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IBN KHAFĀJA (1058-1139) IN MOROCCO
ANALYSIS OF A LAUDATORY POEM ADDRESSED TO A MEMBER OF THE ALMORAVID CLAN

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This paper deals with a poetic result of the connections between Morocco and al-Andalus as testified by the poetry of Ibn Khafāja. Born in 1058, Ibn Khafāja passed the first part of his life under the mulūk al-tawdīf, the kings of the petty states, who ruled Muslim Spain at the time. He led a quiet life in the neighbourhood of Valencia on his estate. Like many other poets in world literature, Ibn Khafāja composed frivolous poetry during his youth. His subjects ranged from witty love and drinking to garden poems. However, according the poet's own account, the love adventures with young boys and girls described in his poems were afterwards considered as not based on real experience. After all, as he himself said later in life, poetry consists of lies only. But even in the poetry of his old age these themes of love for young boys or young girls emerge, together with a sense of regret at lost youth.

According to his own account, Ibn Khafāja ceased writing poetry during a certain time. However, he was encouraged by the Almoravids to return to his poetry. When he did, his work focussed primarily on laudatory poems on the Almoravids and their entourage. This dynasty, which gathered its forces in Morocco sometime around 1090 from Morocco to launch an invasion into Muslim Spain after petty Muslim monarchs failed to deal effectively with the Christian powers in the North of Spain, was initially led by Yūsuf ibn Tāshufin, a rude Barbarian who knew no Arabic, let alone the subtleties of Arabic poetry. Thus the involvement of Ibn Khafāja with the 'Moroccan' dynasty started only with Yūsuf's more refined sons, who had an interest in Arabic poetry and could understand it. The next Almoravid ruler, ʿAlī ibn Yūsuf ibn Tāshufin, was not the uncouth desert man his
father was. His mother had been a Christian slave girl, and he himself felt more Andalusian and had a refined peninsular education. He even transferred the capital of the Almoravids from Morocco to Seville.

The period of Ibn Khafaja's first contacts with the Almoravid clan and surroundings may have been around the year 1100. Some have suggested that he fled to Morocco because of the disturbances in the surroundings of Valencia caused by the Christian troops of El Cid. He is also believed to have solicited the help from the Almoravid princes and governors to put an end to that instability and to safeguard his estates in the neighbourhood of Valencia. According to some sources, during the Almoravids, Ibn Khafaja had reason to fear some of the lower governors of this ruling clan, who tried to levy too many taxes and take away his livelihood.

Ibn Khafaja arranged his Diwan himself at the age of 64 in his own idiosyncratic way not chronologically or alphabetically, rather his arrangement falls in the adab ideal of variation, i.e. not totally devoid of organization, but loosely ordered according to groups and topics. Ibn Khafaja promised to arrange his Diwan into alphabetical order later, which he apparently did. Since he died at the age of 81, there are poems in the later version which could not have appeared in the first edition.

Be that as it may, the two opening poems in his Diwan were written in Morocco and addressed to two members of the Almoravid clan. In the first poem, Ibn Khafaja requests the intervention and mediation of the Highest Commander (al-Qaid al-A'ld) Abū 'Abd Allah Muhammad ibn ʿAʿisha in certain matters. Ibn Khafaja owned a vast amount of property near Alcira on the river Jucar. But at this time, he was in exile in Morocco.

In the second poem, he asks the addressee to convey his gratitude to the Higher Commander because of intervention in the case of some of his do-

What was the reason for that exile? Was he waiting until the troubles around Valencia came to an end? And was he therefore interfering with the Highest Commander, who, as a general, could ensure the safety of his property near Valencia? The first two poems by Ibn Khafaja were both written in North Africa, the first one in Tiflis (Tlemcen), and the second one on the Moroccan side (ʿudwa) of the Straits of Gibraltar, across from Spain. Strikingly, in both poems the poet requests the mediation of the Almoravid clan. Moreover, the eulogies in the title of both poems make reference to the illness of the High Commander.

In any case, the two poems must have been written around the poet's fiftieth birthday. They are also the first of the laudatory poems on members of the Almoravid clan, and belong to the works written after the above mentioned period of silence. Ironically, the Andalusian poet par excellence was in Morocco, and the Almoravid clan, who originally came from Morocco, and even from the further deserts of the Senegal, were becoming increasingly Andalusian and 'civilized'.

The significance of these two poems — in this article I will deal with poem no. 1 of Ibn Khafaja's Diwan — lies in the combination of the motifs. For the first time ever in his career, Ibn Khafaja uses laudatory themes in connection with real princes. And in doing so, he blends in his favourite motifs, love and gardens, the motifs that earned him his nickname of 'the Gardener'.

One characteristic feature of Ibn Khafaja's work is the tendency to merge laudatory poems with pieces of rhymed prose. This practice is also found among certain Spanish Hebrew poets of his time, namely Moses ibn Ezra (1055-1138) and Yehudah ha-Levvi (1074-1141). One could speculate whether this combination of poetry and rhymed prose is limited to the work of these three poets and why. Possibly, Ibn Khafaja and his two Spanish Hebrew fellow poets wrote many of their poem-prose combinations not to real patrons but to friends and equals. Ibn Khafaja was not a real court poet; he did not depend for his livelihood on patrons. So perhaps those prose rhymed letters accompany correspondence poems, poems between equally cultured educated men.

For reasons of brevity, and also because not all of the textual problems of the rhymed prose text have been solved, I will confine myself to an analysis of poem no. 1 without taking into consideration the accompanying letter in rhymed prose. I will seek here to analyze the relations of the different parts of the poem to one another. In this context, I will also investigate the
relationships between the language, motifs and style of the poem and the rest of Ibn Khaṭṭājā’s oeuvre.

Poem no. 1 bears the following inscription: “He said and wrote [the following poem] to the most glorious amīr Ābū l-Ṭāhir Tamīm, the son of the ‘Prince of the Muslims’ and the ‘Helper of Religion’ — may God support him in his piety! — praising him and asking to speak with the Highest Commander Ābū ʾAbd Allāh ibn ʾAbī ʾA’isha — may God recover his health! — thanking him for taking care of his affairs and the fact that he reached his aims and purposes with him. He wrote him when he stayed in Tilimsān — may God protect this town! — [the following poem].”

The poem can be divided into two main parts:

I. a description of the poet’s love adventure with a tribal woman;
II. the encomiastic part on Ābū Ṭāhir Tamīm, the son of Yusuf ibn Tāshufin [and brother of the later successor ʿĀlī ibn ʿUṣūf].

Part I can be subdivided into six smaller parts:

lines 1-2: introductory lines at daybreak.
lines 3-7: nightly love adventure with tribal woman.
lines 8-13: struggle metaphors indicating tribal obstacles.
lines 14-18: episode of love making.
lines 19-21: description of womanly attributes.
lines 22-26: “pearls in pearls”, weeping in poetry about the separation at daybreak.

Part II can be subdivided into ten smaller parts:

lines 27-28: transition lines.
lines 29-38: Bravery, Generosity and Success of the Addressee.
lines 39-40: garden comparisons.
lines 41-42: horse description.
lines 43-45: the message of the arms.
lines 46-49: the black horse.
lines 50-53: Tamīm’s precocious intelligence and moral characteristics.
lines 54-55: black-white contrasts in metaphors.
lines 56-61: the addressee as a mediator; the poet could not come in person to him.

lines 62-65: envoi of the poem, which is composed at dawn, to Ābū l-Ṭāhir [Tamīm].

The first passage of the poem apparently is inspired by the love adventures of the pre-Islamic poet Imrū’ al-Qays as described in the muṭallaqah of the poet. Ibn Khaṭṭājā stresses more than once his preference for the impudent love (al-Imhū al-mdjn) over the chaste love (al-Imhū al-ʿaʃīf) practised by some poets, who supposedly belong to the legendary ʿUdhra tribe. Ibn Khaṭṭājā is one of the few ‘Modern’ poets who deliberately refers to the Ancient poetry of the Arabian peninsula. Also using often mentioning Arabian place names referring to his youthful love trysts. As a later Andalusian poet, he does not feel the antagonism between the Ancient and the Modern poets as it was felt by earlier ‘Modern poets’ of al-Ṭrāq, such as Ābū Nuwās. Although Ibn Khaṭṭājā is modern in the sense that he uses ‘Modern’ rhetorical ḏaʾīf style, he integrates this style ideologically with the Ancient Arabian motifs, to which poets such as Ābū Nuwās were so opposed in their time.

The two introductory lines of Ibn Khaṭṭājā’s first poem describe daybreak which has come after the nightly love adventures of the poet:

1. Verily, by the garden turning its face from the blueness of the river! And by the neck of the branch towering amidst of the ornaments of the blossoms!
2. Because the breeze of the South wind had already blown gently and roused from sleep the eyes of the boon companions under the red and fragrant flower of daybreak.

The nightly love adventure was obviously a dangerous one because the lover had to cross the boundaries of the tribe of the beloved and to get to her unseen. The poet starts this description in lines 3-7:

3. Many a maiden’s apartment I came to at night, and only I made the dove’s nest permitted to the falcon.
4. And from many a body I took the mantle, and I revealed there the lines from the secret of the paper roll.
5. I crossed every narrow pass in order to arrive within the tribe [of the beloved], where the eagle of heaven was hovering around a nest (i.e. a highly inaccessible place).
6. I waded through the darkness of the night which became black as a piece of charcoal and I trampled upon a lion’s den when it [=the lion] looked with burning coals.
7. And I came at the dwellings of the tribe while the night remained silent with cast down eyes, streaked in the garment of its horizon by the bright stars.

The next passage belongs to the poet's approach of the beloved's tribe, but the metaphors which he uses are borrowed from war and horse descriptions: the poet mentions the lightning of the iron [swords], the edges of the brown spears, a straight lance above a breastplate, a red horse with a blaze, a sudden attack, dust and a blood-stained red sword. The lightning and the stars seem to be jealous of the poet-lover. The comparison of the red horse with its blaze to red wine and bubbles is a popular one in the poet's oeuvre. The poet likes colour-based metaphors. This also becomes manifest in line 12 where the identifying genitive metaphor is used to equate woman's black hair with the black dust of the struggle and the sword covered with red blood with the red cheek of the beloved. I quote lines 8-13:

8. I forecast there the lightning of the iron and many a time I stumbled upon the tips of the brown spears.
9. But I did not meet anything other than a straight lance above a breastplate, so I said: it is a branch which overlooks a river.
10. I did not look out but for a blaze of a horse above a reddish colour, so I said: water-bubbles which are round-shaped, turning around on wine.
11. And before the nightly visit to the tribe there was the wading through a sudden Attack, one of yellow-coloured breast-plate, of bleeding claws.
12. [Gazing attentively] in a black hair of the dust, and unveiling a red cheek of a sword.
13. So that I moved on and the heart of the lightning beat out of jealousy there and the eye of the star looked askance.

After this the poet continues describing his love-adventure (lines 14-18). Like Imru’ al-Qays he speaks to the frightened woman and kisses of her 'what is between face and neck', a typical Ibn-Khaṣṣajian mode of expression, which we see elsewhere in his poetry.

14. And the wing of ardent love flew me to her and a wing of fright flew her away from me.

15. I said: 'Gently, do not be frightened, because the ribs of the night will conceal our secret [rendez vous].'
16. I calmed a frightened soul which was excited, and I wiped off [her fear] from a shoulder, which turned aside, swaying from one side to another.
17. And I tore to pieces the collar of the night’s shirt from her and I lifted up the wing [= side] of the veil from the woman of the maiden’s apartment.
18. And I kissed what was between face and neck, and I embraced what was between collarbones and waist.

The following three lines are a description of the beloved woman. Line 19 describes the supple body of the young woman who is drunken with youth and love. The inclination of her body makes her jewels give a sound. The parallelism in line 20 is typical for Ibn Khafaja and Andalusian poetry in general in which dividing lines into symmetrical parts becomes more and more fashionable. The redness of her lips in combination with the whiteness of her teeth is again compared with bubbling red wine just as the red horse in line 10. Her precious mantle and her bright face are compared with moon and stars in line 21.

19. And the rhythmic sound of the womanly ornaments sang from a bamboo which the wind of youth and drunkenness caused to incline.
20. A maiden who looked like a gazelle because of her glances, like a white antelope because of her neck, like wine because of the redness of her lips and like white bubbles because of her splendid teeth.
21. Reeling in an embroidered gilded cloth as if the splendid stars were entangled together with the full moon.

The poet then compares the scattered pearls of his tears with the arranged pearls of his poetry (line 22). Then he describes how dawn and morning light put an end to his love rendez vous. The morning star is described from behind the curtain of a cloud:

22. My love lyrics for her and my tears came together: pearls arranged on a string and scattered pearls.
23. The hand of love had clothed us at night with the cloth of an embrace, which the hand of dawn tore to pieces.
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24. And when the morning light revealed itself, like a greyness which appeared on the temple of the night, quite a danger;
25. And was put down the mantle of the clouds from the shoulder of the East wind, and the breath of the flowers diffused its perfume over the tail of the darkness,
26. I shrank away and before the morning star was the curtain of a cloud which was transparent like the charcoal is transparent from behind ashes.

This harks back to the opening passage in which daybreak was announced.

The poem now goes on with the transitional passage. The love adventure at al-Thawiyyah (an Arabian placename) is of the same greatness as the hand of the noble Prince who is praised by the poet. The hand symbolizes force and generous gifts. The single word expresses the two virtues of a king: courage and generosity. In line 28, it is the hand who holds the sword. The formula of the general negation at the beginning of the line is a typical Ibn-Khafajaian feature which also occurs elsewhere:

27. There is no night like the moonlit one at al-Thawiyyah, in which drunkenness respired from a gust of gratitude.
28. There is no hand like the generous one belonging to the Commander, in which the sword laughs splendidly from the mouth of Victory.

The next few lines sing praises of the Prince as a man of war. Line 34 combines bravery with generosity. Numerous words convey a sense of the uplifted in the next passage: God, Good Fame, Good Mention, Glorious Lofty Sword, Eagle of Victory, etc.. The reddish Nights and clothes in lines 35 and 36 are apparently caused by the bloodshed of the Prince’s Rash Action.

29. He set about going on [penetrating] with [the Sword] so that it slit as if a comet was broken by it or a divine decree was ordained.
30. How excellent, this sword which is carried and he who carries the sword, who is far reaching in the field of Voice and Good Fame and Good Mention.
31. The longings seek shelter in him, as if in a most Glorious Lofty Sword, a polished Sword of fine workmanship of Praise and Glory and Joyful Countenance....
32. And in his Bright Standard, which was made victorious: when he makes a nightly journey, the Eagle of Victory gives shade over the wings of the vulture.

Colour is also applied to other images: the red horse with white fetlocks is described as a combination of gold and silver, racing towards the Prince, in its yearning, as though it were running faster than the East wind. The wind is bridled by the horse and it boils higher than the sea on the land because the boiling sea is like padding for his horse saddle.

33. On him is an Oath that his Right Hand is abundant and that the Sword does not lower an eyelid when it comes to retaliation.
34. He rises like the swelling of the sea in peace time and war, by the Generosity of the Noble Hand and the Rash Unprecedented Action;
35. Rash Action drives him, if he were to compete with Time, then the black Nights would be considered red because of him.
36. And he has a Decisiveness that renders a lofty mountain into rubble and a Courage that lashes the whips of the brown spears into the red clothes.
37. And [he has] a splendid Face visible through its transparent veil, as if the flowing clouds show by their transparency the full moon.
38. When a surprising beauty, Courage covers him with an ample coat of mail, a Crescent of him shows itself, rising out of a sea.

In the following two lines Ibn Khafaja sets his garden imagery into motion, yet maintains a vivid sense of colour: the blue lance tips are like white blossoms, the banners are green leaves.

39. He travelled at night between a blossom [white flower] of the blue lance tips, sharp ones, and green leaves of his banners;
40. Every banner shook its side towards him: it shook upon him the bough with the green foliage.

Every reddish bay with white legs is yearning towards him: as if some silver has flowed on gold.

15 Or: ‘shakes the bodies of the brown spears’ (alternative translation provided by Geert Jan van Gelder, Groningen).
16 The Almoravid warriors originated from Berber Sinhaja-subtribes from Western and Central Saharan regions. They wore face-mufflers, covering the mouth and chin (lišām), like the present-day Tuareg. Therefore they were known collectively as mulaththamín. In this line and the next we notice an allusion to this desert custom.
42. And it runs across [the field] so that the East wind is running bridled by it, and the sea boils high rising upon the land like a padding for its saddle.

Then the armour is described as a piece of paper upon which the swords and spears have written their messages. This image is as old as al-Mutanabbi. In peace time this message is folded, in war time its news is spread.

43. And a glossy and bright [armour] bore upon itself a short note of beauty, which the eye never found [before] in a message of good news.

44. The edges [of the swords] wrote the lines of slaying on it and the prickling of the straightened brown lances made dotted writing upon it.

45. And the peace treaty folds from it what the battle unfolded whether to keep it as a secret or to spread it.

Then again a horse is described, black as the night with a white blaze [ghurra]; the black dust on the white blaze is compared to ink on a piece of paper:

46. And many a blackhorse, which, but for the splendour of its appearance, the eye could not have distinguished from the night of separation...

47. Long in mane's hair and neck and skull-bone, short in its tail's bone and ear and back...

48. It has a Bright Blaze [ghurra] who chooses Victory as a friend, who in your eyes outshines all ten times in the Rank of Beauty.

49. Truly, by the dispersion of dust from [this horse] like a sheet of paper! On that sheet the ink pleases in beauty.

Then a straightforward mention of the praised person by his name Tamim occurs. This son of Yusuf ibn Tashufin was already mature during his childhood. He is also sensible and abundant in generosity.

50. In his childhood Tamim had already attained the authority of mature age and the fullness of his full moon was already accomplished in the new moon [ghurra] of the month.

51. And even the kings — noble though they may be — are, next to him, like the place of the [common] nights of fasting [nights of Ramadan] compared to the Laylat al-qadr [the night in which the Koran was revealed, 26/27th of Ramadan].

52. He is a sensible man, you never know whether an opinion was bred at night by accident or, like an arrow, was sharpened by intention.

53. A generosity which is abundant, and an intense devotion, divide him: coming repsectively from an abundant source and a rugged mountain.

We have already seen some ‘page’ metaphores- very common also in the Spanish Hebrew poetry of the time. This metaphore also occurs in the next two lines, with the usual white-black contrast.

54. He radiates a joy that turns every page to white in every place so that the even the black belongs to the bright.

55. If his right hand were to wipe the face of a night, then it would unveil a moon in the night on its nightly journey.

At this point, the poet asks Tamim's intervention with the Highest Commander Ibn 'A'isha:

56. I threw my hopes to him, and I offered them to him as barren pasture lands to the rain.

57. No hope is there other than a letter of intercession: when the heavy load of the important affair makes one tired, it supports me.

58. A mediator, had I implored the mercy of the Time of Youth by means of him, then Youth would have stopped: — may the tear of the raincloud drench this excellent Time! —
59. On me was the touch of a complaint, because of which I was not able to make the nightly journey, so that when I did not tread the door of the Prince, I have an excuse.  
60. And if my eye were filled with darkness then I would fill it with the blaze of the Sun of the Time in the ascendant of the Palace.  
61. A man is nothing but his heart, when he travels at night with the party of riders out of yearning, then I will be with the travellers.

The poem ends with the envoi or presentation of the poem to Tamim:

62. Abū l-Tāhirī, accept this poem for you as a greeting, a poem which I composed during my sleeplessness at the beginning of dawn with the splendour of eloquence.

63. I clothed you with the rhymes of it as with a robe of honour. I strung them as a precious necklace together on a neck.

64. Be noble and glorious, and tread under foot the crowns with power and defend and be generous with the spacious court-yard of the kingdom, high of command.

65. And with the eloquent tongue of the Sword, Good Companionship and Generosity, and with the high illuminated place of Power, Good Reputation and Pride.

In order to draw conclusions about the techniques used to achieve unity between the parts of this poem and what the characteristics are of Ibn Khafaja's poetry, especially in this poem — one of his first great encomiastic ilia, and /«.... ilia and /«.... lines 9, 10, 27, 28 and 57.

Grammatical parallelism between two parts of the line: lines 1; 9 and 10; 12; 13 [partly]; 14; 16; 18; 20; 27 and 28; 30b, 31b, 47 and 65; 22b and 53b.
The type lam.... illā and là.... illā: lines 9, 10, 27, 28 and 57.

Conjugation of the verb in the first person singular (mostly Perfect forms): which suggests a narrative in part I of this poem: lines 3 [2x], 4 [2x], 5; 6 [2x]; 7; 8 [2x]; 9 [2x]; 10 [2x]; 13; 15; 16 [2x]; 17 [2x]; 18 [2x] and 26.

In part II the first person in the Perfect verb (lines 56, 63 [2x]) is used in alternation with the third person (but not as a verb, but after prepositions: la-hu, ilayhi, cf. lines 35; 41, 42) and the second person (cf. at the end: ilay-ka: line 62; and the imperative in lines 62, 64) both referring to the addressee.

Certain [key?] words are repeated (the list is not exhaustive): 'ayn (line 13, 46); bahr (lines 34, 38, 42); barq (line 8, 13); faska (lines 11, 34, 35); gharrā' (line 34); gharr (line 34); ghurra (lines 10, 48, 50, 60); hayy (lines 57, 11); janāh (14 [2x], 17, 32); khala'fa (line 4, 23, 64); khidr (line 3, 17); la'ī (lines 6, 7, 15, 17, 23, 24, 35, 46, 53); najm (line 7, 13, 21, 26, 29h (line 1, 4; 45; 49); rawā (lines 16, 38); ridd (lines 23, 25); sahibul ruqāf/ safia (line 4, 43, 49 [2x], 54); shaffa (line 26, 37); shimtu/ ashima (line 8, 10); zilm (line 34, 45); taww (line 4, 15, 45); waghā (line 34, 45); yad (line 23, 34).

Genitive Metaphor: neck of the branch (1); the ornaments of the blossoms (1); the red and fragrant flower of daybreak (2); the streaked garment of [its] horizon (7); black hair of the dust (12); the red cheek of a sword (12); the wing of ardent love (14); the wing of fright (14); the ribs of the night (15); the collar of the night's shirt [torn to pieces] (17); the wind of youth and drunkenness (19); the hand of love (23); the cloth of an embracement (23); the temple [=side of the head] of the night (24); the mantle of the clouds (25); the shoulder of the East Wind (25); the breath of the flowers (25); the tail of darkness (25); the curtain of a cloud (26); a gust of gratitude (27); the [laughing] mouth of Victory (28); the Eagle of Victory (32); a blossom of the blue lance tips (39); the green leaves of the banners (39); the [wiped] face of a night (55); the [un]veil[ing] of the night (55); the [tired] blossom of the blue lance tips (39); the green leaves of the banners (39); the [laughing] mouth of Victory (28); the Eagle of Victory (32); a blossom of the blue lance tips (39); the green leaves of the banners (39); the [wiped] face of a night (55); the [un]veil[ing] of the night (55); the [tired] blossom of the blue lance tips (39); the green leaves of the banners (39); the [laughing] mouth of Victory (28); the Eagle of Victory (32); a blossom of the blue lance tips (39); the green leaves of the banners (39); the [wiped] face of a night (55); the [un]veil[ing] of the night (55); the [tired] blossom of the blue lance tips (39); the green leaves of the banners (39); the [laughing] mouth of Victory (28); the Eagle of Victory (32); a blossom of the blue lance tips (39); the green leaves of the banners (39); the [wiped] face of a night (55); the [un]veil[ing] of the night (55); the [tired] blossom of the blue lance tips (39); the green leaves of the banners (39); the [laughing] mouth of Victory (28); the Eagle of Victory (32); a blossom of the blue lance tips (39); the green leaves of the banners (39); the [wiped] face of a night (55); the [un]veil[ing] of the night (55); the [tired] blossom of the blue lance tips (39); the green leaves of the banners (39); the [laughing] mouth of Victory (28); the Eagle of Victory (32); a blossom of the blue lance tips (39); the green leaves of the banners (39);

Colour-based imagery: blue (1); black red burning (6); black bright (7); bright brown (8); dark bright [implied] (9); white red (10); dark yellow red (11); black red (12); bright (13); white red white (20); bright gold (21); black grey (23, 24); bright grey (26); bright (27, 28); bright (29); bright black (31,32); black red (35); brown red (36); bright (37); black white blue green (39); green (40); red white silver gold (41); bright (43); black/red
white (44); black (46); white (48); black white (49); bright (50); black white (lines 54-55); dark bright (60).

Semantic Fields:
B. Scripture, Line, Page (line 4b) + Scripture, Page (lines 43, 49, 54).
C. Love Adventure (line 3a) + Hair and Cheek: Woman Description (line 12) + Kissing and Embracing a Woman's Body & Description of a Woman's Body (line 18, 19, 20, 21).
D. Falcon and Dove (line 3b) + the Eagle of Victory and the wings of the vulture (line 32).
E. Weaponry (line 8, 9a) + Sword and Dust (line 12) + Weaponry (lines 43-45).
F. Horse (line 10a) + Horse Description (lines 41-42) + Horse (lines 46-49).
G. Antithesis Pitchblack-Burning Coal (line 6) + Antithesis Ash-Burning Coal (line 26).
H. Poem as a Necklace (lines 22, 62-65).

Most of the features listed here can easily also be found in other poems by Ibn Khafaja: cases such as grammatical parallelism, the type ġad ... ʾilla, the frequent mention of the first person singular Perfect can be found in the famous mountain poem,22 in which the poet also uses one of his favourite expressions mazzāqtu jayb al-layl (‘I tore the collars of the night’ with a slightly different context). This expression, if traced back far enough, derives from earlier poets such as Dhū l-Rumma. It is found in our poem and many others by Ibn Khafaja.

The Genitive metaphor can be seen as one of the dominant features in this poem as well, some of these metaphors are identifying and some of them attributive, while others are connected with a verb.23 The figure of speech occurs frequently in Ibn Khafaja’s oeuvre, especially in the poem discussed here. Like the genitive metaphor, the colour-based imagery is one of the main features of Ibn Khafaja’s poetry, the basic contrast being black and white. In this respect, it is not surprising that the word layl [‘night’] is one of the most frequently used words.


Secondary sources


Appendix: Arabic text
ليش خلافة - قصيدة رقم 1

1. أم كلثوم وترقص في روضة المجد / وأشباح الجنة في حلب الزهر.
2. وقد نسيت يوم النضalien / ميول الدنيا تحت ريحانة النصر.
3. أما والتقات الراضي عن زرق النهر / وإشراق جيد الغصن في حلقة الزهر.
4. وقد تأخرت يوم النضalien / نسيت يوم الدنيا تحت ريحانة النصر.
5. وخرجت من زرق النهر / وأشباح الجنة في حلقة الزهر.
6. وخرجت من زرق النهر / وأشباح الجنة في حلقة الزهر.
7. تلألأ بسمة الورد / ونقلت سماحة النور.
8. تلألأ بسمة الورد / ونقلت سماحة النور.
9. لا تкваي تدخين النجوم / يراقبون قلب الدنيا.
10. لا تкваي تدخين النجوم / يراقبون قلب الدنيا.
11. يصمد النور / ونور روشن.
12. يصمد النور / ونور روشن.
13. تسكن عيني ص($(n)ر / في الأفق الأحمر.
14. تسكن عيني ص($(n)ر / في الأفق الأحمر.
15. ينام النير / ونور روشن.
16. ينام النير / ونور روشن.
17. ينام النير / ونور روشن.
18. ينام النير / ونور روشن.
19. ينام النير / ونور روشن.
20. ينام النير / ونور روشن.
21. ينام النير / ونور روشن.
22. ينام النير / ونور روشن.
23. ينام النير / ونور روشن.
24. ينام النير / ونور روشن.