

## The Influence of the Arabic Language: The *Muwashshah* of Ibn Sahl Al-Andalusi an Example

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**ABSTRACT:** The *muwashshahat* were the product of the popular Arabic literary tradition, but their progress is associated with social factors in the Andalusian setting. This article is an attempt to study the inspiration of the Arabic language focusing on a literary genre like the Arabic Andalusian *Muwashshah* as a legacy of the graceful language. The paper constitutes an endeavor to assess the motivation and influence of the Arabic tongue on the literary practice of Andalusia with reference to the *muwashshah* particularly a piece of poetry of the same genre by a leading poet, Ibrahim Ibn Sahl **Al-Ishbili** Andalusian. The researcher, in this paper, undertakes to show the perspicacity of some verses of Ibn Sahl as a case of the elegance of the Arabic tongue. Ibn Sahl's *muwashshah* is worthy of being not given enough attention principally his poetry as a legacy of the dignified Arabic tongue in a part of the European continent. As a suitable approach, the researcher applies the descriptive-analysis. The article commences with a succinct exploratory framework on the importance of the Arabic language and its bond with poetry because poetry is the jewelry of Knowledge. The next point gives a justified illustration on the *Muwashshah* as an impact of Arab Muslims. Then, it moves progressively to present some crucial notions on the poet Ibn Sahl Al Andalusian. After that, the study attempts to give an analysis on one of the *muwashshah*, trying to probe the depth of the language the poet applied. Through this portion, the researcher tries to find out the influence of the Arabic tongue and to exemplify the aptitudes of Ibn Sahl through lyrics. The article finishes with a concise conclusion precisating the complete analysis and commenting on the recommendations if the researcher may recommend.

**KEY WORDS:** Andalusia, Arabic language, Ibn Sahl Andalusian, inspiration, *muwashshah*, The Glass

### I. INTRODUCTION

#### 1. Arabic Language and Poetry: Jewelry of Knowledge

The Arabic language, with its rich literary tradition, is one of the first tongues universally. This status of the Arabic language does not only reflect the number of Arabic talkers, but also it reflects the place that it has occupied in the history of the world as well as the significant role it has played in ancient times and today in the progress of the Arabic and Islamic societies. The representation, the appearance, the effect and the aura of classical Arabic remain to be recognized and assessed in all the Arab nations. The want for poetical writing was/is passionate in the Arabic language. Arabic poetry, at all phases, in its development considers the Arab poet as an idealized and reachable power.

The Arabic literary language has its roots in the pre-Islamic *qasīda* (ode), which reflected a localized Arabian reality and aesthetic. This poetry's setting in the desert, along with its common opening section evoking the beloved's memory over the lost campsite (the *nasīb*) allowed the poet to combine highly descriptive realistic passages with metaphorical expressions of loss, nostalgia, longing, and desolation (Elinson, 2009, pp. 4-5).

The Arabic tongue has emerged the best of it utilizing the Qur'an as well as what has delivered to us from the literary works of ancient times, its prose and verse. The idea is sustained by Gruendler (2002), when he says "classical Arabic poetry is the literary canon from which medieval Arab linguists, genealogists, and other scholars take evidentiary verses (*shawīhid*) to support their arguments. In this way, ancient poetry 'judges' many a scholarly case" (p. 257).

Dyck (1894), opines that it is one of the best languages of the universe and that because of two respects; first as regards the richness of its terminology and second owing to the abundance of its literature (p. 40). The Arabic language has not simply remained complementary to Islam but has been vital a medium of cultural and national restoration in the Arabic-speaking lands. It is the national tongue of the Arabian Peninsula, the North African states and the Fertile Crescent. Arabic poetry was limitless "in number and is transmitted from mouth to mouth. It was of great attraction where all listeners admired them, whatever people were, high or low, rich or poor. Poetry in the Arabic language is full of music and exquisite accent" (Dahami, 2015).

Besides, the Arabic tongue is the religious language for the Islamic nations. In the course of its progress, Arabic has become, due to favor, to a number of languages from which it has attained a considerable amount of vocabulary. It, in turn, has made its impacts, effects, contributions, and influences to several Eastern and Western languages. Undeniably, Arabic has put its noticeable mark on both vocabulary and script in too many nations of the world. That is because of quite a few factors such as The Holy Quran; and its famous literary and poetic language as well as the diverse civilizations all over the ages which added to the increase of the language via travels and marketable contacts and relations. The Arabic tongue has evolved conspicuously since before Islam with hundreds of years. It is not an intruder in the new surroundings but contends with numerous known languages that haunted manifest literary heritages.

The Arabic language is the tongue of scholarly societies, as well as the voice of Arabic poetry and oratory. It has gotten rid of the defects that characterized other dialects. Arabic poetry still holds the top rank among all the literary genres in the Arabic language. It did not budge an inch from its standing that has been engaged since the epoch of pre-Islam, roughly more than sixteen centuries. Poetry is still the Diwan of Arabs, that is, the cultural salon of literary pioneers who meet in their spare time and enjoy the greatness of saying, commenting and listening to poetry.

The Arabic language appears to have been imperative in Arabic society as a mediocre of oral poetry. This poetry, profuse and abundant, not only dominated an exceptional place in the life of the numerous tribes but also functioned as an inter language and unifying force among them. It is to the poetry which the Arabs owed their consciousness of being one people, for it gave emphasis to their artistic, intellectual, and divine expression. "The importance of this poetry is further attested to by the enviable position of influence which the pre-Islamic poet enjoyed among the members of his tribe through the power of his highly rhythmical and forceful verses" (Chejne, 1969, p. 8).

It is of great importance to have a careful examining look on the comment of Nicholson, (2004), on the state of Arab Muslims in Andalusia during the inauguration of the peninsula; he states

Although it was an age of political decay, the material prosperity of Spain had as yet suffered little diminution, whilst in point of culture, the society of this time reached a level hitherto unequaled. Here, then, we may pause for a moment to review the progress of literature and science during the most fruitful period of the Muslim occupation of European soil. Whilst in Asia, as we have seen, the Arab conquerors yielded to the spell of an ancient culture infinitely superior to their own, they no sooner crossed the Straits of Gibraltar than the roles were reversed (p. 414).

It is essential to imagine a major dimension that is an influence of Arab scholars and literati on the European acumen, intelligence and aptitude, which are essential, expressly after 1204 the year of the fall of Constantinople. The influence is felt earlier through the crusades when the European military forces, together with some of the most educated personages and the noble personalities participated in battles. Historians mention that there were different encounters with Arabs not only in the combats but also somewhere else during the pause of the war such as the famous meeting between Amir Saladin (Salah-ud-Din), the Leader of Muslims and King Richard I of England during an armistice. There is some confirmation that such contacts and meets shaped a modification in the philosophy of Europe.

Nicholson, again adds that, as the Arabs extended their power to all parts of Andalusia, numerous Christians fell into their hands, who largely constant to live under the protection Arab Muslim. Christians were well considered and regarded by the Arab authority. They enjoyed an extensive "religious liberty, and often rose to high offices in the army or at court" (Nicholson, 2004, p. 414).

Countless of the Christians became rapidly permeated with Muslim civilization, subsequently, as early as the mid of the ninth century, Nicholson adds that, it is found that the Bishop of Cordova, Alvaro moans "that his co-religionists read the poems and romances of the Arabs, and studied the writings of Muhammadan theologians and philosophers, not in order to refute them but to learn how to express themselves in Arabic with correctness and elegance" (p. 415). He adds that all fresh Christians of noticeable aptitudes are familiar and conversant simply with the language and literature of the Arabs. Christians used to read and investigate Arabic books with the extreme zeal, spend massive money in buying them and enriching their libraries with books of the Arabic language, philosophy, culture and literature; they pronounce everywhere that Arabic literature is estimable. Conversely, as Nicholson affirms if there was an occasion to talk about their books, Christians might "reply contemptuously that these books are not worth their notice. Alas, the Christians have forgotten their own language, and amongst thousands of us scarce one is to be found who can write a tolerable Latin letter to a friend" (Nicholson, 2004, p. 415). In this period of time, very several are proficient of expressing themselves superbly in Arabic and of creating verse in that language with even greater ability than the Arabs themselves. Nevertheless, the decent bishop may have overstated, and it is apparent that the culture of Arab Muslims had a strong attraction for the Spanish Christians, and similarly for the Jews, who made frequent assistance to poetry and sciences in their native language as well as in the attractive Arabic expression. "The 'Renegades,' or Spanish converts to Islam, became arabicized entirely in the course of a few generations; and from this class sprang some of the chief ornaments of Spanish-Arabian literature" (Nicholson, 2004, p. 415).

## II. THE MUWASHSHAH: THE IMPACT OF ARAB MUSLIMS

Arab Muslims had the advantage to contribute a tremendous and conscionable influence on the West in different fields and arenas for several ages. I shall shed light in this series on one aspect of contribution; it is in literature particularly in poetry to reveal the effect and contribution and the role of Arab Islamic Muwashahat and Zajal. Zajal (is a kind of improvisatory love lyrics, later on, known as a literary form) on the Provençal lyrical poetry – the Troubadours that appeared in the north of Andalusia or the south part of France for the duration of the eleventh century. This aspiring literary series, I wish to deal with the disposition of troubadours and their kith and kin with the poetry of Muwashshah and Zajal. The attempts might guide the readers to enjoy historically some five-troubadour poets or more with extract of their lyrical singing poems. The readers will be taken back to the commencement of the Renaissance in Europe starting roughly at the beginning of the twelfth century. The European renaissance sprang from Italy decades after interpretations and translations of the Islamic heritage, literature, knowledge, and science from the Arabic language into Latin and from Latin into other numerous European languages. Historically, the eighth through the eleventh centuries observed magnificent ages of Islamic development, civilization, and sciences in which prodigious portion of it was moved to Italy during and even after the crusades. Subsequently, diverse parts of Europe were invigorated and enlivened with the movement of multi travels and cultural exchange as well as translation. One of the palpable changing influences is poetry as an outlet of literature. Our embarking port to venture is Andalusia.

Andalusia was the joining link between the Islamic world – from the Arabian Peninsula and North African countries – and the European countries. Muwashshah is a song. “It is a short poem in the Arabic tradition, up to ten or twenty lines in English, which tends to concentrate on a single subject or theme. It is thought to have “broken off” from a longer poetic form, the qasida” (Handal, 2012, p. 118). As Pierre Cachia 2004, observes that it is in Andalusia most probably since it was not entirely Arabized or Islamized– that, at the beginning of the tenth century, an opening is found in the invigorated ramparts of classicism. “During the 9th and 10th centuries, Andalusí literature, poetry and prose flourished, particularly one style of poetic compositions formulated in classical Arabic known as muwashaha” (Ruiz, A. 2007, p. 36). It was in a field of invention and innovation; an intricate sort of strophic poem recognized as the *muwashshah*, which is composed completely in the classical standard language with the exception of the closing line or the couplet that is an amalgamation of Arabic and Spanish. The word muwashshah derives from the Arabic word *wishah* or *wushah*, a type of embellished sash or scarf worn over the shoulders by women in the medieval period. By extension, the word muwashshah means “embellished” or “decorated,” referring to the embellishment in the poetic texts (Shannon, 2015, pp.43-44). Roger Allen. 2000, supports the idea that it is with Andalusian strophic lyrics known as the *muwashshah* and its accompanying *zajal* in which *ghazal* or dalliance makes a kind of its most state-of-the-art influences.

It is with Andalusian strophic poetry, the muwashshah and zajal... that ghazal makes some of its most innovative contributions. Early examples of the muwashshah poem are seen by some scholars as reflecting the cultural complexities of Andalusian society by juxtaposing a series of strophes and verses that bear an Udhri stamp with a final strophe – often a popular song – that is decidedly different (Allen, 2000, p. 108).

The poets of *muwashshah* are used to praise and to laud the military prowess of their patrons. Hitherto “the muwashshah has countless variations of structure” (Abu-Deeb, (2016). Pierre once more adds that what is more noteworthy is that the *muwashshah* is virtual without doubt derived from a modest form of folk lyrics, the *zajal* that is entirely in the native language. It is right that in the literary documentation of the *zajal* is introduced after the *muwashshah*. The Arabic plural, *muwashahat*, is used all over this paper to denote to the common term, while the English plural *muwashshah*, is used to denote to any number of distinct arrangements. It would willingly be agreed that if critics, literati, and literary scholars had identified or purpose for the growth of the *muwashshah*, at that juncture all the assumption about its basis would have become diligent and indispensable.

In Al-Andalus, a new, symbiotic European culture developed, a uniquely rich tripartite culture based on the relatively peaceful and often prosperous cohabitation, for a time, of the offspring of Abraham, the children of Ishmael and Isaac alike. 10 A milieu existed where new hybrid literary forms, such as the muwashshah and the *zajal*, were able to develop and thrive (Menocal, 1990, p. 65).

Arab Muslims in Andalusia, from the beginning of the eighth century, inscribed one of the excellent, gleaming, and shining pages in the scholarly olden times all through the primitive or medieval Europe. All the way through the middle of the eighth and the initiation of the thirteenth centuries, the Arabic-Muslim-speaking nation was the chief bearers of the torch of culture, gen, knowledge, and civilization all over the world.

Hitti, (1989), states

Moslem Spain wrote one of the brightest chapters in the intellectual history of medieval Europe. Between the middle of the eighth and the beginning of the thirteenth centuries, as we have noted before, the Arabic-speaking peoples were the main bearers of the torch of culture and civilization throughout the world. Moreover, they were the medium through which ancient science and philosophy were recovered,

supplemented and transmitted in such a way as to make possible the renaissance of Western Europe. In all this, Arabic Spain had a large share (p. 557).

Sae'dah Abdulfatah Suilem supports the idea in her dissertation titled 'The Relationship of Umayyad Emirate in Andalusia with the Christian Kingdoms in Spain. She comments that the Islamic opening of Spain was not an army occurrence, but it was an episode of civilization in which the Islamic progress and development have amalgamated and fused with other older civilizations. As an instance, we remember the Roman Empire and several others that resulted from such amalgamation and brought about an innovative affluent civilization called Andalusia. The Arabic Andalusian civilization reached and significantly affected the European nations and profoundly affected the total life in Spain.

Moreover, Arab Muslims were the medium through which ancient science and philosophy were revived and put on the stage of life for everyone, supplemented and transmitted in a manner as to make the renaissance of Western Europe possible. "The Arabic Spain did a great contribution. Moreover, in his music history, F'etis too insisted on the folk nature of troubadour melodies, in particular, taking this one step further back and east, so to speak, by declaring that 'the songs of the troubadours and trouv'eres ... were inspired by those of the Arabs' (Dahami, 2015).

One of Al-Muwashahat pioneers is Abe-Bakr ibn-Quzmain (1160). He was a famous wandering minstrel from Cordoba – Cordova. He used to travel from a city to another singing the sort of praise which later on called *zajal*. Al-Muwashahat is defined as; "The Arabic poetic form *muwashshah* was first developed in Spain c.9<sup>th</sup> – 10<sup>th</sup> c. Its *kharja* or refrain was not the classical tongue but in Romance or colloquial Arabic, known as the Mozarab dialect. This form was popular in the 11<sup>th</sup> – 12<sup>th</sup> c. It may have been the forerunner of the Provençal lyric". (Cuddon J.A. 1998, p 522). The expression *kharja* (خرجة) implying a shift or a conversion from a topic to another, or from a manner of writing to another. In this case from the studiedly standard body to the witty, the waggish, the facetious or the popular, would be au fait to literati and scholars of classical Arabic literature from its close connotation with the Arabic technical expression *khuruj* (خروج).

It was an ardent protagonist of Arabic inspirations on the Provençal troubadours Abu-Haidar (2013), stated that "It was the Arabs who introduced rhyme into Europe" (p. 150). The Arab literati set out to beautify poetry with added rhyme, which had been conventionally esteemed as an esteemed form of literary beautification or exaggeration, and hence the name *muwashahat*, the garlanded or exaggerated poems given to the new compositions. There are those who still tell that the Andalusian poets wrote *muwashshah* for the reason that they found romance prototypes in Andalusia on which to perfect the new Arabic poetry. It is said that the poets of Andalusia wrote *muwashshah* in order to give *saj'* (سجع) or rhyme, a free variety when writing poetry. The *muwashshah* in Arabic poetry was a development waiting to happen.

With the wide acceptance, popularity and approval of rhyme in Arabic letters at the time, the new type of verse was not to be rejected or shrugged off those among the present-day Arab scholars, literati and writers who seemed on the face of it to shrug it off were well conscious of their indecisive attitude, and exposed as much. The term for rhyme in the customary Arabic *qasidah*, *qafiya*, has two meanings 'end' and 'end-rhyme.' It ought to be pointed out for concerned critics, that is reasonably true that Ibn Sahl has written the most fascinating and touching *muwashshah*. It might be natural that youngsters learn verses by heart, and narrate them with a flood of deliberate emotion.

The attitude of Ibn Sahl, traced in his traditional rhymes, epitomizes the approach of practically all poets of Andalusia, but chiefly the poets who composed poems in Andalusia in his time and after. His focus was on the meaning, on rhyme, on a full gamut of literary tropes, quite often its toponymy, as well as on the fauna and vegetation of pre-Islamic Arabic poetry: Arabic poetry in Andalusia, particularly *muwashahat* forms often arouse a nostalgia for lands or for place names of places in Arabia or the Arab East in general that the poets have not seen.

Critics, literati, and interested scholars who carefully read the *Dîwân* of Ibn Sahl of Seville in its completeness (both lengthy *Gasayid* as well as *muwashshah*) might come to the supposition that the poet is "a skin stuffed with classical Arabic literature and Arab lore" (Abu-Haidar, 2005). He adapts or integrates into his verse many from the poetry of pre-Islamic as well as from the Abbasid poetry.

### III. IBN SAHL AL ANDALUSI: AN INNOVATOR OF MUWASHSHAH

One of the pioneers of *Muwashshah* poets who is grouped with the leading *Muwashshah* composers are and Ibn Sahl Andalusî. Ibn Sahl is unquestionably the foremost master in presenting sharp and vivid *muwashshah*, with a wit that is both estimable and edifying. He has converted to Islam from Judaism. He joined his faith with Islam and deluged the poet with high admiration. His full name is Abo Ishaq (Ishaq) Ibrahim Ibn Sahl al Andalusî from Ishbiliyah (Sevilla *إشبيلية*). He was born, according to his *Diwan* (2003), in about 609 Hijri Calendar in the city of Seville (p. 5) and spent almost all his life in it. He devoted the majority of his life to poetry. He patronized *Al-Majlis* (a poetic session) in a place known as *Fam alKhalij*, *Al-'Arus* and *Marj al-Fidda*. As historians and critics say, Ibn Sahl left Seville for a while and settled in Minorca in which he met Abo Othman ibn Al-Hakam,

the governor and famous literary figure. After a period of time, Ibn Sahl traveled to Ceuta after Seville had fallen to Ferdinand III. In Ceuta, he became one of the office assistants of the governor, Abu 'All Ibn Khalas when Ibn Khalas decided to send his son with a message to Abu 'Abd Allah alMustansir I, Ibn Sahl was chosen to go with the son. All the travelers set sail on board a vessel which was exhausted in a violent storm, and all its inhabitants died in 649 H.- 1251.

According to Enani (1923), Ibn Sahl is a dignified poet, particularly in flirtation. In composing muwashshah, his talent is not less than being a great poet even if he used to produce muwashshah differently. His way is that dependent on smoothening the melodious tunes. He has a great ability in the compound building of his muwashshah which shows his intellectuality in assembling both subtle composing and the easiness of expressionism. This professionalism makes him not less than the pioneer poets of his age (p. 137). Ibn Sahl glorifies classical Arabic with his strident wit and confers grace on the idiomatic wherever it appears in his verse. His literary works fly in the face of the genesis of the *muwashshah* and it is being built on formal grounds or bases. Ibn Sahl's muwashshah is an oratorical and thematic composition of his own. His verse is composed in a satirical vein. Possibly his solemn poetry consists of his admiring and praising poems. Here he speaks deeply on the glory of Islam and other religious matters. The *muwashshah* of a pioneer like Ibn Sahl continued to be imitated for centuries after his demise, and, among others, by one of the most outstanding intellectuals of Andalusia.

#### IV. THE DRINKING GLASS: AN ILLUSTRATION OF EXQUISITENESS

All poetry of Ibn Sahl is sumptuous deals with courtly love. Ibrahim ibn Sahl's verse is exceptional for its musical excellence, emotional tension, and several interesting similes, allusions, and signs drawn principally from the Holy Koran and Arabic maxims, aphorisms and poetry. In the next line we might perceive his pleading with his beloved in one of his famous *muwashshahas* is shown in the last hemistich of the poem:

أيها الأخذُ قلبي مغمماً اجعل الوصلَ مكانَ الخمسِ (p. 48)

You who have taken away my heart as booty, can't you allow for union (with me) to stand for the fifth (due to the State)!

His generally physical metaphors are drawn from civilized cultured humanity and society such as the above line about the beloved who has taken the heart of the poet as a looting prize. This line is taken from his famous muwashshah *Hal dara thabiul-hima aan gad hama?*

One of the best poems, a classic poem, for Ibn Sahl is (هل ترى ظبي الجمي أن قد حمى) *Hal dara thabiul hima un gad hamâ*. The first, possibly, one of the most perfect and harmonious poems in Arabic poetry of all time. The wit and genius and genius at every stage of Ibn Sahl's *muwashshah*, similarly, make the *kharjas* as described seem essentials. The procedural terms appear out of place. There is many a *qufl* (touse Ibn Sana' al-Mulk's term) in Ibn Sahl's *muwashshah* that could serve, and with distinction. Its *matla* ' (مطلع) which means beginning.

Our illustration will be on a muwashshah similar in its beauty and greatness to the above mentioned. The example I would comment on is known as 'The Drinking Glass.' In the following poem, Ibn Sahl says:

1. سل الكأس تزهو بين صبغ وإشراق أدوب فيها الوردُ أم وجنة الساقى<sup>1</sup>

1. Ask the drinking glass; it is fabulous between coloring and lighting whether the flowers or the cheek of the pourer has been made liquefied.

Ibn Sahl pronounces how, in the glass, there is a drink; the sort of drink is as red as roses or as flushing, blushing and radiant cheeks of the shining youth who pours the drink in which this glass full of drink has the power to melt both the roses and flowers and also the cheek of the pourer. The pourer is the mean point of the poet's love. It is worth mentioning the greatness and talent of the poet in creating more than a literary portrait. The poet imagines the situation is conversational with a companion informing him to ask or forward an inquiry to the drinking glass. The glass now is personified to become an animated object has the ability to feel and speak. It is not only that but also this glass, according to Ibn Sahl, has the power to liquefy the flower as well as the smooth blushing cheeks of the pourer. Moreover, this glass when it is full of the drink, it shows a sort of embellishment and elegance to the bearer. What about the one who drinks it?

2. كؤوسٌ تحييبها النفوسُ كأنها حديثٌ تلاقى في مسمع عشاق (p. 62)

2. Such glasses are enlivened by the souls as if they are a meeting talk during an affection engagement with a beloved in the ears of devotees.

Our poet, Ibn Sahl Al-Ishbili in the above verse line, continues his imaginative views about the drinking glasses and the rendezvous or dates with his beloved. We should not forget the first habit of the poets of muwashshah which is the 'courtly love'; it is a noble love has limits. Its limits are the look and imagination. The poet brings us a picture of glory about the enlivened glasses where these glasses breath but not by themselves, their life is given by the spirits and souls sharing the engagement of the lovers mixed with their speech.

<sup>1</sup> Ibn Sahl, Abo Ishaq Ibraheem Al-Ishbili. (2003). *Diwan Ibn Sahl Al-Andalusi*. Edited by Yusra Abdulghani Abdullah. Beirut: Dar Al-Kotob Al-Ilmiyah. p. 62. [All Arabic verses of Ibn Sahl in this study are from this edition of the book, pages 62-63. Number of the page is added to the quoted verse line.]

3. إذا قتلوها بالمزاج ليشربوا أعاشوا مناهم بين موت وإخلاق (p. 62)

3. If they killed it by mixing it so that they imbibe, they brought back to life their desire which was virtually dead.

The third line goes with the previous two lines to associate the notion of love of the poet. He says that if the glass of drinking is mixed with water to reduce its effect of thinking, it is a way of the slaying. This type of killing is not real death; it is a Simi death. The poet brings an illustration of the situation to be similar to a virtual murder. Again we find the talent of the poet's phraseology in picturing the murder of the drink not to make a real death merely apparent. The glass here is personified by making it a living object.

4. تتور كأن الماء يلسع صبرفها فصوت المغني مثل هينمة الراقي (p. 62)

4. The drink rebel as if the added water sting with purity; then the sound of the singer like a secret whispering of the spell maker.

The above line shows the progress of the action of the glass of drink. The idea now is moving from wasf (وصف) 'description' to action. The pure added water is compared to an insect that pierces as if drinking, so as to it jumps up because of pain: the singer operates as the spell maker (الراقي). The poet presents another illustration of the interaction of the liquids. The interaction is seen as fighting not harmonious interaction. In the second half of the hemistich, the poet presents an unfamiliar picture informing his audience that the sound of the singer is not melodious as the natural result of singing; however, he compares the sound like the humming of the spell maker who secretly gets help by supernatural power for achieving his goal.

5. بموسى إذا ما شئت سكري عن لي! وأدهق كؤوس الخمر أبة إدهاق (p. 62)

5. With Musa, if you wish my crapulence has sung for me, I will sling the glasses of mauve a strong one.

The poet, Ibn Sahl, in this line appeals the miracle of Prophet Musa (Moses), who brings to the memory of the stick and water. This verse line is a mediator between the previous lines and the one to follow.

6. وإن ثبتت إعجازاً ضربت بذكره فوادي ففجرت العيون بأماقي! (p. 62)

6. Also if you wish a miracle, hit my heart remembering his mentioning, the springs of water will fountain in streams.

Associating this line to the previous, the poet states in his imaginative conversation to his companion said that if you desire to recall a miracle remember his memory, hit on my heart. Ibn Sahl says that remembering the prophet and his miracle when Allah commanded him to hit the rock with the stick, the result was springs of water gush as a fountain. The poet amazingly moves with his listeners to a verse of the Holy Quran to remember the miracle of Prophet Moses with his stick, the rock and water:

وَقَطَعْنَا لَهُمْ آيَنَتِي عَشْرَةَ أَسْبَابًا أَمَّا وَأَوْحَيْنَا إِلَىٰ مُوسَىٰ إِذِ اسْتَسْقَاهُ قَوْمَهُ أَنْ اضْرِبْ بِعَصَاكَ الْحَجَرَ فَانْبَجَسَتْ مِنْهُ اثْنَتَا عَشْرَةَ عَيْنًا قَدْ عَلِمَ كُلُّ أُنَاسٍ مَشْرِبَهُمْ وَظَلَّلْنَا عَلَيْهِمُ الْعَمَامَ وَأَنْزَلْنَا عَلَيْهِمُ الْمَنَّٰنَ وَالسَّلْوَىٰ كُلُوا مِنْ طَيِّبَاتِ مَا رَزَقْنَاكُمْ وَمَا ظَلَمُونَا وَلَكِنْ كَانُوا أَنفُسَهُمْ يَظْلِمُونَ (160)

Moreover, We divided them into twelve tribes (as distinct) nations. We revealed to Musa (Moses) when his people asked him for water (saying): "Strike the stone with your stick," and there gushed forth out of it twelve springs, each group knew its place for water. We shaded them with the clouds and sent down upon them Al-Manna and the quails (saying): "Eat of the good things with which We have provided you." They harmed Us not, but they used to harm themselves (Al-Hilali, 1419 H., p. 224).

The above verse is quoted from Holy Quran in which it expresses the idea of Ibn Sahl; however, Ibn Sahl is witnessing his desire and wish from a real historical religious miracle.

7. تصاعدُ أنفاسي تُشابههُ الصَّبَا وتقدحُ في الأحشاء نيرانَ أشواقي (p. 62)

7. My breath ascending, is compared by the brisk morning wind; however, the fires of my cravings are set alight in the intestines.

8. إذا أنا حملتُ الليلَ صبابتي غدت كسُموم الفتك لفةً إحراق! (p. 62)

8. If I decided to make the moist breeze carry my hot cravings, it left as a destroying hot wind.

In the above line, Ibn Sahl brings to his readers and listeners one of the beautiful and complicated verses showing undoubtedly his genius in the selection of terminology. He contemplates on his feelings that surround his life with passion and sentiment. The expression *al-baleel* (الليل) means the cold breeze with dew. The next one, *assababah* (الصبابة) refers to the moving desire or whim. It is not easy for any person to build great lines like this one unless he/she is a great poet. It contains both melody and music of the verse and profound connotation. The poet illustrates to us a double or binary picture about his cravings and its result. The natural consequence of admiration is happiness, but the poet here shows a different look in which the sequence may result in a destroying burning storm.

9. وتعرفُ مني الرِيحُ زفرةَ عاشقٍ ويفهمُ مني البرقُ نظرةَ مشتاق (p. 63)

9. From me, the wind recognizes a strong exhale as that of a lover; similarly, the lightning perceives a glance of a longing lover.

In a state of deep feeling full of affection, fondness, and cravings, the poet declares that the breeze has experience in the field of the process of inhalation and exhalation. The lightning is a field of a passionate whirlwind, so it might intensely comprehend his situation. In the above muwashshah, critics might realize how universal love raises passionate motifs. There are themes connected to the name Musa, specifically the Prophet Moses. As we may realize, the hitting on the stone is one of Moses striking characteristic performances.

The *muwashshah* remains to add the affluence and euphony, as well as the charm illustration Ibn Sahl Al Andalusi presents in it and the other *muwashshah*. In this brief analysis, our poet is an aficionado of the beauty of the Arabic language, and an aficionado of Arabic *muwashshah*. This short *muwashshah* presents a clear picture of the ability of Ibn Sahl in using literary terms such as metaphor, simile, comparison, allegory, connotation, personification and others to making perfect of understanding it.

## V. CONCLUSION

Having in consideration that this topic, The Influence of the Arabic Literary Language: The *Muwashshah* of Ibn Sahl Andalusi an Example, is of great discussion, the critics may consider, with the short suggestion shown here, many aspects played their own part by a way or another, about the role and influence of Arabic. The Arab Muslims were a source of illumination via their great process of translation of Greek and other prominent languages of the time. Then a second process took place where Arabic heritage and literature were translated into Latin particularly after the crusades. As well, the courtly love poetry of *muwashshah* is a clear indication of the intellectuality and abundant sense of advanced literary which was led by Arab Muslims who used the Arabic tongue and dwelled in Andalusia – Spain now constructing a renaissance in literature.

The study has such critical analysis about Ibn Sahl Al-Ishbili Andalusi as planned to reconsider extracts of his verse, in particular of his outstanding *muwashshah* called The Glass (الكأس). The researcher has made an effort to give a proper elucidation on some important events to which the *muwashshah* refers such as love, passion, craving, longing.

This paper has dealt with only one *muwashshah* out of several numbers of poems seen in Ibn Sahl's Diwan. Therefore, the researcher recommends related readers, scholars, and critics to continue penetrating the depth of the poetry of Ibn Sahl Al-Ishbili Andalusi from different angles. It is needed to appreciate at the end of the research that the process of analysis should not stop for a noteworthy factor; that is probing the influence of the Arabic tongue, old and modern, in preserving the Arabic poetry as a living immortal medium. Additional investigations and analysis of the verse especially the great *muwashshah* of Ibn Sahl are recommended to reveal the clustered jewelry in the poetic Arabic tongue as an academic process presenting the critical role of the Arabic language to the knowledge of humankind for the purpose of expanding the universal experience.

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