

## REVIEW ARTICLES

### ARABIC POETRY IN SPAIN

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The Arab cultural heritage, especially that part of it which was independently developed in Arab Andalusia, has greatly contributed to the present-day cultural excellence of Spain. Out of a great number of fields, showing this contribution, that of poetry has been chosen with the aim of pointing out the high-ranking place it occupies in the work of Spanish scholars and translators, as well as in the publishing activities of some leading cultural institutions.

Halt (my friends) and let us weep for the memory of a beloved and an abode  
at the edge of the dune's winding, between al-Dakhūl and Ḥawmal,  
and Tūḍīḥ and al-Miqrāt, whose trace is not erased  
by what North and South wind wove across them. (\*)

Haced alto! Lloremos al recuerdo de un amante y campamento  
al término de sinuosas dunas, entre Daḥūl y Ḥawmal,  
Tūḍīḥ y al-Miqrāt, cuyas trazas no se han desvanecido  
por la urdimbre de siroco y bóres. (\*\*)

Postojte, priatelia, a poplačme si pri spomienke na milú,  
čo mala domov konča dún, tu blízko Dachúlu a Hawmalu,  
tu, blízko Túdihu a Mikrátu sú ešte po ňom stopy,  
ale už severný i južný vietor zaveje ich o chvíľu. (\*\*\*)

(Imru'ū l-Qays, a 6th century Arab poet; from the erotic prelude to his ode-*qaṣīda*)

(\*) Bateson Mary, Catherine (1970: 135; the literal translation, serving linguistic purposes, has been slightly modified);

(\*\*) Corriente, Federico (1974: 71);

(\*\*\*) Feldek, Ľ. – L. Drozdík (1986: 11).

When the Moslems under the leadership of Tāriq crossed the Mediterranean and in September 755 landed on Spanish soil at Almuñecar, a new era in Arab cultural history began. After the defeat of Roderic the Goth near Cadiz, °Abd al-Raḥmān, the Conqueror (°Abd al-Raḥmān I), established his residence at Cordova in May 756 and proclaimed himself emir. (It was not until 929, however, that °Abd al-Raḥmān III assumed the title of caliph, for the first time in the dynasty of the Spanish Umayyads.) Cordova soon became a radiant centre of Arab culture and scholarship, and remained so for several centuries up to the fall of the Umayyad dynasty in 1031. Since then, the ancient glory of Cordova was being gradually overshadowed by the newly emerged political and cultural centers, like Almeria, Granada, Seville, Toledo, and other cities.

The overwhelming impact of conventions, characteristic of classical Arabic poetry in the East, remained in full force in Andalusia as well. In their new home, however, Andalusian poets successively developed an untraditional romantic feeling, dominated by tenderness and gallantry, expressing a chivalrous attitude to women, totally unknown to their Eastern poet colleagues. Another unorthodox element, resounding in verses of Hispano-Arab poets, was a newly developed sensibility to the beauties of nature: beautiful gardens, fragrance of flowers, refreshing drops of dew, etc.

The true Andalusian poetry is associated with the name of the Spain's conqueror and its first ruler, °Abd al-Raḥmān I, who is believed to have immortalized, out of a spell of nostalgia, a palm-tree, transplanted from his native Syria, to express in verses the bitterness of exile:

“O Palm, thou art a stranger in the West,  
Far from thy Orient home, like me unblest.  
Weep! But thou canst not. Dumb, dejected tree,  
Thou art not made to sympathize with me.  
Ah, thou wouldst weep, if thou hadst tears to pour,  
For thy companions on Euphrates' shore;  
But yonder tall groves thou rememberest not,  
As I, in hating foes, have my old friends forgot” (Nicholson 1907/1969: 418).

Poetry is not an exclusive poets' concern. The Andalusian name of the famous Zāhirite theologian Ibn Ḥazm al-Andalusī is closely related to Cordova and, until now, it appears in the Spanish cultural history in several orthographic variants: Abenházam de Córdoba, El Cordobés Aben Házam (Asín Palacios 1927). He is the author of about 400 scholarly treatises and, at the same time, the renowned author of the love poetry adorning his philosophical and moralistic dissertation on love and its manifestations: *Ṭawq al-ḥamāma fī l-'ulfa wal-'ullāf* 'The dove's neck-ring about love and lovers'. Since the first critical edition of the Arabic text (Petrof 1914), *Ṭawq al-ḥamāma* has been incessantly edited and re-edited in the Arab countries and is translated into many European languages (see below).

Love, in Ibn Ḥazm's verses, is an inexhaustible source of both happiness and suffering; love is tender and powerful, it may spring up in the most unexpected cir-

cumstances, and may assume various forms, just one thing remains always the same: love is decent and free from vulgarity. Love is immortal and may be restored to life in the lover's dream:

It was a beautiful dream that brought my beloved to my bed.  
The night has its powers, the cloud overshadowed the earth.  
I knew since long my beloved lay in her grave,  
But here she was as she used to be in my arms.  
Once more we were the same as before,  
The time returned and our joy can't be destroyed (*Ṭawq al-ḥamāma*).

For Ibn Ḥazm, poetry was a faithful companion in bright days of happiness and, equally, in the time of misery and distress. When his unorthodox theological writings were solemnly burnt at Seville, his reaction found its expression in the following verses:

'The paper ye may burn, but what the paper holds  
Ye cannot burn: 'tis safe within my breast: where I  
Remove, it goes with me, alights when I alight,  
And in my tomb will lie' (Nicholson 1907/1969: 427).

D.K. Petrof: *Tauq al-hamama*. Leiden 1914;

A.R. Nykl: *A Book Containing the Risala Known as the Dove's Neck-Ring about Love and Lovers*. Paris 1931.

M.A. Sa'yc: *Ožerelie golubki* (Dove's Neck-Ring). Moscow-Leningrad 1933 (2nd ed. 1957);

M. Weisweiler: *Halsband der Taube. Über die Liebe und die Liebenden*. Leiden 1941 (2nd ed. 1961);

L. Bercher: *Le collier de la colombe*. Alger 1949 (with a new edition of the Arabic text);

E. García Gómez: *El collar de la paloma*. Madrid 1952.

A.R. Bachiller: *Filosofía de "El collar de la paloma" de Ibn Hazm*. Madrid, Casa Hispano-Arabe 1969.

M. Asín Palacios: *Abenházam de Córdoba y su Historia de la ideas religiosas*. Madrid 1927.

One of the greatest Arab mystics, Muḥyī l-Dīn Ibn al-ʿArabī, is of Andalusian origin, too. Born in Murcia in 1165, he stayed a long time in Ḥijāz, and after visiting several countries, settled in Damascus where he died in 1240. To express spiritual messages, in some of his poems, he uses very explicit erotic images, mostly perceived as celebrating woman's beauty and alluring charm. One of his famous poems, believed to be addressed to his beloved, was sharply criticized by some of

his more conservative companions and was subsequently reinterpreted by the author in spiritual terms, hence *Tarjumān al-'Ashwāq* (Interpreter of Desires). Otherwise, the poetic stereotypes of the archaic poetry were thoroughly maintained even here. Some verses:

xviii: weeping at the deserted encampment of the beloved's tribe:

1. Halt at the abodes and weep over the ruins and ask the decayed habitations a question.
2. 'Where are the loved ones? Where are their camels gone?' (They answer:) 'Behold them traversing the vapour in the desert'.

xxii: description of the poet's mistress:

1. Turn the camels aside towards the stony tract of Thahmad, where are the tender branches and the humid meadow,
2. Where the lightnings show to thee their flashes, where the clouds pass at eve and morn,
3. And lift thy voice at dawn to invoke the bright-faced damsels and the fair lissome virgins,
4. Who murder with their black eyes and bend their supple necks.
5. Among them is she who loves and assails with glances like arrows and Indian swords every frenzied heart that loves the fair.
6. She takes with a hand soft and delicate, like pure silk, anointed with *nadd* and shredded musk,
7. When she looks, she gazes with the deep eye of a young gazelle; to her eye belongs the blackness of antimony.
8. Her eyes are adorned with languishment and killing magic, her sides are girt with amazement and incomparable beauty.
9. A slender one, she loves not that which I love and she does not fulfil her threats with sincerity.
10. She let down her plaited lock as a black serpent, that she might frighten with it those who were following her.
11. By God, I fear not death; my only fear is that I shall die and shall not see her tomorrow.

Some items from the author's Commentary (xxii):

- (1) the camels > the clouds;
- (2) the lightning > centres of manifestation for the Divine Essence;
- (3) the bright-faced damsels > intelligences which have descended from the fourth heaven;
- (4) 'who murder with their black eyes' refers to the sciences of contemplation;
- (5) 'Pure silk,' i.e. undyed, in reference to her being removed from all contamination; 'annointed with *nadd*,' i.e. with mixed perfumes, i.e. invested with Divine qualities; etc., etc. (Nicholson 1911: 82, 91-93).

R.A. Nicholson: *A Literary History of the Arabs*. Cambridge, At the University Press 1969 (First ed.: T. Fisher Unwin 1907);

R.A. Nicholson: *The Tarjumān al-Ashwāq. A Collection of Mystical Odes by Muḥyi'ddīn ibn al-ʿArabī*. London, Royal Asiatic Society 1911.

The cultural heritage of Muslim Spain is subject to careful study in all Spanish universities and several independent cultural and scholarly centres. From the point of view of a truly spectacular editorial activity, one of them is of special interest: Instituto hispano-árabe de cultura (IHAC), since 1989 reorganized and incorporated in Agencia española de cooperación internacional (AECI), supervised by the Ministry of Foreign Affairs (Ministerio de Asuntos Exteriores), residing in Madrid. It is exactly the last institution that will be given attention in the short account that follows. Arabic poetry, arbitrarily selected out of the wide editorial program of the IHAC/AECI, is represented by valuable editions of archaic poetry, bilingual (Arabic-Spanish) editions of Andalusian poetry in classical Arabic and in Hispano-Arabic colloquial. The collection further involves translations of Andalusian and Eastern poets. Some of them:

\* Federico Corriente Cordoba: *Las Muʿallaqāt: Antología y panorama de Arabia preislámica*. Madrid, IHAC 1974.

The anthology presents the orally transmitted archaic (or pre-Islamic) poetry of the first known generation of the Arab desert poets from roughly the sixth century A.D., as preserved in the famous eighth-century collection *al-Muʿallaqāt*. The number of poets included greatly varies with particular editions, from five to ten and more. Corriente's collection contains the following seven poets: Imru'ū l-Qays, ʿArafa, Zuhayr, Labīd, ʿAmr ibn Kulthūm, ʿAntara, and al-Ḥārīt ibn Ḥilliza.

The Western image of the poet as a creative subject with a deep emotional experience finds no parallel in classical Arabic poetry. The archaic Arabic *qaṣīda*, in Ahlwardt's terms, is a product of 'descriptive lyricism' (*beschreibende Lyrik*: Bräunlich 1937, in: Enderwitz 1995: 4, n. 6). As elaborate as it may ever be, the archaic poem never goes beyond the limits of an impersonal craftsmanship.

Some verses from Imru'ū l-Qays *muʿallaqa*:

(poet's meeting with his beloved and the description of her beauty; the English version is derived from Bateson's (1970: 136-138) slightly modified literal translation of the Arabic text; Corriente's Spanish version is given in italics: 73-74):

I went out with her, I walking, she dragging behind us, on our traces, the train of a figured outer garment (to erase our traces on the sand);

*Salíamos andando; tras nosotros elle arrastraba*

*Sobre nuestras huellas la cola de recamada saya,*

then, when we crossed the compound of the tribe and the shelter of a hollow, with crescents, criss-crossing (dunes), loomed before us,

*y cuando cruzamos el ámbito del aduar y nos acogió*

*una tersa hondonada entre lomas de arenisca,*

I pulled at the tresses of her head and she swayed above me, slender flanked and  
 fleshy at the place of ankle ornaments,  
*atrage por las trenzas su cabeza, y se me vino,*  
*delicado el talle, opulento el lugar de las ajorcas,*  
 luminous, slender, not buxom, her breasts were polished like the silver mirror:  
*esbelta, clara, prieta, bruñido como espejo el pecho,*  
 like the pale first-born, with a touch of yellowness, nurtured with the unsullied,  
 crystal clear water.  
*primicia de albura tocada de trigueño,*  
*alimentada por vedadas aguas cristalinas,*  
 She turns away and uncovers a smooth (face) and guards herself with a glance  
 from an antelope of Wajra with her young,  
*Mostrando evasiva un lozano (rostro) y protegiéndose*  
*con la mirada de un hembra de Wağra con cría;*  
 and (with) a neck like the neck of the white antelope, without grossness when  
 she displays it, nor unornamented,  
*qué cuello cual de gacela, ni desproporcionado*  
*al alzarlo, ni desguarnecido!*  
 and (with) a lock which decks the back, jet black hair, luxuriant as the bunch of  
 dates of the palm,  
*qué cabellera engalana su espalda, prieta como carbón,*  
*espesa como racimo cargado de palmera!*  
 her plaits are twisted to the top (of her head) and they stray among (partly)  
 braided, (partly) loosed (hair);  
*sus bucles se alzan hasta lo alto,*  
*se pierden las guedejas, entre prendidas y sueltas . . .*  
 and (with) a delicate waist, like the leather thong, slender, and a leg, like the  
 talk of an irrigated, overshadowed (palm).  
*Gentil talle apretado como trenza,*  
*Y qué piernas como estipe (en palmeral) regado y cargado!*  
 When she wakes in the forenoon, crumbs of musk are over her bedding, ungirt,  
 wearing negligent night dress,  
*Granos de almizcle cubren el lecho en que aún*  
*Reposa al mediodía, desceñida, en negligente atavío,*  
 and she takes (her due) with a tender hand, not calloused, as though it were red  
 headed worms of Zaby, or tooth sticks of tamarisk wood.  
*y tiende sus tenues, suaves (dedos)*  
*como larvas de Zuby o mondadientes de ishāl.*  
 She illuminates the darkness at dusk, as though she were the lamp of the night  
 cell of a dedicated monk.  
*Ella ilumina las sombras del atardecer cual*  
*lámpara de célibe monje en la noche.*

\*

For the sake of comparison, the same verses follow in J. Berque's French version (1979: 70-71) and in Slovak versified translation by Ľ. Feldek and L. Drozdík (1986: 13-14):

Je la fais sortir, elle traîne derrière elle sur notre double trace les franges de sa mante nomade /  
nous passons l'aire du clan, et quand sur le côté nous trouvons un creux sûr entre des bosses de sable grumeleux /  
je l'attire par les deux tempes, elle sur moi se laisse aller, grêle de taille, pulpeuse à ses bracelets de cheville /  
svelte, blanche, irrépendue, gorge polie comme un miroir /  
elle dérobe et révèle une joue tendre, aux aguets le regard de la sauvageonne suivie de Wajra /  
son col est d'une gazelle blanche, si gracieuse le dresse-t-elle sans que rien l'encombre /  
sa chevelure pare son dos, charbonneuse, touffue, comme le régime impétueux du dattier /  
torsadée vers le haut, elle noie les lacets dans ses nœuds et ses ondes /  
sa taille est délicate comme une rêne évidée, elle s'éveille, épanduse de musc sur le lit de sa sieste, sans avoir à ceindre le peu qu'elle a sur elle gardé /  
ô toucher délicat comme les vers de D'aby ou la mâchure de l'*ishil* /  
ô pareille à l'œuf vierge de l'autruche, blancheur ocrée nourrie du plus pur d'une eau défendue /  
ô luisante dans les ténèbres du soir comme la lampe nocturne de l'ermite solitaire /

\*

Vyvicdol som ju, ona za sebou aj za mnou stopy zahládzala –  
podolok plášťa vliekla po piesku.  
Za chotárom ich kmeňa, tam nám dala  
piesková duna skrýšu bezpečnú.  
Pritiahol som ju k sebe za kučierky sponad uší,  
štíhlu a bielu, nie veľmi bacuľatú, ochotnú  
dať mi tie členky guľaté, tie štíhle boky, ten pás ešte užší,  
tie prsia, podobajúce sa leštenému striebornému zrkadlu.  
Ach, zlatohnedo bledá, ktorej ústa  
ďaleko od ľudí sa z krištáľovej vody napijú!  
Tak hlavu otáča len antilopa z Wadžry, ktorá púšťa  
mláďatko na výbeh! Aj tvár má takú oválnu!  
Aj krk má ako biela antilopa hladký –  
tenký tam, kde ho odkrýva, a nikdy bez šperku.  
A vlasy čierne ako uhol' padajú jej na lopatky,

bohaté ako strapce datlí, keď má palma dobrú úrodu.  
 Jej divé kučery sa hore-dolu vlnia, stuha ako nitka  
 sa stráca v nich, vždy neposlušných a vždy v poriadku.  
 Jej driek je ako dobre upletený remienok, jej lýtka –  
 papyrusové steblá pod palmou, čo nemá núdzu o vodu.  
 Keď budí sa, má omrvinky pižma v lôžku,  
 a ako každý, kto spí predpoludním, na sebe len košeľu.  
 Keď siahne jemnou rukou, nemá z tamarišku vystrúhanú kožu,  
 niet na nej mozol'ov – červenohlavých červov zo Zabju.  
 Za súmraku je ako lampa osamote žijúceho mnicha  
 a svojou krásou ožaruje temnotu.

F.A. Arnold: *Septem Mo'allakāt. Carmina antiquissima Arabum*. Lipsiae 1850.

M.C. Bateson: *Structural Continuity in Poetry*. Paris–The Hague: Mouton & Co.

S. Enderwitz: *Liebe als Beruf. Al-Abbās ibn al-Aḥnaf und das Gazal*. Beirut: In Kommission bei F. Steiner Verlag Stuttgart.

J. Berque: *Les dix grandes odes arabes de l'Anté-Islam*. Paris, Sindbad 1979.

Ľ. Feldek, L. Drozdík: *Žrebci poézie. Sedem ód zo starej Arábie* (Stallions of Poetry. Seven odes from preislamic Arabia). Slovenský spisovateľ 1986.

\* Lisān al-Dīn ibn al-Jaṭīb (al-Ḥaṭīb): Poesía árabe clásica. Antología titulada: *“Libro de la magia y de la poesía”* (The Book of Magic and Poetry). Edited and translated into Spanish by J.M. Continente Ferrer. Madrid, IHAC 1981.

The author (d. 1374), a politician, scholar and poet, was a prolific writer. He is the author of about 60 treatises in philosophy, history, mysticism, literature and medicine. The present anthology includes both Andalusian and Eastern poets up to the lifetime of the compiler.

The poetic corpus is organized along an untraditional bipartition of the magic and poetic. The role of poetry (*al-šī'r*) is defined as consisting in evoking images (*taḥyīl*), in creating allegories (*tašbīḥ*), with metaphor (*isti'āra*) occupying the place of honour (8). The magic (*al-siḥr*) is presented as power affecting the souls, changing its modes according to the circumstances, so that it may show its appearance in its true form or may appear in a form incompatible with the reason (9). This dichotomy apparently had to create two distinct levels of aesthetic and intellectual evaluation of the poetic message, and secure its more immediate reception on the part of the reader.

The highly subjective and impressionistic distribution of poems in terms of this bipartition will be illustrated on the following pairs (M/agic/ – P/oetic/) of verses:

M: Ibn al-Mu'tazz (d. 908), the end of the ritual fast:

The empire of fast came to its end, and  
 the thinness of the moon crescent announced the feast.  
 Then the Pleiades appeared like an immoderate glutton  
 who opens his mouth to swallow a bunch of grapes (A/rabic text/ – 112).

*Ya ha terminado el imperio de los que ayunan,  
pues la exigüidad de la luna ha anunciado la fiesta.  
Seguidamente han aparecido las Pléyades, cual glotones  
que abrieran su boca para comer racimos de uva (125).*

P: She was singing and had no need of a flautist.  
Does ever the Sun need a candle? It is  
as if she sang for the Sun at noon,  
and it put on her (as a reward) a robe of honour – her beauty (A – 138).  
*Canta sin necesitar el acompañamiento  
de un flautista. Como ha de precisar el sol de una vela?  
Es como si cantara para el sol del mediodía,  
y este (agradecido) le hubiera vestido con el manto de su belleza (141).*  
Or:

M: Ibn al-Ḥaṭīb (the author of the Anthology, see above):

Oh, what a city, surrounded with gardens!  
Like a pretty face with the first growth of beard – its gardens!  
His (her) river looks like a silver wrist (\*\*)  
and the skilfully built bridges on it, his (her) bracelets (A – 102). (\*)  
(\*) In Arabic poetry, women are often referred to in masculine terms.  
*Oh ciudad rodeada de jardines! Pareces  
un bello rostro cuyo bozo fueran esos arrietes.  
Tu río es cual una muñeca de plata  
y los puentes, sobre él sabiamente contruidos, sus brazaletes (117).*

P: Ibn al-Ḥaṭīb (see above):

She suckled a baby at the lute of her breast. (\*\*)  
The only genuine pearl is a pearl free from impurity,  
And when she touches it with her fingers, you might take her (\*\*) for an expert physician feeling the pulse (A – 138).  
(\*\*) The English translation may slightly differ from the Spanish version.  
*Amamanta en sus pechos al laúd cual si éste fuera un niño  
- la auténtica perla es la que tiene una formación sin impurezas -,  
y cuando ella le pulsa con sus dedos, tal parece que éstos son  
los de un experto médico tomando el pulso (de un enfermo) (141).*

\* Federico Corriente: *Gramática, métrica y texto del cancionero hispanoárabe de Aban Quzmán* (Grammar, metrics and text of the Hispano-Arab lyric poet Ibn Quzmān). Madrid, IHAC 1980. (A voluminous scholarly work (82+928 pp.) providing, in addition to the poetic text (both in Arabic script and in Romanized transcription) relevant linguistic and prosodic data).

Ibn Quzmān, the 12th century Andalusian poet, is one of the most original representatives of the mediaeval Hispano-Arabic poetry. His poetic production not only reflects the cultural and social scene of his epoch, but is also transmitted in his native Andalusian vernacular. The Hispano-Arabic strophic poem, written in local dialect, is known as *zağal* (*cejél*, in Spanish orthography), plur. *'azğāl*, as against *muwaššahāt*, that is strophic poems in classical language. The manuscript with the poetic heritage of I.Q. was discovered in 1881 by V.R. Rosen, in Saint Petersburg. The vast collection of studies and translations bears witness to the constantly growing interest in the phenomenon of I.Q.

(verses for a lover (A – 763-764)):

If you saw the beauty  
of whom I adore!  
I have a lover and his eyes  
put to shame the Sun and the Moon,  
with his rosy, rosy cheeks,  
white, of fair complexion, so sweet, sweet,  
and his stature, like a flexible branch (\*\*).  
(\*\*) see above.

*Si vierais qué hermoso es  
quien yo quiero!  
Tengo un amado que si mira,  
avergüenza al Sol y la Luna,  
con mejillas rojísimas,  
blanco, rubio, dulce, dulce,  
con talle de ramo al doblarse.*

What flashes in his eyes!  
You would take them for arrows.  
In his cheeks a rose is guarded:  
Stretch your hand and pluck away  
what can't be plucked but with lips!

*Qué dardos tiene en los ojos!  
Casi son como flechas.  
Y en las mejillas, guardada rosa:  
tiende la mano, cógela,  
que con la boca se toma.*

If you saw how elegant is  
whom I love and cherish!  
Listen whom he summons to embrace him!

Who will be allowed to kiss him  
toward the end of the day?

*Si vieras qué elegante  
es quien yo quiero y amo!  
Oye a quien dice: abrázalo!  
Quién pudiera besarlo?  
Al final del día, vendimia!*

His only possession is his beauty,  
he has lent it to the Moon crescent  
to see the full Moon in its perfection.  
His face, I swear, summons me:  
give me your hand and let us go:

*Suya es sólo la belleza,  
Y la ha prestado al creciente  
Vez tú a la Luna llena?  
Pardiez que en su rostro le dice:  
"Trae la mano y vámos."*

I came to my love longing  
For a kiss, and I said to me: "Fly,  
run away, hurry and do not look back  
– up to him! And who kisses him (\*\*),  
(will be repaid) by disappointment and troubles."

*Vine a mi amado mendigando  
un besito; me dijo: "Vuela,  
corre, pronto y sin volverte,  
a mi hierro, pues besarlo  
causa fatiga y desengaño"* (Spanish version: Corriente 1989: 220-221).

Bilingual IHAC edition of Andalusian poets (Clásicos Hispano-Árabes bilingües):

- \* Ibn al-Zaqqāq: *Poesías* (Edited and translated in verses by Emilio García Gómez). Madrid, IHAC 1978 (reprinted 1986).
- \* Ibn Zaydūn: *Poesías* (Edited and translated by Mahmud Sobh; Prologue by Elías Terés). Madrid, IHAC 1979 (reprinted 1985).
- \* Al-Muʿtamid ibn ʿAbbād: *Poesías* (Edited, translated and introduced by María Jesús Rubiera Mata). Madrid, IHAC 1982.

(Ibn al-Zaqqāq, d. 1133 or 1135; Ibn Zaydūn, d. 1070 or 1071; Al-Muʿtamid ibn ʿAbbād, d. 1091 or 1095).

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In the same edition, but without the Arabic text, the modern Syrian lyric (born 1923):

\* Nizar Kabbani: *Poemas amorosos árabes*, 3rd ed. (Arabic love poems) (Translated and introduced by Pedro Martínez Montávez). Madrid, IHAC 1988.

Nizār Qabbānī, born 1923 in Damascus, is a poet of love, celebrating women's beauty and bewitching charm. As a diplomat, he led a cosmopolitan way of life and visited several European, Asian and African countries. In Spain, the poet emotionally discovered Andalusia, recognized in some of his inspiring verses:

(From the collection *Al-Rasm bil-kalimāt* "Drawing with Words", Beirut 1967)

### Sonata

On the bosom of a weeping guitar  
Spain is dying,  
and is being born (A – 167).

(no title)

*Sobre pecho  
de doliente guitarra  
naces, España . . .  
Y mueres* (224).

### The bull

Despite the bleeding that afflicts him, (\*\*)  
despite the darts buried in him,  
the murdered one  
is still greater . . . and more noble . . .  
than his murderer (A – 173).

### Toro

*A pesar de la sangre que le desnuda.  
A pesar de la flecha en él hundida.  
A pesar . . . Es la víctima  
más grande y majestuosa que quien la mata* (224).

### Bleeding prophets

Corrida . . .

Corrida . . .

The bull is rushing on the cloth  
vehemently . . . stubbornly,  
and falls on this playground,  
as all martyrs do,  
as all prophets do,  
without giving up his pride (A – 174).

(no title)

*Corrida . . .*

*Corrida . . .*

*El toro embiste a la tela*

*tenaz . . . furiosamente.*

*Y cae en el palenque:*

*Como todos los mártires.*

*Cual todos los profetas.*

*Sin arriar su soberbia (224).*

#### Black Pearls

At noon, the streets of Grenade

are fields of black pearls . . .

From my seat (in a café),

in large women's eyes

I recognize my homeland.

I see the minarets of Damascus

pictured

on each plait of women's hair (A – 170-171).

(no title)

*Las calles de Granada, al mediodía,*

*son lo mismo que campos de perlas de azabache.*

*Y yo, desde mi mesa,*

*estoy viendo a mi patria retratada en los ojos inmensos.*

*Viendo los aminares de Damasco,*

*puestos*

*en cada trenza (222).*

\*

\* Adonis: *Canciones de Mihyar El de Damasco* (Songs of Mihyār the Damascene) (Translated and introduced by Pedro Martínez Montávez). Madrid, IHAC (Colección de autores árabes contemporáneos, No 7) 1968.

ʿAlī Aḥmad Saʿīd (Ali Ahmad Sa'id, in current European sources), widely known by his pseudonym Adonis, is perhaps the most prominent representative of modern Arabic poetry. Born 1930 in Damascus, of bilingual Arabo-French education, recently university professor of Arabic literature in Lebanon. Besides his internationally appreciated poetic production, Adonis is a renowned literary critic and active editor of the Arab poetry (several huge, expertly selected and introduced anthologies). His poetry is both Oriental and universal, and when relying on one-word attributes, it might perhaps be qualified as *intellectual*.

(Who is Miḥyār – the Poet?)

He is not a star

He is not a face humiliated in front of the Moon.

He is not a star, not even a prophet's inspiration.

He's coming like an idolater's lance

to invade the world of letters.

Bleeding, he elevates his blood towards the Sun,

clothed in the nudity of stones,

devoting his prayers to the caves.

He is that

who holds in his arms

the light-of-weight Earth (A – Adonis 1988, vol. 1: 253).

*No es una estrella*

*No es un rostro humiliado ante la luna.*

*Ni una estrella tampoco.*

*Ni un sueño de profeta.*

*Ese hombre va llegando*

*como lanza pagana.*

*Invadiendo la tierra de la letras;*

*rezando a las cavernas.*

*Ese,*

*que la tierra ligera*

*lleva en brazos (55).*

\*

The King Miḥyār (no Spanish version is available in Montavéz' selection):

The King Mihiyār.

The King – the dream is his castle, the fire is his gardens.

Today, a voice that died,  
made a complaint against him  
to words.

He lives in the Kingdom of the Wind,  
and rules over a land of secrets (A – Adonis 1988: 1, 254).

Adonis, °Alī °Aḥmad Sa°id: *Al-°A°māl al-ši°rīya al-kāmila* (Collected works of poetry), vols. i-ii. Beirut, Dār al-°Awda 1988.

S. Hazo: *The Blood of Adonis. Selected Poems* (translated by –). University of Pittsburgh Press 1971.

A.W. Minkowski: *Chants de Mihiyar le Damascène* (translated by –). Paris, Sindbad 1983.

\*

\* Mahmud Darwish (Maḥmūd Darwīš): *Once astros* (Eleven Stars). (Translated and introduced by María Luisa Prieto Gonzales). Madrid: AECI 2000.

Maḥmūd Darwīš, born 1942 in Galilee, in the Palestinian village of Birwa is one of the most prominent Palestinian and Arab poets living abroad. As “Ašiq min Filasṭīn” (Lover from Palestine), as he sometimes nicknames himself, he is a true love poet personifying, at the same time, the disastrous fate of his compatriots. The Spanish translation is based on the collection of poems *Aḥada °ašara kawkaban*, Beirut, 14th ed., 1994. Some verses:

I have a heaven behind the Heaven . . .

I have a heaven behind the Heaven to have where to return, but  
I don't cease polishing the metal of this place, and I live  
for an hour which perceives the invisible. I know that the Time  
won't be my ally twice, and I know that I'll go out  
of my flag as a bird which won't alight on any tree in the garden.  
I'll go out of all my skin, and of my language  
some words will emerge about my love  
for the poems of Lorca who will dwell in my bedroom  
and will see what I've seen of the nomad Moon. I'll go out  
of the almond tree like a piece of cotton on the sea foam. A stranger passed by  
carrying six hundred years of horses. The stranger passed this way  
to let the stranger pass that way. After a while, I'll go out  
of the wrinkles of my time, like a stranger from Damascus and Andalusia.  
This Earth is not my heaven, but this evening is my evening,

Mine are the keys, mine are the minarets, and the lamps, as also me  
belongs to myself. I am the Adam of two Paradises that I've lost twice.  
Drive me away with no hurry,  
but kill me quickly  
under my olive tree,  
together with Lorca (A – 52, 54).

*Yo tengo detrás del cielo  
un cielo.*

*Yo tengo detrás del cielo un cielo para regresar, pero  
continúo puliendo el metal de este lugar, y vivo  
una hora que percibe lo invisible. Sé que el tiempo  
no será dos veces mi aliado, y sé que saldré de  
mi bandera cual pájaro que no se posa en ningún árbol del jardín.  
Saldre de toda mi piel, y de mi lengua  
descenderán algunas palabras sobre el amor por  
la poesía de Lorca que habitará en mi alcoba  
y verá lo que yo ha visto de la luna beduina. Saldre del  
almendro como algodón sobre la espuma del mar. El extranjero ha pasado  
portando setecientos años de caballos. Ha pasado por aquí el extranjero  
para que el extranjero pase por allí. Saldre dentro de poco  
de los pliegues de mi tiempo como extranjero de Damasco y de Andalucía.  
Esta tierra no es mi cielo pero esta tarde es mía,  
las llaves me pertenecen, y los alminares y las lámparas, y yo  
también me pertenezco. Soy el Adán de los dos Paraísos, dos veces perdidos.  
Cazadme despacio  
y matadme deprisa  
bajo mi olivar  
con Lorca (53, 55).*

Maḥmūd Darwīš in European languages:

Abdullah Al Shahham: "A portrait of the Israeli woman as the Beloved: the woman soldier in the poetry of Mahmud Darwish". In: *British Society for Middle Eastern Studies*, 15, 1988, pp. 28-49;

Khalid A. Sulaiman: *Palestine and Modern Arab Poetry*. London 1984.

Leonor Martínez (Ed.): *Antología de poesía árabe contemporánea*. Madrid 1972.

Mahmoud Darwish: *Rien qu'une autre année. Anthologie poétique 1966-1982* (translated by Abdellatif Laâbi). UNESCO: Les Éditions de Minuit 1983.