

Spatio-Temporality in the Poetry of Ibn Habib Al-Hamiri of Andalusia

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ABSTRACT: This research focuses on the structures of time and space as narrative elements in the poetry of Ibn Habib Al-Hamiri Al-Andalusi, one of the most important poets of Andalusian literature. The study examines how time and space are intertwined in his poetry. It also explores the poet's life, as well as the significance of the interplay between different narrative forms within his works. Additionally, the research analyzes the techniques related to time, such as anticipation and retrospection. Finally, it identifies the most important locations mentioned in his poetry, whether they're natural, historical, religious, or otherwise.

KEYWORDS: Ibn Habib Al-Hamiri, Time, Space, Spacetime

INTRODUCTION

In the name of Allah, the Most Merciful, the Most Compassionate.

Praise be to Allah, Lord of the worlds. Peace and blessings be upon Muhammad, the Lord of Messengers and the Seal of Prophets, the truthful and trustworthy one. May peace also be upon all those who are good and pure-hearted, upon his companions, and upon all those who follow him with righteousness until the Day of Judgment., And now, going forward:

The study of Arabic literature is a fascinating field. It allows us to explore the aesthetic and intellectual aspects that shape a poet's experience and artistic consciousness. This is especially true when it comes to time and space, as these are fundamental elements in the construction of a poetic text. A poetic event is tied to its temporal and spatial context, and meaning and significance are determined by these elements.

And thus came this research, titled "Spatio-temporality in the Poetry of Ibn Habib al-Andalusi". This study examines the role of time and space in his poetry, and how he utilized them to create poetic imagery and emotional experiences. The research aims to understand the influence of the Andalusian environment on his poetry. It also analyzes the texts in a descriptive and analytical manner, highlighting the stylistic and semantic features related to spatio-temporality in his poetry.

The research consisted of an introduction, two main sections, a conclusion, and a list of sources and references. The introduction provided a brief overview of the poet's life, including details about his life experiences, his works, poems, and the contexts in which his poetry was written. The first main section was titled "The Relationship between Narrative and Poetry: The Interpenetration of Literary Genres." The second main section was titled "The Structure of Space: A Descriptive and Applied Study."

PREPARATION

A brief overview of his life

His name and lineage are:

His name was Ismail bin Muhammad bin Amir bin Habib al-Himyari. His kunya was Abu al-Walid Ismail bin Muhammad bin Amir. He was also known as Habib. The poet belonged to the Himyar tribe of Yemen. His lineage traced back to Himyar bin Saba' bin Yashjub bin Ya'rab bin Qahtan bin Hud. It's possible that one of the poet's ancestors joined the army that conquered Andalusia in the year 92 AH. Alternatively, he might have joined one of the military expeditions sent to Andalusia during the reign of the governors there. Some of these expeditions were led by people from Syria or Yemen. This is evident from the fact that some of the governors in Andalusia, who were loyal to the Umayyad dynasty in Syria, were actually from Yemen. Examples include Samh bin Malik al-Khawlani, Abd al-Rahman al-Ghafiqi, and Abu al-Khattab al-Kalbi, among others. ⁽¹⁾

His title/Title given to him:

The title "Habib" refers to the poet. Most of the accounts agree that "Habib" was the title given to the poet himself. However, Ibn Al-Abbar stated that "Habib" was the title of the poet's father. Most accounts mentioned his name, his father's name, his grandfather's name, and his nickname: Abu al-Walid Ismail ibn Muhammad ibn Amir. Some accounts only mentioned his name and his father's name, with the nickname "Ismail ibn Muhammad, nicknamed Habib". Another account mentioned his name, his

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grandfather's name, and his nickname: Ismail ibn Habib, nicknamed Habib. It seems that some of these accounts are based on each other. The source of all these accounts seems to be one common narrative, according to which the title "Habib" belonged to the poet Abu al-Walid. Another narrative suggests that the title belonged to his father. We can conclude that the title belonged to the poet's father based on various sources like Al-Bagha, Al-Dhukhara, Al-Maghrib, Al-Nafkh, and others. ⁽²⁾

His birth and upbringing:

Ibn Habib was born in Seville. The sources do not mention the exact date of his birth. At that time, the city suffered from turmoil and chaos due to its connection with Córdoba and the political unrest that took place there. ⁽³⁾

The poet Ibn Habib grew up in Seville. He received his initial education from his father. Later, he studied under the imams of the mosques, learning the Quran and various academic subjects. Influenced by the religious and intellectual atmosphere of his family, thanks to his brother Abu Zaid, their father also played a key role in fostering this environment. As a prominent scholar, their father was appointed as a judge by Judge Abu al-Qasim due to his academic and moral standing. The abundance of scholarly resources in Seville contributed to the flourishing of intellectual life there, which in turn positively influenced Ibn Habib's culture and knowledge. Ibn Habib read the works of various poets, as well as books on language and literature. Thus, he became a skilled writer and orator. He was greatly influenced by the literary figure Abu Ja'far ibn al-Abbar, who helped to develop his talents and enable him to excel in the arts of literature.

Ibn Habib began composing poetry and writing prose at the age of seventeen. He maintained friendships with many prominent figures in his country, such as the judge Abu al-Qasim Muhammad ibn Ismail. They were literary friends; Abu al-Qasim even dedicated his book "Al-Badi' fi Fasl al-Rib'i" to Ibn Habib. Ibn Habib also attended Abu al-Qasim's literary gatherings and shared his poems with him. ⁽⁶⁾

Xiaohe:

The literary sources we have do not mention the scholars under whose guidance the poet Ibn Habib studied. This is quite natural, as he must have first learned from his father during his childhood. His father, Muhammad bin Amir al-Himyari, was a well-known scholar and writer. In his youth, Ibn Habib must have gone to one of the scholars to learn the fundamentals of jurisprudence, language, and literature. ⁽⁷⁾

Among the writers who helped to refine his poetic talents was Abu Ja'far ibn al-Abbar al-Khawlani – who lived in the year 433 AH. He honed his poetic skills, turning them into something truly brilliant. He guided him along the path of literary arts in a way that was both effective and rewarding. ⁽⁸⁾

Publications

Ibn Habib, along with the literati of his time, contributed significantly to the enrichment of literary life, despite his short lifespan of less than twenty-nine years. He wrote only one book, titled "Al-Badi' fi Fasl al-Rib'i". This is an important work that has been preserved to this day. It plays a significant role in exploring the literary aspect related to nature. Ibn Habib also made remarkable contributions to the organization of the book's chapters and the presentation of its themes. "Al-Badi' fi Fasl al-Rib'i" wasn't Ibn Habib's only literary work. It also included poems and verses by other poets of his time, as well as examples of his own poetry and prose. Some of Ibn Habib's poems can be found in various literary collections, such as "Al-Dhukhira" and "Nafh al-Tayyib". ⁽⁹⁾

Poetry of Ibn Habeeb

Ibn Habib possessed exceptional poetic talent. Al-Hamidi and Al-Zubay mentioned him, and he wrote many poems due to his literary skills. This indicates that his cultural knowledge was vast, enabling him to compose poetry with ease and fluency. Ibn Basam described him as someone whose writings were precise and insightful, with great depth of thought and improvisational skills. The scholar Abu Ja'far ibn Al-Abbar was the one who nurtured his talents and honed his skills, turning him into a brilliant literary figure. Ibn Habib's collection of poems has not come down to us. It is believed that his poems were lost along with those of other Andalusian poets. Perhaps Ibn Habib was satisfied with writing "Al-Badi' fi Fasl al-Rabi'", which can be considered his poetic collection. His remaining poems cover various themes such as praise, love poetry, and descriptions of nature, with a particular focus on the nature of Andalusia. Ibn Habib's poetry is diverse, encompassing various themes like nature descriptions, praise, and love poetry. His poems are characterized by their precise descriptions of Andalusian nature. His praise reflects his admiration for those he praises. His love poetry is rare and charming. His poetry reflects his literary culture and poetic spirit, and is marked by beauty and delicacy.

His death:

All sources agree that the poet Ibn Habib died in the year 440 AH. Ibn Bissam, in his work "Al-Dhukhira" (written in 542 AH), mentioned that Ibn Habib died at the age of twenty-two. This indicates that he died without any illness. Ibn Al-Abbar, in his work "At-Takmilah" (written in 658 AH), said that Ibn Habib died young, again without any cause of death.

Ibn Sa'id – who died in 685 H – reported a different version of how Habib was killed. He said that Habib was killed by Al-Mu'tadid ibn 'Abbad when he was twenty-nine years old. Ibn Sa'id also mentioned that he had heard this from Ibn Basam. However, we couldn't find any explicit texts confirming this claim.

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It can be said that Abu al-Walid Ismail ibn Habib al-Himyari al-Andalusi represents the ideal model of the Andalusian poet: someone who combined the authentic Arabic heritage with the creative spirit of Andalusia.

He grew up in a rich cultural environment characterized by intellectual diversity and literary prosperity. This is clearly reflected in his poetry, which combines the grandeur of Eastern styles with the delicacy of Andalusian traditions. His work represents an important milestone in the development of Andalusian poetry. It embodies both originality and creativity, as well as a commitment to preserving heritage while being open to human experiences from around the world.

Entry/Access

The relationship between narrative and poetry: the intersection of literary genres

Narrative language:

And in “Taj al-‘Urwa al-Sudur”: “Narration” refers to the quality of the way in which a story is told. When someone narrates a story well, it means that the context of the story is presented in a proper manner. If someone narrates a story poorly, then the context of the story isn’t presented correctly. The Qur’an also contains verses related to this topic: “And He has determined everything in the proper context.” (16) (17)

It is stated in “Mukhtasar al-Sahih al-Sirad” that “siradah” refers to something that is woven together, with its various parts interlocking with each other. It can also mean the act of weaving itself. When someone “siradah” a hadith, it means he presents it in a coherent and well-organized manner. In linguistic dictionaries, “siradah” refers to the proper way of presenting a hadith, with all its parts connected and coherent.

Definition in technical terms:

In technical terms, narration is a way of presenting events, actions, and ideas in a chronological or causal sequence. This is done by a narrator, with the aim of conveying a particular experience or creating a literary or artistic meaning. ⁽¹⁹⁾

Narration is one of the oldest forms of human expression on Earth. It’s been closely linked to human interaction since the beginning of language as a means of communication in the early stages of human civilization. Arabic narration is an integral part of Arabic literary heritage. It has evolved over the ages, influenced by various historical, social, and cultural factors. The roots of Arabic narration can be traced back to the earliest texts that were passed down orally. Arabs transmitted stories, legends, and myths from generation to generation. This oral tradition became the foundation for Arabic narration, which later evolved into written form. ⁽²⁰⁾

The Relationship between Narrative and Poetry:

The relationship between narrative and poetry is a complex one that has attracted the attention of researchers and critics. In essence, poetry can be considered a form of literary expression that inevitably contains elements of narrative. However, poetry is characterized by a higher level of linguistic sophistication and conciseness. The distinction between poetry and prose isn’t sharp; both utilize language to express human experiences. Poetry borrows certain artistic techniques from narrative, while narrative benefits from the expressive power of poetry. Many critics have studied this intersection between poetry and narrative. One of the most notable is Dr. Muhammad Miftah, who argued that the interplay between poetry and narrative constitutes the poet’s message. Every poetic text is, in effect, a story—or a message that conveys a certain experience.

The intersection of literary genres:

Dividing Arabic literature into poetry and prose doesn’t mean there’s a clear-cut distinction between the two. The only difference lies in the fact that poetry adheres to rhythm and rhyme, while prose doesn’t. In essence, poetry and prose share the same language as a tool for artistic expression. The relationship between poetry and prose depends on the purpose behind the literary work. Focusing on the purpose can help clarify any confusion between poetry and prose, especially since there’s often overlap between arts that are closely related to each other. Literary genres are no longer strictly defined; instead, they overlap and blend with one another, leading to the emergence of new forms of literature. This is what’s known as “hybridization.” There are no fixed boundaries between literary genres, as boundaries in art, particularly between different artistic forms, are dynamic and not fixed. In literature, different literary elements are combined to create something new and innovative. This reflects the nature of art itself, which is constantly changing. And there’s continuous development as well. The boundaries between different literary genres are no longer fixed. Instead, they change and evolve over time. This reflects the complexity and diversity of human experience. ^(25)

The Arabs emphasized the connection between poetry and visual arts. Al-Jahiz said about poetry: “Poetry is, in essence, a form of art, a kind of ‘weaving,’ and a type of visual representation.” In other words, there should be no confusion or loss of connection between different literary forms. There’s a unity and continuity among them. All literary forms aim to create aesthetic effects. Literature can achieve the same effects as painting, since it’s essentially “painting with words.” It’s precisely this visual aspect of poetry that makes it similar to painting, even though the tools used are different. ^(27)

Poetry and narrative both share artistic elements such as imagery, language, and rhythm. Poetry may use narrative as a means to convey ideas or experiences, while narrative relies on poetic imagery and concise language to enhance its artistic beauty. The text emphasizes that this overlap isn’t a weakness, but rather a natural development in literary structure, stemming from the creator’s need for innovation. ⁽²⁸⁾

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It can be said that the overlap between the literary genres of poetry and prose reflects the evolution of aesthetic consciousness and a text's openness to new forms of expression. This overlap has enriched literary works both in terms of meaning and aesthetics, contributing to the renewal of literature and the expansion of its creative possibilities.

THE FIRST DISCUSSION/TOPIC

The Structure of Time

1. Time in language:

Ibn Manzur defined "time" in *Lisan al-Arab* as follows: "Time and seasons refer to both short and long periods of time. The plural forms are *azman*, *azmanah*, *azmanat*, *zamani*, and *zamnan*. When something lasts for a long time, it's said to have '*azmaned*'. The term '*zaman*' can also refer to specific seasons of the year, or the duration of a person's reign or similar periods of time." (²⁹) In the dictionary *Maqayis al-Lughah*, the definition is as follows: "The letters '*zayn*', '*mim*', and '*nun*' form a single root that refers to a period of time. This includes concepts like '*zaman*', which refers to both short and long periods of time. The plural forms are *azman* and *azmanah*." (³⁰)

Time, in a technical sense

Al-Sharif al-Jurjani defined time as follows: "Time, according to the philosophers, is the measure of the motion of the celestial bodies." For theologians, time represents something measurable that helps us understand other, more abstract concepts. Here, time is seen as an undefined element. It's an important element in modern studies. Many narrative techniques stem from this concept. The emphasis on this structural element in novels stems from the dichotomy between structure and narrative content, as discussed by Russian Formalists since the beginning of this century.

Time is what creates tension and suspense, keeping the reader engaged in the events. It also helps us understand the characters and their development over time. Time gives narrative works a sense of reality and authenticity. Time connects the past, present, and future, adding historical and cultural depth to the narrative, thereby making it more meaningful and valuable for the reader. (³³)

And there are two techniques that intersect at the level of the narrative system. This happens when the narrative time and the actual time of the events don't coincide. As a result, two narrative paradoxes or techniques emerge.

Retrieval and anticipation can either involve recalling past events or anticipating future events. (³⁴)

A. Retrieval/Recollection:

And "retrogression" refers to returning to a point before the current point in the narrative. In other words, it involves bringing back to memory events that occurred before what's being described at that moment (³⁵). The temporal paradox in literary narration is a technique in which the narrator goes back to the past through the text. As a result, the flow of events in the present is temporarily halted, allowing for the recounting of earlier events. This serves to enrich the reader's understanding and clarify the context (³⁶).

And its types are:

External retrieval: This type of retrieval refers to past events that occurred before the narrative begins (³⁷).

Internal flashback: – Refers to events that took place later in the past, relative to the beginning of the novel. These events might not be mentioned in the text until later. (³⁸). It can be said that various forms of flashback constitute an important part of the narrative structure of novels. They serve as distinct techniques and elements that contribute to the overall narrative. Their function varies from one novel to another. As for external flashbacks, writers use them to fill in temporal gaps, thereby helping readers understand the sequence of events.

And the poet said:

Following that, heroic deeds were carried out. It was as though an army had rushed forward on horseback.

History rides on horses through the clouds. Gas transforms into an army of meteors. (³⁹)

Ibn Habib comments on this poetic line. He compares the clouds in the sky to black horses, and the white earth before plants grow to white horses. This comparison is one of the most creative metaphors used for this purpose. What adds to its beauty is the imagery of "battle" between the clouds and the earth. Ibn Habib also explains the second line of the poem. He believes that the poet compares the wine jar to a turban. He describes how the jar's handle is tied up, with the turban lying in front of it. This is another example of the poet's inventive and clever use of imagery. The time referred to in this poem is the past; it describes a battle or war that took place in the past. The poem involves a kind of "recollection" of past events, describing them as if they were happening in the present.

And from his words:

There was light in the flaxen hair when it appeared. Its beauty was further enhanced by the sound of one's own breath.

Akf Firuzj wrapped her wrists together. She had covered them with green-colored clothing.

Or perhaps, the blue jade has been placed on the carpet made of fine silk. (⁴¹)

These lines are based on a delicate aesthetic description that evokes the image of a woman who exudes beauty and grace. The poet uses colors and light to depict this beauty, revealing its impact on the soul. The poet begins by saying, "The light of linen was beautiful when it first appeared." The use of the past tense indicates that this scene is recalled from memory, not experienced in the present moment. This light is described as so beautiful that its splendor can even remove the "rust" from people's souls. This artistic description suggests that beauty can purify and invigorate the spirit. Then, the poet describes the wrists, comparing them to turquoise,

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a precious stone with a greenish-blue color. This symbolizes delicacy and grace. Finally, the poet notes that the wrists are covered by green clothing, creating a harmonious color scheme between the body and the garments. This reflects a high level of artistic taste in color selection.

The poet continues to create his beautiful artistic picture by comparing the decorations to the blue color of rubies set upon a carpet made of fine silk. This creates a luxurious image, combining precious colors and exquisite materials, thereby evoking feelings of delicacy, luxury, and elegance. All of these lines belong to the past, and there's a clear sense of nostalgia in them. The poet recalls a scene from the past and re-creates it poetically, so that it remains alive in memory.

B. Proactivity/Forward-looking thinking:

This temporal technique is known as anticipation or foresight. In this approach, the narrator refers to events that will occur in the future, that is, after the time when the narrative is being told. Gérard Genette notes that this technique is less common than flashback in established narrative traditions (⁴²). Anticipation can be divided into two categories.

1. Foreshadowing as a preparatory technique: This is a narrative technique in which the narrator provides hints or events that serve as previews of what will happen later. The purpose is to prepare the reader and guide their expectations. What distinguishes this technique is that the narrator isn't certain whether the events will actually happen, thereby creating a sense of anticipation and suspense in the reader. These hints might either confirm or contradict the reader's expectations later on, adding elements of surprise and excitement to the narrative. (⁴³)

2. Foreshadowing as a narrative technique: This is a narrative device in which the narrator explicitly reveals events that will happen later on. This creates a sense of suspense and surprise, motivating the reader to keep reading. Foreshadowing can be conveyed using the first-person narrative voice, allowing the narrator to make hints about future events without disrupting the flow of the story. This adds depth and tension to the narrative. (⁴⁴)

And the poet said:

O one who was once beloved and cherished. May he be saved from all harm and suffering.

The gift arrived, along with words expressing goodwill. It was a gift given out of kindness.

I'll bury it after I've watered it. In a container that contains medicine for treating diseases.

He wouldn't have been so famous for his kindness if he hadn't hidden it behind that mask of indifference.

Let me nurture it with your beautiful, lovely arrangements. So, let's place it after the highest ranks.

Nour Al-As was like light in his writings. A light that shone in a dark night.

The beauty of your creation lies in the way its elements are arranged. It's like how the full moon coordinates with the stars of Gemini (⁴⁵)

These lines express the beauty of poetry and poets. Poetry is likened to a "glue" that reveals the beauty of the poet's kind heart. The poet describes another poet as generous and loving. He also mentions that he gave him a gift of roses, which serve as a protection from the evils of time. The lines refer to the present moment, describing the poet and poetry as they exist now. There's also a hint of the poet's future. The poet's beauty, according to these lines, was once something hypothetical in the past, but it has now become a reality. In short, these lines celebrate the beauty of poetry and poets, and suggest that poetry and poets are constantly evolving and improving.

The poet said:

Swim in the cup of Dr. O, or in the eclipse amidst the full moon.

Or a veil between dawn and light (⁴⁷)

The verses in the visible portion do not refer to any specific time—past, present, or future. Instead, they use general and abstract terms like "midway between full moons" and "eclipses". These are astronomical phenomena related to night or cosmic events. They represent natural, recurring times, not historical events or special moments. "Between dawn" refers to the early morning or the moment when the sun rises.

The poet said:

May your day be filled with goodness in the night. Similarly, the night is also a time of goodness for those who are virtuous.

It happens at dawn. Let's put aside all matters that are flawed or imperfect.

It seems as though night is his beloved. When night falls, everything becomes filled with sweetness.

It's as though dawn acts as a supervisor over him. He becomes cautious whenever the "supervisor" appears (⁴⁸)

The temporal dimension in these verses is reflected through words that denote time, such as night, day, morning, and dawn. The poet uses these words to create a picture of time that reflects the nature of a writer's life. Night here isn't merely a period of time; it's a time for creativity and staying up late, when intellectual and creative activities flourish. Day, on the other hand, loses its usual meaning due to the writer's focus on staying up late and spending time with other writers. Morning symbolizes the end of the night, as if the poet sees it as a "watcher" over the writer. Dawn indicates that the night continues, suggesting that the writer might stay up until late at night. Time here isn't just a framework for events; it's an artistic tool through which the poet expresses the life of a writer dedicated to literature. Thus, night becomes a symbol of creativity, while morning symbolizes its end. (⁴⁹)

The poet said:

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The heavens wept, yet laughed through the earth. With tears, it bestowed treasures upon it.

It's as if she's a fool who's constantly exposing her own flaws. And it seems like he's just happy to expose them as well.

His hands worked on a unique system. And Jamana was alone, ready to help with it.

And he made it more beautiful to behold, and equipped it with the keenest sense of smell as a means of detection.

Look at the beauties of spring in all their glory. Without spring, these beauties would never be revealed to us. (50)

These lines express the beauty of nature in the spring season. The sky is described as "weeping" through rain, while the earth is described as "laughing" as it blooms with flowers. The poet compares the sky to a foolish woman who spreads out her knots, and the earth to someone who spreads out time. The verses describe the present moment, with spring being depicted as the season that makes life more beautiful and wonderful. It's a truly unique and beautiful description, one that's rarely found in the works of other poets.

And from his words:

The yellow of goodness bears witness. That the contract of roses has been fulfilled.

He believes that this spice is among the most expensive and finest ones available.

A king who never sleeps comes to me. And all kinds of light shine brightly (51)

These lines are based on a symbolic, aesthetic description that draws its elements from the world of nature, particularly flowers.

The poet gives "Nur al-Khairi" the role of a witness to the superiority of "Nur al-Bahar" and its dominance over all other flowers.

The poet doesn't merely describe the usual aesthetic qualities like color and fragrance; instead, he goes beyond these to describe a more profound characteristic: the ability to remain awake at night. In the line "Nur al-Khairi bears witness," the poet personifies Nur al-Khairi as a witness who speaks of its merits. The line "And it sees that Nur al-Bahar is more precious and noble" conveys a sense of comparison and preference, thereby emphasizing Nur al-Bahar's status and excellence among flowers.

And the poet said:

O one who is adorned with virtues and noble qualities, who wears glory and excellence upon oneself.

Look at how the "blossom of spring" is reflected in the face of this wonderful festival.

He made progress after being delayed and after attacking first. In terms of goodness and kindness, he was among those who took the lead.

He arrived at you, wrapped in the garment of life. It seems that your life is something that comes after this one. (52)

These lines depict praise intertwined with descriptions of a festive springtime. In them, moral values and other aspects are intertwined.

In a single, vibrant painting that captures the wonders of nature, the poet begins his address with a direct appeal to the person being praised. He endows this person with qualities of virtue and glory, as if they were garments worn by that person. This is a metaphor that embodies spiritual meanings in a tangible form, suggesting permanence and stability, rather than something temporary or fleeting. Then, the poet turns to the image of spring, giving it a face and form. He compares its splendor to a splendid festival. Thus, nature itself becomes part of the celebration of the person being praised. The beauty of time and place, then, reflects the beauty of the person being praised.

It can be said that the Andalusian poet Ibn Habib excels at using time in his poetry. He employs different tenses to convey various emotional and practical aspects of his poetry. He uses the present tense to describe nature and its beauty, while using the past tense to express memories and past experiences. This varied use of time adds depth and impact to his poetry, allowing readers to experience a rich and diverse poetic experience. His skillful use of time also makes his poetry more effective and beautiful, as the timing of events corresponds well with the themes of his poems, thereby enhancing the overall poetic effect.

CHAPTER TWO

The structure of the building

– In terms of language and terminology, "place" refers to:

1- The meaning of "place" in language:

According to Lisan al-Arab, the word for "place" is derived from the root "makana". This is because a place is a location where something exists or takes place. In other words, a place is a specific location where things happen or exist. The plural form of "place" is "amakna". This indicates that, in language, the concept of "place" relates to events, creation, existence, and stability.

The Middle Dictionary defines it as follows: "A 'place' is the plural of 'amakn'. 'Amakn' refers to a location where something exists. 'Makana' is the plural of 'makn', meaning the state or position of something. For example, 'makin fihi' means 'something exists there'." (54)

2- Terminologically:

Space is defined as follows: "It's an ideal medium characterized by the interrelationship of its various elements. Our perceptions are centered within this medium. In other words, space encompasses all finite spaces. According to Başlar, 'Space isn't like images or words that can be drawn or written down. Rather, space operates within our imagination and senses.' One researcher described

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space as the ‘backbone’ of any text. Without space, the elements that make up the text lose their meaning. In other words, space is essential for completing the other elements of a text.” (⁵⁵)

3. Types of places:

There have been numerous studies on the various types of places in literature. Some researchers divide them into “imaginary places,” “metaphorical places,” “realistic and historical places,” as well as “places that are attractive or repulsive.” For contemporary researchers, the classification of places varies depending on the narrative elements and other factors that influence the text. (⁵⁶) In literature, places are commonly divided into “friendly” and “hostile” categories. However, in reality, this classification depends on the poet’s personal and social experiences related to that place. A place can be either friendly or hostile depending on the memories associated with it. This perception can change over time. It’s the poet’s experience that determines the nature of a place, not the place itself. (⁵⁷)

In literary studies, it’s evident that each researcher approaches the depiction of places in literary texts in different ways, depending on the nature of the text and the methodology used. In the case of Andalusian lyric poetry, places are depicted in various and complex ways. One and the same place can be described as “friendly” in one context and “hostile” in another. Sometimes, a place might be described as “absolute” or “open,” while at other times it might be described as “closed.” This diversity in how places are depicted reflects the poet’s personal and social experiences, as well as the memories associated with certain places. Open spaces like gardens, orchards, and parks may symbolize beauty and tranquility. On the other hand, enclosed spaces like ruins and abandoned places may symbolize sadness and loss—depending on the events described in the text. (⁵⁸)

It can be said that understanding the depiction of places in Andalusian lyric poetry requires a deep understanding of the cultural and social context in which they were written. It also involves understanding the poet’s personality and personal experiences. In this way, we can uncover the deeper meanings that these places hold within these literary works.

1. The open space:

An open space is a place that isn’t surrounded by closed boundaries or walls. It allows for freedom of movement and expansion. Examples of open spaces include cities, streets, villages, deserts, and parks. This type of space gives people a sense of freedom and openness. It also enables direct interaction with the outside world. Open spaces are closely related to public life and social interaction. However, the effect of open spaces isn’t always the same. Sometimes, they can bring a sense of comfort and peace. But other times, they can cause anxiety or loneliness, especially when they’re very large, like deserts. The meaning of an open space isn’t determined solely by its physical shape, but also by how people perceive it. The relationship between humans and open spaces is psychological and behavioral in nature. In the text, open spaces are characterized by several symbolic traits. They represent openness to the world around us, meaning the space’s vastness and its ability to accommodate various events and people. They also represent openness to others, meaning the ability of people to interact and communicate with each other. Openness as a unifying element: The open space becomes a place of encounter and interaction between people from the outside world and those within it. In other words, open spaces reflect the life of society and the public realm, free from the constraints of privacy and isolation. People are active and influential within these spaces, and their presence and movements are evident there. Examples mentioned in the text include streets, deserts, seas, and other public spaces. These places give characters freedom of movement and interaction, reflecting their presence in the outside world. Thus, the open space isn’t merely a backdrop for events; it’s also a symbolic element in the narrative that reflects openness, communication, and life in the public realm. Natural spaces like gardens, mountains, rivers, etc., also constitute open spaces.

2. Natural environment:

As I’ve mentioned before, “open spaces” refer to gardens, orchards, parks, rivers, and other natural areas mentioned by Andalusian poets in their verses. As is well known, Andalusia was renowned for its breathtaking natural beauty. The region was characterized by lush greenery, abundant water, and a mild climate. Rivers and streams were widespread, and there were many gardens and orchards filled with fruit trees and various flowers. This made Andalusia resemble a paradise on earth. The cities in Andalusia were also designed in harmony with nature: palaces were surrounded by gardens, and water flowed throughout the areas. This natural beauty had a profound impact on people’s lives, bringing them peace and tranquility. As a result, Andalusia became one of the most beautiful places in the world. (⁶⁰)

Nature is one of the most important elements that influenced Andalusian literature, especially poetry. Andalusian poets lived in a unique environment characterized by breathtaking beauty, diverse geography, and a mild climate. This natural beauty is clearly reflected in their poetic works. Descriptions of nature became a distinctive feature of Andalusian poetry, serving as a means of expressing human and artistic emotions. (⁶¹)

The poet’s true greatness lies in his ability to evoke the reader’s emotions and sympathy. This is achieved by adhering to the truths of nature while adding his own artistic touches, thereby giving nature new dimensions and colors. The poet’s description of nature is a measure of his skillfulness. His ability to perceive the world around him and reframe it in an artistic manner is also crucial. In Andalusian poetry, nature is depicted in various forms: gardens, bays, rivers, flowers, and orchards. There are also descriptions of gatherings and drinking in the countryside. Yet, gardens remain the most common theme in these poems, reflecting the Andalusian poets’ love for natural beauty and harmony with their surroundings.

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3. Riyadh and the Flowers:

Poets of Andalusia praised gardens for the purity of life they embodied and the beautiful spirit of nature they reflected. The blooming flowers and flowing rivers served as poetic motifs, evoking emotions of longing and nostalgia. The breeze in the gardens and the chirping of birds created a musical backdrop that stirred feelings of peace and harmony. Thus, gardens became symbols of inner beauty and a means of expressing the feelings of the Andalusian poet. The Andalusian poet didn't limit his vision to individual flowers or plants; instead, he embraced the entire natural scene. He wrote about roses and their colors, flowers and their scents, rivers that meandered across the garden like swords or snakes, trees and their shadows over the water, and dewdrops on the branches. He might also include rain, cold weather, clouds, planets, and stars in his descriptions. A poetic piece is essentially a collection of various images, carefully arranged to create a cohesive whole. Gardens appear frequently in Andalusian poems. Poets were influenced by their natural environment. Gardens were an integral part of their lives and memories. Therefore, gardens became a central theme in their poetry. Through them, poets expressed their personal experiences and emotions, as well as their love for natural beauty. The poet Ibn Al-Bun describes gardens in such detailed ways that readers feel as though they're actually in that world. He portrays the gardens with all their intricate details and true appearance, turning imagination into tangible reality. (64)

This description of flowers isn't merely a record of their names and shapes. It's part of a poetic visual system in which the poet combines natural scenes with ideas and emotions, creating a vivid image for the reader. Poets of Andalusia handled this art with great precision and imagination, drawing inspiration from Andalusia's enchanting landscape—filled with lush gardens, beautiful flowers, and a way of interacting with natural elements that reflected human sensibility. Andalusia had a magnificent environment: the land was covered with the colors of lilies, roses, and lotuses. Rivers and valleys flowed gracefully, their waters twisting and competing with each other. The sound of water merged with the cooing of doves perched on branches, and the rustling of palm trees swayed in the breeze. It was a truly beautiful scene. (65)

Abu al-Walid said: "There's a piece of poetry among the lilies that praises Abad, the man who held two important positions."

It's a fertile land that continues to be nourished by the rain that falls upon it.

The yellow narcissuses there seemed to boast about their color, which was similar to that of the pale blue flowers.

Triknormen on top of his penis. The word "Tber" above it.

If a breeze passes through it, it's like a word carved upon lapis lazuli.

He stripped off his robe of flames. Abu Amr, a descendant of Muhammad.

What a virtue it is to sacrifice one's enemies! The virtue of forgiveness is enough to benefit everyone who seeks to improve themselves. (66)

The verses describe the garden and the beautiful natural scenery in a vivid and expressive manner. Then, the description shifts from nature to praise. The poet uses the beauty of nature as a testament to the virtues, generosity, and excellence of the person being praised. There's a clear blend between the beauty of the surroundings and the beauty of the human being.

In this way, the poet creates a similar image between the garden and the clouds, or between the poet and those whom he praises. Just as the garden loses its fragrance unless the clouds bestow upon it rain or water, so too does the poet feel fulfilled when those he praises reward him with their favor. This kind of generosity is one of the virtues of the person he praises, Mu'tadhid ibn 'Abbad. His virtues are too numerous to count, for those who strive to understand them. (67)

The poet describes a fertile garden whose nourishment never ceases, for the clouds water it morning and evening. The garden is likened to a living being that "begs for forgiveness." The light of the flowers is compared to pure gold, shining like jewels on a delicate neck. It's a brilliant metaphor that combines both visual and emotional aspects. The poet moves from describing nature to praising the person being praised. Thus, the beauty of the garden becomes a reflection of the beauty of his character. It's a skillful transition from description to praise, linking natural purity with moral excellence.

The poet said, in describing spring:

Look at the river and marvel at it. What a beautiful sight and what lovely land it is.

Interference between Riyadh. From the green wires.

In it, there's springtime everywhere. The land becomes beautiful once again.

It was nice that it could be seen shining in the silver necklace (68)

The verses depict a magnificent natural scene featuring a river, a garden, and flowers. The poet stands there, admiring this beauty with awe and wonder. He begins by describing the river, whose qualities and beauty remind one of a woman who reflects the earth's splendor. Thus, the river adds a pure and bright visual dimension to the scene.

Then, he moves on to describe gardens adorned with flowers. He portrays the splendor of spring and how the tender buds bloom, adding beauty and charm to the land. This evokes feelings of life, renewal, and fertility. The poet uses delicate and evocative words like "beautiful, tender buds" to enhance the sense of beauty and softness.

The imagery reaches its peak in the last line of the poem. The natural scene is likened to a string of pearls set in a silver necklace. This is a brilliant metaphor that captures the beauty of nature as if it were a precious jewel. It reveals the poet's keen imagination and remarkable sense of beauty.

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In these verses, the use of metaphors and similes makes the imagery clear and vivid. In particular, the river is compared to a necklace, and the garden to jewelry. The language is graceful and delicate, with a tendency toward simplicity, harmony, and emotion. The emotion expressed is one of admiration and awe at the beauty of nature. The style is descriptive, relying on sensory imagery to convey the meaning.

Abu al-Walid said that he had two verses related to the “Shaqiq al-Nu'man al-Shaqar”. Perhaps these two verses are unique in their use of metaphor. They are as follows:

Riyad loves her with all his heart. To those who gaze upon them, they present a beautiful sight to behold.

If the sisters spread their arms in it, they'll leave it empty. The feelings of virgins are like a melody in red wine (⁶⁹)

These lines depict a natural spring scene filled with life and beauty. The poet describes how rain brings life to the gardens, turning them into lush, vibrant places. The gardens then appear in their most splendid form. The poet uses words like “revived” to emphasize the effect of rain in bringing life and renewal to nature. Then, the poet goes on to describe more delicate and beautiful scenes: he compares the red flowers in the gardens to virgins, with their red veils. This is a poetic comparison that combines color, movement, and femininity, revealing a rich imagination and exquisite aesthetic sense. This comparison gives nature a human-like quality, making the gardens seem like living, beautiful beings.

And the poet said, describing the flower:

And Jalnar proudly displayed himself in the midst of all the flames.

My favorite seat of all the chairs and flowers.

The wicked ones have drunk until they're drunkardly drunk.

And I covered my eyes and stopped looking around. (⁷⁰)

The verses depict the beautiful woman, embodied in the character of “Gulnar”. The poet describes how she appears amidst colors, flowers, and lights. He connects her beauty with nature and life, turning her into a poetic image that goes beyond mere physical description, expressing her splendor and captivating presence. This is a sensual, colorful, and dynamic image of the pomegranate flower, with its fiery red color. What's interesting is that the poet mentions this flower after describing other beautiful women whose cheeks were tinged with red. It's generally believed that red is applied to the cheeks as makeup. The poet explains that the movement of the lips of these beautiful women created “wounds” that penetrated deep into their skin. (⁷¹)

And the poet said:

But roses are found only on the treetops. Just as kings are found among their subjects.

It's a beautiful sight, both in terms of appearance and in terms of the story behind it. In the emptiness that surrounds it, its description becomes even more meaningful.

The scent of musk is but a faint hint of its true fragrance. Even the limits of time are too humble to contain such beauty.

I mixed the red color of the ruby with that of the pearl, resulting in a color that was truly unique in its own right.

Just as everything comes from permission and prohibition, so too did the Hamiri create the poison of his weapons.

If he makes a promise, then it's his duty to keep it. It's an obligation that must be fulfilled, just like any other obligation he has (⁷²)

In this piece, in which the poet praises his father, he describes the rose in a purely sensory manner at the beginning: its shape, colors, and fragrant scent. This is a description commonly used by poets. But the poet also associates the rose with the way a king ascends to his throne. He combines the rose's delicate nature with its strength, just as his father's strength was combined with his kindness toward enemies. This creates a harmonious whole where the natural beauty of the rose is combined with its symbolic meaning. Human and moral qualities are also attributed to the rose, resulting in a poetic image where scent, color, shape, and meaning all come together in perfect harmony.

– Rivers and bays:

Rivers are among the most prominent manifestations of the “open space” in poetry. They represent vast natural spaces that stretch towards the horizon, adding a sense of vitality and beauty to poetic texts. Andalusian poets drew inspiration from rivers to depict the beauty and wonder of the land. They saw rivers as symbols of life and purity, as well as ideal settings for expressing love, longing, and spiritual purity. The world of water is one of the most prominent elements of nature in Andalusian poetry. This is due to Andalusia's unique geographical features: it's a peninsula surrounded by water on three sides, with many rivers and valleys. This open landscape created vibrant scenes filled with trees and gardens along the riverbanks. These places became spaces full of movement and beauty, inspiring poets and capturing their imaginations. Their poems reflected these beautiful images of openness, movement, and beauty—characteristics that define the “open space” in poetry. (⁷³)

The many rivers, with their abundant water, bring life to the land, in every direction—east, west, north, and south. They also contribute to the fertility and beauty of the land. Green valleys line the banks of these rivers. The Andalusian poets were deeply influenced by these rivers, and they captured the beauty of nature in their poems: nature with its exquisite patterns, delicate colors, and enchanting beauty. (⁷⁴)

And the poet said:

Look at the river and marvel at it. How beautiful it is, with its land and everything around it.

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It has settled between the gardens. From the tender, green shrubs.

It has a beautiful springtime. The land looks even more lovely now.

It seems like it's a good quality product. It's displayed in a silver-colored frame (⁷⁵).

In these verses, the Andalusian poet's ability to depict nature is evident. His style combines visual beauty with emotional expression. The poem begins with a sense of wonder and admiration for the river, where the poet draws attention to how the reflections of natural scenes appear on its surface. The earth seems like a mirror that reflects its own beauty. The poet also uses descriptions of gardens, fountains, and other elements to convey a sense of fertility and vitality, creating an overall feeling of freshness and energy. The verses highlight the description of spices and flowers that adorn the earth. Thus, a complete picture of nature is created, where the beautiful scenery appears as though it has been carefully decorated. The comparison to gold and silver adds a sense of brilliance and elegance to the scene. It demonstrates the poet's skill in transforming natural elements into poetic images full of visual and artistic imagery. This literary style combines realistic descriptions of nature with symbolic representations, using sensory details to make the reader feel as though they are witnessing the beauty of nature firsthand and enjoying its dazzling details.

And the poet said:

It's as though the river is the horizon of the sky, serving as a barrier between the sky and the earth.

And they were my enemies. They were born from the ruins of greatness.

Like Ibn 'Abbad al-Nad. Greedy for money, utterly ruthless.

The surface has been covered with a protective layer. Now, it's time to renew the silver coating.

He's really lucky. Humility is key. (⁷⁶)

These verses are characterized by a poetic style that connects nature with human emotions. They reflect the influence of the natural environment in a symbolic and emotional manner. Their analysis can be summarized as follows:

The verses depict the river as if it were an extension of the sky on earth. This poetic portrayal gives nature a lively, dynamic quality, as though it were a force that dominates the landscape. In these verses, poets blend nature with human symbols. Thus, the river, flowers, and other elements become symbols of values, beauty, and virtue.

Similarly, verses like "Images are like torrents that wash away silver" and "Those who are fortunate in humility receive a 'bite' from fate" convey moral teachings or social critiques through artistic imagery. The poet uses nature and natural events to express human experiences and their consequences.

2. Closed spaces:

The enclosed space in the text isn't merely a geographical area. It's a semantic structure with clear psychological and symbolic dimensions. This concept is based on the dialectic between enclosure and openness. As a result, it gives rise to a range of meanings that are the opposite of those associated with openness. (⁷⁷)

A closed space represents confinement within rooms and limited mobility. It's associated with self-isolation, loneliness, and inward reflection. Rather than being a place for gathering, it serves as a symbol of separation. It points inward, to the private realm, rather than outward, to the public sphere. Often, it's also symbolically linked to being away from a particular place, meaning withdrawal from the broader social space. (⁷⁸)

The repeated use of enclosed spaces as symbolic elements, such as the home and prison, is noteworthy. The home serves as a prime example of an enclosed space: it's a place of refuge after work, a source of comfort and security, and the closest place to a person both physically and emotionally. However, this enclosure isn't always negative. It can symbolize safety and intimacy, but it can also represent constraints and isolation, depending on the context. Prisons, on the other hand, represent the most extreme form of enclosed space. They deny freedom, which is the most precious thing a person possesses. The effects of imprisonment go beyond physical restraint; they also include the severing of social ties, the deprivation of privacy, and the humiliation of human dignity. This is especially true in the Arab world, where prisons are often associated with torture and political repression. (⁷⁹)

And enclosed spaces include ruins, dwellings, and houses (⁸⁰)

– The house or dwelling place:

The home is the shelter that provides a haven for a family. It's not merely a physical structure or a piece of land with natural features. As a closed space, the home isn't just a physical framework that protects people from external elements. Instead, it's a psychological and emotional space that profoundly influences a person's character, especially that of a poet. The home represents the starting point of an individual's life. It's where childhood memories are formed, where family relationships are established, and where memories are created that remain firmly rooted in both the conscious and subconscious mind.

It may symbolize safety, peace, and psychological stability. It gives people a sense of belonging and comfort, serving as a spiritual refuge that compensates for the harshness of the outside world. For this reason, the home occupies an important place in literary works as a place that brings tranquility and a sense of warmth. However, the meaning of the home isn't always positive. In some cases, it can become a stressful or even hostile environment, especially if it's associated with painful memories, internal conflicts, or difficult circumstances experienced by the poet. In such cases, the home becomes a suffocating space that reflects a state of alienation and psychological tension, leading to feelings of oppression and helplessness, rather than comfort and peace.

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In this way, it's confirmed that the enclosed space represented by the house has a dual meaning. It can be a place of safety and comfort, but it can also become a source of pain and psychological distress, depending on the poet's personal experiences and the memories stored in their mind. Thus, the house becomes important in literary works as a reflection of the psychological state of the individual, and as an element that shapes the poetic and artistic vision of the text. (⁸¹)

And Abu al-Walid said, in a loving manner:

Your bath has already been prepared for me. But it still leads to my death.

And even if you don't bring meaning to my life... From the sweet, gentle words that come from your smiling lips.

So here I am, a judge of passion. But the judge of your beauty isn't fair at all.

O, may my grave be where love resides. Please grant me this honor from your dwelling.

May my love for him bring him comfort. May he be relieved from this suffering.

If he truly intends to re-establish the connection after death, then I'll go back to my former way of life.

Oh my friend, there are holes over there. Please don't dig holes for me either. (⁸²)

These verses fall within the category of passionate, emotional love poetry. Abu al-Walid expresses a profound love that borders on the brink between life and death. His poetry is filled with emotion, rich in imagery, and sincere in its expression of feelings. The poet creates a picture of love where the lover's gaze and her smiling breath bring life back to him. Yet, these glances also lead him closer to death. He wishes that his grave would be where his lover is, so that perhaps she might bring him back to life after death. This theme isn't new in love poetry, but the combination of glances and breaths adds a touch of novelty and creativity. It shows the poet's ability to reinvent traditional poetic imagery. (⁸³)

It can be said that Habib tends to prefer open spaces as environments that bring feelings of openness, fertility, and spiritual clarity. In these spaces, the Andalusian landscape becomes a reflection of joy and life. Open spaces symbolize freedom, peace, and mental balance. They're also associated with movement, purity, and light. In his poetry, the natural world merges with artistic imagination. He describes nature with precision, endowing it with human qualities. The beauty of his poetry lies in the harmony between nature and the human spirit. For him, enclosed spaces represent an inner, psychological realm—a place for reflection and tranquility.

CONCLUSION

Praise be to Allah for the successful completion of this research. After thorough analysis, the research has reached the following conclusions:

1. Ibn Habib's poetry is diverse in nature, encompassing descriptions of nature, expressions of praise, and love poems. His poetry is distinguished by its precise descriptions of Andalusian nature. His expressions of praise reflect his admiration for those he writes about. His love poems are rare and delightful. His poetry reflects his literary culture and poetic spirit, and is characterized by beauty and delicacy.
2. The research shows that the description of nature plays a prominent role in the poet's poetry. His deep affection for the beauty of spring and its flowers is evident in his works. The charm of Seville's nature is reflected in his poetic images. As a result, his poems are full of life and vibrancy.
3. The research also shows that poetry and prose are interrelated and complementary to each other. They share artistic and aesthetic elements such as imagery, language, and rhythm. This has contributed to the renewal of literature and the emergence of more diverse and expressive forms of expression.
4. It turns out that the use of time is a fundamental artistic element in the poetry of Ibn Habib al-Andalusi. It lends his poetry vitality and a sense of temporal diversity, thereby enhancing its overall impact. The use of the present tense helps to highlight the beauty, movement, and continuity of poetic scenes. Meanwhile, the use of the past tense adds an emotional dimension rooted in memory and nostalgia. This integration of the present and the past gives his poems greater semantic richness, as well as aesthetic and emotional depth. It once again demonstrates the poet's mastery over the use of time in his poetic creations.
5. It turns out that Ibn Habib al-Andalusi makes use of space in a deliberate and artistic manner. Open spaces symbolize freedom, beauty, and life, while enclosed spaces represent a sense of containment, contemplation, and mental clarity. This balance lends his poetry aesthetic and intellectual depth, making his works rich in imagery and humanistic meaning.
- 6- It seems that Ibn Habib al-Andalusi's poetry tends to depict open spaces as symbols of beauty, life, and freedom. As for enclosed spaces, he only mentions the house or dwelling as examples of such spaces. No other enclosed spaces are mentioned in his poetry. And in conclusion, we say: Praise be to Allah, Lord of the worlds. May peace and blessings be upon the Prophet of Allah, our Lord and the most noble of all creation. May peace also be upon his family and his pure companions.

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