn Quzmān's descriptions of wine itself constitute a colorful spectrum of images and associations. Most often he calls it *raqīq* --smooth, gentle, mild (nos. 45, 56, 71) and also *aṣfar* --golden, pale (nos. 29, 56, 71). He gives various names to this drink:

The golden wine is both my lover and my master,
my happiness, my joy and the doctor for my disease,
ᶜuqārī, ẖamrī, šamūlī, ṣahbā'ī,
mudāmī, [rāḥī], ẖandarīs, ǧiryālī. (no.29) [48]

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46 [Māᶜī] šuraiba raqīq wa-maᶜšūq.
Iyyāk taqūl ḥadīṯak li-maẖlūql

47 Šaribtu sirrak, wa-hu ᶜindī ǧull al-munà,
wa-qumtu li-r-raqṣ bi-'akmāmī ᶜalà l-ginā.

48 Šarāb aṣfar [hu] ḥabībī, mauṯlā'ī,
surūrī, farḥī, ṭabībī min dā'ī..

and in no. 94:

"You know its names?" and he'll say "No!"
You say, "Come, I will load your ears with them!
They are: qahwa, mudām and ṭilā,
then, humaṉya, ḫandarīs rāḥ!"[49]

An interesting evocation of the sound effects produced by drinking wine and its gentle splashing against the glass is achieved in *zajal* no.96:

The wine in the glass is moving: pour, pour;
drinking it, the lips do: sip, sip;
while the gorge, swallowing it, goes: gulp, gulp.[50]

This onomatopoeia is just one of the successful sound reproductions which Ibn Quzmān creates by using both the Romance and Arabic,[51] confirming thus his mastery in achieving original aesthetic effects of the language through his poetry.

The last major subject that figures in Ibn Quzmān's *zajals* is love. This, however, will be discussed extensively in the following chapter, enlarging upon some of the images that have so

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49

'Taḥfaẓ asmā-hā?' Sā-yaqūl la-ka '-Lā!'
Qul lu: '-Ḫuḏ, namlā min-hā 'uḏnaṉk malā'...

50

Innamā yaǧᶜal aš-šarābu 'ṣub, ṣub'
wa-tarà fammu f-al-qaṭīᶜi' 'ub,'ub'
wa-huwa hābiṭ li-miᶜdatu 'dub, dub'
ṯumma lā ttikā'a wa-lā 'inᶜiṭāf.

51 Gómez discusses this extensively in the section on the Romance expressions in *TBQ*, III, pp. 325-465.

far been covered. The main purpose of the brief survey in this chapter is to introduce this poet from a larger perspective, since focusing on only one central theme-love-would require a fundamental knowledge of his overall artistry. In the first chapter we showed that Ibn Quzmān's lifestyle was, to a considerable degree, a conscious response to the historical background, which he tried to embody in his work. In this chapter, we have discussed the techniques employed by the poet to compose poetry which is a unique amalgam of pleasure, leisure, burlesque and cynicism. It entertains, but it also educates. Ibn Quzmān has mastered both arts, placing himself "amongst the most prominent poets of the entire Middle Ages."[52]

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[52]E.G. Gómez, *Poesía arábigoandaluza-breve síntesis histórica* (Madrid: Instituto Faruk I de Estudios Islámicos, 1952), p.81.

CHAPTER THREE

Love in the Poetry of Ibn Quzmān

Like many other authors, Ibn Quzmān has composed a poetry that suggests a variety of interpretations. This quality is particularly noticeable in his love poems, which are the focus of this chapter. Therefore, the circle from which our initial assessment will begin is bound to be large in diameter, but it will gradually narrow down, concentrating only on those elements which represent more concisely Ibn Quzmān's amatory poetry.

The history of world literature records various modes in the poetic expression of love.[1] At times it was associated with passion and sensuality, at others with adultery, and at others with courtesy and submissiveness.

> In the classic view love is an appetite; in the romantic it is a thunderbolt. The heroic lover pleases himself; the romantic strives to please his beloved. The contrast is very striking in the epic narratives that have come under the one or the other influence. Achilles is served by his women. Troilus serves. When Agamemnon takes away Briseis, Achilles feels that he has been robbed, and he ponders his revenge. But when the medieval Troilus loses his mistress, he is brought to despair and death. Dido languishes and dies for love of Aeneas. For his part, Aeneas languishes for no one; he has no time. He has work on hand, and when he

[1] It is important to emphasize that our concern here is profane, as opposed to mystical love.

> marries the fair Lavinia it is in the furtherance of his mission, not of his passion. But the medieval Lancelot has no mission and no destiny higher than his lady's wish.[2]

Although each of these trends falls into a particular historical background, they have almost all acquired a perennial character, reappearing as archetypes in milieux other than those that have originally created them. The reason, as one author observes, is that

> humanity does not pass through phases as a train passes through stations: being alive, it has the privilege of always moving, yet never leaving anything behind. Whatever we have been, in some sort we are still. Neither the form nor the sentiment of this old poetry has passed away without leaving indelible traces in our mind.[3]

Arabic literature abounds in both poetic and prose works on profane love. This theme has been an inexhaustible source of inspiration to Arab men of letters who have left their countless *dīwāns,* treatises and discussions about it. As in other national literatures, the character of amatory poetry alternated in accordance with the changes in the overall set of moral principles and values.

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[2]M. Valency, *In Praise of Love* (New York: Macmillan Company, 1961), pp. 18-19.

[3]C.S. Lewis, *The Allegory of Love* (New York: Oxford University Press, 1958), p.1.

In the pre-Islamic *qaṣīda,* for example, one of the requirements was an amatory prelude in which the poet recalls the memory of his beloved after stopping at an abandoned dwelling place. In a series of vivid images he recalls the happy moments they spent together in a romance which now irrevocably belongs to the past. The sorrow which overwhelms him at the realization that time cannot be controlled incites him to look ahead and continue his journey, which spontaneously becomes a new theme in the same ode. Here we encounter the paradoxical nature of memory due to which the vulnerable joy of the past comes to be the impulse to welcome the future.

In the poetry of the pagan Arabs, woman is presented both through sensual and emotional associations. Her beauty is praised and her spirit is highly esteemed. To love a woman in a complete union of body and soul means a true fulfillment of love. Their separation is inadmissible because it presupposes giving superiority to one aspect of the human being over the other. The poet who dedicates amatory verses to his beloved refers to her as an equal, with no intention to humiliate, disgrace or expose her in his description of their intimate life. According to one author, such an attribute is to a great extent caused by the position that woman enjoys in the heathen Arab society "as mother, sister, daughter, wife, sweetheart, poetess, warrior, concubine, slave, and entertainer."[4] In short,

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[4]H.S. Hussein, "The Koran and Courtly Love: A Study of the Koran and Its Influence on the Devlopment of Divine and Courtly Love" (Ph.D. Dissertation, University of Southern California, 1971), p. 52. It is interesting, however, that

> we must not look, in pre-Islamic Gazal, for poetry of heavenly love, of mystical ecstasy of conjugal love, or any other social sublimation. The love that this poetry sings and expresses is very simple--and perhaps the most genuine--it is purely and simply the feeling of poets when they are in love. Therefore, their Ghazal is not a poetry of meditation or transcendence but a poetry of great feeling, in which they express utter love, utter happiness, and utter grief, in a direct and uncomprising way; they allow of no half-measures. They are more keen on expressing themselves freely, fully and frankly than on pleasing their listeners and admirers.[5]

A substantially different concept of love appears in Islam. In *ᶜudhrī* poetry (which is most relevant to our later discussion), love came to be a synonym of despair, loyalty, passion and self-sacrifice. Deriving its name from the tribe of ᶜUdhra, known for its numerous 'martyrs of love,' this trend flourished in the 7th century in Hijaz Poets such as ᶜUrwa b. Ḥizām, Majnūn Laylā,

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woman as wife does not figure in the amatory verses of the pagan poet. Kinany sees that as a consequence of the frailty of marriage as an institution, and "the fact that women were always liable to be taken off by the victorious tribe as captives or spoils gained from the enemy," but adds that "this reason could not fully account for the fact we are discussing because the poet's 'wives' were overlooked in *Ghazal* even during Islamic ages when family life was firmly established" [See his *The Development of Gazal in Arabic Literature* (Damascus: Syrian University Press, 1950), p.67-68]. We may add that such a tendency was a common phenomenon in the West too, particularly in the Classical and the Medieval periods when marriage was more business than pleasure [an elaborate study on this issue was done by M Valency in his book *In Praise of Love*].

[5] A. Kh. Kinany, *Gazal.*, p. 113. Note that Kinany is not consistent in his spelling of the term *ghazal*. Nonetheless, I have not attempted to change the original versions.

Jamīl and Kuthayyir subdued themselves to the realm of love ruled by pure, irrational emotions.

One of the main features of *ᶜudhrī* poetry is that it represents a reflection of individual experiences, although each poet is guided by the same amatory pattern. Nevertheless, this pattern should not be considered as an offspring of fixed literary categories and conventions, although some scholars view it as a "religious phenomenon, decreed by God."[6] The general belief is that the formation of *ᶜudhrī* poetry should be traced in light of history: Hussein sees it "as a result of the advent of Islam....The poets for fear of punishment were forced to write love poetry in a completely new vein in order to satisfy the rigid requirements of the new religion,"[7] while Kinany, contemplating it more intrinsically, finds it to be "a compromise between their human instincts and their puritanical religion; they understood it as a love which could reach the divine without abandoning the human, and might become spiritual while remaining also carnal."[8]

In this trend, the poet is a conscious victim of his own love, hoping for its fulfillment in the Hereafter. He does not sing about the beauty of his beloved--the beauty is irrelevant. He does not disclose the pleasure of the sensual aspect of his love, because he has not experienced it, nor does he long for it. He does not dwell on finding a way to seduce his beloved, because he is

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[6]H. S. Hussein, "The Koran and The Courtly Love...," p. 94.

[7]Ibid., p. 93.

[8]A.Kh. Kinany, *Gazal...*, p.255.

outside the reach of reason and any rational elucidation. The joy of love is achieved through the pain of a sickly hope that the union with the beloved will be achieved after death, free from any external obstacle. Death is thus seen as salvation, highlighted by the words ascribed to the Prophet: "He who loves, and controls himself, and so dies, the same is a martyr."[9] Here we encounter the mystical dimension of this amatory concept, which consequently characterizes *ʿudhrī* poetry as an ambivalence between profane and sacred love. Or, as A.E. Khairallah observes in his attempt to formulate the essence for Jāmī of the Majnūn Laylā legend, it is an "allegorical quest for self-purification, leading him to self-annihilation in union with the Friend."[10]

According to the common hypothesis,[11] *ʿudhrī* love paved the way for the formulation of a new genre in Arabic amatory literature, namely, courtly love.[12] Although writing on courtly love in Arabic literature is believed to have been initiated in the East by Ibn Dā'ūd al-Iṣfahānī, it certainly reached its zenith in Ibn Ḥazm's *Ṭawq al-ḥamāma* which appeared several decades

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[9]Ibn Ḥazm, *The Ring of the Dove,* trans. by A.J. Arberry (London: Luzac & Company, Ltd., 1953), p.220.

[10]A.E. Khairallah, *Love, Madness and Poetry: An Interpretation of the Maǧnūn Legend* (Beirut: In Komission bei Franz Steiner Verlag - Wiesbaden, 1980), p.2.

[11]H. S. Hussein, "The Koran and The Courtly Love .," p. 118.

[12]Or *fin amor*, as it has also been called, 'The expression *fin amor*, frequently rendered as honest love, pure love, perfect love, or, after Gaston Paris, courtly love, is very well translated as true love....' [See M. Valency, *In Praise of Love...*, p. 142].

before Ibn Quzmān as the first masterpiece of Arabic literature in al-Andalus.[13]

Consisting of thirty chapters, *Ṭawq al-ḥamāma* is a prose work whose central concern is profane love, its inception, its development and its eclipse. The book also contains excerpts from the author's own romantic poetry which, although artistically unexceptional, contributes successfully to the overall value of the work as a treatise on the theory of love. The humble demeanor in love cultivated by *ᶜudhrī* poets is adopted by Ibn Ḥazm for the new concept, but in a somewhat moderated and refined version. Like Ibn Dā'ūd before him, Ibn Ḥazm aims at the intellectual abstraction of amatory sentiments through a studious analysis of their diverse aspects. Although still closely associated with idealism and chastity, love has come to be the outcome of a more sophisticated understanding of human nature whose needs are now courteously adjusted to the civilized society. Expressing sentiments has thus become a virtue rather than a response to uncontrolled and tumultuous instincts. According to M. Valency, "the image of true love was thus based upon the metaphor which equated love with feudal service, and this conceit was the shaping principle of the whole design."[14]

Such a concept of love was widely cultivated among the poets of al-Andalus in the periods preceding and succeeding Ibn

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[13]E.G. Gómez, "Moorish Spain," *The World of Islam,* ed. B. Lewis (London: Thames and Hudson, 1976), p. 238.

[14]M. Valency, *In Praise of Love...,* p. 146.

Ḥazm, but "the lion's share of attention has always centered on the *Ṭawq al-ḥamāma* because of its particular qualities as well as its significance for the history of Spanish literature in general and studies on the troubadours in particular."[15]

Before embarking upon the specific analysis of Ibn Quzmān's love poetry, we have briefly surveyed three mainstreams in the amatory literature of the Arabs with the intention of providing a better insight into the complexity and the artistic consciousness of Ibn Quzmān. The first encounter with his love poetry leaves the reader bewildered and unable to grasp its essential character. Aside from the fact that it contains no mystical dimension, there is no other guiding principle that may prove that this poetry conforms exclusively to one literary trend. In expressions of his sentiments, Ibn Quzmān is highly individualistic, illogical, mostly illicit and discouragingly unpredictable. His amatory poetry is not rational, but fastidiously calculated, disclosing his complex nature through a striking ambivalence. Indeed, it is colored with everything--coarseness, idealism, courtesy, machismo: Ibn Quzmān is at home with all.

There are three perspectives from which we shall try to approach Ibn Quzmān's love poetry. In a way, they spontaneously impose themselves as categories which encompass all the

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[15]L.A. Giffen, *Theory of Profane Love Among the Arabs: The Development of the Genre*. (New York: New York University Press, 1971), p. xi.

amatory poems but also make specific qualitative differentiations among them. Each category centers upon the dichotomy of each of the particular aspects which we have chosen. We shall therefore treat them separately, aiming at a selective and comprehensive analysis of Ibn Quzmān's love verse. They are: (a) love poetry versus erotic poetry; (b) love poems versus amatory prologues, and (c) literary aspects of Ibn Quzmān's love poetry.

(A) LOVE POETRY VERSUS EROTIC POETRY

The first distinction to be made in the present analysis is between love poetry and erotic poetry, because Ibn Quzmān's poems fall in both of these subgroups. Although the simplicity of this task may appear clear, there are certain difficulties in Ibn Quzmān's poetry which its reader immediately confronts. The starting point will be a definition of their distinctiveness--according to one lexicographer,

> erotic poetry is about sex and sexual love; love poetry tends to avoid sexual details, though there are some exceptions, like some of Donne's love poems. Erotic poetry tends to concentrate on the more physical aspects of love and passion; while love poetry dwells more on the nobler manifestations of love, the 'higher' feelings.[16]

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[16] *A Dictionary of Literary Terms...*, p. 242.

For the present, let us leave eroticism aside and turn to Ibn Quzmān's verse on "the 'higher' feelings." Although the commonest portrayal of love may appear to center upon its unrequited and unfavorable character, a closer examination shows that this is frequently accompanied by an unarticulated confidence in a happy ending, i.e. a positive response of the beloved. This point sheds light on the optimistic and realistic dimension of Ibn Quzmān's character whose principle of why-bother-about-futile-emotions creates a sharp difference between him and the cultivators of courtly love. Yet, we cannot fully deny the existence of poems which lament unfulfilled love. In *zajal* no.42 he says:

My words are gentle, pleasing my friends
What life has given to me, nobody has gained.
To one who asks about my condition, I will respond
"You want truth, my friend? I love a woman,
my words are pleasant and my manner is *ᶜudhrī.*"[17]

This is an extreme case where Ibn Quzmān identifies himself with the martyrs of love. Their mode, actually, does not exist in his poetry. In one *zajal* he explicitly renounces it--"Spare me the method of Jamīl and ᶜUrwa!"--and occasionally mocks at their propensity to die for love (no. 123,128). Only in rare moments

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17

Naqūl kalāman ḥasan, yaᶜǧab li-'ḫwānī,
wa-lam yaǧī' az-zamān li ḥad bi mā ǧā-nī.
Wa-hu ǧawābī li-man yas'al-nī ᶜan šānī:
"-Al-ḥaqq tarīd, yā ṣadīq? ᶜišqī l-Fulāniyya,
"[w-].aᶜmal kalāman raqīq, w-aḫlāqī ᶜuḏriyya."

does he desire death as the only salvation from his despair. Paradoxically enough, such a wish emerges after the departure of the beloved, implying that their encounter had already taken place. In *ᶜudhrī* poetry the encounter exists only in the Hereafter. For lovers, death brings union; for Ibn Quzmān, it brings the end of tortures:

Death is not worse to me than--walking like a perplexed one,
everyone has a beloved one, yet I am alone:
how can such a life be sweet? (no. 52)[18]

Most of the other poems written in the fashion of courtly love have a confessional character colored with melancholy and longing. Such a love demands suffering and commonly pain which only the beloved can cure (like nos. 52, 94, 107, 122); nevertheless, the beloved usually stays aloof (nos. 54, 66, 57, 59) or behaves like a despot who sadistically enjoys the pain he causes to the poet. Patience thus becomes the only shelter and the basic aptitude (no. 32, 121). In no 76 Ibn Quzmān says:

From love for him I wanted to escape,
that is how he tortures me
He said: "O lover, you who insist that you are dying of love for me,
by God, you shall suffer and feel pain
so as to see me.

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[18]This translation is taken from Nykl's *Hispano-Arabic Poetry and Its Relations with the Old Provençal Troubadours* (Baltimore: J.H. Furst Company, 1946) p. 278.

Lessanhu l-mauṭ aᶜazza lī mimmā ḥamšī miṭl al-murīb.

Kull aḥad maᶜ malīḥ, w-anā waḥdī: ḌĪ l-ḥayā, kef taṭīb?

And your love to hear news about me,
will make you love my neighbor."[19]

In poems of this kind, the poet is always stirred by deep, fully consuming emotions which are rarely associated with specific time and setting. The question of their truthfulness is not as relevant as the question of their verisimilitude, which is certainly purveyed. Ibn Quzmān surprises the reader with his mastery to convey the innermost secrets of the heart in a variety of convincing, well-elaborated devices. He primarily creates a particular mode, imposing it on the reader in order to leave the impression of a living experience, and then reels off the ideas which frequently fall into the same pattern. Nevertheless, it is primarily for his tendency to juxtapose opposite, irreconcilable concepts in a particular pattern of images that the reader becomes convinced of, and sympathetic with the sufferings of the hero. Thus, we often see a juxtaposition of the opposites, like joy and grief, the light of day and the darkness of night (no.55), tyranny and friendliness (no.50), the master and the slave (no.74), etc. In no.54 he says: "He intimidates me with his aloofness--therefore my heart belongs to him." Yet, this succession of categories which logically do not belong together certainly

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19

Min ḥubbī fī-hi banā̱lt al-ḫ̱urūğ li-mā ğafā-nī,
fa-qāl lī: "-ᶜĀšiq wagad wa-lağūğ yamūt fī šānī.
Bi-llāhi, taqlaq, tušqà wa-tamūğ ḥattà tarā-nī,
wa-min maḥabbak [ett] fī aḫ̱bārī taᶜšaq li-ğārī."

appears authentic since love, similar to many other phenomena, rarely responds to the principle of logic.

One of the main characteristics of these poems is that they do not anticipate any future outcome of the love relationship. The formal end of the poem does not imply any conclusion and solution for the poet in love, insofar as the beginning of the poem is never the actual inception of his emotions. In order to preserve such an idealistic, perfect nature of love it is necessary to maintain this static character of the poems because any transgression of its restrictions would involve a change in the overall quality of love.

Yet, the transition from one quality to another is a common practice in the poetry of Ibn Quzmān. He is fully aware of the line which divides adultery and chastity, and he seemingly enjoys the game of crossing it back and forth. By this we do not refer to occasional fantasies that the poet entertains about his beloved in a sexual encounter. In no. 64, for example, he sings:

> What a union it would be, if it could last.
> And what a complete joy that would be!
> The foxy gossiper would have nobody
> to come to him with the gossip.[20]

Such fantasies are of no harm to the nature of love because they belong to pure transcendence, which is permissible as an element

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20

Aly wiṣāl kān, lau dām,
w-aly yuǧad farḥan tām.
Lā baqā maᶜ nammām
Mā 'aznam!
Man maḍà lu bi-n-nam?

which does not aggravate the secrecy and reputation of the relationship. Nonetheless, a drastic change happens when thoughts of physical union transmute into concrete actions towards their fulfillment, be they successful or not. In such instances, the boundary between sensuality and courtship is completely wiped out and love ceases to be an exclusive privilege of heart and soul, becoming, to a greater or lesser degree, a desire for reason. The poet then replaces his patience and submissiveness with delicate devices of seduction in order to meet his beloved. In no. 114, for example, after dwelling on 'higher' feelings long enough, he loses his patience and exclaims:

By God, Sweetheart, give a kiss
to your slave who is visiting you![21]

Although the beginning of the poem contains all the elements of courtly love--cruelty of the beloved, his aloofness, the poet's identification with a humble slave--such a blunt and brave performance cuts off all the links with *fin amor*. In no. 15 Ibn Quzmān even advances a step further. the beloved is initially portrayed as a merciless cause of Ibn Quzmān's pains, but shortly after as someone who can be easily seduced. At the end, Ibn Quzmān decides not to love him any longer.

Yet, the actual union does not happen whenever Ibn Quzmān's desire is alarmed In poem no. 15, he, impatient to wait, gives up

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21

Ḥabībī, bi-Rabban gafūr,
qubāllan li-ᶜabdan yazūrī

further courtship; in nos. 74 and 113 he succumbs to the mercy of hope:

I asked him, when he reproached me and was cruel to me,
and treated me with aloofness more than I deserved:
"When, oh, when will you give me a rendez-vous and
keep your promise?
Tell me: When will you come to me?"
He said: "Tomorrow!"
And Tomorrow is near to him who waits![22] (no. 113)

What draws our attention in such poems is Ibn Quzmān's subtle way of deceiving the reader (and, of course, the beloved to whom the poem is addressed) by making believe that his intentions are chaste and pure, when practically his intentions are directed towards the sensual enjoyment of love. With this he shows that the goal of his emotional endeavors is not love as an abstract concept, but that which gives it a flavor of carnal pleasures. He barely cares for the refining or inspiring power of love. Even the poems which do not specifically describe a sexual encounter appear suggestive when they are enlivened by gentle and voluptuous statements of his ultimate fantasy. Here his egocentrism pushes into the background the aggrieved reputation

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22

Qultu lu, lammā ᶜatab wa-ǧafā,
wa-ᶜaṭā-nī min ṣudūd mā kafà:
"-Aṉna, 'aṉna tuᶜid-nī ᶜan wafā?
"Qul lī: matà taǧī-nī?" Qāl: "-Gadā."
Wa-gadā li-n-nāẓirīna qarībi

of the beloved who remains exposed to the mercy of the gossipy neighborhood, while the errant poet sets forth in search of new adventures One of the best illustrations of Ibn Quzmān's realism (which the reader should accept as a positive value, regardless of whether he takes more interest in sympathizing with the victim) is *zajal* no 141· having eliminated all the obstacles that were in his way (like spies and the guardian), Ibn Quzmān spends the night with a beautiful coquette who, although a libertine, turns to be very gentle and submissive. The dawn comes, but not in a traditional way with the sorrowful parting of lovers who are alerted at daybreak by a sympathetic watchman. Quite the contrary. Ibn Quzmān abruptly gets up, picks up his clothes and takes the liberty of going about his business, leaving the puzzled girl to worry about inconvenient consequences about which he himself will not bother:

Without hesitation, I stood up to get my robe.
"Where are you going," she asked, "what are you up to?
Leave your robe and come back to me!"
So I said. "Let me go, it is for money,
'cause I want to praise Ibn Sumayda^{c} Abū al-Qāsim!"[23]

Although such poetry must not be confounded with pure erotic poetry because the motivation and development of each

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23

Qumt ilà gifārī, wa-lam namhal.
Qālat: "Aṉ tamūr? Eš tarīd ta^{c}mal?
Zauwal al-gifāra ba^{c}ad wa-nzall"
Qultu: "^{c}An ḏahab namḍī, ḫallī-nī:
inna Ben Sumaṉda^{c} Abū-l-Qāsim
narīd namdaḥ!"

color its essential characteristics, it is not difficult to imagine how Ibn Quzmān may be perfectly capable of composing erotic verses.[24] Whether explicit or only suggestive, such verses primarily center upon the physical aspect of a relationship between two persons. In a way, it would be a natural assumption that, given this aspect, erotic verses should not be placed among, or confounded with love poems which presuppose emotional involvement. Yet, it would be equally false and illusive to deny the presence of any sentiments in a physical attraction, even though the degree of emotional involvement may barely cross zero. For, it is not our concern to adopt a quantitative criterion and judge 'how much' of emotions can be considered love, and 'how much ' cannot.

Ibn Quzmān's erotic poetry is certainly not as extensive as the one previously described, but its mere existence requires our attention. However, its analysis may create a problem as to its scope because such verses, although simple to understand, are not easy to interpret. They do reveal some of his general philosophy of life, but are either so arid in their explicitness or so monotypical in their suggestiveness that any prolific commentary should be excluded. Nonetheless, we will attempt to draw several generalizations which would partially respond to the basic formulation of Ibn Quzmān's erotic verses.

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[24]The term 'verses' will be used more frequently than 'poems' because a whole poem is never dedicated in its entirety to the description of love affairs.

It has been previously stated that Ibn Quzmān's emotional involvement in his love affairs is quite a moot point. We cannot give a positive answer to it, but will also avoid denying its existence. And yet, it is evident that Ibn Quzmān rarely thinks about such experiences in his life in sentimental terms. Sexual encounters in Ibn Quzmān's poetry essentially differ from those celebrated by the pagan Arabs, not so much in prolixity as much as in their purport. Pre-Islamic poets saw sexual intimacy as a complete assimilation of body and soul in which the two aspects equally take pleasure. In Ibn Quzmān's poems, however, sexual encounters are responses to the carnal appetite which does not recognize any transcendental pattern of conduct. Whether he is in love or not is an irrelevant question since the demands of his body are unto a separate law--the law of instinct. In no.30 he says:

I am amazed at some lovers,
to whom is sufficient just one kiss.
My habits are not like theirs,
neither is that my style nor my taste.
Hedonistic love, come here to me![25]

25

Naᶜǧab min baᶜḍi-him, ᶜušš̌āq
takfā-hum qubla f-al-aš̌dāq.
Les aḫlāqī fī ḏī l-aḫlāq.
wa-lā kān maḏhabī wa-lā stiḥsānī.
ᶜlš̌qan ḫumārī, qum, aṭlaᶜl

It is thus understandable why Ibn Quzmān's attitude is generally misogamic[26] but it is not misogynic. Although a passionate hatred of the other sex may lead into promiscuity whose primary purpose is to hurt, this is certainly not the case with Ibn Quzmān. He is a philanderer without negative, anti-sexist connotations. He hardly even distinguishes between homosexual and heterosexual lovers, taking equal pleasure in both. Here is what he says in no.30:

My failure in life you already know,
but only thus will I spend my life.
If among people there is someone
who likes either sodomy or adultery,
I am certainly the one who likes both.[27]

In a close comparative study of the erotic and the amatory poems, another point catches the eye of a careful reader. In the latter ones, expressing only 'platonic' love, Ibn Quzmān affords the role of the subdued, defeated, or even humiliated party. His ego seems to remain untouched regardless of the misery that may be experienced under such circumstances. On the other hand, in the poetry where his manhood is challenged and possibly jeopardized, he is rarely a loser. Poems of this latter kind

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[26] We have discussed this point in the first chapter when referring to his divorce and family.

[27] Ḥiḏlānī ka-llaḏī tadrīh:
- les naqṭaᶜ dahriy illā bīh.
Wa-, 'in kān f-al-warā man fīh
iḥdà l-ḫaṣlataiṉi: lauṉwāṭ auṉ zānī,
f-anā ḏā l-ḫaṣlataiṉ naǧmaᶜ.

almost invariably praise his success in love affairs, exalting him like a hero onto the pedestal of virility. Here, he is usually presented as the offensive party or, at least, as the luckier party. He attacks, and the 'victim' generally fails in defense, unable to fight back Ibn Quzmān's cunning forces. In no. 56 he says:

I drink ony a vintage wine-
and love only the one with whom I have a union.
When I say; "I want your lips," he never says 'no'![28]

It happens occasionally that he is being seduced, but both the development and the outcome of the event take his side. In no. 140 he is approached by a beautiful young man who suspects that Ibn Quzmān cares only about women. But, he gets a negative response with a metaphorical explanation:

I have more patience than other men,
and am more sensitive to grief.
If love starts cooking someone,
I myself will take the lover uncooked.[29]

The examples of specific love affairs in his life should not occupy too much space in the present analysis. Suffice it to say that they tend to be more suggestive than explicit. Only in rare cases does Ibn Quzmān dwell on descriptions of the actual

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28

Lā šarāb illā qadīm; lā malīḥ illā waṣūl.
Iḏ naqūl: "-Fammak narīd", les yuḫālif mā naqūl.

29

Anā 'akṯar an-nās ǧalad
wa-'akwà ᶜalà kulli ṣad.
Wa-'in ṭabaḫ al- ᶜišq aḥad,
anā na'kul al-ᶜišaq nay.

intercourse. In these instances, he does so in such a witty style and mastery that the reader decides to characterize it as an amusing obscenity rather than as coarse pornography. Such is, for example, *zajal* no.90 in which Ibn Quzmān voluptuously describes an affair with a Berber woman.[30] In the majority of the *zajals*, however, the obscenities are moderated but undebatably implied, creating almost the same effect. In no. 16 he says:

Oh son of al-Bayānī
more generous than clouds,
I learn from your kind hands
the greatness of generosity.
Everybody in this world
talks like this about you.
He who loves you in difficult times,
with your wealth you treat gently,
and he who comes to beg,
you desire to love.[31]

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[30] *Pace* Ibn Quzmān, but the excerpts from this poem will not be given. It is not difficult to imagine what reaction such a poem created in his society.

[31]
Walad al-Baḷyānī, yā 'akram
min al-gamāmi
Min samāḥat kaffak atᶜallam
hauḷ al-karam.
Kullu man f-ad-dunyā yatkallam
bi-ḏā kalām.
Man yaḥibbak fī waqt ḍīq,
fa-bi-mālak tarfuqu,
wa-tarīd man ǧāk li-yastaǧdī
wa-taᶜšaqu.

This *zajal* also contains a *kharja* (cited in Chapter Two, footnote no. 32) whose hunt theme has a clear metaphorical function. Similar to this poem are many

In such a vivid and diverse circle of people, only those who are centripetally directed towards Ibn Quzmān are given the privilege of participating in his games; as for others, they are either brutally eliminated or first systematically weakened, and then allowed to stay. In these poems, Ibn Quzmān seems to

> display the worst kind of moral cynicism, though they [his poems] are highly sympathetic for all that In them he reveals himself as conceited, sycophantic, amusing, and importunate joker who did not hesitate to beg for the things which he needed and enjoy life. He was a professional Don Juan, a wooer of men as well as women.[32]

(B) LOVE POEMS VERSUS AMATORY PROLOGUES

We have shown earlier that *zajal* follows particular thematic patterns which, along with certain other elements, give a distinctive flavour to this strophic form. The sequence 'amatory prologue--transition--panegyric' is the most common pattern, although variations are perfectly permissible Thus, in Ibn Quzmān's poetry we encounter instances where either love is supplanted by another theme in the prologue, or the transition is fully eliminated, or the entire *zajal* is dedicated to a theme other than hyperbolic praise. We shall begin our analysis with amatory prologues.

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others, like nos. 123 and 184 where the obscenities are addressed to Abū Nuwās.

[32]E.G. Gómez, "Moorish Spain...," p. 233.

Practically speaking, amatory prologues have the function of introductions. The panegyric that follows represents the backbone of the poem, and is rightfully given the full artistic attention. The more original and appealing the panegyric, the better prospects are for a good income Given such a commercial aspect of the *zajal,* it is understandable why composing a poem often resulted in a mechanical and arid reeling off of poetic images, particularly in the introductory section which bore no direct connection with the object of hyperbolic praise Consequently, the emotions expressed in amatory prologues were largely imaginary. In one of the poems Ibn Quzmān even admits this after describing a fictitious affair with the neighbor's wife:

Whatever you hear is not true at all
By God, don't strive in vain to believe.
If it were my Hour, I'd swear to breathe again,
For, as you know, I am a cheater and a drunkard.[33] (no.20)

On the basis of these two points it is easy to make a logical justification (at least partially) for the existence of good and poor amatory prologues: while the former represent true masterpieces of literature, the latter are unimaginative and repetitious products of Ibn Quzmān's manufacture. Nonetheless, the fact that the *zajjāl* is a professional artist should not be caught in the pitfall of considering all amatory prologues as mere

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33

Kullu mā tasmaᶜ lā ḥarfa minnu ḥaq.
Lā, wa-ḥaqq Allāh: ḡāb iyyāk taṣaddaq,
wa-law annī s-sā naḥlaf ḥattà nanšaq
wa-, kamā tadrī, tanzī wa-ḫumārī.

side-effects of the industry of *zajals*. The poet's inspiration, if not originating from his immediate experience, stems from his memory by means of which he reconstructs the feeling of love, or from other people's experiences. If it is fictional in his case, it is undoubtedly real in the case of the *persona* whose guise he takes to compose the song. Thus, Ibn Quzmān's attitude towards the prologues, although professional in essence, reflects both his emotional and intellectual perception of love and its dictates. The methods in which he expresses it, the intuitive and the empirical knowledge put in the service of his poetic skill--all these elements suffice for an overall understanding of the poet as an artist and a social being whose existence belongs to a particular background.

Yet, what puzzles us most is the fact that Ibn Quzmān's poetry is certainly not stereotyped. While in its substance it contains a universal and perennial value, it is a poetry that incites a multitude of associations. We will attempt to sort them out in accordance with the main ideas and images that they convey. The previous section of the chapter contemplated eroticism versus chaste love, touching upon many amatory prologues which for that purpose needed not be categorized in accordance with their structural function. The analysis that will now be undertaken will try to avoid what has already been discussed, but cannot isolate itself fully from it, primarily due to the fact that Ibn Quzmān's love poems may be evaluated from different perspectives.

Even the first encounter with Ibn Quzmān's amatory prologues strikes one with a surprising realization that the great majority of his numerous outbursts of love and passion is addressed to men. These *personae dramatis* come from different social backgrounds, starting from the lowest classes to high state positions. They are usually ordinary people from the market, street, taverns and bordellos. They are praised, as in no. 64:

What to say about a beloved.
you and him, with no one else,
while the door is firmly locked,
he gave you all, and admitted all[34]

M. Hodgson's observation that in romantic poetry "always, by convention, the love must be for a young man or boy--the poet, as a man, being a lover to have mentioned loving a woman would have been undecorous,"[35] seems inapplicable to Ibn Quzmān's poetry. His being homosexual in poetry is the reflection of such propensity in real life, which is strongly supported by his tales about heterosexual encounters that explicitly describe the lady and occasionally mention her proper name. Perhaps the best illustration of Ibn Quzmān's indifference to the lady's discretion

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34

Eš taqūl fī maᶜšūq,
ett wa-hu, dūn maḥlūq,
wa-bāb ad-dār maglūq,
in anᶜam,
kullu šay yaṭḥakkam.

35 M. Hodgson, *The Venture of Islam* (Chicago: Chicago University Press, 1974), II, p. 303.

is *zajal* no.144 where he is faced by a grave hesitation as to which girl to love. The choice is large and tempting, and the entire poem is dedicated to describing each girl separately, beginning with her name. Eventually, *alea acta est,* and Ibn Quzmān depicts one of them on the basis of his personal criteria.

Ibn Quzmān speaks extensively about his inclination towards endless sensual and emotional involvement with men. Mentioning their names seems to be quite an irrelevant issue. In certain cases this is either the poet's inexplicable preference or a simple proof that the addressee of his love is fictional. In no.2 he explains:

> I love a boy from the *sūq*--
> if you saw him you would recognize him,
> as if I myself told you his name--
> but to name him I don't dare.[36]

Similarly, in *zajal* no. 43 he says:

> My tears ran like water,
> for someone I will not name.[37]

As we are already accustomed to suspect the sincerity of Ibn Quzmān's sentiments, it is easy to reject the possibility that such verses reflect his deep consideration for preserving the secrecy of love and the beloved, which is the impulse of other

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36 Ṣabī naᶜšaq min as-sūq. In ᶜaraḍ lak, sa-taḍrīh. Kannaqūl lak kef ismu. Les naǧrī ['an] nusammīh.

37 Taǧrī dumūᶜī bi-ḥāl mā
min ḥubbī man lā nusammā.

poets of the time. Ibn Quzmān does not cultivate such expressions of attention, regardless of who is the catch in his web. It is understandable then why most of his lovers are represented in prologues as pure 'amatory puppets' who serve the purpose of boosting Ibn Quzmān's ego and portraying him as the master of all: sensuality, independence, poignancy, pathos, and often bathos. Surprisingly enough, one of the victims of his amatory exploits is al-Washkī himself (nos. 6, 13, 33, 35,67,157), which refutes all theories about maintaining the decency and the reputation of the beloved. Al-Washkī, who is his best friend, his beloved to whom he dedicates his *dīwān* , by all principles of logic should not enter amatory prologues and be identified with other casual flirts. Yet, logic has again been misused for the purposes of Ibn Quzmān's personal goals. Similar is the fate of Zuhra, a girl to whom are dedicated many true love poems, but who ingloriously appears in amatory prologues, too (nos. 29,127).

It seems essential to determine why Ibn Quzmān's amatory prologues rarely rise above the level of sensual pleasure. The simplification of love relationships sometimes reaches the extreme, as in no. 101:

> I love the one who is more beautiful than a full moon.
> He gives me advice, an advice with no value:
> "You want happiness? Then leave me and be reasonable,
> Don't suffer: 'cause from here to Baghdad,
> countless handsome men you can find."[38]

38

That he enjoys such relationships we do not doubt, but his insistence on portraying that face of human relationships appears to bear in its own way marks of sententiousness. Ibn Quzmān was perfectly aware of the political and religious norms that were imposed in al-Andalus. The various people who parade through his amatory prologues reflect the gap between what the theory propagates and what people actually practice.

This is not only the case with his homosexual encounters. Passion expressed towards women in amatory prologues equally alludes to lax morality that cancerously spreads throughout Andalusian society. *Zajal* no. 90 is probably the best example of Ibn Quzmān's resolution to unveil what truly happens 'next door.' He tells us a story about a casual flirtation with a Berber girl that results in a passionate love affair in which they both quench their thirst for carnal pleasure. An excellent analysis of this *zajal* is made by J. Monroe to whose observations little can be added. After shedding light on the complexity of Ibn Quzmān's artistic consciousness, Monroe concludes:

> Ibn Quzmān is therefore indicating that his beloved, who by the way is significantly a Berber, is also a prostitute. By wearing a garland [*tāj* · a legal indication that she was a prostitute] she obeyed the law to the letter, but not to the spirit. The

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Nuḥibb amlaḥ min al-qamar al-kāmil.
Yaqūl yanṣaḥ, wa naṣḥu-hu lī bāṭil:
"-Tarīd taflaḥ? Hallī-nī, wa-kun ᶜāqil,
bi-lā 'ankād: min ahna 'ilà Bagdād
ᶜalà 'aǧnās taǧad min milāḥ akdās.

> discrepancies between legal theory and practice were perhaps neither greater nor lesser than at other periods in Islamic history, but it is significant that Ibn Quzmān should voice his disapproval because this betrays his radical opposition to the state of the society he lived in. The supreme irony is that it is he who must escape from Cordoba whereas the Berber girl can safely stay on to practice her trade. The poet does not complain, or attempt to whitewash his own virtue. He merely makes the listener aware of the contradiction between the ideal and reality. There is in this episode even an expression of the anti-Berber feelings that were latent in al-Andalus, but it is subdued, and the poet goes beyond the merely propagandistic to touch upon the basic problems of life itself.[39]

The discussion presently undertaken has centered upon our understanding of Ibn Quzmān's poetry through the ideas and messages it conveys. We have seen that his vivid portrayals of love are both entertaining and didactic. Let us now allow the poet to speak in his own voice, not about specific experiences in which he has been involved, but about his intellectual perception of what love is and what it means to him.

In one of the rare moments of sorrowful reminiscence over a past relationship, he lets his thoughts be heavily permeated with melancholy. His view of love becomes, if not pessimistic, then hopelessly realistic:

> Ben Numāra still has not found the medicament for love

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[39] J. Monroe, *Hispano-Arabic Poetry...*, pp. 43-44.

so death and love have thus the same value....(no.4)[40]

As opposed to this unusual attitude, the most common association that Ibn Quzmān makes when praising love is wine. These two concepts, when combined, give the true meaning to his existence and create what he considers to be paradise:

Paradise, if given to me, would be wine,
and loving handsome boys. (no. 62)[41]

or,

The taste of good wine pleases me,
embracing the beloved rejoices me.(no.5)[42]

Ibn Quzmān openly rejects the notion of licit love. In his opinion, love has no charm if everything is smoothly synchronized in fixed patterns of ethics. Love and marriage are opposite entities belonging to different categories and laws. What the husband believes to be the sanctity of the institutionalized relationship with his wife is substantially different from what his wife bestows upon her lover in an illicit passion.

When will I truly see what my hope sees?
How sweet it is!--
You need not talk about sugar and honey.
You kiss your wife, yet--

---

40 Ben Numāra lam qaṭ yağad la-hu dawā:
al-ᶜišaq wa-l- maṳtu 'as-saṳm fī-hi sawā....

41 Al-ğanna, laṳ 'uᶜṭīnā-hā, hiy ar-rāḥ,
wa-ᶜišq al-milāḥ.

42 Aš-šarāb yaṭīb lī maḏāqu,
wa-l-ḥabīb yaᶜğabnī ᶜināqu.

you do not know what kissing is.
For, what kissing and loving is--
only the lover knows. (no.37)[43]

In the view of Ibn Quzmān, love should be free, avoiding frustrations imposed by oaths and futile promises. Lovers are not sincere in them and should completely avoid them (no.9) Otherwise, they start to feel suffocated by the relationship which is then doomed to loosen and cease to exist. Therefore, Ibn Quzmān wants freedom and independence to believe in what/whom he wants, with no qualms about the vicissitude of love and the precariousness of lovers (no.34) In *zajal* no. 14 he concludes:

The oath is not valid--when made by the lover.
They asked me: "Was he sincere--
the one who made an oath to you?"
"By God, as if you have never seen a thief--
carrying the Qur'ān under his armpit!"[44]

The final point related to amatory prologues that draws attention is Ibn Quzmān's attitude towards women. It has been earlier said that his position is remote from being misogynic,

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43

Matà narà miṯla mā qad raʾit min al-amal?
Famā ʿaḥlàl Lā taqul sukkar wa-lā ᶜasal.
Tuqabbil az-zaug̈, wa-lā tadrī ṭīb al-qubal.
Les yarbaḥ al-qubal wa-t-taᶜnīq illā l-ᶜašīq.

44

"Yamīn les yuqbal li-ᶜāšiq.
"Man yaḥlaf lak--qul lī-ṣādiq?"
"Les, bi-llāḥ, kaʾyamšī sāriq
illā wa-taḥt ibṭu Muṣḥaf.

although it occasionally does reflect a certain dose of antifeminism. Nonetheless, such a view can be characterized as bewilderment created by solving the endless labyrinth of woman's nature. In no. 89 he says:

Women hold respect for nothing--
not for contracts nor for accords.
Their paradise is confusion--
until they defeat the lover.
And you see only puzzles--
and you see only swindles,
until the things become uneasy--
and they have no mercy on your distress.[45]

For the lofty Ibn Quzmān such an enigmatic character of women may create a mess of his reputation, so he avoids 'serious business' with the opposite sex (no.21). Unlike Ibn Ḥazm who devotedly attempted to understand women and theorize about their nature, Ibn Quzmān refuses to subject himself to risk, paying tribute to them from a distance and rejoicing in the fact that they were not indispensable to him. Yet, it is important to repeat that there was no negative chauvinism in this attitude. Ibn Quzmān did not find women intellectually inferior, but quite the opposite--they had their own ways of dealing with men, setting for them those foxy traps which men's senses could never perceive. Perhaps it is for his belief that women are the main

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45

Lessumu n-nisā ᶜalà šay: lā ᶜuhūd wa-la mawāṯīq.
Ǧanna hī l-ḫalṭa maᶜa-hum, ḥattà yaẓfarū bi-ᶜāšiq
fa-tarà baᶜad min at-tīh, wa tarà min al-maḫāriq
wa-taḍīq ᶜalaīk al-ašyā, wa-lā yarḥamūk fī ḍīqa.

cause in creating disorder in man's world that he could afford no major place for them in his amatory prologues which, after all, are songs of his triumph.

Unlike amatory prologues, love poems should be approached in a somewhat different manner. Their creation did not come 'on assignment,' and the principle of pleasing the customer did not play any major role in it. While we still find in some of them traces of his zeal for sensual enjoyments, a great number of these poems reflect the poet's simple response to the primordial need to love and to be loved. There is rarely anything caricatured in these poems: they avoid extremes of presenting love in absolute, platonic terms, but also of associating it with pure carnal impulses. They are written to celebrate love in all its manifestations, the joyful in particular:

Look and you'll see the afflicted one!
My pitiful heart desires you!
Up with love to the heavens!
Down with pain to the abyss! (no.55)[46]

Unlike amatory prologues which in their great majority exclude women, love poems are equally addressed to both sexes. Al-Washkī and Zuhra are two specific persons to whom he dedicates more than one poem each, but there is no other evidence

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46

Unẓur, [wa-]tarà ḏā l-balā!
Arāda[k] qalbī l-mubtalā.
Ṭalliᶜ li-l-wiṣāl bi-l-malā!
Habbiṭ li-ṣ-ṣudūd bi-l-ḥaṣar!

that his love is shared only among a very narrow circle of people. Their number may be large or it may be limited-this, however, we do not know and do not find relevant for the discussion

Except for just a few examples (nos. 10,129 or 120), love poems echo with a sincerity which we rarely encounter in Ibn Quzmān's *dīwān*. They do not exclude sensual aspects of love, but sensuality here is given a dimension of intimacy unknown in his amatory prologues. For example, a verse such as "he intoxicated me by himself even before I got drunk" *(sakkar-nī fīh [min] qabal an-naskar,* no.53) remains in the realm of chastity in spite of its erotic connotations.

Even the aspect of courtship that is so brutally degenerated in other places, acquires in love poems a quality of gentleness, necessary for the bond of love. In *zajal* no.75 the courtly elements are subtly embodied in the poet's love sentiments:

The one I love tells me "My servant,
my son, find someone else to love!"
Beloved of my heart! You are its world,
and the fertilizer of its life.[47]

Similarly, in poem no. 108 he describes his lover's (al-Washkī's) glance as both "giving life" and "taking it away" *(naẓra mink tuḥyī-nī, aw namūt fī naẓra).* Although these are typical courtly

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47

Man nuḥibbu yaqūl lī: "--Yā mawlāy,
yā bunay, qlub, taṣībī"
"Yā ḥabīb qalbī! 'Anta hu d-dunyā
wa-z-zamān al-ḫaṣīb.

associations, they are subsequently modified by being injected with a delicate dose of sensuality:

All those who do not love--
deserve to be burnt with love.
Nothing sweeter have I seen--
than union with one's lover;
two words with him are worth--
a thousand miskal;
and others will not be said,
until they mention him.[48]

Thus, love poems usually contain a moderate blend of both, portraying Ibn Quzmān's feelings as genuine and unpretentious. The majority of them stem from simple human feelings and exist as autochthonous poetic creations, unaffected by his didactic tendencies. They primarily reflect the poet's individual creativity, and unlike the rest of his amatory verses, only on the second plane may they be considered as expression of his cultural milieu Due to the fact that their fundamental quality lies in their literary aspect, their further evaluation will be subsumed partially under the following discussion.

(C) LITERARY ASPECTS OF IBN QUZMĀN'S LOVE POETRY

Ibn Quzmān's love poetry is the poetry of narration and description. The previous chapter has touched upon the

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48

Kullu man lā yaᶜšaq--yastaḥaqq an yukwà,
lam tara šay aḥlà--min wiṣāl man tahwà
kalmataṉ qaṭ māᶜu--alfa miṯqāl taswà
wa-les yaḏḏa 'aḏan--alfa ḥattà yuḏkar.

significance of the former in the overall value of his poetry, and also as an innovation in Arabic poetry in general.

In Ibn Quzmān's love poetry this literary mode plays an important role, particularly when the theme is an unexpected love affair or any encounter with the beloved. In other words, the theme has to be a story, that is one song, developed from the point of its inception to the point of its termination through a distinctive plot. As has been argued, such a structure, framed by boundaries of time and space, rarely occurs when the poet reflects solely upon his own sentiments or upon love as a general concept. For example, *zajal* no. 107 conveys such a meditative tone which does not pertain to any setting in particular:

You do not notice the one who loves you--
and do not pay attention to him
While he dies of love for you--
you turn away from him.
He tries to find consolation--
but remains disappointed:
when he jokes, he does not enjoy it--
when he drinks, he does not get drunk.[49]

This type of exposition, consisting mostly of descriptions, is particularly (not exclusively, though) connected with love poems. The reason, as has been discussed, is Ibn Quzmān's tendency to express in them what he feels, rather than what has happened to

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49

Les tarà man yahwāk--wa-lā tanẓur mannu,
ḍa-yamūt ᶜan waṣlak--w-anta tanfur ᶜannu,
wa-yarīd yatsallà--wa-yaḥīb fīh ẓannu:
in maẓaḥ, lam yaṭrab--in šarib, lam yaskar.

him. On the other hand, the narrative mode pertains mainly to amatory prologues. Here, its effect is largely amplified by the unforeseeable nature of these stories: the poet retells them chronologically and without alluding to anything that follows, leaving the impression that he himself does not know the outcome of the story. Such a method is strongly reinforced by the interpolation of dialogues which conjure up the anecdote authentically and directly. *Zajal* no. 20, for example, is one such narrative creation where the entire plot is successfully developed almost through dialogues alone. A beautiful girl has been verbally seduced by the poet, accepting to stay in his house for the night. Unfortunately, he realizes that he has no sleeping robe for her, so he sets forth in search for one. His pragmatic mind does not betray him and the solution is easy to find: he swiftly composes a panegyric, sells it to Abū al-Qāsim, the grammarian, and for the money he earns he buys the robe for his guest. In the end, everybody benefits: the girl gets her robe, Abū al-Qāsim his praise; and Ibn Quzmān the girl. Unavoidably, he congratulates himself for his genius:

> ...Yes! You may hear what I said in praise,
> I will read it to you--and you'll wish to applaud me.[50]

As for descriptions, they constitute a major element in the composition of Ibn Quzmān's love poetry. They are elaborated through a net of rhetorical devices, among which metaphors,

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50

> Aha! Qad tasmaᶜ mā qulnā fī madḥu;
> ḏāba naqrā lak: tarḍā-nī li-qārī.

similes and symbols are most numerous. These primarily serve the purpose of adorning the poems, particularly in the instances where Ibn Quzmān concentrates either on the descriptions of his beloved or on the characterization of his emotions

A close examination of his love poetry shows a typology in the physical features of the characters presented as his lovers In most of the poems we find a character-type: black-eyed, dark-skinned and with-a-face-like-a full-moon Eyes seem to be the most common element that arouses his emotions, and are usually portrayed as fatal (nos 26,108,115,117, etc) In no. 26 he says:

Oh, eyes! God has created you so pretty.
To the most cheerful one--you cause injury
My eyes made me fall in longlasting love with you
I suffer from the dark eyes: are they to blame?[51]

Ibn Quzmān openly shows his fascination with beauty. His poems never praise a timeless ideal, but rather the beauty which he may encounter wherever he goes--the market, the country, brothels, taverns, courts. It is the beauty which exists in his world and, although never identified with an absolute, it is the beauty which stirs his emotions and evokes his respect. Poem no. 58 is one of Ibn Quzmān's eulogies of beauty in which he wonders what feature of Zuhra first caused his love.

O my nephew, Zuhra is the prettiest of all.

51

Yā ᶜaiṇaiṇi Allāh ḫalaq-kum--ᶜaiṇaiṇan milāḥ.
f-aḥlà mā yabqà l-insānu--tazīdū ǧirāḥ.
ᶜAiṇiy armat-nī maᶜa-kum--fī šaiṇ 'an yaṭūl,
wa-yaškū bi-l-ᶜaiṇ al-akḥal:--eš ǧanb al-kuḥūl?

I wonder! Is that which shines your face
that resembles the luster of dawn?
And that which bends, is it her dress,
her waist when she walks, or a branch?[52]

Similarly is *zajal* no. 115 where Ibn Quzmān, contemplating the soothing beauty of an unknown girl, tranquilizes the storm of his impulses:

Your face is the light of my eyes and of my morning.
You are my sweet basil, and you are my wine.
Joy and pleasure do not come,
until I see your pretty countenance.[53]

The beauty of the beloved is usually presented through the portrayal of his/her face, and occasionally his/her body (no.31, 134,142). Embellished with an aura of epithets and attributes, these descriptions usually draw a parallel between the physical features of the beloved and various entities from nature. Thus, in *zajal* no. 116 the poet sings:

Whenever my beloved looks,
he embarrasses the sun and the moon
with red, red little cheeks,

52

Zuhra hī yā-bn aḫī, zaṇn al-milāḥ.
Yā tarà Ḍāka 'alladī qad lāḥ,
waǧhak ett yuḥākī ḍaw aṣ-ṣabāḥ?
Wa-ḏāka, 'iḏ yanṭanī f-ar-ridā,
qaddu-hā, 'iḏ yanṭanī, 'aṷ qaḍīb?

53

Waǧhak huwa nūr ᶜaṇnī wa-ṣabāḥī,
fa-'ett huwa raṇḥānī wa-'ett rāḥī,
wa-les yaǧī 'u farḥī wa qtirāḥī
ḥattà narà ṭalᶜatak al-bahiyya.

white [complexion], blond [hair], sweet, sweet,
with a waist like a swinging branch.[54]

Ibn Quzmān very frequently emphasizes the dark complexion of his beloved, which is usually *asmar* (no.31), or is compared with the color of honey *(usaı̈mar hawīt min šuhad,* no. 145). It can also be portrayed as if

...it combines black and white
as if it is the morning combined
with something of the darkness of the dawn.[55] (no.145)

The mouth can be "pure musk in which God put pearls" *(fammu yaᶜraf miskan aḍfar--Allāh ṣaffaf fīh al-ğaụhar* in no.100, or where "honey and water are mixed" *(uḫliṭ fīh aš-šuhad wa-l-mā,* no 134). The lips are red like blood (nos. 129, 134) and are very sweet (nos. 31,134,145). As mentioned earlier, eyes are usually "black and big" *(ᶜaı̈naı̈nan sūd, kibār,* no. 112), and sometimes allegorically associated with Hārūt and Mārūt[56]: "In your eyes I saw the magic of Hārūt and Mārūt" *(siḥar Hārūt wa-*

54

Maᶜī maᶜšūq, iḏā naẓar,
aḫğal aš-šamas wa-l-qamar:
bi-ḫudaı̈dāt ḥumar, ḥumar;
abyaḍ, ašqar, ḥulū, ḥulū;
qaddu ka-l-guṣn iḏā nṯanā.

55

...Fa-'abyaḍu maᶜaswadu
ka-'annu ṣabāḥ al-gudū
bi-šay min ẓalām as-saḥar.

[56] In Sura II:102 these two fallen angels are mentioned as the receivers of the magic which they later revealed to the *jinn,* although they were told not to do so.

Mārūt ra'aṯtu mā baṯna ᶜaṯnaṯk, no. 129. The same allusion is made in no. 28).

In addition to the descriptions of physical features, Ibn Quzmān has created verses which attempt to characterize abstract states of mind and soul through their associations with visible and perceptible categories. In no. 55 the poet uses metaphorically the motif of a shirt to illustrate the pain caused by the beloved:

My lover is indeed full of love for me.
He has cut for me a shirt of painful aloofness,
then sewed it with breaking promises,
and evoked in me insomnia.

His thimble was my sorrow;
his needle the darts of his eyelids
his scissors were my death,
and his thread, my destiny and fate.[57]

While many descriptions of physical beauty fall into stereotypes which prevail in Arabic love poetry, the associations of such a synaesthetic character highlight the originality of Ibn Quzmān's

57

Les ḥabībī 'illā wadūd:
ʿqaṭaᶜ lī qamīṣ min ṣudūd,
wa-ḫāṭu bi-naqḍ al-ᶜuhūd
wa-ḥabbab ilaṯy as-saḥar.

Kan al-kastubān min šuǧūn,
wa-l-ibar, sihām al-ǧufūn,
wa kān al-maqaṣṣ al-manūn,
wa-l-ḫaṯṭ, al-qaḍā wa al-qadar.

poetic skill. The poet, writing either on his behalf or in the guise of someone else, directs his imagination towards describing particular abstract categories such as pain, lovesickness, patience or hope, through figurative speech. He attempts to formulate these feelings not by appealing to the fixed linguistic terms which would be understood by anyone who already has an empirical knowledge of these feelings, but by translating them from one sense to another so as to achieve a particular mental reproduction. Some of the most successful and powerful verses of this kind are in *zajal* no. 115 where the poet, urged by his current experience of patience and hope, answers somebody's question:

> They say: "Be patient and wait for her!"
> "This patience, is it flat or is it round?
> And what color is it, friend?" "Perhaps green,
> or yellow, or like the aloe of Almeria."[58]

The whole series of rhetorical adornments reveal Ibn Quzmān's tendency to vivify his love poetry in a way which will detach him from archetypes and help him form his own, distinctive poetic diction. The aftermath is a poetry fraught with images conveyed through various literary figures. As for metaphors and similes, they constitute a major core of love motifs, and have diverse qualities and functions. For example, in

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58

> Yuqālu lī: "Ntaẓir-hā qaṭ wa-'aṣbar!"
> Hāḏā ṣ-ṣabar šaṭṭ huwa 'aṷ mudaṷwar?
> Wa-eš laṷnu, yā ṣāḥib? Yumkin aḥḍar,
> aw aṣfar, aṷ ka-ᶜūdi al-Mariyya?

zajal no. 134 Ibn Quzmān tries to define the beauty of his beloved:

Are you an emerald, or a pearl?
Cinnamon or, perhaps, amber?
Are you a candy or maybe sugar?
The daily sun, another moon,
or a combination of this all?[59]

The juxtaposition of disparate images concentrates on the poet's admiration for the beloved. The effect is emphasized by a sequence of associations which are invoked as the poet halts before the beloved's beauty, so that the reader's attention is turned to the poet in an attempt to identify with his astonishment. Thus, what matters here is the impression created in the poet, and not what his beloved really looks like. To this kind of metaphorical illustration which highlights the effect rather than the cause we can contrast the one which centers upon the object itself. In the first instance the metaphor is directed from the subject to the poet; in this it is reciprocal, moving from the poet to the subject:

What kind of musk is this? What scent?
From this magic others are created.
The moon courts with the daily sun,

59

Zammarradan ett aụ ǧaụhar,
aụ qirfa 'anta 'aụ ᶜanbar,
aụ ḥulū 'anta 'aụ sukkar,
aụ šamas an-nahār aụ badran ṯānī,
aụ fīk hī ḏā l-ḫiṣāl aǧmaᶜ?

and Mercury lapses before Mars. (no.132)[60]

Unlike metaphors, allegorical portrayal of love is not a dominant form in Ibn Quzmān's poetry. Nonetheless, what his poetry does contain are mythical metaphors which introduce *personae* from the Qur'ānic tradition. It has previously been shown that on two occasions the myth of Hārūt and Mārūt functions as a metaphorical personification of eyes (nos. 28 and 129). Similar is the myth of Yaᶜqūb who appears in two *zajals* (nos.44 and 134) as the symbol of crying:

I love you (beauty is easy to love),
and if you were forbidden or concealed,
I would shed the tears of Yaᶜqūb:
Blinded, I'd say: " My love has made me blind,
maybe the tears will avail!" (no.134)[61]

Finally, let us say something about Ibn Quzmān's symbolism. Like many authors before him and after him, Ibn Quzmān

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60

Ešš̌u ǧā l-misk? Ešš̌anhu ǧā l-ḫunnār?
Min hāḏā s-siḥar tuᶜmal al-asḥār.
Al-qamar ᶜašaq li-šams an-nahār,
,wa-ᶜUṭārid yamūt warā l-Mirrīḫ

The two planets metaphorically represent the two lovers: Ibn Quzmān is Mercury and his friend al-Washkī is Mars. One is also the sun, the other is the moon. Ibn Quzmān alludes to their alternation and mutual dependence, and consequently, to the important role which al-Washkī plays in his life.

61

Naḥibbak, wa-l-ǧamāl maḥbūb,
wa-'in kunt mamnūᶜ aṷ maḥǧūb,
sa-nabkī mā bakà Yaᶜqūb,
wa-naᶜmà, fa-naqūl: "Ḥibbī 'aᵉmā-nīl
fa-laᶜall al-bukā yanfaᶜ."

elaborated a particular pattern of symbols by ascribing to certain metaphors a continuous, unchangeable function. These symbols should not be evaluated as extraordinary devices because their aptitude to produce an instantaneous visual or mental analogies does not always seem effective. Ibn Quzmān has certainly not mastered this skill as much as those that have so far been discussed. Nonetheless, the existence of symbols indicates his inexhaustible motivation to test his artistry in various literary modes. Thus, in several instances (nos. 26, 82, 105) the beloved is associated with a bird that loses its feathers

Only a little time remains in your life,
Beware, do not jump into a ditch, but into a river,
I see you become tender, and wish to fly.
Don't you fear to become a falcon, whose feathers are plucked?(no.26)[62]

Similar is the recurrence of the motif of a lover whose body vanishes from his clothes. In poem no. 115 he says:

If my lover feels only one third of what I do,
he would not see my body in my clothes.
How delicious this love is when it torments me,
what a distress it is also and what an agony![63]

62

Lam yabqa min ᶜumrak illā zamānan yasīr,
fa-ḥḏar lā taqfaz ḫunaḏdaq: taqaᶜ fī gadīr.

Narāk tabtadī turaqqiq wa-taṭmaᶜ taṭīr.
Iš taḫša tarğaᶜ muqarnas, mantūf al-ğanāḥ?

63

Law anna bi-l-ᶜašīqi ṯulṯu mā bīl
Lessu kaḏyubṣar ğildī fī ṯiyābī.
Ḍā l-ᶜišqu, mā ʿašhā-hu fī ᶜaḏābī,

Another example of Ibn Quzmān's net of symbolic patterns of love poetry is the one associating love with the sea. Although perhaps the most genuine and authentic of all, this illustration was already discussed in the first chapter and needs no further repetition.

This chapter has attempted to analyze love sentiments as expressed in Ibn Quzmān's poetry. It has been seen that this poetry is very composite, and that its evaluation must commence from a very wide perspective in order to encompass both its explicit and implicit meanings. It is a poetry that needs constant alertness on the part of the reader, primarily because it does not conform to one literary trend only. Although its birth took place in the context of particular historical circumstances, Ibn Quzmān's love poetry is also the expression of his own artistic genius which wittily depicted miscellaneous attitudes towards love in order to form a new, 'Quzmānian' love. His life purveyed concrete material for the growth of this poetry, and so did literary influences from the Muslim East and the Muslim West. As a result of this, the reader of his poetry learns something about Arab literary history, something about the Andalusian cultural background and something about Ibn Quzmān, the poet and the

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w-aṯy miḥna huwa aṯḍan w-aṯy baṯiyyal

By this illustration, the poet probably refers to lovesickness which affects the mental and physical condition of the lover. Insomnia, fever and lack of appetite are the most common symptoms, and their effect increases with the intensity of emotions. Here, Ibn Quzmān proves how great his love is by claiming that even one third of it would cause such a weakness in his beloved that his sight would completely betray him.

social being. The insistence on only one of these factors would be misleading, as much as the exclusion of any of them would convey a defective idea of his poetry. Thus, we have tried to maintain the balance among them all, emphasizing them separately only when that seemed to be sufficiently justified

CONCLUSION

In its entirety, Ibn Quzmān's poetry reflects a dichotomy which can accommodate two different streams of analysis. One of them centers upon the question of form, and the other focuses on content

In the previous chapters, it has been argued that the former approach occupies more space in modern studies on Ibn Quzmān. In contrast to them, this thesis has undertaken a thematic analysis, focusing on Ibn Quzmān's love poetry. The main premise of the thesis is that this poetry has both didactic and purely artistic functions. Its didactic nature has been demonstrated through the disclosure of three major elements: Ibn Quzmān's life, the language which he employed, and the main ideas which he conveyed. Its artistic nature has been analyzed in a thematic study that has taken into account Ibn Quzmān aesthetic imagery and other literary devices.

The first chapter has portrayed Ibn Quzmān as a poet whose work is considerably influenced by the socio-cultural background. He composes an engaged poetry, shedding light on what remains implicit in the poetry of others He proudly offers himself as a perfect example of common, but clandestine deviation from the rigid ethical code, without hesitating to mention the names of places and people who accompanied his flagrant excursions to the world of illicit entertainment. Thus, his awareness of the historical situation manifests itself through his poetic intricacies by which he attempts to reciprocate the influence. Given this observation, we have tried in the first chapter to

establish the hypothesis that, in addition to possessing an evident artistic dimension, Ibn Quzmān's poetry also appears as a social phenomenon.

The second chapter has discussed the overall value of Ibn Quzmān's work, placing the emphasis on the form and the literary methods. Although from the very beginning it has dissociated itself from a critical assessment of the form, the chapter has touched upon certain aspects of this issue, recognizing that the interrelation between 'form' and 'content' provides a more complete evaluation of this poetry. It has been shown that Ibn Quzmān's composing of poetry in the vernacular language enlivens his poetic expression and transmits his ideas more easily. With regard to this, special emphasis has been placed on Ibn Quzmān's diction. Since he sang about what went on behind-the-scene in the markets and bordellos, the language had to be adopted accordingly Given the fact that the everyday vernacular language had a freer structure than the classical, Ibn Quzmān adopted it to talk about the common complexities of life, its irrationalities and its controversies. He remained loyal to the authenticity of street-life, and yet did not violate the artistic values of his style and composition Both parameters maintained a high quality in their own ways, although they were employed for opposite goals: colloquial language to stress the proximity to everyday life, whereas its integration into a formal literary pattern to convey the message in sophisticated circles detached from the street. Having succeeded in this, Ibn Quzmān once again proved his mastery.

The discussions undertaken in the first two chapters provided different insights into the character of Ibn Quzmān's poetry Although presented separately, these insights formed a unit which served the purpose of illuminating the final focus of this thesis Ibn Quzmān's love poetry Thus, relying on the arguments previously stated, the third chapter embarked upon the critical assessment of amatory poetry from three perspectives first, drawing a distinction between love and erotic verses; second, distinguishing amatory prologues from pure love poems, and third, analyzing literary elements in the overall love poetry of Ibn Quzmān It has been argued that Ibn Quzmān's attitude towards love is antithetical Non-conforming to the dominating ideas of his time, this attitude is also highly individualistic and controversial since it encompasses different trends in amatory expressions Occasionally, and that in pure love poems, it reflects sincerity of his sentiments. Here, Ibn Quzmān speculates about the ultimate definition of love, examines its effect on the human soul, exalts its pleasures and laments its bitterness Nonetheless, most of the time he exudes cynicism and insistence on sensuous amusement between lovers. This becomes particularly obvious when verses on love are written 'on assignment,' that is, in amatory prologues which precede hyperbolic praise, the pivotal section of *zajals*. Here, Ibn Quzmān's tendency to unmask and ridicule the hypocritic behaviour of his society is being amplified through his incisive and detailed stories about profane relationships among his companions, neighbours, and other familiar persons from high and

low social classes. His witty narrations are not presented indirectly but straightforwardly through his being either the joyful hero or the unabashed witness of promiscuous affairs.

The colourful mosaic of images, symbols, *personae dramatis,* metaphors, and many semi-instinctive and semi-intellectual portrayals of love and its dictates reveal an extraordinary artistic talent in Ibn Quzmān. Although the scope of this thesis provides only a modest insight into one of the many levels his poetry encompasses, its findings may contribute to the view that

> Ibn Quzmān is one of the best poets of the Middle Ages in any language, he is the best poet of Muslim Spain and ranks with any of the Arabs. His work, coming later than Ibn Ḥazm's "Necklace of the Dove," is the second master-work of the literature of al-Andalus.[1]

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[1]E.G. Gómez, "Moorish Spain," *The World of Islam,* ed. B. Lewis (London: Thames and Hudson, 1976), p. 234.

APPENDIX

The following section includes selections from Ibn Quzmān's love poetry. They are either amatory prologues (henceforth marked as AP) or love poems (marked as LP), appearing under the numbers which they bear in the *Dīwān*.

In order to provide insight into two different editions of the *Dīwān* and to facilitate the reading, the appendix contains the text in both Arabic characters taken from *CAQ* and its transliterated version from *TBQ*.

No. 37/ AP

لَوْ زَارَنِي صَاحِبَ التَّعْرِيق/ قَدْ كَنَّعِيق!

مَتَى نَرى مِثْل مَا قَدْ رَيْت مِنَ الامَل؟

فمًا حُلُو، لا تَغُل سُكَّر ولا عَسَل

تقبل الروح ولا تدرى طَبْ العسل

لَس تَرْبح القُتل وَالتعْنق/ الا العَشِق

مَاعُ شُعْبَات يَطُول فِيهَا الاعتبار

حَاَت عَلى البعرَى وَالمرْغُوب وَالاختِبَار

كذا مشبه (بِهَالعَكر وَالحُلَّتَار

واد بشَّه عَلى التحفيق/ قَبالعَيِق.

شربْتُ سِرّك وَهُ عِنْدِى مَ الُسَا

وصتَ للرَقْصِ ساكَامِى عَلى العَسَا

واصح الناس لذكر اللّه وَاَصْبَحْت آسَا

مَا سَرْنَ الا شكَالَ وَالا بريق/ سكراں عَرِيق.

0 *Laụ zāra-nī ṣā|ḥib at-tafrīq | qad kannafiq.*

1 ¿Matà narà miṯ|la mā qad raịt | min al-amal?
¡Fa-mā ʿaḥlàl Lā | taqul sukkar | wa-lā ʿasal.
Tuqabbil az-zauğ, | wa-lā tadrī | ṭīb al-qubal.
Les yarbaḥ al-qu|bal wa-t-taʿnīq | illā l-ʿašīq.

2 Mā'u šufaịfāt | yaṭūl fī-hā | al-iʿtibār.
Ğā'at ʿalà l-bug|ya wa-l-margūb | wa-l-iḫtiyār:
kaḏā [hiya] ša|bīh al-ʿakar | wa-l-ğullanār,
wa-,ʿiḏ tušabbah | ʿalà t-taḥqīq, | fa-bi-l-ʿaqīq.

3 Saribtu sirrak, | wa-hu ʿindī | ğull al-munà,
wa-qumtu li-r-raqṣ | bi-ʿakmāmī | ʿalà l-ginā,
wa-ʿaṣbaḥ an-nās | li-ḏikr Allāh, | w-aṣbaḥt anā
mā baịn al-IŠKĀ|LA wa-l-ibrīq | sakrān garīq.

No.55/ LP.

0 *Hağar-nī ḥabībī, hağar,*
wa-lessu lī ba'du ṣabar.

1 Hağar-nī wa-zād bi-ṣ-ṣudūd,
wa-ntaqam 'alaiy al-ḥasūd,
fa-'aiyāmī min hağru sūd,
ka-miṯli sawād aš-šaʿar.

2 W-anā, muḏ hağar, fī 'aḏāb.
Iḏ marr [wa-]ra'ad al-'itāb,
taruddu ğufūnī siḥāb,
wa-tarsal dumū'ī niaṭar.

3 Les ḥabībī 'illā wadūd:
qaṭa' lī qamīs min sudūd,
wa-ḥātu bi-mqḍ al-'uhūd
wa-ḥabbab ilaiy as-sahar.

4 Kān al-kastubān min šuğūn,
wa-l-ibar, sihām al-ğufūn,
wa kān al-maqass al-manūn,
wa-l-ḫaṭ, al-qadā wa-l-qadar.

5 'Alà qaddi ğā bi-ṭ-ṭaba',
w-anā les lī bīh muntafa',
ğamar hu, wá-ğismī šama':
yaḏūb aš-šama' bi-l-ğamar.

6 Ra'à qalbī hāḏā l-muḥāl,
madà li-habībī wa-qāl:
«—'Asà ṭamm tuwaṣir wiṣāl,
wa-'in kān li-ḥad ad-duwar.

7 »Ṭākūn aṭ-ṭuruz min widād,
»wa-l-lauza min al-i'tiqād,
»wa-l-KĀBBA laḏīḏ ar-ruqād,
»fa-lam narqud al-yaum šahar.

8 »¡Law aksaṭa lıya, la-qad
»kattaṭqà ḥasīr fī mazad!»
Fa-qāl lī: «—¿Tarīd al-qaṣad?
»Fī ḥağ'ak hu 'a'ẓam ağar».

9 ¡Unẓur, [wa-]farà ḍā l-balā!
Arāda[k] qalbī l-mubtalā.
¡Ṭalli' li-l-wiṣāl bi-l-malā!
¡Habbıt li-s-sudūd bi-l-haṣar!

هَجَرْنِ حَبِيبِي ، هَجَرْ
وَلِسْ لِي بَعْدُ صَبَرْ

هَجَرْنِي وَزَادْ بِٱلصُّدُودْ
وَانقَمْ عَلَى ٱلْحُسُودْ
فَايَامِ مِنْ هَجْرُ سُودْ
كَمِثْلِ سَوَادِ الشَّعَرْ

وَانَا مُذْ هَجَرِ فِي عَذَابْ
اذَا مَرّ رَعْدَ العِتَابْ
تُرَدّ جُفُونِي سَحَابْ
وَتِرْسِل دُمُوعِي مَطَرْ

لَسْ حَسْبِ ، الّا ، وَدُودْ
قَطَعْ لِي قَمِيصْ مِنْ صُدُودْ
وَمَرْاطُ سَفْصِ ٱلْجُهُودْ
وَحَشّتْ الِّي السَّهَرْ

كَانْ ٱلكَسْتُبَانْ من شجُونْ
وَالابَرْ سِهَامِ الحُفُونْ
وَكَانْ المِقَصّ ٱلْمَنُونْ
وَالخَيْطْ القَضَا وَالقَدَرْ

عَلَى قَدّ جَنَا بِٱلطَّبَعْ
وَانا لَسْ لِسْ بِهْ مُنْتَفَعْ
جَمَرْ هُو وجسمِي شَمَعْ
يَذُوبْ الشَّمَعْ بالجَمَرْ

رأى قلبي هذا الحال
مضى لحبيبي وقال
"عسى ثم طويشر وصال
وان كان لحد الدرز؟

تكون الضروز من ودادْ
واللوز من الاعتقاد
والكابه لذيذ الرقاد
فلم نرقد اليوم شهرْ

لو اكسيت لي لغدْ
كتلفي حصير في مزدْ"
فقالْ "تريد القصدْ؟
فهجرك هُ اعطم أحرْ"

انظر ترى (هذا الملا
ازاد قلب المنلا
تطلع للوصال بالمنلا
هبط للصدود بالحصرْ

No.58/ LP

0 *Lessu natūb 'an šurb kās abadā,*
wa-laiṣamā iḏ saqāh lī ḥabīb.

1 ¿Eš taqūl fī dār wa-kās wa-šarāb,
wa-yakūn sāqīk malīh bi-ḥiḍāb?
Fa,-iḏā ṣafà qaṭī'u, wa-ṭāb, —
wa-stawà 'indu ḍ-ḍalāl wa-l-hudà,
irfa' ett yaḏḏa qaṭī'ak wa-ṭib.

2 Zuhıa hī yā-bn aḫī, zaın al-milāḥ.
¡Yā tarà! Ḏāka 'alladī qad lāh,
¿waghak ett yuḥākī ḍaw as-sabāḥ?
Wa-ḏāka, 'iḏ yanṭanī f-ar-ridā,
¿qaddu-hā, 'iḏ yanṭanī, 'au qadīb?

3 Kašafta 'an husun ḏāk al-ġabīn,
fa-ra'aṭta gulāmak al-mıskīn
qad inḥalla, wa-qad raġa' f-al-hīn
ri'dat 'al-furruġ amām 'al-hidā,
wa-baqā lak ẓillu šaiḫan ka'ib.

4 ¡Aiy 'aḏāb, bı-llāh, li-man yaštakā!
Qad 'amīt, nanzur ba'ad fī wakā,
[wa-]les šaı'an yanfa'u-nī l-bukā.
Qad bakaıt hattà raṭaṭ fī l-'ıdā,
wa-šafaq lı-hālī, yā-mmī, r-raqīb.

5 Lā nasītu iḏ ẓāra-nī hıbbī,
wa-nġalà hammī wa-zāda karbī.
Oultu lu waqtan aḫaḍa qalbī.
«—Oul lī: ¿matà taǧī-nī?» Qāl· «—Gadā»
¡Wa-gadā li-n-nāzirīna qarīb!

لَسْ نَتُوب عَنْ شُرب كَاسْ أَبـــدَا
لِيسما اذَا سَقَاهْ لـــي حَبيْـــب

اش تقول فِي دَار وَكاس وشَـرَاب
وَيكُون سَافِك مَلِيْـــح بخِضَـاب
فَاذَا صَفَى قَطِيْـــعُ وَطـــــابْ
وَاستوى عِنْدُ الضَّلال وَٱلهُـــدَا
ارفع اتَ يَـد قَطْعَكْ وَطِبْـكْ؟

زُهَرَ هي،يا بن اخي،زين ٱلمِلَاح
بَا ترى ذَاك ٱلَّذِي قَـــد لاح
وَجْهَك اتَ حَكِي ضَوءَ الصباح
او ذَك اذ بنَنِـــي فالـــرِّدَا
قد هَـا اد بنَنِـي اوْ فَصْـــب؟

كَشَفت عَنْ حُسنِ ذَاك الحَبِـيْبْ
فرايت غُلَامَـك المسْكِـــــيْن
قد انحَـلْ وَقَدْ رَجَعْ فَالحِـــيْن
رِعْدة الغَـرُوح امَام الحـــدَا
وَبَقى لك طـلّ شَيْخ كَئِيب

أيْ عَذَاب ،تاللّه ،لِمَنْ يُشتَكَـــا؟
قد عصْبت ننظُر بَعْدْ فِي وكَـــا
لَسْ شَيْـا بنفَعَنِـي الْبُكَـــا
قَدْ بَكَيْت حَتّـــى رَثَوا لِي ٱلعِدَا
وَشَفَقْ لحَالِي،يَامَّ ، ٱلرّفـــــيْ

لا نسيْت اد زَارَنِـــي حبّـــي
وَانجَـلَا همّي وَزال كَـرْبِـي
قلتُ لُ وَقتَـا أَخَـذ قَلبِـــيْ
"قُل مَتَى تَجِيْنِ ؟ " قال "غَـــدَا"
وَعَـدَا لِلنَّاظِرِيْنَ قَرِيْـــــب.

No.62/ AP

0 *Al-ğanna, lau 'u'ṭīnā-hā, hiy ar-rāḥ*
wa-'išq al-milāḥ.

1 Nazalnā li-l-muzāhı wa-li-l-ḥiḍlān,
tāra ma' nisā wa-tāra ma' ṣubyān,
wa-dārat aš-šuraiba, wa-kān mā kān.
¡Ḥallū-nī min [an-]naṣīḥa, yā nuṣṣāḥ!
¡Fasādī ṣalāḥ!

2 Na'šaq anā šarābī wa-nanḥala',
wa-laumī fī maḥabbatu les yanfa',
wa-'anā muḥibb ni'ma li-mā yumna'.
¡'Alaiya bi-l-qulāli wa-bi-l-aqdāḥ,
mamnū' au mubāḥ!

3 Na'šaq anā li-man lağğa fī hağrī,
wa-,'in harab amāmī, warāh nağrī,
wa-ṭ-ṭair 'alà ṭibā'u, kamā tadrī'
akṭar yazīdu danāqa wa-'llḥāḥ
idā qīl lu «ḥāḥ».

الجَنّ لَوْ عُطّتْنِي هـىَ الـراحْ
وعِشْقَ ٱلمـلَاحْ

نَزَلْنَ للمزاح (فيها) وَالخذلان
تَارَ مَعَ النسا، تَارَ مَع صِبْيَـان
وَدَارَت ٱلشُرَيْبَهْ وَكان مَا كـانْ
خَلّوني مِنْ نَصِحَ، يَا نُصَّـــاح
فسادِي صَـلَاحْ

نَعْشَق آنَا شَرابي وَنَنْخَلَـعْ
وَلُومِي فِيْ مَحبَّتُهْ لَسْ بَنْفَـعْ
وَانَا محب نِـعْمَ لمَا يُمْنَـعْ
عَلَى ٱلْغَلَال وَالافْـــدَاح
ممنُوع او مُبَاح.

نَعْشَق آنَا لمَنْ لَجّ فِي هَجْرِي
وَانْ هَرَبْ امَامِي وَرَاهْ نَجْرِي
وَالطَّبْر عَلَى طبَاعُ كما تَدْرِيْ
اكْثر بَزِيْد دَاقَ وَالحَـــاحْ
از افـلّ حَاحْ

0 *Li-ḥabībi qalbī qtirāḥ*
namdaḥ aṣ-ṣubyān al-milāḥ.

لحبيب قلبي اقتراح
نمدح الصبيان الملاح

1 Lā ginā lī namdaḥ li-man
qāl lī 'aṅnu qauḷan ḥasan.
Les nuḫālif li-l-Waškī ẓan,
wa-law annī baiṇ ar-rimāḥ.

لا غنى لي نمدح لمن
قلي عش قولا حسن
لس نخالف للوشكي ظن
ولو اني بين الرماح

2 Inna ṭab'u les lu qarīn.
Yastaġīb lī fī kulli ḥīn:
wa-kaḏāk aṭ-ṭab' al-mu'īn
yastaġīb sā'atan yuṣāḥ.

ان طبع لس له قرين
بستجب لي في كل حين
وكذاك الطبع المعين
ستجاب ساعة يصاح

3 Na'taḏiru lak, yā sīdī:
bi-mā 'amkan-nī naqtadī;
les yu'aḫḫar ḥad min radī,
wa-lā yatqaddam min ṣalāḥ.

نعتذر لك يا سيدي
من امكن نبتدي
لس نوخر حد من ردي
ولا يتقدم من صلاح

4 Walad as-Subkiy aṣ-ṣagīr,
waġhu miṯl al-badr al-munīr

wa-,'iḏā šabb, amlaḥ yaṣīr:
wa-ḍ-ḍuḥà min ba'd aṣ-ṣabāḥ.

وكذا العبار فيه جصال
وه كامل في كل حسال

5 Wa-kaḏāk Ben al-Aslamī:
man ġahad husnu qad 'umī,
wa-ma' al-bāṭil yahtamī,
wa-ġihādu 'indī mubāḥ.

فالجلوس دون عشق ضلال
والمماث من عشق صلاح

6 Walad al-ḥāġġ Aben Ubay
muta'addab, 'āqil, ḥulay,
wa-ġamālu les ba'du šay:
man yarāh yafšū bi-ṣ-ṣiyāḥ.

وكذا العبار مليح
ودادو ودا صحيح
لو لحق قيس بن الدريح
لم يكن له عن براح

7 Wa-'Aben Muḥriz, ḫaiy walad',
Les yuġad miṯlu f-al-balad:
[hu] man maraḍ min bu'du ḥad,
wa-ra'à 'aiṇaiḥ wa-starāḥ.

وكذا ابن العطار مليح
ودادو ودا صحيح
لو لحق قيس بن الدريح
لم يكن له عن براح

8 Wa-kaḏā Ben Abī-l-Ḫiṣāl:
fī ġamālu hār al-ġamāl.
Qad ḫuliq min siḥar ḥalāl.
Qul fī madḥu bi-lā ġumāḥ.

ولد المشرف فالجمال
جل حتى لس له مثال
فنرى عينين كالغزال
وترى خديدات صباح

9 Wa-kaḏā l-'Abbār fīh ḫiṣāl,
wa-hu kāmil fī kulli ḥāl,
fa-l-ġulūs dūn 'iškqu ḍalāl,
wa-l-mamāt min 'iškqu ṣalāḥ.

10 Kaḍā Ben al-'Aṭṭār malīḥ,
wa-widādu widād ṣaḥīḥ:
laɣ laḥiq Qaiṣ ben aḍ-Ḍarīḥ,
lam yakun lu 'annu barāḥ.

وَأَخُوهُ احْمَدْ قَدْ حَمَعْ
وَالرَّشَاقَ فِيهِمْ طِبَاعْ
مَنْ وَقَعْ فِي فَحْ وَفَعْ
وَبَقِي مَكْسُورَ الجِنَاحْ

11 Walad al-mušrif f-al-ğamāl
ğalla, ḥattà les lu miṭāl,
fa-tarà 'aiṇaiṇ ka-l-gazāl,
wa-tarà ḥudaiḍāt sabāḥ.

وَأَبُو بَكْرِ ٱلْقُلَّارِي
أَي مَلِيحْ نَادِرْ وَسَرِي!
مِنْ مَلَاحَهْ ذَاكَ يَعْسَرِي
فِي قُلُوبِ الغَاسِ ٱلحَرَاحْ

12 Wa-'aḫūh ḥamdan qad ğama',
wa-r-rašāqa fī-him tibā':
man waqa' fī faḫḫu, waqa'
wa-baqà maksūr al-ğināḥ.

13 Wa-Bū Bakar al-Qullarī,
ḥaiy malīḥ nādir wa-sarīl
Min malūḥat ḏāk ya'tarī
fī qulūb an-nās al-ğirāḥ.

وَلَدَ ٱلسَّبْكِي الصَّغِيرْ
وَجْهُهُ مِثْلَ البَدْرِ المُنِيرْ
وَإِذَا شَبَّ أَمْلَحْ يَصِيرْ
وَٱلضَّحَى مِنْ بَعْدِ ٱلصَّبَاحْ

14 Wa-kaḍā l-'Izz les lu šabīh:
kullu ḥusun qad tamma fīh,
fa-,'iḍā tāh, lu 'an yatīh,
wa-huwa l-maškūr f-as-samāḥ.

وَكَذَاكَ ٱبْنُ ٱلاسْلَمِي
مَنْ جَحَدْ حُسْنَ قَدْ عَمِي
وَمَعَ ٱلْبَاطِلِ يَحْتَمِي
وَجِهَادُ عِنْدِي مُبَاحْ

15 Wa-walḍ ḫālatu, ḍā ṣ-ṣabī,
madḥu yaḍḍa min maḍhabī
Wa-'anā nadrī, wa-n-Nabī,
annī nuftinu bi-l-amdāḥ.

وَلَدَ ٱلحَجّ ٱبْنَ ابْنِي
مُتَأَدِّبْ عَاقِلْ حُلَنِي
وَجَمَالُ لَسْ بَعْدُ سَنِي
مَنْ يَرَاهُ يَفْشُو بِالصَّاحْ

16 ¿Man hu ḍā l-Bāğī, lam narāh,
fa-la-qad ğā bih al-Ilāh,
wa-yaṭīr ḍāba bi-ṭanāh
*ṭaiṛān al-*BARŠAIR *bi-l-ğināḥ?*

17 ¡Yā Bū Ibrāhīm! Atkammal
kullu man summī f-az-zağal,
wa-sahīḥ hu, lafzaṇ sahal,
wa-l-ma'ānī 'akṯar saḥāḥ.

وَابْنُ مُحْرِزْ، إِي وَلَدْ!
لَسْ يُجَدْ مِثْلُ فِي بَلَدْ
انْ مَرَضْ مِنْ بُعْدُ أَحَدْ
وَرَأَى عَنْبَهْ اسْتَرَاحْ

18 ¡Aiy kalām ğā, mabsūt, ḥulu!
Āḫiṛu sifat aṷwalu.
Laɣ lā 'ett, les kanna'malu:
wa-min as-Sāmirī n-niṭāḥ.

وَكَفَاهُ ابنَ أَبِي ٱلْخِصَـــال
فِي جَمَالٍ حَـارَ ٱلْجَمَـــال
قَدْ خُلِقْ مِنْ سحرًا حَـــلَال
قُلْ فِي مَـدْحٌ بِلَا جُنَـــاحْ

وَكَـذَا العز لَسْ لُ شَبِيْـه
كُل حُسنًا قَدْ تَم فِيـــــه
فَاذَا تاه،لُ أَن بَتِيْـــــه
وَهُ المَشْكُـوْر فالسَمَـــاحْ

وَوَلَدٌ حَالَه ذَا الصَّبِـــــيْ
مَـدْحُ سَـدٌ مِنْ مَذهَبِـــيْ
وَانَا نَـــذْرِ، وَالنَّبِـــــى
أَنِّ نفْـتَن فالامْتِـدَاح

مَنْ هُ ذا ٱلْبَاغِـــى لم يَرَاه ؟
فَلَقَـد حَا بِه الالـــــهْ
وَنَطِيْر ذَاْبَ بِشَنَـــــاه
طيرَان الطرشَيْر بِٱلجِنَـــاحْ

يَا أَبو القَسْـــمْ اكْمَـــلْ
كُلّ مَنْ سمّـيْ فِي ٱلزَّجَـــل
وَصَحِيْح هُ لَغْطًا سَهَـــلْ
والمَعَاســى اكْثر صِحَـــاحْ

أَيْ كَلَام! جَا مَسْوُط حُـلْ
أَخِـرُ صِفَـــــتَ اوَّلْ
لَوْلَا أَت لَـــسْ كَـنْعْمَـلْ
وَمِن السَا يَرَى النَكَـــاح؟

No.110/ AP

0 *Al-'išaq yaḥlà, | wa-'in kān fīh | nifār wa-līh.*

1 ¡Ajy ḥufra nahfar | 'alà [l-]aḥbār | min ḏāb l-amām!
Lā budda [lī] min | taṭrīq yaḏman | wa-min salām.
Nadabbar wa-nah|tāl, la'alla | mā'u kalām.
Man bāt bi-hamman | wa-man yahwīh | yahtāl 'alīh.

2 Ragibtu 'ila [l-]qalb an yaslū | 'an al-hawà,
min ba'ad mā lam | nada' hīla | wa-lā dawā.
Fa-lam yakun ṭi|bu 'aḏ tarku | illā sawā.
Iḏā qtirāḥī | bi-ḏā: «¡Allīh | yamsī masīh!»

3 ¡Ajy ṭība hiya | ḏā l-aqdāru | ma' ḏā l-gazāl,
wa-l-kās fī yaddu | bi-hāl aš-šams | aw al-hilāl!
Asqā-nī sāḥī | wa-'asqaitu | hattà 'amāl.
Fī sakrataiṇ kun|nā: min 'amīh | wa-min aḏīh.

4 'Aḏḏab-nī 'išqak | wa-['āḏā-ni] | les nadrī leš.
Hāḏā l-'anā kul|lu, yā Rabbi, | ¿hattà, 'aleš:
aḏ sadd aḏ [nuqsān] | min aḥlāqī, | aḏ kef aw eš?
Laḏ ḏuqta ṭīb was|lī, kattadrīh | aḏ tartagīk.

5 Qalbak li-l-'āšiq | ḏā lā laiyin | wa-lā šadīd,
kamā 'anā min-|ka lā qarīb | wa-lā ba'īd.
Iḏā kattarà | dūnu magnà, | fa-ḏud wa-zīd,
wa-'in banaiṭa | yaḏḏ an tuḥyīh, | fa-ḥsin ilīh.

المعنى حلى وان كان فيه / يغار وتغير

أي حفر حفر على احتار من داب لمام!

لا بد من تطريق يوما ومن سلام

بد بر ونحتال لعل نعمل مساع كلام

من بات بهم ومن بهونه / نحتال عليه

رغبت الى قلبي ان يسلو عن الهوى

من بعد ما لم ندع حيلة ولا دوا

فلم نكن طب او ترك الا سوا

او ايراح هذا "حلينه" / بعيني عينه "

أي طبه ذا الا فالدار مع ذا الغزال

والناس في ند حال الشمس والهلال؟

أسقاني صاحبي واسقيت حتى امال

في سكرتين كم عشته / ومن اربه

عذبني عشقك ولس ند ري (عذبتي) لش

هذا العنا كل، يا رب، حق، علش؟

او صد او (شي) من اخلاق أو كف أون؟

لو ذقت طيب وصل كنت ريه / او ترتجيه

قلبك العاشق دا لا لين ولا شديد

كما انا منك لا قريب نعمه ولا بعيد

ان كان ترى دون مغنى فزور (تي) وزيد

وان بنيت يد ان تحيه / فاحسن اليه

No.115/ LP

0 *Tuqaṭṭi'u 'akbādī, | yā ṣabiyya.*
¡Eš laų daraṭ allaḍī | ḥalla biyya!

تَقطَّعَ اكبادِي ،يَا صَبِيَّ
أَشْ لَوْ دَرَتْ آنِي حَلَّ بِيَّ!

1 Min šaųqiyā 'an nablug | fīk murādī,
lessu tangalaq 'aįnī | fī ruqādī.
¡Allāhu ba'ad ya'lam | i'tiqādī,
wa-ya'lam an-niyyata | wa-ṭ-ṭawiyya!

مِنْ شَوْق اں نَلْمَع فِيك مُرَادِي
لِسْ تَنْغَلِق عَنْسِي فِي رُقَادِي
اللّه بَعْدْ يَعْلَم اعتِقَدِ ادِي
وَيَعْلَمَ النِيَّ والطَوِيَّ

2 Yaųman tarā-ka 'aįnī, | yā bayāḍī,
wa-ḥaddak al-azhara | hu riyādī,
id ett, ḥabība qalbī, | 'annī rāḍī,
[fa-]'anā fī 'aḥlāqiy | ar-raḍiyya.

يَوْمَ تراك عَنْسِي ،يَا بَيَاضِ
وَخَدك الازهَر هُ رِيَاضِي
از انت، حَبِيب قَلب،عَنِّي راضِيَ
انا فِي اخلاقِي الرضِيَّ

3 Ḍā l-ḥusnu, ¿huwa 'abdak | aw asīrak?
F-ad-dunyā tazaįyunu | li-masīrak,
wa-sā'atan tátla'u | fī sarīrak
ašraqaṭ al-hāratu | wa-l-ḥaniyya.

ذَا الحُسْن هُ عَبْدك أَوْ أَسِيرك؟
فَالدُّنيَا تُزَيَّنْ لمسِيرك
وَسَاعَة تَطْلَعْ فِي سَرِيرك
اشرقَتِ الحَارَ والحَمِيَّ

4 Waǧhak huwa nūr 'aįnī | wa-sabāḥī,
fa-'ett huwa raįḥānī | wa-'ett rāḥī,
wa-les yaǧī'u farḥī | wa-qtirāhī
ḥattà narà ṭal'atak | al-bahiyya.

وَجْهَك هُ نُور عَنْسِي وصَبَاح
فَانتَ هُ رَيحَانِي وَانتَ هُ رَاحِ
وَلَسْ يَجِي فرحِي وَآقتِرَاحِ
حَتّى نَرى طلعتك ٱلبَهِيَّ

5 ¡Yā baḥǧat al-'āšiqi, | yā ḥayātu!
Ett huwa sabab 'aįšu | wa-mamātu.
Munḏu ra'à 'aįnaį-ki | hī wafātu,
wa-qatl al-'aįnaįn lessu | la-hu diya.

يَا بهجَة ٱلعَاشِق ،يَا حَيَاتُ
انتَ هُو سَبَبْ عَيشِي ومَمَاتُ
مُنذ رَاى عينَيْك هِي كَفَاتُ
وَقتِل العينَيْن لَيسْ لَهُ دِيَّ

6 Yuqālu li: «—¡Ntaẓir-hā | qaṭ wa-'asbar!»
¿Hāḏā ṣ-ṣabar šaṭṭ huwa | 'aų muḏaųwar?
Wa-¿'eš laųnu, yā sāḥib? | ¿Yumkin aḥḍar,
aw asfar, aų ka-'ūdi | 'al-Mariyya?

7 ¡Law anna bi-l-'ašīqi | ṭuḷḷu mā bī!
Lessu kaįyubṣar ǧildī | fī ṭiyābī.
Ḍā l-'išqu ¡mā 'ašhā-hu | li 'aḏābī,
w-aıy miḥna huwa 'aįdan | w-aıy baliyya!

8 Lam yu'ṭi 'Allāh aḥad | mā 'a'tà lak,
[wa-]lessu f-an-nisā'i | zaįn bi-hālak.
Talāṭa f-al-ḥuluqi | min ḥisālak:
baiḍā'u, [wa-]naqṭyya, | [wa-]wafiyya.

يقـلّ " انظُرْهَا فَبَطْ ،وَأَصْبِرْ"
هَادَا لصَبْرْ شَطْ هُوْ او مُدورْ"
وَآشْ لَوْنْ ،بَا صَاحب، سكن آخْضَرْ؟
أو آصْفَرْ او عُـــوْدِى المَـــرَّى ؟

لَوْ آن بالعَانِق لُلْـــ مَا سِى
لَسْ كَان سْبَصْرْ حلْدِى فِي يَابِسْ
دَا آلعِشْق مَا أَشهَاهْ فى عَدَابِى
وَاىْ محرِهِ اوزن ،وَىْ تَلـــىَّ؟

لَمْ يعطى اللّه أَحَدْ مَا عَطَـــاكْ
لَسْ فالبسَـا زَيْنَه حـــالـــك
تَلَّاتَ فَآلحِلْـقَ مِنْ حصَالـــكْ
بَنْصَا نَغِـىَّ (وات) وَفِـــىَّ

No.116/ LP

لو رَأيتُم مَا أجمَـــلُ
الَّذِي نَعْشَـــقُ أنَا !

مَاْعٍ مَعْشُوق اذَا نظَرْ
أخْجَلَ ٱلشَّمْس وَٱلْقَمَرْ
بخدَيْدَات حُمَرْ حُمَرْ
ابيَضَ اشقَرْ حُلُوْ حُلَـوْ
قدُّ كالغُصْنِ اذَا انْثَنَا

أيْ سَهَّامْ مَاْعُ فِي ٱلجُعُون
امْنبال كَادَتْ ان تكُـونْ
وفِي خدَيْن وَرْدًا مَصُـونْ
مُدّ يَدّك وَزُولُـــوْ
انَّ بالفَـــمّ يُجْتَنَـــاْ

لو رَأيتُم مَا أرْشَـــقُ
مَنْ نحـبّ وَنَعْشَـــقُ
اسْمَعُ اش قَلّ " عَنَّـــقُ "
لبتَ مَنْ كَـان يقبّـــلُ
فَمَنْبَلَـــهُ نَهَـــارَنَا

أنْفَرَدْ وَحْـدُ بالجَمَـــال
وَاسْلَفَ الحُسْـن لليهلَال
وَتَرى ٱلبَدْرَ فِي كَمَـــالْ ؟
قُـمْ ، بالله ، وَقُـــلْ هُ لُ
" ارَّبّك ، وَقُـــمْ بِنَـــا "

جِنْت لحبّـي وَانا فَقِـــيـر
عَنْ قَبِيلَهْ ، فَقَلّ " طِـــبْر ،
اخْرِ ، عَجّـل ، لا تَسْتَدِبْـر
لحَدِيْدَه مِـــن مبَـــلْ
بَرْمِـحَ الخَيْـلَ وَالقَنَـــا

0 *¡Lau ra'aitum mā 'ağmalu*
allaḏī na'šaqu 'anā!

1 Mā'ī ma'šūq, iḏā naẓar,
aḫğal aš-šamas wa-l-qamar·
bi-ḫudaiḍāt ḥumar, ḥumar;
abyaḍ, ašqar, ḥulū, ḥulū;
qaddu ka-l-gusn iḏā niṭanā.

2 ¡Aiy sihāin mā'u f-al-ğufūn!
An-nibāl kādat an takūn.
Wa-fī ḫaddaiḫ wardan maṣūn:
lā tamudd yadd li-zawālu,
innu bi-l-fammi yuğtanà.

3 ¡Lau ra'aitum mā 'aršaqu
man nuḥibbu wa-na'šaqu!
Asma' qalbī qāl: «¡'Annaqu!»
¡Laita man kaiyaqabbalu
bi-faḍīlat nahār ğannā!

4 Infarad waḥdu bi-l-ğamāl,
w-aslaf al-ḥusun li-l-hilāl.
Wa-tarà l-badar, fi kamāl,
f-uğğu, bi-llāh, yaqūl hu lu:
«¡Arra yaddak wa-qum bi-nā!»

5 Ğīt li-l-ḫabīb, w-anā faqīr,
'an qubaila, fa-qāl lī: «—¡Ṭīr,
»iğri, 'ağğil, lā tastadīr!
»Lī ḥadīd hu man qabbalu
»yarbaḥ al-ḫaiba wa-l-'anā».

No.129/ LP

0 *¿Eššu ḫabaru fammak | ğarīḥan [hu] wa-muhaššam?*
¡Allāh, [Allāhu] mā'ak! | ¡Ā-ḥabībī, 'abzuq ad-dam!

1 Qul: ¡Hu 'Allāh hasībī | mın ḏā l-'uyūn ar-radiyya!
Ḫalaq Allāh fī ḫaddaık | sifāt dībāğ al-Mariyya,
wa-ğa'al lak šufaıfāt | rıqāq, hulwa, muštahiyya,
wa-ḫalaq lak wuğaıyah | mitl al-hilāl al-muqaıwam.

2 Qad ḫasal qalbī f-az-zamm | lammā ra'à warda ḫaddaık.
¡Kam wa-kam nahtaraz mınk | hattà waqa'tu fī kaffaık!
Siḥar Hārūt wa-Mārūt | ra'aıtu mā baına 'aınaık.
Nas'al Allāh [an-nağā] | wa-mā ẓanniy annī naslam.

3 Anā, wa-llāhi, 'abdak | wa-l-ḫalaq ağma' 'abīdak.
¡Zādak Allāh malāḥa, | wa-ḫaqqan bāh ak yazīdak!
An-nās ağma' yarīdūk, | fa-¿kéf anā les narīdak?
Id amāta-nī ḥubbak, | fa-'anta 'Isà Ben Maryam.

4 Anta hu l-yaıma dīnī, | wa-qiblatī wa-salātī,
wa-'anta hu nūr 'aınī, | wa-munyatī wa-ḫayātī,
fa-'asà, 'ā-ḥabībī | naqabbal qabal wafātī,
fa-wiṣālak lī ğanna, | wa-sudīdu-ka ğahannam.

5 Tamma zāyad lī karbī | wa-šaqwatī wa-garāmī.
Nalqà yaddī bı-ğısmī, | wa-les nağad gaır 'ızāmī.
Rubbamā qām fī bālī | ğasastu mauda' ḫizāmī:
les nağad, mın nuhūlī, | makān 'amāra li-malızam.

6 ¿Aiy ḫayā yurtağà lī, | wa-qaıs 'aınaı-ka qad ramat
bi-sıhām al-manāyā, | as-sahal wa-l-wa'ar gaıat?
¿Li-ma tarīd, yā-llāh, an | tarmī fī qalbī ğaraḥāt,
wa-tamūr anta 'annī, | wa-'anta li-ğurḥī marham?

أَشْ خَبَرْ فمك جَرِيح وَمُهَشَّمْ ؟
اللّٰه مَاعَك ، ا حَبِيب ، ابزُق آلدَمْ !

قُلْ " هُ ، اللّٰه ، حسْنِ / مِن ذا العيُون الردَّه
خلق اللّٰه محدْشك / صِفَات دبَاخ آلْمرِيّ
وَجَعَل لك شُفَيْفَات / رِقاق خلو مُشتهَّه
وَخلق لك وُجَّه / مثل الهلَال آلمعوم

قَدْ حَصَلْ قَلْبِ فَآلزَم / لما راى وَرْد خديك
كَم وَكم حَذَرْ منك / حَتى وَقعت فكفيك
سِحْر هَارُوت وَمَارُوت / رَأَيْتُ مَا بين عَينَيك
نَسْأَل اللّٰه (سلامه) / وَمَا اظن انِ نَسْلَمْ

انَا ، وَآللّٰه ، (ه) عَبْدَك / وَآلخَلْق أَجْمَع عَبِيدَك
زَادَك اللّٰه مَلاحَه / وَحق بَاه ان مزيدك
النَّاس آجْمَع بريدُوك / فكف انا لَس نريدَك؟
هَاذَ امانى حُسَّك / فانتَ عِيسَى بن مريم

انتَهُ آلْبَوْم دِينى / وَقبلَتى وَصَلَاتِى
وَآنْتَهُ نُور عَينى / ومُنتَهَ وحَيَاتِي
فَعَسَى ، أَحَسِّنى ، / تغسل قبل وَفَاتِى
وَوِصَالك لى حَنه / وَ(فى) صُدُودك حَهَنَّمْ

م زَادْ لكَرْبى / وَشعوَتى وَغَرامى
لق يَدِى جسْمِى / وَلَسْ نحد عَمْر عظامى
رُبَّما قَام فِعَالى / حَسَت مَوضع حِزَامى
لَسْ نحد من حُول / مكار امَارَه لمجزَمْ

أَيْ حَيَا تُرتجَى لى / (ولى) وَقوس عَسك آرمَتْ
سِهَامْ المَنَايَا / والسَّهْل، والوعر عَطَتْ؟
لم ردهَا اللّٰه / ان ترم فى قَلْبِى جَرحات
وَتُمُورات عَيْنى / وَاتَّ لجُرحى مَرْهَمْ

No.132/ LP

0 *Ḥaqqan hu, ḥaqqan —lessu ḏā taubīḥ*
an ya'šaq Sirāğ li-'Aben Makīḥ.

1 Kullu wāhid bi sāhib qad bulī:
«Ḏā wa-ḏā lī» wa-«Ḏāk wa-hāḏū lī».
Wa-Sirāğ, hu, Sirāğ mın amalī.
Man ğā'a bi-n-namm vahmal at-tauhīḥ.

2 'Indum mın halāwa mā lā tuṭāq.
Ba'ḍu-hum sār li-ba'ḍi-hum 'uššāq.
Hum —la-'amrī— humaiyaman ḥallāq
les lu 'illā bain al-qulūb tafrīḥ.

3 Yal'ab 'amdan bi-l-'uyūn al-milāḥ
wa-hu yashut al-ḥadd miṯl ar-rimāḥ,
¡b-ajy siyāsa!, les tauwalad ğirāh.
¡Bi-llāh, lau kān ḏā l-la'ab bi-l-baṭīḥ!

حَـقّ هُ حَقْ ،لَسْ دَا تَوْبِيْـــح
انْ نَعْشَـقْ سِرَاح لابَـــنْ مكّـح

كُلّ وَاحِـدْ بصَاحِـب قدْ بُلِـــيْ
دَا ودَا لك ،ودَاك وَهَـادَ لِـيْ
وَسِـرَاحْ دُ سِرَاح مِـت أَمْلِـــيْ
مَنْ جَا بالسم يَحْمَل ٱلتَوْبِيْـــح

عِنْدَهُمْ مِنْ حَـلَاوَ مَا لَا يُطَـــاق
بَعْضُهُمْ صَار لبَعْضهُـم عُشّـــاق
هُمْ لعَمرِي حَسَّمًا طَـــلَّاق
لَسْ لَا بَـيْنَ القلُوب تَفْرِيـــح

يَلْعَبْ عَمْـدَ بٱلعُيُون ٱلمِـــلَاح
وَهُ السَحْـت حَـدّ مِثْلَ ٱلرِّمَـــاح
بَاىْ سِيَاسَهْ وَلَـسْ تَوَلّـدْ حِـــرَاح
باللّه ،لَوْ كَانْ ذَا اللعب بالبَطِيـــح !

4 Hāḏā hu misk, hāḏā siḥran ḥalāl,
wa-li-hāḏā al-ġamāl yuqāl ġamāl.
Man yaqūl, yā-ḫī, 'an diyā l-hilāl,
innu 'abhà, fa-'aqlu 'aql zaḥīḥ.

هَاذَا مِسْك ، هَاذَا سِحْرًا حَلَالْ
وَلِهَاذَا الجَمَال يُقَال جَمَال
مَنْ يَقُلْ ، يَاخِي ، عَنْ ضِيَآءِ ٱلهِلَالْ
اِن اَبْهَى فَعْلْ عَقْلْ زَبِيح

5 Bi-llāh, ḏā l-'išaq ¿ġamra huw au lā?
Kullu mā kāna 'amarr huw ahlà.
Yablà 'umrī, wa-l-'išaq les yabla,
wa-yašīḥ kull ḥad wa-hu les yašīḥ.

بِاللَّه ، ذَا ٱلعِشْق جَمْرَه أَوْلَا ؟
كُل مَا كَان اَمَرّهُ أَحْلَا
نَبْلَى عُمْرِى وَٱلعِشْق لَسْ نَبْلَا
وَنِشِيح كُلّ احَدْ وَهُ لَسْ نِشِيح

6 Naġad al-Waškī ſ-aṭ-ṭarīq: nahūn,
wa-l-ḥaġal wa-l-faż' bi-l-marra yakūn,
ſa-yaṣīr hu fī ḥumrat az-zarqūn,
wa-nasīr fī sufūrat az-zarnīḫ.

نَحَدّ ٱلوَشْكِى فَٱلطَّرِيق وَهُون
وَٱلحَجَل والعَرَع مِر تَكُون
فَصِيرهُ فِى حُمْرَةَ ٱلزَرقُون
وَنَصِير فِى صُفُورَةَ الزَّرْنِيح

7 ¡Bi-llāh, 'uššāq, ḥibbū, zidu widād,
wa-ḍḥakū min maġā'iṣ al-ḥussād,
wa-šrabū, ſa-š-šarāb 'an al-ḥasād,
wa-idā lam yakun šarāb, fa-ṭabīḥ!

بِاللَّه ، عُشَاق ، حِبُّوه وَزِيدُ وِدّاد
وَاضحَكُوا مِن مَعَاطَ الحُسَّاد
وَاشْرَبُوا فَالشَّرَآبْ هُ عَن ٱلرَّشَادْ
وَادَا لَمْ يَكُنْ شَرَابْ فَطِيح

8 ¡Yā Sirāġ, yā hulay! Bi-Mān saqwāk
anā nahwāk, wa-nahwà man yahwāk,
'wa-,'iḏā qāla 'ahad: «Lessu ḏāk»,
aḫbatū-hu, na'am, hattà yaṭīḥ

يَا سِرَاج ، يَا حَلَى ، بِمَن سَوَّاكْ
اَنَا نَهْوَاك وَنَهْوَ مَن نَهْوَاكْ
وَادَا قَالَ اَحَد لَسْ ذَاكْ
اَحبَطُوه بِنَعَم نَعَم حَتَى يَصبح

9 ¿Eššu ḏā l-misk? ¿Ešsanhu ḏā l-ḫunnā?
Min hāḏā s-sihar ṣinmal al-ashār.
Al-qamar 'ašaq li-šams an-nahār,
wa-'Utārid yanūt warā-l-Mirrīḫ

أَشّ دَا ٱلمِسْك ، اشْنَهْ دَا ٱلحُنَّاز ؟
مِن هَذَا ٱلسِّحر تعمل الاسْحَار
ٱلقَمَر فِيهْ عَشَق لِشمس ٱلنَّهَارْ
وَعُطَارِدْ يمُوت وَرَا ٱلمَرِّيخْ

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0 *Tašrab al-malīḥa wa-tasqī-nī.*
Lā raqīb ʿalaį-nā ʾwa-lā ḥākim.
¡Kaḏā ʿamlaḥ!

تَشْرَبَ المليح وَتَسْقِنْنِي
لا رقيب عَلَيْنَا وَلَا حَاكِم
كذا أَمْلَح

1 Bitnā fī riḍà qubal wa-ʿanaq.
«—¿Aįn tamūr, aw ešču tarīd, taqlaq?
»¡Waffir al-garāma li-man yaʿšaq!
»*Man sabar li-šiddati rā līnī*».
Qalla mā ʿalaį-hi ʿanā ʿāzim,
fa-lā yaflaḥ.

بتنا فى رضى قبل او عنق
اى تمور؟ اوش تريد؟ تعلق ؟
وَفر الغَرَامَة لمن يعشق
من صَبر لشدتى رَا لسى
قل مَا عليه انا عَازِم
فَلا تفلح

2 Aṣ-ṣibā yušākilu mā yaʿmal.
¡Daʿu, daʿu, yaġī wa-yadallal!
Qad raʿaįt, wa-lam nara qaṭ aġmal
min sadar li-ḍammu yaštahī-nī,
yanbahar ʿalaį-hi nahdan qāʿim
wa-yatwaqqaḥ.

الصبا يشاكل، مَا يَعْمَل؟
دَعْ، دَعْ، حتى وَتدلل .
قَدْ رَأَيت وَلَم نَرا قَطْ اجمل
من صد رلطم شهسى
بتهر عَلَيْه تهدا قَايم
وَيتوضح

3 Wa-tarà ṭumaįma bi-ḥūl ḥātim,
nuẓumat durar-hā bilā nāẓim,
fitna li-l-muṣallī wa-li-ṣ-ṣāʿim.
Lam yaġi bi-l-ikdātan tabyīnī:
¡inna qultu ʿan-ha «bi-l-āl ḥatim»,
wa-hiy amlaḥ.

وترى فمم محال خاتم
نظمت دراهَا بلا نَاظِم
فتنة للمتلى وَللصَائِم
لم يحى حكمة تسبى
ان قلب عَنْهَا محال خَاتِم
وَهِى املح

4 Al-kalām yadūr wa-š-šarāb yuṣrab,
wa-ʿanā nugannī wa-hī taṭrab,
wa-talabtu min-hā llaḏī yuṭlab.
Illī taqūl: «naʿam», wa-tamannī-nī.
Aṣbaḥ aṣ-ṣabāḥ, wa-huwa ẓālim:
¿li-ma ʾaṣbaḥ?

5 Qumt ilà gifārī, wa-lam namhal.
Qālat: «¿Aįn tamūr? ¿Eš tarīd taʿmal?
»¡Zaġwal al-gifāra baʿad wa-nzal!»
Qultu: «ʿAn ḏahab namdī, ḥallī-nī:
»inna Ben Sumaḍaʿ Abū-l-Qāsim
»narīd namdaḥ,

الكلام يُدَوْر وَالشراب تُشرَبْ
وَانا بعَيني وَهي تطرب
وَطَلَت مِنها ٱلذي يطلبْ
هِيَ تَقول نعَمْ وَتمسي
أَصْبَحَ ٱلصَّبْاحِ وَهُ الطَّالِمْ
لِمآ أَصْبح؟

قُمْت الَي عقارتي ولم تمهل
قالت "ان تمور اش تريد تعمل؟"
رَوِلْ العِقارَهْ بَعد وآسْرَلْ!"
قلت "سَرْدَهَنْ بعيني، حلس
ان اس تَسْمَع انوا القاسم
يريد مَدَحْ

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