

Andalusian and Eastern Muwašṣaḥ: A Comparative Study of Poetic Imitations (Al-a‘mà al-Tuṭīlī, al-Šihāb al-’Azzāzī, and al-Šalaḥ al-Šafadī as Models)

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Abstract:

This research examines a model of Eastern poets' imitations of a famous Andalusian Muwašṣaḥ. The selected Muwašṣaḥ is by Al-a‘mà al-Tuṭīlī, beginning with: "Tears spilled, ribs burning," which was imitated by both al-Šihāb al-’Azzāzī, and al-Šalaḥ al-Šafadī. The study begins with an overview of the transition of the Muwašṣaḥ from Andalusia to the East, demonstrating the Eastern poets' interest in the art of Muwašṣaḥ by reviewing independent works dedicated to it. Additionally, the concept of poetic imitation is defined, and a comparison between the selected models is made in terms of theme, vocabulary, meanings, artistic imagery, the kharja (the closing stanza), the structure of the Muwašṣaḥ, and the external music. The study concludes with the key findings.

Keywords: Muwašṣaḥ, Imitation, Al-a‘mà al-Tuṭīlī, al-Šihāb al-’Azzāzī, and al-Šalaḥ al-Šafadī.

1. Research Significance

The importance of this research lies in introducing scholars to the spread of the art of Muwašṣaḥ in the East and highlighting the role of Eastern poets in promoting this art through poetic imitations, which led to the emergence of this phenomenon. It also explores its impact on literature in general and on the art of Muwašṣaḥ in particular. Eastern poets sought to match their Andalusian counterparts, especially the famous ones, in their Muwašṣaḥs, attempting to prove their ability to compose in this new form of poetry. Eastern Muwašṣaḥs often mirrored the original ones they imitated but also exhibited distinctive features that need to be identified and highlighted, as will be shown in this study.

2. Research Objectives

The research aims to uncover the reasons that motivated Eastern poets to imitate Andalusians and to conduct a precise comparison between the selected models to identify points of agreement and divergence. It also seeks to make an objective judgment about the influence of Andalusian

Muwaššaḥs on Eastern ones, with the goal of being fair to the latter and attempting to change the general and unfair judgments made by some scholars about Eastern Muwaššaḥs, as they have been significantly neglected and have not received the same level of study as their Andalusian counterparts.

3. Research Questions

This study seeks to answer the following questions:

1. What is the basis for evaluating and comparing one poet to another?
2. What is the purpose of imitating Muwaššaḥs? Is it to remain under the influence of the original creator or to surpass them?
3. Did the Eastern Muwaššaḥs overshadow the originals they imitated?
4. Were Eastern poets innovative in their Muwaššaḥs, or were they mere imitators?
5. Were Eastern poets able to match Andalusian poets and prove their ability to compose Muwaššaḥs?

4. Previous Studies

It is difficult to enumerate the previous studies on Andalusian Muwaššaḥs due to their abundance and variety. However, research, specifically on Eastern Muwaššaḥs, is limited. Among the books that benefited the researcher is "Eastern Muwaššaḥs and the Influence of Andalusia on Them" by Maʿyḍ Al-Afandī. The author discussed the meaning of Muwaššaḥ, its origins, and the artistic components of Andalusian Muwaššaḥs. She also addressed the issue of the transfer of Muwaššaḥs to the East, focusing on the most prominent Eastern Muwaššaḥ poets up to the end of the Ayyubid era, and conducted a statistical study of the names of the poets until the end of the Mamluk era. The study detailed the poetic themes addressed by Eastern poets.

Two similar studies to this research include one by Samīr Haykal, titled "Andalusian and Eastern Muwaššaḥ: A Comparative Study," which is a general study discussing Muwaššaḥ books and Eastern sources of Muwaššaḥs. He conducted a comparison between Andalusian and Eastern

Muwaššaḥs in terms of themes, artistic form, and musical aspects, analyzing models from different periods of Andalusian and Eastern poets. The second study was by Ibrāhīm Sanʿāq, titled "Poetic Imitations of Mamluk Era Poets of Ibn al-Labbāna's Muwaššaḥ (Oh, my critic, I have cast off the veil)." The researcher provided a general overview of Muwaššaḥs and imitations, highlighting the similarities between the selected models, the language of the Muwaššaḥs, and the poetic imagery and styles used by poets in their imitations.

5. Methodology

The nature of the research required the use of the comparative method to balance between the three Muwaššaḥs and identify the similarities and differences between them, as well as the inductive analytical method to review the contents discussed in this research.

6. Introduction

Researchers, both ancient and modern, have unanimously agreed that the birthplace of the Muwaššaḥ is Andalusia, where it was created, expanded, and developed. When it became widespread and well-known, it was adopted by the people of the East, who began to emulate and imitate it out of admiration. At the same time, they sought to imitate the Muwaššaḥs of famous Andalusian poets to prove their ability to compose in this new form of poetry (Al-Afandī, 1999).

It is worth noting that Eastern Muwaššaḥs have not received the same level of study and research as their Andalusian counterparts; thus, they have been neglected and greatly wronged due to the general and unjust judgments made by some researchers, which were mostly far from objective. Among these judgments attached to Eastern Muwaššaḥs is that they are of lesser quality than Andalusian ones, are contrived, overly adorned with rhetorical embellishments, and lack spirit.

Eastern poets did not stop at mere imitation; they authored independent books on Muwaššaḥs. Perhaps the first book that reached us in relation to this art is "Dār al-Ṭirāz in the Making of Muwaššaḥs" by Ibn Sanā al-Mulk (608 H./1211 CE). This was followed by Ṣafī al-Dīn Al-Ḥillī (750 H./1349 CE), who wrote "Al-Aṭīl al-Ḥālī wa al-Murkhiṣ al-Ghālī," and Ṣalaḥ el-Dīn al-Ṣafadī (764 H./1363 CE), who authored "Tawšīḥ al- Tawšīḥ." Later on came al-Nawāyī (859H./1455 CE), who composed "Uqūd al-La'al in Muwaššaḥs and Zajāls," among many other literary and historical books that included both Eastern and Andalusian Muwaššaḥs.

In Andalusia, we only find this in a very late stage with Lisān al-Dīn ibn al-Khatīb (776H./1374 CE), who authored the book "Āyāš al-Tawšīh" with In reality, Ibn Saad al-Khair al-Balansī (525H./1131 CE) preceded him when he authored the book "Nuzhat al-Anfus wa Rawdat al-Tannus in the Muwaššaḥs of the People of Andalusia". However, this book was lost and did not reach us.

It is important to note the significant increase in the number of Muwaššaḥ poets in the East, which indicates its prosperity and spread, on the one hand, and their passion and attachment to it, on the other. Maʿyḍ al-Afandī counted the names of seventeen poets until the end of the Ayyubid era. The Mamluk era witnessed a great proliferation in Muwaššaḥs, with eleven famous poets identified, and twenty-one less known ones listed (Al-Afandī, 1999).

7. Limitations

What stands out in Eastern Muwaššaḥs is the method of imitation. Most of them were essentially based on the idea of imitation, which involves "a poet composing a poem on a particular theme, in any meter and rhyme, and then another poet is inspired by the poem for its artistic beauty and excellent composition, creating a new poem in the same meter, rhyme, and theme, or with slight or significant deviation from it" (Al-Šāyib, 1954).

Miqdād Raḥīm maintains this argument, noting that Muwaššaḥs in the Levant and Egypt were initially based on imitation, with poets adopting Muwaššaḥs as models to emulate, adhering to their structure before developing new forms characterized by some innovation and originality. He further suggests that the popularity of certain Muwaššaḥs was a strong incentive for poets to imitate and follow them, as evidenced by al-Safadi, who was one of the most prolific poets in this regard (Raḥīm, 1987).

When talking about the impact of imitation on Muwaššaḥs, researchers have different views. Miqdād Raḥīm believes that Levantine Muwaššaḥs were heavily influenced by the Muwaššaḥs they imitated, in terms of meanings, vocabulary, meter, rhymes, and overall structure (Raḥīm, 1987). Meanwhile, Munʿyḍ Bahʿyat sees imitation as a manifestation of creativity and a form of excellence, as a poet does not imitate except when they are confident in their poetic abilities, daring to compete with the distinguished poets after recognizing their stature, attempting to present something new and innovative (Bahʿyat, 1988).

The researcher believes that imitations reflect poets' appreciation for each other, as well as their competitiveness. They express their desire to reach the level of the poems they are imitating and sometimes to surpass them. Thus, the latter poet moves from merely imitating and emulating earlier poets to a stage of creativity and innovation.

8. Al-Şafadī's Imitations of Andalusian Muwaššaḥs

The researcher previously mentioned that al-Şafadī is among the most famous poets who imitated the Muwaššaḥs of renowned Andalusian masters. He dared to imitate six of them, namely: Ibn Mā al-Samā (421 H./1030 CE), Al-a'mā al-Tuḫlī (525 H./1131 CE), Ibn al-Zaqqāq (530 H./1136 CE), Ibn al-Labbāna (507 H./1113 CE), Ibn Zuhri al-Hafīd (595 H./1199 CE), and Ibn Sahl al-Isrā'īlī (649 H./1251 CE). The researcher believes that these imitations by Al-Şafadī stem from his admiration for the Muwaššaḥs of these poets in general, particularly Ibn Zuhri and Al-a'mā al-Tuḫlī, whom he imitated multiple times. This admiration indicates his appreciation of their status. Additionally, Al-Şafadī aimed to measure himself against the most famous Andalusians who composed in the art of Muwaššaḥ, thereby proving his ability to rival and emulate them. He imitated the renowned poets so that his name would be associated with theirs, and at the same time, these imitations reveal Al-Şafadī's taste and his desire to select beautiful models and attempt to compete with them.

The researcher selected the Muwaššaḥ of Al-a'mā al-Tuḫlī as a model, which was imitated by both al-Şihāb al-'Azzāzī, and al-Şalaḥ al-Şafadī, with the aim of conducting a precise comparison between the three Muwaššaḥs and highlighting their similarities and differences. The goal is to uncover the aspects of influence on the two poets, acknowledging that this comparison is unlikely to favor the Eastern poets, as the imitated text will never fully equal the original. Nevertheless, the Eastern poets deserve credit for their audacity in attempting to compete with the Andalusians by composing in their style. It is worth noting that the two Eastern Muwaššaḥs were created in an Eastern environment, while the Muwaššaḥ of Al-a'mā al-Tuḫlī was born in an Andalusian setting, making the time and place entirely different. Despite this, all three Muwaššaḥs genuinely reflect the literature of their respective environments and periods.

The researcher attributes the selection of this model to the fact that all three poets were prolific and skilled composers of Muwaššaḥs, as evidenced by the accounts in books that discussed them. Al-a'mā al-Tuḫlī was the foremost Muwaššaḥ poet during the Almoravid era. In this regard, Al-

Maqqarī says: "Then came the contest held during the era of the Mulatamīn, which produced exquisite works. The champions of their contest were Al-a‘mā al-Tuṭīlī, followed by Yaḥya ibn Baqqī" (Al-Maqqarī, 1987. 2/208).

Ibn Šhākr al-Kutbī praised al-Šihāb al-Dīn al-’Azzāzī, saying, "He is excellent in poetry and Muwaššaḥs" (Ibn Šhākr, 1973). Ibn Ḥaḡar also commended al-’Azzāzī's proficiency in Muwaššaḥ, mentioning that he had an exceptional talent in composing them (Ibn Ḥaḡar, 1993). Ibn Taghrī Bardī also admired his poetry and Muwaššaḥs, stating: "His compositions are fine and exquisite, especially his Muwaššaḥs, which are superb" (Ibn Tagrī Bardī, 1984. 1/363).

Al-Šafadī’s fame in composing Muwaššaḥs is further highlighted in his book "Tawšīḥ al-Tawšīḥ," in which he compiled thirty-seven Muwaššaḥs of his own composition.

9. Comparison of the Three Muwaššaḥs

9.1 First: The Theme

Since Muwaššaḥs were originally composed for singing, the most recurring themes in them are love, wine, the description of nature, and the portrayal of gatherings of joy and entertainment, often held in the embrace of enchanting natural surroundings. Although there is a difference in the nature of the Eastern environment compared to the Andalusian one, Eastern poets adopted what the Andalusians expressed and emulated them in their poems, even attempting to compete with them in the arts they excelled in.

Despite the clear and evident similarity in the form of the three Muwaššaḥs, there is a subtle difference in their themes, as shown in the table below:

Poet	Theme of the Muwaššaḥ
Al-a‘mā al-Tuṭīlī	Love, where the poet expressed his suffering from the fires of love and longing for his beloved.
al-’Azzāzī	The poet combined themes of love, wine, and the description of nature in his Muwaššaḥ.
Al-Šafadī	The poet restricted his Muwaššaḥ to expressing love for young boys.

Here, we observe that all three poets touched upon the theme of love in their Muwaššahs. However, al-Tuṭīlī focused solely on love, using it to express his deep emotional turmoil and the pains of longing and affection. al-'Azzāzī, on the other hand, blended love with the effects of wine on the drinker, in addition to describing nature. As for Al-Şafadī, he confined his Muwaššah to expressing love for young boys, a theme that dominated the entire poem.

When we examine al-Tuṭīlī's Muwaššah, we find that it is the most sincere in expressing the poet's personal suffering and emotions, with its words resonating more deeply with the reader. This is attributed to the authenticity of his feelings. In contrast, al-'Azzāzī's discourse is more general, blending themes of love, nature, and wine. However, there is no clear evidence of the emotional impact or the charm that Al-Şafadī attributed to his beloved boy. This aligns with what Muḥammad Zakariyyā Anānī noted, saying, "Most of the love-themed Muwaššahs do not reflect emotional sincerity; we do not feel in them the pangs of emotion and the depth of feelings, but the poets often overcame this weakness by crafting delicate words, captivating poetic imagery, and flowing, suggestive music." (Anānī, 1998).

Although al-'Azzāzī and Al-Safadi both focused on love, they diverged in some aspects, even though they both expressed admiration for the young wine-pourers. al-'Azzāzī was more reserved than Al-Şafadī, who frequently described the physical attributes of the young boy. In contrast, al-'Azzāzī sang praises of cheeks, hair, and eyes. Furthermore, Al-Şafadī differed from al-'Azzāzī in that he also included a description of a young girl in his Muwaššah.

9.2 Second: Vocabulary, Structures, and Verbal Artistry

It is natural for poets to be influenced by one another. However, the impact of vocabulary in the muwaššah oppositions (mu'āraḍāt) is particularly evident. Therefore, poets often strive to choose words and structures that are more accessible and suitable for the subject matter they are addressing. Given that the primary theme is love, they tend to select the most common words used by poets, which have become widely shared among them. Similarly, their ideas may overlap, and they might also use similar imagery and similes, as we will illustrate later.

The following table demonstrates the nature of the influence among the three muwaššihūn:

Poet	Vocabulary
Al-a'mā al-Tuṭīlī	The poet frequently employs rhetorical embellishments, especially ṭibāq (antithesis) and ḡinās (paronomasia). Examples of ṭibāq: water/fire, short/long, hardness/softness, justice/injustice, conceal/reveal. Examples of ḡinās: visit/flight, became/naked
Al-'Azzāzī	The poet frequently uses rhetorical embellishments, particularly ḡinās, such as youth/wine, appeared/dew, hope/reward, forsake/purify/fulfill.
Al-Ṣafadī	The poet frequently uses rhetorical embellishments, especially ṭibāq and ḡinās. Examples of ṭibāq: white/dark, dawn/dusk, black/white. Examples of ḡinās: listen/sprout, resolution/flee.

We observe that all three poets share the tendency to adorn their words with rhetorical embellishments, particularly ṭibāq and ḡinās, which is a common feature among muwaššah poets. However, the differences among them lie in the extent of their use of these embellishments. al-Tuṭīlī's use of these devices appears spontaneous and natural, without excessive effort, while Al-Ṣafadī overuses ṭibāq and ḡinās to such an extent that it detracts from the emotional depth of his muwaššah. In contrast, Al-'Azzāzī confines himself to ḡinās without overindulgence.

It is worth noting that the vocabulary chosen by al-Tuṭīlī reflects his emotional sincerity, and through it, we sense the depth of his feelings, which sets him apart from other muwaššihūn, as mentioned earlier. Consequently, he frequently uses words that express longing and passion, such as "tears, heat, sighs, illness, illness, forsake, sleeplessness, harshness." He also often employs religious terms and references to the censor and watcher.

Although Al-Ṣafadī's source of inspiration in love was al-Tuṭīlī's muwaššah, he diverged in subject matter, as previously noted. Nonetheless, he borrowed many keywords from Al-'Azzāzī's muwaššah, sharing with him references to "cheeks, cheeks, redness, eyes, blackness," but differing in descriptions of "the back, hair, mole, waist, and beauty mark".

9.3 Third: Meanings

Upon examining the three muwaššahāt, it is evident that their authors were significantly influenced by the familiar themes previously explored by other poets, as shown in the following table:

Poet	Meanings
Al-a‘mà al-Tuṭīlī	Following in the footsteps of other poets, al-Tuṭīlī uses the same familiar themes that his predecessors employed to express the burning flames of passion and love, such as: tears / passionate sighs / censor / long suffering / sighs / sleeplessness / desire / longing / my tears are embers / lover / my connection and its deprivation / neglect / sorrow and illness.
Al-’Azzāzī	Al-’Azzāzī does not deviate from the conventional themes that shaped his muwaššaha. All of them revolve around love, the effects of wine on its drinker, and the description of nature, such as: connection / the myrtle of the cheek / pomegranate blossom / wine / cups / revelers / its bubbles / the scattering / the garden / drops of dew / the smiles of flowers / the fragrance of breath / with reddened eyes / neglect / time was good to us.
Al-Şafadī	Al-Şafadī employs the themes of love for young boys, following in the footsteps of those who preceded him in this field. The most prominent meanings include: the cheek fuzz flowed on the cheeks / gazed and swayed / he has a cheek that harms the one who errs / he has a cheek / his back is praised / his waist is extraordinarily thin / my hair is dark as night / if his youthful intoxication bends him, he tilts / in his black eyes, there is a sharp contrast / O slender one, more graceful than the branch of purity / and the gazelle, your neck’s beauty is borrowed from it.

The three poets borrowed familiar themes that were often repeated by their predecessors and contemporaries in their muwaššahāt, leading them to use the same vocabulary. It should be noted that Al-Şafadī deliberately showcased his artistic abilities by extensively employing traditional meanings and images, even though he attempted to give some of them new qualities when depicting the beloved. He used war-related terms to describe the beloved, such as "his appearance shames spears, and his eyes are sharp swords" (Al-Şafadī, 1966), among other meanings. Without a doubt, Al-Şafadī was the most libertine in his expressions of love, while Al-’Azzāzī was the most cautious.

9.4 Fourth: The Artistic Imagery

The three muwaššahāt are rich in imagery and similes, although there is some variation between them. Al-Şafadī, in particular, heavily embellished his artistic images, in contrast to Al-a‘mà al-Tuṭīlī and al-Şihāb al-’Azzāzī, whose imagery appears more spontaneous and less affected. The following table provides a comparison of the artistic imagery used by each poet:

Poet	Artistic Imagery
Al-a‘mà al-Tuṭīlī	Al-Tuṭīlī extensively uses figurative images in his muwašṣaḥ. Examples include: "Sighs that spoke of deep grief" (implied metaphor) / "O Kaaba" (explicit metaphor) / "My tears are embers" (implicit simile).
Al-’Azzāzī	A-’Azzāzī prominently employs implied metaphors in his muwašṣaḥ, such as: "On cheeks that grow pomegranate blossoms" / "Embellished by beauty" / "Revealed in a veil."
Al-Ṣafadī	Al-Ṣafadī varied his use of imagery between implied metaphors and direct similes. Examples of his implied metaphors include: "The fuzz flowed on his cheeks" / "O how beautiful he was when he gazed and swayed" / "He has a cheek that harms those who err" / "His back was exaggerated until it caused a stir" / "His waist was exceedingly thin" / "In his black eyes, there is white sorrow" / "God has placed the fates of men in his hands, allowing him to triumph over his lovers." Examples of direct similes include: "My face is the full moon" / "My hair is like the darkness of night." Additionally, the metaphorical image of the mole is compared to musk.

The imagery in the muwašṣaḥāt of the three poets follows a traditional pattern, reflecting the nature of the subjects they describe. Notably, the images are more abundant in Al-Ṣafadī's muwašṣaḥ, while they are less frequent in those of Al-a‘mà al-Tuṭīlī and Al-’Azzāzī.

Al-Tuṭīlī, in expressing his pain and sorrow, relies on contrast in the opening of his muwašṣaḥ, particularly the contrast between water and fire, and the tears shed from the burning of his yearning heart. The combination of water and fire deepens his sorrow, as he expresses in the line: "They only came together for a great matter" (Al-Tuṭīlī, 1989). He skillfully employs personification, using the technique of invocation, calling upon his sighs to heal his weary heart. He also addresses his tears, which flow like a torrent, lamenting his sleeplessness after his beloved's departure, leaving him restless, to the point where he resolves to follow his beloved but finds no escape.

In another passage, Al-Tuṭīlī masterfully employs religious language to craft his romantic imagery, expressing his genuine suffering. He likens the place where his beloved resides in the Kaaba, whose heart longs for and circles around. He portrays himself as a devout worshiper, raising his voice in Talbiya (the pilgrims' chant) without fear of a watchful critic, hoping to combine both Hajj and Umrah in his visit. He continues the metaphor of the pilgrimage, offering his heart as a sacrifice and his tears as stones for stoning. He says:

"O Kaaba, to which hearts make pilgrimage,

Driven by the call of love and answered by yearning,

Sighs of the afflicted, I respond with Labbayk,

I do not entertain distractions, tell the critic so.

Order me to perform both Hajj and Umrah, with no excuse,

My heart is the sacrificial offering, and my tears the pebbles for stoning."

(Al-Tuḡlī, 1989).

This passage is undoubtedly filled with complex metaphors, wherein the poet intensifies his romantic scene, borrowing from the rituals of pilgrimage and successfully translating them into the realm of love and romance.

Al-Tuḡlī continues to paint his imagery by welcoming his beloved, who almost claimed his life, describing some of the beloved's physical and moral attributes. The beloved's stature is tall, like a bending branch, with modest and delicate eyelids, characterized by firmness that led him to mistakenly perceive it as softness. The poet then turns to address the beloved, saying: "You taught me how to distrust life, especially when you were absent from my nights, which were short but became unbearably long due to your distance." He skillfully employs uncontrived paronomasia to express his emotional state, as in: "My sleep is treacherous," and "My eyelids are sharp" (Al-Tuḡlī, 1989).

In the first instance, he refers to the deprivation of sleep due to his lover's abandonment, and in the second, he describes his eyelids as sharp as the edge of a sword due to excessive crying. This contrast adds a unique charm to the muwašṣaḥ.

When considering the imagery of wine in Al-'Azzāzī's poetry, we find that he did not innovate much in this aspect, which might seem surprising. He relies on the traditional meanings and similes commonly used to describe wine, which have been repeatedly employed by poets across various eras. Wine is portrayed as the life of the soul, the adornment of cups, the bride of revelers, and as virgin. He says: (Al-'Azzāzī, 2004).

"Wine is undoubtedly the life of souls,

So fill the cups with it.

And let it be revealed among the revelers, a bride,

Adorned in a veil of gold,

Its bubbles act as confetti."

In the closing line, where he likens the wine's bubbles to gold confetti scattered around a bride, we are reminded of Al-Mutanabbi's famous verse: "Just as coins are scattered over the bride," which is a widely circulated image among poets of old.

In shaping the romantic imagery of Al-Şafadī, we see that his images are borrowed from the natural world, especially in similes: "The face is like the full moon, the forehead is dawn, the hair is night, the fuzz on the cheeks is basil, and the cheeks are pomegranate blossoms," among others. He says: "My face is like the full moon, my hair is like the night" (Al-Şafadī, 1966).

Most of these images are traditional, especially those related to describing boys, using similes that have become commonplace among poets, with no deviation in their descriptions of the cheek fuzz, hair, mole, beauty mark, stature, saliva, eyes, neck, back, waist, and other aspects of human beauty in general.

Despite the traditional meanings, Al-Şafadī manages to introduce some originality. An example is his description of the beloved's slim waist, which he describes as being so slender that it seems excessively reduced, a commendable exaggeration. Al-Şafadī also excels in exaggerating through image inversion, as he shows that the gazelle borrowed the beauty of its neck and the redness of its eyes from the beloved. He says: "The gazelle borrowed the beauty of its neck and its redness from you" (Al-Şafadī, 1966), but he asks the beloved not to lend the gazelle the trait of shyness, so it remains close to him.

9.5 Fifth: The Kharja (Final Vers)

The Kharja is the closing couplet in a Muwaššah (Ibn Sana' al-Mulk, 1949). Ibn Sana' al-Mulk explicitly stated that it is prepared first, as he indicated that it precedes all else because it— as he put it—should be the first thing that comes to mind, crafted by the composer of the Muwaššah at the outset, even before conforming to any specific meter or rhyme scheme (Ibn Sana' al-Mulk, 1949).

Al-Şafadī observed that a pre-prepared kharja can assist the poet, perhaps as a way of self-praise, since—as he mentioned—he could create a kharja only after completing the Muwaššah, comparing himself to those poets who find ready-made kharjas and build their Muwaššahs around them, i.e., they first acquire the kharja and then compose the Muwaššah according to its meter and rhyme scheme (Al-Şafadī, 1966).

There are conditions for a kharja: It should be eloquent, suitable for eulogy, with the name of the praised person mentioned, or it should have “extremely charming and captivating words, full of passion” (Ibn Sana' al-Mulk, 1949). If it is in the vernacular, it should be in the style of Ḥaŷŷāŷ (Ibn al-Ḥaŷŷāŷ 391 AH), characterized by obscenity, vulgarity, and coarseness, much like the poetry of Ibn al-Ḥaŷŷāŷ, and should reflect the ungrammatical style of Ibn Quzmān (d. 555 AH). Alternatively, the kharja should feature a transition or digression, expressed as if by someone else— often in the voice of women, children, drunks, or madmen (Ibn Sana' al-Mulk, 1949). If the kharja is in a foreign language, its words should be “insignificant and vulgar” in that language (Ibn Sana' al-Mulk, 1949).

Looking at the kharjas of the three Muwaššahs, we find the following:

Poet	Kharja (the closing stanza)
Al-a‘mā al-Tuṭīlī	Al-Tuṭīlī adhered to the central rules of the Muwaššah in his kharja, using the following vernacular words: "Maw/ Damaw/ Ma Dar Shanar/ Ramesh Kaf Damo" (A foreign-language kharja).
Al-'Azzāzī	Al-'Azzāzī did not deviate from the central rules of the Muwaššah in his kharja, which is considered a flaw in a kharja. (A standard eloquent kharja).

Al-Şafadī	Like Al-Tuṭīlī, Al-Şafadī adhered to the central rules of the Muwašṣaḥ in his kharja, using vernacular words such as: "Taa Absaru Ma Saabni/ Wa Tool Omru." (A vernacular kharja).
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It is notable that the three poets did not use similar kharjas. Al-‘Azāzī did not adhere to the preferred qualities of a kharja, such as vernacular speech, while Al-Tuṭīlī and Al-Şafadī both used vernacular elements in keeping with the traditional rules of the kharja. Thus, the importance of the kharja is highlighted as it forms the foundation on which the Muwašṣaḥ is built in terms of structure. For this reason, poets paid great attention to it, carefully choosing it, and this is why Al-Şafadī takes pride in composing a Muwašṣaḥ and then creating a kharja himself, without borrowing it from others (Al-Şafadī, 1966). The researcher believes there is no justification for this opinion, as borrowing kharjas is not considered a flaw. Nonetheless, Al-Şafadī himself fell into the same practice he criticized in others, as he borrowed kharjas from Andalusian Muwašṣaḥs he imitated. An example of this is his borrowing from a kharja by Ibn Baqqī, which goes: “A long night... and no helper ... O heart of some people... Will you not relent?” (Al-Şafadī, 1966).

Accordingly, the language of the kharja in Al-‘Azāzī’s work is classical Arabic, in Al-Tuṭīlī’s it is foreign, and in Al-Şafadī’s it is vernacular, with a tendency toward humor.

9.6 Sixth: The Structure of the Muwašṣaḥ

Ibn Sanā' al-Mulk (d. 608 AH) is likely the earliest scholar to establish the rules for composing Muwašṣaḥs in his book "Dār al-Ṭirāz fi 'Amal al-Muwašṣaḥat," or perhaps it is the oldest work on the subject that has reached us. However, the terminology he uses differs from the terms used by modern scholars studying the art of Muwašṣaḥ. For example, what Ibn Sana' al-Mulk calls the "qafī" (closure), modern scholars refer to as the "matla'" (opening verse). A Muwašṣaḥ generally consists of six qafī and five bayts (stanzas), and this is called a "complete" (tam) Muwašṣaḥ. If it consists of fewer than five qafī and five bayts, it is called a "bald" (aqra') Muwašṣaḥ. The tam Muwašṣaḥ begins with the qafī, while the aqra' begins with the bayts (Ibn Sana' al-Mulk, 1949).

Following this are the "aghṣān" (branches), with each branch being a section of the matla'. Each section is called a "ghuṣn" (branch). The number of aghsan in the matla' must be repeated in all the qafī, maintaining the same meter and rhyme. The matla' typically consists of two or three aghṣān, with three being more common. Next is the "daur" (cycle), which comprises the "ṣumut" (lines)

between two qafis. In the aqra' Muwaššah, the daur begins immediately, and it consists of two, three, or four sumut (Ibn Sana' al-Mulk, 1949).

The "šamt" is the section that follows the matla' in the tam Muwaššah, or it begins the aqra' Muwaššah. The šamt may be a single part or composed of two, three, or four parts, but it must be consistent across all the šumut of the Muwaššah. The šumut in a single daur must have the same meter and rhyme (Mušafa, 1986).

Following this is the bayt, which is the daur along with the qafil that follows it (Anānī, 1998) and finally the kharja (final verse).

Returning to the selected examples, it is noticeable that Eastern Muwaššahs are longer compared to the original Muwaššah by Al-A' mā al-Tuḫlī, despite the similarity in artistic form in the context of imitation. This is considered a flaw by Ibn Sana' al-Mulk, who views such lengthy Muwaššahs as resembling "mukhammasāt" (poems with five lines).

9.7 Seventh: External Music (Meter and Rhyth)

Ibn Sana' al-Mulk divided the meters of Muwaššahs into two categories: those that conform exactly to the metrical patterns established by Al-Khalīl ibn Aḥmad, without any additions or subtractions, and those that deviate from Al-Khalīl's meters in some way (Ibn Sana' al-Mulk, 1949). It is noticeable that the three Muwaššahs studied here include an extra word or expression that alters the meter. For instance, in the line "O night of reunion and the cup of wine... without hiding... you taught me how to remove the veil" (Al-'Azzāzī, 2004). it is based on the "Sari' " meter but deviates with the addition of "without hiding." Similarly, Al-Safadi does the same in the opening of his Muwaššah: "The curls flowed down his cheeks... and did not turn... how beautiful is the basil among the pomegranate blossoms" (Al-Šafadī, 1966), where he adds "and did not turn."

Thus, we find that the three poets composed their Muwaššahs in the "Sari' " meter, with the only difference from traditional poetic meters being the deviation caused by the addition of a word or phrase. Despite Ibn Sana' al-Mulk's criticism of this type of Muwaššah, considering it to be a form of "mukhammasāt" that only weak poets would compose, he did make an exception for those Muwaššahs that adhered to the traditional meter with only minor differences in the rhymes of the qafis (Ibn Sana' al-Mulk, 1949).

Upon reviewing the three Muwaššahs, we find that the poets agreed on the poetic meter and also adhered to the "tasri" (rhyme) in all the qafis. However, Al-'Azzāzī differed from the other two poets in the number of "asmat," having three, whereas the Muwaššahs of Al-Tuḥīlī and Al-Ṣafadī have four.

10. Conclusion

The researcher arrived at the following conclusions:

The Eastern Muwaššahs are characterized by an elaborate and artificial use of rhetorical devices, whereas the Muwaššah of Al-a'mā al-Tuḥīlī appears more spontaneous and natural.

There is a similarity in the themes addressed by the three poets in their Muwaššahs, although some of the content varies.

Both Al-'Azzāzī and Al-Ṣafadī were imitative in their imitations, though Al-'Azzāzī's Muwaššah reaches the level of al-Tuḥīlī's Muwaššah, and even surpasses it in terms of fame and popularity.

The imagery used by the poets was mostly traditional, although Al-'Azzāzī and Al-Ṣafadī attempted to innovate and develop new expressions.

Al-'Azzāzī and Al-Ṣafadī did not adhere to a fixed number of verses in the structure of their Muwaššahs, which were predominantly longer, a trait not found in al-Tuḥīlī's Muwaššah.

The Eastern poets did not strictly follow the rules of imitation or the artistic structure of the Muwaššah they were imitating, except for the adherence to the theme, the metrical pattern, and the rhyme.

The three poets all used a "kharja" at the end of their Muwaššahs, but Al-A'mā al-Tuḥīlī's kharja was the most beautiful, although Al-Ṣafadī attempted to imitate it by using a colloquial kharja.

The Eastern Muwaššah poets sought to prove their ability to compose and to match their Andalusian counterparts, thereby linking their names with the latter through their imitations of Andalusian Muwaššahs.

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CONFLICTS OF INTEREST

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