

Ismail Souigat

The apparent and implicit in the poem of "the mountain monologues" by Ibn Khafajah Al-Andalusi

The Apparent and Implicit in the Poem of "The Mountain Monologues" by Ibn Khafajah Al-Andalusi

Ismail Souigat

Higher School of Teachers - Ouargla (Algeria)

Author Correspondence email: ismail.souigat@gmail.com

Received: 05/ 2023; Accepted: 06/ 2023; Published: 07/ 2023

Abstract:

Interrogation of inanimate objects is a process that begins mentally and then turns into a verbal expression of what is in the self of feeling and it is often a reflection of the hopes we could not achieve or a philosophical idea that puzzled us and we did not find her explanation, and this research tries to track the psychological dimension of this monologue and this interrogation. The question that we are trying to answer is: To what extent can the reader discover the hidden meanings through what the poet has stated verbally?

Keywords: interrogation - monologues - verbal - hidden meanings - poet.

Tob Regul Sci. TM 2023 ;9(2):315 - 323

DOI: doi.org/10.18001/TRS.9.2.21

Introduction:

The critical vision of the text should not start from a partial vision, grammatical or linguistic and it should take into account all the relevance of the text and can be a contributor to the process of creativity of the poet or creator, modern studies have opened a new horizon to deal with the text, depends mainly on a more comprehensive vision, where you look at the creative text as an integrated linguistic unit said by an ancient poet asked about poetry " Something that mixes in my chest and my tongue goes out with it "[1].

The poem, for example, as a creative work, is issued in full structure and independent composition, and the reader cannot feel the true pleasure of any creative work without emanating from the nature of this work in its entirety.

From this point of view, the reader has become a major role in revealing the mysteries of the text by reading it, and from here we find ourselves in front of multiple readings that seek to reveal what is in the interior of the text, so you read in it hidden meanings that exceed what it is representations of the present word, and therefore reading will remain a personal experience, and the text will still accept different and multiple interpretations by the number of times it is read,

so it is not expected that the result of reading the literary text will be the same, because as we deal with the text we retrieve hidden meanings and fill the blanks left by the creator through our own experience, which did not share with us, and this is what made some texts dealt with the study many times and each time unfold new meanings are revealed that came from signs intended by the poet sometimes and came spontaneously at other times, and this is what this reading will try, in the hope that it will provide an addition in the field of critical reading.

The text to which this reading is directed is the poem of Ibn Khafajah in the description of a mountain and its introduction:[2]

Introduction to the poem

بعيشك هل تدري أهوجُ الجَنائب تخبُّ برحلي أم ظهورُ النجائب

The poem is from Bahr al-Taweel, which helped with its music, extension, and stanzas to give this poem a tinge of sadness, pain, and long meditation.

Ibn Khafajah is Abu Ishaq Ibrahim bin Abi Al-Fath bin Abdullah bin Khafajah Arab origin was born in 450 AH on the island of Shaqar of Valencia, an island surrounded by a river made it a paradise of the gardens of Andalusia and no wonder that our poet adores nature and wanders by filling his heart and eyes Until he went sings the beauty of its images and masterpieces of its scenes until it became his main concern praise Almoravids lavished him money and donations from all sides and was returning to his hometown and spends it on his pleasures And his delights and at He brings it back to his town At the end of his life, he stopped doing that and went to the mountains and valleys, amazed, calling out at the top of his voice, O Ibrahim die, The echo answered him, and he fell unconscious, and finally answered the call of his Lord in 533 AH for eighty-two years.

The question here is whether the poem in our hands is just a description of a mountain he saw and admired or is it an expression of an emotional state that the poet was living and employed nature from where he knows or does not know to express it.

تَخْبُّ بِرَحْلِي أَمْ ظُهُورُ النَّجَائِبِ	بَعِيشِكَ هَلْ تَدْرِي أَهَوْجُ الْجَنَائِبِ
فَأَشْرَقْتُ حَتَّى جِئْتُ أُخْرَى الْمَغَارِبِ	فَمَا لُحْتُ فِي أُولَى الْمَشَارِقِ كَوَكْباً
وَجَوْهَ الْمَنَايَا فِي قِنَاعِ الْغِيَاهِبِ	وَحِيداً تَهَادَانِي الْفَيَافِي فَأَجْتَلِي
وَلَا دَارَ إِلَّا فِي قُنُودِ الرِّكَائِبِ	وَلَا جَارَ إِلَّا مِنْ حُسَامٍ مُصَمَّمِ
تُغَوِّرُ الْأَمَانِي فِي وَجْهِهِ الْمَطَالِبِ	وَلَا أَنْسَ إِلَّا أَنْ أَضَاجِكَ سَاعَةً
تَكْشَفُ عَنْ وَعْدٍ مِنَ الظَّنِّ كَاذِبِ	وَلَيْلٍ إِذَا مَا قُلْتُ قَدْ بَادَ فَأَنْقَضِي
لَأَعْتَنِيَ الْأَمَالَ بِيضَ تَرَائِبِ	سَحَبَتِ الدِّيَاجِي فِيهِ سَوْدَ ذَوَائِبِ

تَطَّلَعَ وَضَاحَ الْمَضَاحِ قَاطِبِ	فَمَزَّقْتُ جِيبَ اللَّيْلِ عَن شَخْصِ أَطْلَسِ
تَأَمَّلَ عَن نَجْمٍ تَوَقَّدَ ثَاقِبِ	رَأَيْتُ بِهِ قِطْعاً مِّنَ الْفَجْرِ أَغْبَشَا
يُطَاوِلُ أَعْنَانَ السَّمَاءِ بِغَارِبِ	وَأَرَعَنَ طَمَاحَ الدُّوَابَةِ بِاذْخِ
وَيَزْحَمُ لَيْلاً شُهْبَهُ بِالْمَنَاقِبِ	يَسُدُّ مَهَبَّ الرِّيحِ عَن كُلِّ وَجْهَةٍ
طَوَالَ اللَّيَالِي مُفَكَّرٌ فِي الْعَوَاقِبِ	وَقَوَّرَ عَلَى ظَهْرِ الْفَلَاةِ كَأَنَّهُ
لَهَا مِنْ وَمِيزِ الْبَرَقِ حُمْرُ ذَوَائِبِ	يَلُوثُ عَلَيْهِ الْغَيْمُ سَوْدَ عَمَائِمِ
فَحَدَّثَنِي لَيْلُ السُّرَى بِالْعَجَائِبِ	أَصَخْتُ إِلَيْهِ وَهُوَ أَخْرَسُ صَامِتٍ
وَمَوْطِنٍ أَوَاهٍ تَبَنَّلَ تَائِبِ	وَقَالَ أَلَا كَمْ كُنْتُ مُلْجَأً قَاتِلِ
وَقَالَ بِظِلِّي مِنْ مَطِيٍّ وَرَاكِبِ	وَكَمْ مَرَّ بِي مِنْ مُدْلِجٍ وَمُؤَوِّبِ
وَزَاخَمَ مِنْ خُضْرِ الْبِحَارِ غَوَارِبِي	وَلَا طَمَ مِنْ نُكْبِ الرِّيحِ مَعَاطِفِي
وَطَارَتْ بِهِمْ رِيحُ النَّوَى وَالنَّوَائِبِ	فَمَا كَانَ إِلَّا أَنْ طَوَّتَهُمْ يَدُ الزَّدَى
وَلَا نَوْحُ وَرَقِي غَيْرَ صَرَخَةٍ نَادِبِ	فَمَا خَفَقَ أَيْكِي غَيْرَ رَجْفَةٍ أَضْلَعِ
نَزَفْتُ دُمُوعِي فِي فِرَاقِ الصَّوَاغِبِ	وَمَا غَيَّضَ السُّلُوفَانِ دَمْعِي وَإِنَّمَا
أَوَدَّعَ مِنْهُ رَاغِلاً غَيْرَ آيِبِ	فَحَتَّى مَتَى أَبْقَى وَيَطْعَنُ صَاحِبِ
فَمِنْ طَالِعٍ أُخْرَى اللَّيَالِي وَغَارِبِ	وَحَتَّى مَتَى أَرَعَى الْكَوَاكِبِ سَاهِرَا
يَمْدُ إِلَى نُعْمَاكَ رَاحَةً رَاغِبِ	فَرَحْمَاكَ يَا مَوْلَايَ دَعْوَةً ضَارِعِ
يُنْجِمُهَا عَنْهُ لِسَانُ النَّجَارِبِ	فَأَسْمَعَنِي مِنْ وَعْظِهِ كُلَّ عِبْرَةٍ
وَكَانَ عَلَى عَهْدِ السُّرَى خَيْرَ صَاحِبِ	فَسَلَّى بِمَا أَبْكِي وَسَرَّى بِمَا شَجَا
سَلَامٌ فَإِنَّا مِنْ مُقِيمٍ وَذَاهِبِ	وَقُلْتُ وَقَدْ نَكَبْتُ عَنْهُ لَطِيفَةٍ

[2]

The poem depicted the reality of the volatile poet and himself, which does not approve of a decision, and through him man wherever he is and in any era he lived, as soon as it rises until it sets. As soon as the star of man shines and thinks that he is approaching his grand dreams, it extinguishes and fades and everything stops in front of the power of death that lurks around him, threatens his existence and destroys his ambitions. Here, the correspondence between (Al-Mashareq) and (Al-Maghreb) is identical or corresponds between birth and death or between the sunrise and sunset of life[3].

With a closer look at the poem is realized by the reader will know that there are perplexing and anxious questions that were raging and wrestling in the poet's chest and He tried to find an answer to them, The human search for happiness in a house of fraud and misery and fatigue and because of the many things he suffers Those beautiful and blissful moments that he is going

through were loved to himself close to them and these happy moments that as if they had been embezzled from time embezzlement took place in certain places so the man was associated with these places and loved them and became many things for him The meanings of some of them became clear and others were closed, so he loved him or missed him, and he did not know why or how he loved him?.

It is strange that man has loved the past and loved the future and more precisely loved life and stuck to it and feared death and annihilation, and if his love for the future love utilitarian interest wishes to achieve his desires and ambitions that have not been achieved, his love for the past is truer because it is that pleasure left by the days moments of happiness in himself he tries not to forget it at all.

And the man turned around him and saw the good and the ugly and saw the strong and weak and saw the cowardly and brave and saw the generous and the miser and he wants to be perfect to complete his desired happiness, he loved the good and strength and courage and generosity ... And hate ugliness, weakness, cowardice, stinginess ... Therefore, he loved the full moon and the flower and attached to the mountain, which represents strength, fortitude, and reverence, and immortalized the conduct of heroes and generosity and made them an example to follow, he searches in these things for himself to complete his deficiency, which repels him the most aversion and abhors him all abhorrence.

The presence of the mountain and its representations in Arabic literature

The mountain was always present in the poetry of the Arabs because it was always present in their souls and the soul of man wherever he was and whenever he was.

Didn't the son of Noah, trying to escape God's punishment, say, "He said, "I will shelter to a mountain that will make me out of the water"[4], because it is like refuge and immunity, did not the people ask the Messenger of Allah about the mountains:"...and ask you about the mountains, so say that my Lord will blow them up"[5], because their matter puzzled them.

For the Arab, the mountain represents fame, as in the saying of al-Khansa'a:

وَإِنَّ صَخْرًا لَتَأْتَمَّ الْهُدَاةُ بِهِ كَأَنَّهُ عَلَمٌ فِي رَأْسِهِ نَارُ [6]

It represents strength, greatness, glory and steadfastness, as in the saying of Al-Farazdaq:

فَادْفَعْ بِكَفْكَ، إِنَّ أَرْدَتَ بِنَاءَنَا، تُهْلَانِ ذَا الْهَضْبَاتِ هَلْ يَتَحَلَّلُ [7]

It represents beauty and goodness, as in the saying of Elia Abu Madi:

عش للجمال تراه العين مؤتلفافي أنجم الليل أو زهر البساتين

وفي الرّبي نصبت كفّ الأصيل بها سرادقا من نضار للرياحين

وفي الجبال إذا طاف المساء بها ولّفها بسرّابيل الرّهابين

If many poets admired the mountain and described it apparently, few are the ones who questioned him and talked and reincarnated his soul as did Ibn Khafajah and before him the madman, they happened that he passed by Mount Al-Tobad, and he burst into tears and began to say:

وأجْهَشْتُ لِلتَّوْبَادِ حِينَ رَأَيْتُهُ وَهَلَلُ لِلرَّحْمَنِ حِينَ رَأَيْتُهُ

وَأَذْرَيْتُ دَمْعَ الْعَيْنِ لَمَّا رَأَيْتُهُ وَنَادَى بِأَعْلَى صَوْتِهِ وَدَعَانِي

فَقُلْتُ لَهُ أَيْنَ الَّذِينَ عَاهَدْتُهُمْ حَوْلِيكَ فِي خَصْبٍ وَطِيبٍ زَمَانٍ ؟

فقال مضوا واستودعوني بلادهم ومن ذا الذي يبقى مع الحدثان

وأني لأبكي اليوم من حذري غداً فراقك والحيان مؤتلفان

It seems to me that the admiration of all of these mountains was not admiration for the mountain for itself only, but because the mountain is associated in themselves with different things and a variety of experiences that satisfy a feeling and a sense in their souls, their love was not always for the mountain itself, but for what the mountain represents for them and close to this meaning saying of the crazy:

أمر على الديار ديار ليلي ... أقبل ذا الجدار وذا الجدارا

وما حب الديار شغفن قلبي ... ولكن حب من سكن الديارا[8]

Ibn Khafajah and the Monologues of the Mountain:

The reader of the poem admires how the poet who loved nature and was fascinated by its joys did not take from its radiance and simplicity and departure something for himself lived in this mysterious sadness and this hidden psychological conflict he walks alone from place to place does not know where to reach his boats is he who is walking or the wind is pushing him and shopping in front of her to where he does not know the mysterious fate? There is no weapon with him in these desolate places and these frightening and lonely roads.

There is no neighbor or companion for him except him, and there is no home except this passenger, who hardly leaves him except to return to him, And there is no one but those wishes that he used to talk to himself in a long night.

The poet stands in front of the mountain as if with a living human being and reverence fixed, strange talk, sumptuous smell huge no limit to its magnitude repels the wind that faced him and crowds of stars no matter how high, perched on the chest of the peasant as if thinking about the consequences, has worn a black turban melted red from the shine of lightning, then the poet listens to what the mountain will throw it, his tongue goes off which is silent mute to talk in the night of the secret talk wondrous, and if his talk is the story of a human being tired of life And bored of survival and that immortality that has no purpose behind it, the accidents of the age have tampered with it, so it was often sheltered by the killers fleeing from the face of justice, and how much was the refuge of the ascetic worshippers in this world and from the people.

Many walkers passed by him day and night, this returned from his travel, and that took refuge in his fortress to remain in his shadow in the middle of the day, and to rest he and his ride in his spaciousness, but the wind swept him from every hand, did not budge him under a fingertip, and as for the clouds, how much a barrage fell on its peaks, what affected it and what harmed it, and here is the predatory hand of death that no one escapes from folds everything and leaves it, and it remains. He is alone and in pain, and what is this that you see from the throbbing of trees, and Noah doves except trembling ribs and cries on the fate of human beings He did not forget any of his friends who went one after the other, if his tears dried up, what is that only because he bled in their separation, and then he says He was bored and bored, slowing down its end, how long will I extend the term and my companions have long been eternity? Is there no way to reach this end that he wishes? How much then I am with this survival! Then he stretches out his hand in supplication and humiliates, asking for annihilation, and hoping that it will be answered.

Finally, the poet concludes his poem that the preaching of the mountain, which revealed a long experience and his advice to him was his best companion in his pleasure, he entertained him with his crying, and he was pleased with these sorrows that he told him, so he carried him consolation and solace and then greeted him to continue walking in the ways of life until the hand of death folds him.

Psychological dimensions of the hidden meanings in the poem

At the beginning of the first section, you meet the word "بعيشك", which indicates here in life, the age that lives the poet swears by an introspective section as the people of the language and the people of grammar say, it is about himself and himself is a talk to the soul about the self-employed by the wind, the night, the mountain, the nomads, to express this concern and this disorder that was in his chest and this fear of the unknown who was brewing his mind.

If my intuition is correct, this poem has been said after he came out of the stage of amusement and absurdity in which he was immersed and received another stage in which he woke up to the pressure of reality and the harshness of old age and found himself walking on a path in which he pushes to an unknown fate that he does not know how to be:

بعيشك هل تدري أهوج الجنائب تخبّ برحلي أم ظهور النجائب ؟

From the beginning of the poem, the reader finds himself confronted with multiple dichotomies that embody the poet's state of psychological conflict, the duality of hope and despair, movement and stillness, hustle and silence, life and death, annihilation and immortality.

He does not find an answer to this question, does he want to live? Yes, and who among us does not love life and cling to it, and hate death? But what life does he want? Do you love a life of stagnation, disability, stay, old age, and illness? A life like this death is better than it, didn't the poet who was eighty years old before him say:

سئمت تكاليف الحياة ومن يعيش ثمانين حولاً لا أباك يسأم [9]

The matter of life has always puzzled man, so we find a man like Akkad who says:[10]

صَغُرَا لَوْ وَدَّ وَشَيْخٌ .. الْكَبِيرَا يَطْلُبُ صَغِيرٌ

وخالٍ يشتهي عملاً .. وذو عملٍ به ضَجِرَا
ورب المال في تعب .. وفي تعب من افتقرَا
وذو الأولاد مهمومٌ .. وطالبهم قد انفطرا
ومن فقد الجمال شكي .. وقد يشكو الذي بُهرا
ويشقى المرء منهزماً .. ولا يرتاح منتصرا
ويبغى المجد في لهفٍ .. فإن يظفر به فترا
شكاةً مالها حَكَمٌ .. سوى الخصمين إن حضرا

فهل حاروا مع الأقدار .. أم هم حبروا القدرا؟

Our poet [Ibn Khafajah] roamed the East and the Maghreb and no sooner had he rested departed and fluctuated in the calamities and difficulties of life, heseesdeath in the folds of everycalamityfacinghim, and look at the word "فيافي" Is it this arid deserts that he was passing through only, but it is an expression of him self onely barren trouble looking for hope that getsher out of her wildness and turmoil listen to him when he says:

وَحِيداً تَهَادَانِي الْقِيَافِي فَأَجْنَلِي وَجَوْهَ الْمَنَافِي فِي فَنَاحِ الْغِيَاهِبِ

The poet's problem is clear then, which is the death that lurks in every hand, he knows that there is no escape from it, so what is the solution? The only solution is to forget him, or rather escape from him in two ways with a sensory movement which is continuous travel and psychological movement, which is the conversation of wishes that made her smiling gaps in the faces of sensory and psychological demands.

And Even the movement helped him at some time, here is the inability to move has loomed signs of bone weakness and weakness of the leg and weakened hand and no escape, and here is the night itself lengthens and those wishes that he was justifying himself only false wishes.

وليل إذا ما قلت قد باد وانقضى تكشف عن وعد من الظن كاذب

This conflict between the night and the light of dawn is only the poet's struggle between his despair, which has been prolonged, and his hope, which was looming from time to time and then disappears in those dark black 'diagi', and when he did not find a way to escape from this battle and this psychological conflict resorted to the mountain perhaps he finds his consolation, patience and way out.

The reader who does not follow the course of the poem psychologically hardly finds a link between the moving traveler and between the night and the mountain, the mountain with all that suggests it of greatness and glory and stability and [eternity] model for a life wanted by the poet or may impose on him aspects of them Ishehappy who was this case? He listened to him and found him also complaining about survival and immortality and the length of stay, is the mountain talking to him, or is the other side in the same poet speaking and telling him that the human being is not satisfied with the case if he is sentenced to death hated death and if he was sentenced to stay mil length of stay and length of stay.

As long as this is the case, let him be satisfied with reality and try to live it as it is only. The poet paid attention, that his life is better than the life of the mountain, this eased his worries, and he said goodbye and left, and Elijah Abu Madi believed as he says: [11].

فتمتع بالصبح ما دمت فيه لا تخف أن يزول حتى يزولا

Conclusion

Nature is often an echo of what is in the soul and a picture of what is mixed in the chest that we are unable to reveal it so we resort to nature borrow from them some of its cases and images publicly near some of what we feel to the other in order to understand us and perhaps feel with us some of what we feel and suffer, and often that our interrogation of nature is also something through which we try to understand things we feel and suffer from and we do not find a convincing explanation in our lives, and the most important findings of the research that the

creator in general and the poet in particular Leaves through the word gaps express the implications felt by sometimes and sometimes hidden from him, and those hidden meanings are what the reader tries to reach by filling as much gaps as possible left by the creator intentionally or unintentionally, filled by the reader with the help of his own experience generates countless readings are other texts in the minds of people and in their critical readings

References

- [1] Ibn Abd Rabbo, The Unique Contract, investigated by Abdul Majeed Al-Tarhini, Dar Al-Kutub Al-Ilmiyya Beirut, 1st Edition, d. 1983, 4/116
- [2] Ibn Khafajah, Al-Diwan, Dar Al-Qalam Beirut, Dat, dt, p. 47
- [3] Sabri Fawzi Abu Hussein/Ahmed Hamid Attia, critical reading in Ibn Khafajah's descriptive epidemic <http://kenanaonline.com/users/Sabryyamnaa/posts/730205>
- [4] HUD 43
- [5] Taha 105
- [6] Al-Khansa, Al-Diwan, almatbaeat alkathulikia, Beirut, 1st Edition, 1896, p. 80 .
- [7] Al-Farazdaq, Al-Diwan, Dar Al-Kutub Al-Ilmiyya, Beirut, 1st Edition, 1987, p. 491.
- [8] Qabas bin Al-Mallouh, Al-Diwan, Dar Al-Kutub Al-Ilmiyya, Beirut, 1st Edition, 1999, p. 234.
- [9] Zuhair bin Abi Salma, Al-Diwan, Dar Al-Kutub Al-Ilmiyya, Beirut, 1st Edition, 1988, p. 110.
- [10] Abbas Mahmoud Al-Akkad, Al-Diwan, Al-Muqattam Press, 1st Edition, 1928, p. 191.
- [11] Elia Abu Madi, Memento of the Past, Al-Babtain Foundation, Kuwait, 1st Edition, 2008, p. 255.