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Observations on the Style of the Andalusian Poet
Ibn Khafaja in the Light of Some Recently
Discovered Poems*)

Ibn Khafaja, the Andalusian poet whom we know as ‘the Gardener’ (al-Janān), lived between 1058 and 1139 a retired, but happy life in the neighbourhood of Valencia. He has already been the subject of several discussions by students of Andalusian poetry. His poetry is usually taken as representing an exceptionally original form of Andalu-

sian poetry which from the eleventh century onwards developed separately from the Oriental Arabic poetic tradition. The recent article by Bürgel deals at length with Ibn Khafaja's style and also gives a brief survey concerning the question how original Andalusian poetry was with respect to Oriental Arabic poetry. This problem has been previously discussed by Kudelin, Schoeler and others. Bürgel also mentions a recent contribution by the Soviet scholar Shidfar (1970), who tried to characterize Ibn Khafaja's poetry by 'the contrast of colours' and 'the brightness of dyes'.

I, for my part, wish to deal with the question of Ibn Khafaja's originality of style by explaining some of his hitherto unpublished poems. I shall discuss the style of two poems: one short and the other longer. I intend to demonstrate that Shidfar's remarks about the 'colour-basedness' and Bürgel's remarks about the 'humanisation' in Ibn Khafaja's poetry are still valid.

The poems of Ibn Khafaja are characterized in general by a high frequency of stylistic devices: he consciously uses stylistic ornaments and tries to accumulate them. This method of composing poetry was initiated by poets of the eighth century, like Bashshār ibn Burd and some of his contemporaries, the so-called 'Modern Poets'. As Heinrichs, Badawi, Schoeler and others have correctly described, this poetic development can be explained by the social circumstances of these poets and changes in the Arabo-Islamic society at that time. Ibn Khafaja was born three centuries later, so that the ornate style had had time to develop, becoming more embellished; accumulating metaphors; personifications; antithesis and personanoma.

We shall show Ibn Khafaja's ornate style by discussing two of his unpublished poems, nos. 335 and 368. The Arabic text of poem 335 (folio 4a) goes as follows:  

"(1) Give (the wine) round, because the mouth of the Companionship shines brightly, clearly and polished, and the eye of Time is drowsy and sleepy; (2) and because only roses had already been resplendently uncovering their cheeks, whereas a laughing mouth of the white blossom was kissing them; (3) in the morning every rain comes to them and makes moist the garden, (a rain), nourished abundantly by a tenderly loving mother of the rainclouds; (4) the white flowers are scattered around her sides (sc. 1. the roses) "as if coins were thrown on a bride"."

Poem 335 is a colour based poem with a quotation from a war poem of al-Mutanabbi in the second hemistich of line 4 (kamā nūhirat fawqā-l-ʾarist-d-daraḥīmu). The short poem starts with the wine which has to be passed around in honour of bright drinking companionship and sleeping Time. In this passage drinking companionship and Time have been personified. However, it is difficult to determine what is really alluded to by the mouth or the white teeth of the companionship or by the eye of Time. And perhaps this is one of the main difficulties of Ibn Khafaja's poetry. It is often very difficult to identify the meaning of the metaphor. Sleeping Time perhaps indicates that there are no misfortunes, but it is also possible that most human beings are sleeping; or that it is night, or the last quarter of the night, just before dawn. Time in the sense of misfortune would also fit here: Fate is sleeping, so it is a happy occasion.

The wine is described in line 2. The red roses which represent the red colour are shining from the wine's cheeks, which represent the surface of the wine, because it is kissed by a laughing or splendid mouth consisting of white flowers. Because of the equation white flowers = white teeth = white pearls = splendid dew drops = white bubbles, we can conclude from this antithetic sentence, in which red and white are contrasted, that the wine is mixed with water so that the surface of the wine becomes white instead of red by the multiplicity of the bubbles. Line 2 can also be considered as a description of a garden because many wine drinking scenes took place within such a setting.

Then, in the following line 3, the morning rain is falling onto the garden, making it moist. Also the raincloud is described which is hanging over the garden and personified as a tenderly loving and suckling mother. In line 4 the flowers are scattered around the wine or the roses like al-Mutanabbi's bridal coins. In the original poem by al-Mutanabbi, the horses which have been scattered in the mountains during a war expedition are compared to
bride’s sons”). Ibn Khafṣija usually enjoyed quoting both himself and other poets.

The poem shows how personifications and ‘colour-based-ness’ can be used as leading devices in wine and garden poetry. Now we are going to show how humanizations and personifications occur frequently in the second poem. Poem no. 368 is connected to an anecdotal story, in prose, by which it is preceded. In Ibn Khafṣija’s diwan combinations of poetry and prose often appear, but the prose which preceded other poems is usually rhyme prose directed at patrons with whom Ibn Khafṣija is corresponding; the prose which precedes poem 368 is of a different character: it is story telling; a love story.

From the prose sections of the manuscript, and also from poems which we find amongst those already published by M. Ghāzī, we find several opinions and attitudes of the poet towards love. At the beginning of the manuscript there are several passages in which the poet is discussing passionate love, and rejecting the kind of love called ‘udhrī, the love passion that kills the lover4). In his diwan, he alludes to several love adventures of his own, in which young boys or young girls are involved. He often says that he is old and impotent, stressing his enforced chastity. In one poem a girl calls him uncle and he calls her daughter, stressing the fifty-one years difference in age between lover and beloved (the girl is only fourteen years old)11).

In the story preceding poem no. 368, the poet is not the protagonist. The story runs as follows: one day the poet is going on a long journey and meets a young man in travelling dress, who wishes a favour from him. The poet asks him what he wants. Then the young man tells about his tragic love and he wants Ibn Khafṣija to make a poem about it. His tragic love involved a thirteen-year old girl whom he met for the first time in the streets when he was coming from the opposite direction. The girl showed repentance but the mother allowed her neither to go to him nor to greet him. The poet thinks that the girl will eventually realize that she has made a mistake in obeying her mother’s wishes.

Below, we will give the Arabic text of poem no. 368 (folio 31 ab) followed by its tentative translation into English:

\[ (1) \text{O what I never thought would happen, has happened; and a lover has been disloyal whom I could not imagine would be disloyal.}\]
\[ (2) \text{I laid down my hand because of the pain of love for her (lift. him). It looks as if I am imagine would be disloyal whom I could not}\]
\[ (3) \text{taught me my true state.}\]

\[ (4) \text{She (litt. he) left preferring separation above a friend, while I am sparing in giving a friend away.}\]
- (5) I could not imagine that money is one of the essential equipments of love, while wealth is a precious necklace of it.
- (6) (And I could not imagine) that a girl who swore a sacred oath towards a lover, would wish to forsake it.
- (7) (And that she wants to forsake) such a friendship which she had repeatedly confirmed by being a friend, on the morning when a languor came upon me because of (our) separation.
- (8) On the morning that she went away without saying a word. "You should not believe the oath of those with coloured fingers (sc. 1. women)".
- (9) As if in keeping with the oath there was no absolute and certain guarantee for the love-pact, and no hands stretched out to take the oath.
- (10) The distances bent her away from deceiving, and although her house is near to me, it is far away.
- (11) May God bestow upon me a relationship which is for me both a wish and a death.
- (12) I could not imagine that Time wished to fill me with suppositions about her nor to suspect that the kindness of beautiful women was unreliable.
- (13) How could it be that within her met both a crueltyness of heart and a suppleness of her body — may God forgive her! —
- (14) For me each night lasts a month; sleep never follows; my tears fall down as heavy rain, which can not be contained by my eyelids.
- (15) How can I cease thinking about her, when there is the slightest feeling of love for her will cause madness.
- (16) Is it not that (my) love for her is a generous Oath, whereas the Oath loves her too, and the Conversation is sadness?!
- (17) The dove has brought her to my mind by his sad cooing. The darkness brings to both of us a feeling of yearning.
- (18) The dove weeps for her out of love: at times I weep, at others she weeps.
- (19) Because of her I was awake together with the stars, whereas the night was gray, and travelled slowly, while the morning was yet an unborn child.
- (20) It is as if we never spent a night at ease, while one partner in his love obeyed the other.
- (21) While both were as a lovely kiss for the other, for which they were praying, as love had become a religion.
- (22) Verily, if a lover is fond of his intimate friend, to sell his love cheaply, would be an act of folly."

As often happens in Arabic poetry, the writer only alludes to the real story behind the poem. The clearest allusion is perhaps in line 5, where the poet speaks of the money apparently being one of the equipments of love. The mother turned her daughter away from the lover because of his low descent and poverty. Within the poem we identified one quotation, namely in line 8b where a hemistich has been cited which also occurs in the famous Kitāb al-Muwashshā, in a chapter where the zurafā' (gallants) are counseled to avoid love-passion and to enjoy only young women. But the men should know that women are treacherous. The zurafā', as represented in the Kitāb al-Muwashshā, are therefore the counterpart of the passionate lovers of whom we are told in the Masārī al-'ushshāq (The Battlefields of the Lovers). The two points of view are dealt with in the above mentioned poem, expressing the doubts of the passionate lover, and perhaps also the attitude of the poet himself, who rejects passionate love.

As for the style of the poem, its most striking aspect is its personification of abstract concepts. Two abstracta are personified in line 3: Love and Humiliation which have taught the poet who he really is. The poet likes to play with abstracta, especially when they are opposites such as in line 13, where we find cruelty as the counterpart of suppleness: in this line, the moral and external qualities of the girl have been mixed together. In line 16, the personification is more sophisticated: as twentieth-century readers we are not familiar with the form of humanisation of human actions such as the Oath. In lines 17 and 18 the dove has been humanised: especially the dove's mourning is a well known motif in Arabic poetry. In line 21, human beings are equated with kisses. In other poems Ibn Khafaja equates kisses with horses running on the surface of the cheek. Here the kisses take a human form because of their identification with human beings.

Looking at the above mentioned poems nos. 335 and 368, we can confirm the remarks by Bürgel and others about the characteristics of Ibn Khafaja's poetry: 'colour-basedness' and above all personifications; both of which can be found in these hitherto unpublished poems. Other characteristics of his poetry are genitive-metaphors, quotations from his own poetry and from that of other well known Arabic poets.

For a thorough analysis of the style of Ibn Khafaja — especially if we wish to discover his originality with respect to Oriental poets such as al-Buhturi — we need not only to take a careful look at his figures of speech, but also at the way in which his poems can be subdivided; the way he quotes himself and the lexicon he uses. A concordance of his poetry which I intend to make, would give us an instrument by which we would be able, not only to restore the difficult and illegible passages which are still in manuscript form, but also to obtain a clearer understanding of the original nature of this Andalusian poet.

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15) See above, notes (1) and (2).
16) Cf. Divān Ibn Khafaja (Ghāzi, 1960), no. 72 (pp. 122-123); Schoeler (1979), pp. 62 sqq.
17) Schoeler who made a thorough study of Oriental Arabic poets, especially where garden and nature poetry is concerned ( Cf. Schoeler (1974)), told me that he had the impression that the device of personification occurs less frequently in al-Buhturi's poetry than in Ibn Khafaja's poems.


Abu Muhammad Ja’far as-Sarrāj al-Qārī’, *Maṣāriʿ al-Ubshāq*, Beyrouth (Dār Sādir), 1958 (I/II).


