

Copyright

by

Kaley Tamara Keener

2012

The Thesis Committee for Kaley Keener

Certifies that this is the approved version of the following thesis:

Ibn Ḥamdīs and the Poetry of Nostalgia:

A Rhetoric of Collective Memory

APPROVED BY

SUPERVISING COMMITTEE:

Supervisor : _____

Samer Ali

Tarek El-Ariss

Ibn Ḥamdīs and the Poetry of Nostalgia:

A Rhetoric of Collective Memory

by

Kaley Tamara Keener, BA

Thesis

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Master of Arts

The University of Texas at Austin

August 2012

Acknowledgements

I would like to thank my advisor Doctor Samer Ali for the guidance and time he gave me throughout this process. I would also like to thank the faculty and staff of the Arabic Department at the University of Texas at Austin, whose academic insights and encouragement were invaluable to me throughout the year. And last, but not least, I would like to thank my family (Dad, Mom, Khloe, Khyle, Danna, Riley and Samuel) and friends (Shashu, Anthony, Ellen, David, Jesse, Midweek Group SOUTHSIDE - Anthony, Desiree, Natalie, Randy - and VOX) as well as the big guy upstairs for their continual love, support, and encouragement.

Abstract

Ibn Ḥamdīs and the Poetry of Nostalgia:

A Rhetoric of Collective Memory

Kaley Tamara Keener, MA

The University of Texas at Austin, 2012

Supervisor : Samer Ali

Nostalgia is a term that is often used in literature and popular culture to connote an individual's relation to a specific place, time or object, however, despite its use in literary analysis, it is often overlooked as a rhetorical device employed to connect to, persuade, and influence an audience. This paper analyzes the poetry of Arabo-Siculo poet Ibn Ḥamdīs and his use of nostalgia in his poetry to influence and persuade his audiences abroad. I look to the sociologists Fred Davis and Svetlana Boym and their descriptions of nostalgia as being either public or private, restorative or reflective. Drawing on these terms, I propose that Ibn Ḥamdīs writes a *relational* nostalgia, that is, a nostalgia that he writes into his poetry not just for cathartic, personal benefit, but as a persuasive, rhetorical measure for his audience. In addition to nostalgia, I will also be looking to Suzanne Stetkevych and Samer Ali and their work on the socio-political nature of Arabo-Islamic poetry to see how Ibn Ḥamdīs creates and employs this relational nostalgia for his audience and the effect it has on them.

Contents

Table of Contents.....	vi
Introduction.....	1
Scope and Issues.....	1
Methods.....	5
Chapter 1: The <i>Şiqillīyāt</i> and a <i>Relational</i> Nostalgia.....	10
Chapter 2 : The Water Lily, the Motherland and a Collective UnConsciousnes.....	33
Chapter 3 : The Public and the Social Aspect of Nostalgia.....	51
Conclusion.....	82
Appendix of Poems.....	83
Bibliography.....	87

Introduction

Scope and Issues

This paper seeks to rethink the concept of nostalgia as it is used in Arabic poetic texts by focusing on one of the most extant examples of nostalgic literature, the works of Ibn Ḥamdīs, a Siculo-Arabic poet who continued writing poetry after he left his homeland of Sicily in 1078 A.D.. Academics who study this poet are quick to point out the nostalgic mood present in Ibn Ḥamdīs's work,¹ however, there has yet to be a work that focuses on the relationship between nostalgia, audience, and subject matter in the target poetry. Not only have these elements not been addressed and dealt with rigorously in the poetry of Ibn Ḥamdīs, but in applying the concept of nostalgia to the individual and the text, critics tend to overlook or ignore the role of the audience and the relationship between performer and audience, and fail to integrate this integral aspect into discourse on nostalgia.² General trends show that nostalgia is a personal, self-contained concept. As such, the one portraying the nostalgia, despite the medium in which it is expressed, draws on this nostalgia as an internal mechanism waging war with the ego and the

1. See William Granara's "Ibn Ḥamdīs and the Poetry of Nostalgia", *The Literature of Al-Andalus*, Ed. Maria Rosa Menocal, Edmund P. Scheindlin and Michael Sells (New York: Cambridge University Press, 2000).

2. For an example of a standard approach to nostalgia, see Jaroslav Stetkevych, *The Zephyrs of Najd: The Poetics of Nostalgia in the Classical Arabic Nasīb*, (Chicago: Chicago University Press, 1993)

self³ at the expense of seeing it as a persuasive or performance tool or medium with which to communicate to an audience. Thus the point or purpose of expressing nostalgia is generally analyzed in relation to the individual, and not seen as a concept removed from personal attachment and as a potential rhetorical technique for performance. Thus academics are more preoccupied with the effect of nostalgia on the ego and the psychological construct and development of the speaker in a given text⁴ and tend to exclude the audience and their role in the nostalgic experience.

3. Fred Davis, *Yearning for Yesterday: A Sociology of Nostalgia* (London: The Free Press, 1979) 31-32.

4. For an excellent example of this, see Moneera Al-Ghadeer's *Desert Voices: Bedouin Women's Poetry in Saudi Arabia* (New York: Taurus Academic Studies, 2009). Although her primary focus lies in melancholy and mourning in women's *rithā'*, Al-Ghadeer's analysis is primarily concerned with the individual's relation to the mourning process. Another example of nostalgia and its relation to the poet is Jaroslav Stetkevych's *The Zephyrs of Najd: The Poetics of Nostalgia in the Classical Arabic Nasīb*, (Chicago: the University of Chicago Press, 1993); although excellent in establishing the place of loss and nostalgia in the *nasīb*, Stetkevych does not apply these themes and motifs to their effect on the audience or the outgrowth of nostalgia on the audience.

In addition to this focus on the individual over the audience, nostalgia is oftentimes used as an extension of other terms, such as mourning and melancholia.⁵ However, the term nostalgia, in its origins and evolution, began as and developed a different trajectory than these other different, albeit similar terms,⁶ and has not been rigorously dealt with in the same way as these other terms have. Nostalgia has often been conflated with the terms melancholy and melancholia.⁷ Due to its association with these other concepts, nostalgia takes on a personal, negative, and mournful quality, in which the individual looks to his homeland with mourning as one looking at an unattainable object of loss, akin to a lost object.⁸ This reading of nostalgia presents a problem when applied to the poetry of Ibn Ḥamdīs, for I argue in this paper that the poet, through rhetorical techniques and the use of heritage and myth, portrays his homeland to his audience as a living body which is not dead or lost, but which merits defending, protecting, and reclaiming by the wider Arabo-Islamic *Ummah*. Thus the poetics of nostalgia that Ibn Ḥamdīs employs in his work is not confined to the individual, subjective experience, but rather

5. For example, see Roberta Rubinstein, *Home Matters: Longing and Belonging, Nostalgia and Mourning in Women's Fiction* (New York: Palgrave, 2001) and Al-Ghadeer, *Desert Voices: Bedouin Women's Poetry in Saudi Arabia*, (New York: Taurus Academic Studies, 2009)

6. Andreea Deciu Ritivoi, *Yesterday's Self: Nostalgia and the Immigrant Identity* (Lanham, Maryland: Rowman and Littlefield, 2002) 27-28.

7. Judith Broome, *Fictive Domains: Body, Landscape, and Nostalgia 1717-1770* (Lewisburg, PA: Bucknell University Press, 2007), 14.

8. This view of mourning is seen in Rubinstein's *Home Matters*.

he crafts it as a rhetorical and persuasive device that he uses to connect to and appeal to his audience.

In looking to this interaction I venture to term this form of nostalgia which Ibn Ḥamdīs employs *relational* nostalgia, for when the poet evokes memories of the homeland, the effect is not limited to recalling a lost image for a personal, emotionally cathartic benefit, but rather to share those past reminiscences with his audience so that they can partake of his own nostalgic memory. Sicily does not constitute an irrevocable past for Ibn Ḥamdīs; rather it is a physical, living entity, which the poet appropriates to further appeal to his audience by casting it as the feminine beloved, an archetype, and the charge of a benefactor. In order to show how Ibn Ḥamdīs creates relational nostalgia among his audience, I will be focusing on a three primary selections from his *diwān* to illustrate the use of *relational* nostalgia in his poetry. Because the primary argument of this paper deals with Ibn Ḥamdīs's poetry in its entirety, it is misleading to limit the poetic samples to a specific genre within his written *oeuvre*; instead, I draw on various styles of his work, ranging from short pieces to his well-known *ṣiqillīyāt*. In reading the *diwān* of Ibn Ḥamdīs, his descriptions of Sicily arise out of two primary forms in his work. Firstly, as we see in the poetry of Ibn Ḥamdīs, the section of his works which are primarily dedicated to Sicily and take up the homeland as the primary subject of the piece, and which are oftentimes the primary odes researchers cite as evidence of internal suffering of nostalgia and feelings of isolation emanating from exile.⁹ In addition to the *ṣiqillīyāt*, included in this category are other *qaṣā'id* which take up Sicily as subject or *gharaḍ* such as poem no. 270, which is a *tahrīd* urging

9. Granara, "Ibn Ḥamdīs" 390.

his people to fight for Sicily - where the central subject matter is Sicily and the homeland is at stake. The second way in which the poet invokes Sicily is the direct reference to the homeland or his people or his associations with these concepts, and the themes of this association in poetic genres that have as their *gharaḍ* a non-Sicilian purpose, whether it be a wine song or a panegyric. For example, a panegyric, whose primary *gharaḍ* is the praise of a patron¹⁰ should not focus on Sicily and in general these poems do not have a *gharaḍ* that is essentially Sicily-centric. However, despite the genre, the poet works the theme of the homeland into his work and makes it a part of the package he is presenting to his audience, regardless of the objective of a particular sub-genre. Therefore, using the poems I analyze in this paper - poems nos. 113, 157 and 270¹¹- I draw on a number of styles in addition to his celebrated *siqilliyāt* in order to show the extent to which the poet works his homeland and a specific attitude towards that homeland into his poetry.

Methods

I will be drawing on a number of theoretical discourses to discuss the poetry and accounts for the significance of poet, audience, and text and the relationship between the three. I will be looking to the psychoanalytic theories of Jung to analyze how the poet uses literary devices to create a common mythology and archetype to relate to a collective unconsciousness and a shared memory within his audience, which I discuss in the first and second chapters respectively. In the

10. For example, poem no. 27 is an excellent example of this, which I will be discussing later Ibn Hamdis and Iḥsān ‘Abbās, *Dīwān Ibn Ḥamdis*, (Bayrūt: Dar Ṣādir, 1960)

11. Ibid. 185, 274-276 and 416-417.

third chapter, I raise the issues of the public sphere and draw upon the theories of Stetkevych and Ali in order to argue the social and political aspects of Ibn Ḥamdīs’s work and his role as a member of the Arabo-Islamic community and the consequences this task has for how he portrays his homeland to his audience. Throughout the paper, I will also be looking to the theories of Boym and Davis, who have set forth general definitions and features of the nostalgia phenomenon, and I will be working off of these writings on nostalgia to inform my own theoretical framework of nostalgia as a rhetorical technic used for persuasion.

In developing my own framework for *relational* nostalgia, I look to the sociologist Fred Davis, who first differentiated between “private” and “public” or “collective” nostalgia.¹² Davis asserts that both “private” and “public” nostalgia may be manifested as an emotion or as a form of consciousness.¹³ “Private” nostalgia refers to the individual’s experience of nostalgia, and thus draws on symbols and images that have significance for that individual. A personal experience, an individual’s smile, or, as Davis points out and what has become definitive of the nostalgic experience, the madeleine cookies that Proust recalls from his childhood.¹⁴ “Collective” or “public” nostalgia has as its subject forms that do not appeal only at the individual and internal level, but a wider, more general public, such as a popular song, or a significant date in history for the collected group (such as a war victory over an enemy or an independence day). This form of nostalgia is often seen in political life and used to mobilize large groups of people. Although

12. Davis 122-124.

13. Ibid. 122.

14. Ibid. 123.

important to “collective nostalgia”, my own term of *relational* nostalgia is different, for it can involve both “private” and “public” nostalgia and has the end-product of creating a kind of “collective” nostalgia; thus implicit in *relational* nostalgia is the shared aspect between individual and group for a particular purpose, oftentimes resulting in the creation of or evoking of a “collective” nostalgia. *Relational* nostalgia bridges the gap between the individual experience and the collective experience. Thus, Ibn Ḥamdīs’s audience do not have actual memories of Sicily, however, the poet, drawing on his own nostalgia, transfers his own memories and association with the homeland to his audience- he romanticizes his homeland so his audience can share in the collective experience of nostalgia, which he does by appealing to a collective Arabo-Islamic identity and history. Thus, this *relational* nostalgia is not only “private” or “public”, rather it is the rhetorical strategy employed by the individual to persuade his audience to a background and memory schemata that they can relate to.

In addition to the differentiation between “public” and “private” nostalgia, Boym draws on two primary tendencies, “restorative” and “reflective”, in defining the role that nostalgia occupies within an individual.¹⁵ “Reflective” nostalgia focuses on the loss of an object and the experience is mostly limited to the individual and their continual suffering or *algia* at the loss of the object. The “reflective” nostalgic “dwells on the ambivalences of human longing and belonging” and “the irrevocability of the past and human finitude”¹⁶ and lives the rest of his/her

15. Svetlana Boym, *The Future of Nostalgia*, (New York: Basic Books, 2001) 49.

16. Svetlana Boym, “Nostalgia and Its Discontents,” *The Collective Memory Reader*, Ed. Olick, Jeffrey K., Vered Vinitzky-Seroussi, Daniel Levy (Oxford: Oxford University Press, 2011) 453.

life bearing the consequences of that acknowledgement, continually striving to regain the prelapsarian state and the idyllic Eden.¹⁷ Contrasting this highly personalized form of nostalgia, “restorative” nostalgia focuses on the *nostos*, the homecoming, and seeks to rebuild the homeland. It evokes the national past and future and seeks to reconstruct the past and future. This form of nostalgia can also be a participatory event, drawing on the collective identity of a shared people. For the restorative nostalgic, the homeland may be lost, but not permanently, and the hope of return leads him to adopt more inclusive view of the homeland capable of sharing with other people, rather than an internal aesthetic, as in the case of the restorative nostalgic.¹⁸

Although it may draw on the individual experience or a reflective persona, my own use of *relational* nostalgia has elements of the “public” and “restorative” aspects of Davis and Boym. However, as mentioned previously, my primary goal in establishing the idea of *relational* nostalgia is to introduce the social and persuasive capabilities of nostalgia and its use as a rhetorical device, which are underemphasized, if taken into account at all in discourses on nostalgia. What is unique in the case of Ibn Ḥamdīs’s poetry is that he uses poetry and his own nostalgic experience to engender a “restorative” nostalgia within his audience to a land and a past that is not theirs and of which they have no experiential reality. So it is not that he develops a “restorative” nostalgia that is built on actual memories, rather he draws on the commonalities between his own experiences in Sicily and the common shared heritage of his audience as members of the Arabo-Islamic Ummah to instill a sense of nostalgia for a land they have never

17. Boym, *Future* 49.

18. Boym, *Future* 41-45.

physically experienced. This ability to create common memories, histories, and experiences of a land for an audience that has never been to his homeland, allows the poet to appeal to his audience as people who have an interest in his homeland. If he is able to persuade them that his homeland is not just his but rather a shared part of the larger Arabo- Islamic empire, then the poet is able them to appeal to this shared bond and call upon it for help or protection in times of war or instability. Thus the ultimate goal of instilling a nostalgia in an audience for a homeland that is not theirs can be interpreted as a rhetorical persuasive strategy on the part of the poet.

Chapter 1: The *Şiqillīyah* and a *Relational Nostalgia*

Given the preponderance of attention¹⁹ given to the *şiqillīyāt*, they serve as a proper starting point to begin a poetic analysis of Ibn Ḥamdīs. Although there are many examples of traditional *qaṣīdah* genres in the *oeuvre* of Ibn Ḥamdīs, the *şiqillīyāt* are exceptional to traditional aims (*aghrāḍ*) of the *qaṣīdah-fakhr, madḥ, hijā'*;²⁰ whereas they do not correspond to one of these traditional goals, implicit in these poems is a *gharaḍ* of “restorative” nostalgia, whereby bringing the homeland into the collective memory of the audience.²¹ In support of this aim, the poet employs conventional themes throughout these works, appealing to the audiences who receive his work by drawing on subjects familiar to them. By using familiar themes and motifs in his work, the pith of the poem is able to be absorbed into the collective conscious of the Arabo-Islamic community, despite its deviation from standard *aghrāḍ*. Beginning with pre-

19. Although not many academics have taken up the work of Ibn Ḥamdīs, virtually every scholar that has attempted a poetic analysis of this poet has focused the majority of their work on the *şiqillīyāt*: Granara, “Ibn Ḥamdīs”; Gabrieli, Mallette.

20. For an extensive example of the role of the *qaṣīdah* in Arabo-Islamic society, see Suzanne Pinckney Stetkevych’s *The Poetics of Islamic Legitimacy: Myth, Gender, and Ceremony in the Classical Arabic Ode* (Bloomington, Indiana: Indiana University Press, 2002)

21. I should mention that Granara describes the *gharaḍ* to the *şiqillīyāt* as “remembrance”, which I discuss later in this chapter (William Granara, “Remaking Muslim Sicily: Ibn Ḥamdīs and the Poetics of Exile” *Edebiyat: Journal of Middle Eastern Literatures* 9.2 (1998) : 167.

Academic Search Complete. Web. 30 January 2012)

Islamic poetry, conventional motifs such as the *aṭlāl*, the *maḥbūb*, the *raḥīl*, comprised integral themes of many Arabic literary genres. Using the traditional setting for these themes and lacing them with nostalgia and scenes of his homeland, Ibn Ḥamdīs draws in his audience using *relational* nostalgia to engender a collective identity, allowing his audience to experience Sicily, thus rendering them partakers of his own nostalgia and ethos towards his land. Serving as a spokesman for the current state of Sicily, and contrasting that image with former success and military dominance ascribed to the Arab communities in the homeland, he presents to his audience the concept of Sicily as an Arab land in jeopardy of losing its Arab identity. Thus, Ibn Ḥamdīs recounts and romanticizes Sicily, not for his own personal edification or individualistic goals, but rather, to instill a “restorative” nostalgia and influence the collective consciousness of his audience.

In making this argument I am not implicitly denying the potential cathartic aspects this process may have on the psyche of the poet; rather I am arguing here that the *gharaḍ* of this ode lies in developing a “restorative nostalgia”, which the poet engenders and then transfers on to his audience by drawing on their own nostalgic associations of the Arabo-Islamic conquest and the standard and shared qualities of the poetry with the traditional Arabo-Islamic *qaṣīdah*. The psychological relationship between Sicily, audience, and its effect on the individual, which William Granara has introduced as a legitimate topic of study, is a valuable thing to consider for future work on the relationship between nostalgia, and artist-audience relationship, but that issue lies outside the scope of this project.²²

22. Granara, “Ibn Ḥamdīs” 388-402.

In creating a “restorative” nostalgia, Ibn Ḥamdīs draws upon traditional *qaṣīdah*-like tendencies in his *ṣiqillīyah* to resonate with the shared heritage of his audience. Poem no. 157²³ is an excellent example of this tactic. In this *qaṣīdah*, in which the poet commemorates the initial Arab conquest of Sicily and juxtaposes it with its current state in the hands of the Normans, we see traditional themes of the *raḥīl* and *nasīb*, which have become archetypes in Arabic poetry. For example, some of the most common themes of the *nasīb* are outlined by Jaroslav Stetkevych, who posits the abandoned campsite, the elusive beloved, and the melancholic tones and happiness lost as conventional, archetypal themes of the *nasīb*²⁴ but these poetic motifs are not limited to the structural and thematic elements of the poem; rather I will show how Ibn Ḥamdīs expands the *relational* nostalgic tactics used in these traditional themes in emphasizing a connection between the beloved, as we see (or are supposed to see) her in the traditional *nasīb* and his beloved homeland of Sicily. Throughout this ode, he also looks back to the Arabs’ initial conquest of Sicily, and thus the poem goes back and forth between current and past time and current experience and memory.

However, if this *qaṣīdah* is built on remembering Sicily in a nostalgic sense, why does the poet vacillate between depicting Sicily as a lost beloved and a prisoner of war and commemorating the Arabs’ initial conquest of her?

23. Ibn Ḥamdīs, *Diwān* 274.

24. Jaroslav Stetkevych, "Toward an Elegiac Lexicon: The Seven Words of the *Nasīb*"

Reorientations: Arabic and Persian Poetry. Ed. Suzanne Pinckney Stetkevych (Bloomington, Indiana: Indiana University Press, 1994) 58, 62.

In addressing this question, it may be useful to look to the work of Moneera al-Ghadeer who has studied the elegies, or *rithā'*, of female Bedouin poets. In her work, Al-Ghadeer argues that the women of these poems supersede the perfunctory rituals of mourning by resurrecting the object of their loss in the poetry, “elevat[ing] her attachment with the loved object to the extent of incorporating it into her ego”.²⁵ In this way, the melancholia exhibited in these odes instigates a resurrection of the object of love, but one that is uniquely confined to the individual and its own association to the object of loss.

Al-Ghadeer seeks to redress the place of melancholy in female mourning rituals of *rithā* and focuses on mourning and melancholia within this context. Nostalgia differs from melancholy, although they are oftentimes confused and considered synonyms. But as Andrea Ritivoi points out, despite the similarity in medical heritage, and their intertwining uses, melancholy and nostalgia diverge and are essentially separate concepts primarily insofar as they relate to order. Ritivoi describes melancholy as seeking to escape a state of chaos and disarray contrasting the nostalgic, having already been severed from the homeland, continues seeking and desiring a reattachment to the *nostos*.²⁶ An additional differentiation, I would add, is that melancholia, insofar as it relates to nostalgia, is confined to reflective nostalgia, and not the restorative aspect that I am concerned with here. Yet despite Al-Ghadeer’s focus on mourning and melancholy in elegiac poetry, her analysis of how the individual relates to the object of loss in her poetry and how the portrayal and characterization of this object reveals the internalized

25. Al-Ghadeer, *Desert Voices* 92.

26. Ritivoi 27-28.

nature of relating to the loss is comparable to Ibn Ḥamdīs's portrayal and attachment to Sicily. Whereas the women Al-Ghadeer writes about internalize the mourning and redirect it back onto the ego, creating an internal and artistic coping mechanism, Ibn Ḥamdīs writes Sicily. But instead of internalizing this nostalgia and redirecting it back onto the ego, he projects it on to his audience, building a "restorative" nostalgia which his audience can also partake of, and developing a collective remembrance of the memories and portraits in his poetry.²⁷ Thus he is not singing Sicily for himself and creating a reciprocal relationship between his loss and his ego; instead he uses traditional motifs of the *nasīb* and portrays the military past of his people as an inclusive method of creating a collective memory of Arabo-Islamic warfare and conquest in the minds of his audience. In this way his audience becomes shared experiencers of the past and the memories, bringing them into the fold of the restorative threshold of nostalgia, as we see in poems 113, 157 and 260.

However, nostalgia is not discussed as a rhetorical tool or as an effective performance tactic, rather, it is generally limited to the experiences of the individual and its analysis is limited to a personal experience. Thus with this chapter I seek to show how the nostalgic effect is not

27. I am not discounting the possibility of an internal relationship to Sicily on the part of the poet here; there is very possibly some kind of personal connection, reaction, and effect on the individual. However, my I argue that the singing of Sicily in these texts is not exclusively for the personal development of the individual but rather the act of sharing these experiences outside of the personal to instill a collective connection.

just an outgrowth of personal sentiment, but can be seen as a way of relating and influencing an audience.

This nostalgic tale, in which the poet recounts past and current conquests of Sicily, contains elements of the traditional *qaṣīdah*, and so the poet includes elements of the *nasīb* and the *raḥīl*, although he does not strictly adhere to conventional use of these motives. For example, instead of beginning with the traditional *nasīb*, the poem commences with the *raḥīl* :

For a command, long of resolve, we drive on the hardened she-camels
and their strong feet go with us through the wastelands
terrifying the wild beasts in the desert, whose pupils reminds me of the
glances of nubile.
As for virgins you see unmatched beauty in whose nature types diverge
and converge²⁸

This beginning conjures up the traditional *qaṣīdah* with the sturdy she-camel and the imagery of the wilderness/wasteland, paying homage to the heritage of traditional arabic literary motifs expressed in the *nasīb*; however, the poet inverts the order of the traditional *qaṣīdah* by beginning with the journey on the camel, which is a definitive feature of the *raḥīl* whereas the *nasīb* would be the conventional opening of a *qaṣīdah*. However, the lack of a *nasīb* carries a

28. Ibn Ḥamdīs, *Diwān* 274, lines 1-3 ; all translations are my own unless otherwise indicated.

strong message in and of itself, for Jaroslav Stetkevych has argued that the *nasīb* represents “the time of loss with its recollective projection into a past in which the sense of the personal will loses itself in something so remote as to be no more than an unarticulated wish, a figment of the transpersonal, the ancestral and the pre-ancestral, and always an understanding of lost times as lost happiness”.²⁹ If the *nasīb* does evoke an irrevocable past and melancholia, then this backward gaze diminishes the value of the homeland for Ibn Ḥamdīs, for his focus is on the present and the future. If the act of remembrance is the end-goal in and of itself, as Granara states,³⁰ then it makes sense to begin the *qaṣīdah* with the melancholic and mournful overtones of the traditional *nasīb* and the lost beloved. But casting “remembering” as a *gharaḍ* is to engage exclusively in a personal, “reflective” purpose, that omits the audience, and does not explain the goal or purpose behind the remembering. Ibn Ḥamdīs does not romanticize Sicily with the end-goal of remembering it for himself only; nor does he exploit the melancholic and Paradise-lost mood of the *nasīb*. Instead he employs *relational* nostalgia by portraying it as his homeland that he suffers the loss of, and it is through the re-telling of this loss that brings his audience into the commemoration of Sicily and in his re-living of the homeland experience. To simply remember something can signify an acknowledgement of the irrevocability of an object, but to share something and project the memory of an object onto an audience indicates a process of revitalization and reviving of the object in some capacity. Thus, the primary aim of the poem is not simply to remember, but to engender a sense of “restorative” nostalgia and portray the homeland

29. J. Stetkevych, *Zephyrs* 28.

30. Granara, “Remaking Muslim Sicily” 167.

as a living entity. It would defy the *gharaḍ* of *relational* nostalgia to evoke traditional themes of loss and remembrance of a beloved or a place incapable of being revived. Thus the ode begins with a signal of the journey and the “desire to change” and the concept of the present in anticipation of the future³¹ which implies a change and a positive beginning, and not a backward look to the past and the mournful and melancholic overtones of a lost beloved or a lost homeland.

Despite this *rahīl* opening, the poet does not completely cast aside the motifs associated with the *nasīb*; rather he incorporates them when he depicts in line 2 the eyes (*aḥdāq*) of wild animals whom he and his companions come upon in the wilderness and whom remind him of “nubiles” (*awānisā*). Although the poet mentions these young maidens in line 2 and 3, he does not persist in the descriptions of the beloved, nor are these themes very developed. Contrasting traditional *nasīb* genres where the beloved is described in detail, at times constituting a central theme of the opening section of the ode, here the words associated with nubiles breaks from the traditional opening that the poet’s audience would have expected. In this way, the poem differs from customary *qaṣīdah* features, yet still manages to allude to these very qualities, creating the association of traditional Arabo-literary themes to the audience while also re-directing the attention to the journey and the poet’s resolve. By opening with these traditional themes yet using them unconventionally, the poet situates his poem in the corpus of traditional and familiar literature for his audience but without alluding to a mournful loss or irretrievable beloved .

31. J. Stetkevych, *Zephyrs* 28-29.

In beginning with the *rahīl*, the poet does not commence with the traditional, melancholic overtones of the *nasīb* but rather the journey on the reliable camel mare, which reflects the resolution and will of the poet³² rather than his melancholy and nostalgia. Also implicit in this statement is the sociality of the journey. Contrasting the *nasīb*, which draws on themes of loss, solitude and abandonment, the plural first person pronouns and verbs connote a group effort towards the completion of the journey and the goal. Thus, with this opening, the signal is made to the audience that the journey is the beginning, and not just a solitary journey, but rather a collective one.

Venturing from this rather unorthodox yet traditionally imbued opening, the first major rupture occurs in the poet's focus on his own grief:

O reproacher, allow me to release the tears which I had held
prisoner with the utmost patience.

For lo, I am a man taking refuge in the grief which I found, pricking
and goading the depth of the heart.

I was determined my land would return to its people, but my hopes were
dashed and I became desperate

32. Suzanne Pinckney Stetkevych, *The Mute Immortals Speak: Pre-Islamic Poetry and the Poetics of Ritual*, (Cornell, New York: Cornell University Press, 1993) 31.

and I consoled my soul when I saw her enduring an ailment. Poison puts
the unlucky out of his misery.³³

With these lines the poet shifts the object of his description from the wilderness and the beloved to portraying his own stylized vulnerability. Here again we see traces of the *nasīb* in the poet's chastisement at his own tears (line 4), which echoes the feelings of loss for the beloved and the campsite, but this weeping is not the conventional hopeless weeping for something lost but rather expresses the frustration of the current state of the homeland and for the transformations it has undergone. For the homeland is not an abandoned campsite or a lost beloved, but rather a land which the poet has hope will once again belong to him and his people once again, as he states in line 6 with the line "I was determined my land would return to its people". Thus the nostalgia with which he views Sicily is not a lost fantasy, but rather a personal attachment to a homeland that he is sharing and portraying for his audience so they may share in his nostalgia.

In this description of the land as a non-lost and non-bereaved object he introduces the subject of his ode- the homeland- into the poem, and not only as an objected and isolated subject but as a personal possession- "my land". In this way we can see the way the conventional 'love lost' tones traditionally ascribed to the elusive, absent beloved who traditionally occupies the space of the *nasīb*, is transferred onto the homeland. Traditionally the *nasīb* depicts feelings of loss which are oftentimes directed toward a human, a *maḥbūbah*, which may be situated in an abandoned campsite, but in this example we do not have a physical human beloved, but rather

33. Ibn Ḥamdīs, *Diwān* 274, lines 4-7.

the geographic entity, Sicily, is ascribed anthropomorphic qualities and takes the place of the *mahbūbah* as the primary object occupying the mind of the poet. However, this is not only a transference from human beloved to terrestrial beloved, but also from single lover to a people who participate in the ownership of that beloved. The poet does not emphasize a personal reunion between his beloved land and himself, but rather yearns for the return of the beloved to her people (*qawmihā*) as he expresses quite succinctly in line 6. Therefore, the relationship is not obliterated and mourned, but rather hints at a hopeful future reconciliation of land and people, which is a key aspect of the “restorative” nostalgic experience. The poet intimates that Sicily will return to her people (line 6), and even though he laments his own grief at the temporary loss of it, there is still the destiny with which he envisions his land. The concept of time/fate, *dahr*, has no place in the poet’s association with his homeland, rather he sees himself and his fellow kinsmen as proactive makers in the destiny of the nation and the homeland, a destiny that is not limited to those Sicilians, but which extends to encompass the shared collective identity of the Arabo-Islamic residents of the empire. With this line we see the indication of a *relational* nostalgia and an appeal to a creation of memory outside of the individual self in the experience of those sentiments.

After creating this transference between the beloved as person and the beloved as homeland, the poet then continues relating, in detail, the toll the beloved takes, causing him grief and despair at the change in her status. However, even during this transformation of secured homeland to troubled homeland, the Sicily remains personified and retains the anthropomorphic qualities of a beloved. For example, the description in line 7 of an illness (*dā’*), is a malady

ascribed to humans and not to places, but in this line the poet depicts Sicily as suffering from and fighting against this disease, which serves to personify the land and continue the connection between human *maḥbūbah* and spatial *maḥbūbah*.

From this association of the beloved, the poet then makes a tactical shift from traditional poetic themes and transference of beloved to appealing to the religious persuasion of his audience. Up until this point religion has not been an integral feature of the ode or the relation between the beloved homeland and the audience, but with this section we mark a shift from geographical love to religious loyalty:

The best of her had become lowly and corrupt,
her mosques turned into churches at the hands of the Christians;
When the holy men (monks) want to strike they do so,
making the gongs converse morning and evening
Every medicine failed treating her.
Indeed, how much rust in the sword renders powerless the polishing
stone!³⁴

Line eight introduces the allusion to the juxtaposition of Islam and Christianity, yet despite the mention of Christians, they are mentioned here not so much as antagonistic religious forces but as caretakers of Sicily. In medieval Mediterranean culture and society, religious

34. Ibn Ḥamdīs, *Diwān* 274, lines 8-10.

differences did not guarantee conflict, but rather a relative religiously pluralistic society existed in most regions around the Mediterranean.³⁵ Geographers such as Ibn Ḥawqāl do not mention religious tension in their accounts of Sicily³⁶ and even with the Norman invasion it is well known that there was a considerable degree of assimilation of Arab culture and administrative practices into Norman rule in Sicily.³⁷ Additionally, the mention of Christians in line 8 does not necessarily necessitate the association with the Normans- rather, there was a thriving community of Christians before the Arab invasion and this community continued to thrive under Arabo-Islamic rule.³⁸ Even the region which Ibn Ḥamdīs was born and grew up in was *not* the most densely populated Muslim region of Sicily, but rather a mix of both Christian and Muslim communities.³⁹

35. For an in-depth look at the relationship between Christians, Jews, and Muslims in the medieval Mediterranean, see Maria Rosa Menocal, *The Ornament of the World: How Muslims, Jews, and Christians created a culture of Tolerance in Medieval Spain*, (Boston: Little Brown, 2002)

36. Abū al-Qāsim Muḥammad Ibn Ḥawqāl, *Kitāb Ṣūrat al-Arḍ* (Beirut: Dār Maktabat al-Ḥayāh, 1964)

37. For an excellent detailed account of the transfer between Muslim and Norman rule, see chapters 5-7 in Alex Metcalfe, *The Muslims of Medieval Italy*, (Edinburgh: Edinburgh University Press, 2009)

38. Alex Metcalfe, *Muslims and Christians in Norman Sicily: Arabic Speakers and the End of Islam* (New York: Routledge Curzon, 2003) 13-17.

39. Ahmad 1.

This historical and social situation could explain the rather lenient tone Ibn Ḥamdīs takes towards the religious scene here, which puts the emphasis on care for Sicily and who among the religious communities is best capable of protecting and caring for the homeland. Thus in this section Ibn Ḥamdīs alludes to the idea of Christianity as an unfit caretaker of Sicily to the detriment of the beloved homeland. For by claiming that the best of Sicily had been turned low in the hands of the Christians and that the mosques had been turned to churches (line eight), he is drawing attention to the idea that Sicily had been perfect and complete as she was in the hands of the Muslims, but that in the hands of the Christians she is not able to maintain the qualities she once had. This places more blame on the Christians as incapable of continuing the great state of the land and instead bringing about her demise. After this short allusion to religion and the shift in caretaker, the attention is drawn again to the anthropomorphic qualities of the beloved homeland by returning to the malady and illness slowly overtaking the beloved. Coinciding with this return to the personification of Sicily is the first allusion to the martial element of the ode- by comparing the failure in healing the beloved from her illness with the inability to polish a sword due to corrosion. The military accoutrements is not posited in antagonism to Christianity, but rather is cast as the malady of the homeland, pointing to an internal problem rather than an external one.

It is after this return to the beloved that the poet invokes the name of his homeland:

As for Sicily, Time deceived her cities

while she stood over the people of time as a guard.⁴⁰

With this line the poet invokes the name of the homeland, and with it introduces explicitly the replacement of the human beloved with the spatial entity.⁴¹ Immediately after this invocation of the beloved, there is a chronological shift from the current status of the homeland to commemorating and remembering the past:

The lands of the infidels feared my nation
and overnight my land became fearful of them.
I am in want of Arab lions among them;
see the foreigners as prey between their hands
I did not see the likes of them in the calvary's squadron
like heros of war battling with spears.

40. Ibn Ḥamdīs, *Diwān* 274, 11.

41. When the name of Sicily is invoked, the name is used to connote not just a specific city or section of the geographic region of the island, but rather the entire geographical region of the island itself, as Ibn Ḥawqāl notes in the book about his annals on Sicily: “and related to this in a good manner, regarding the Muslims of Sicily, an island in a triangular shape whose equal sides come to a sharp point from the west of the island; its length is seven days by four days”, *Kitāb Ṣūrat al-Ard* 113.

O master of the lightening sword! you imagine him among the dust-cloud
breaking the haze of a dark, obscure night.

They vanished between the sides of the spears with his bravery in order to
go forth among the knights, severing heads.⁴²

In this section the contrast is made between the former glory with which the Arabs came to Sicily and this is contrasted to their current situation. What is interesting here is that there is still no sharp delineation between religions, or rather, these differences are not articulated and affirmed, rather, the focus is on the vivid portrayal of the military prowess of the Arabs, a military heritage that would have been understood in the collective consciousness of the poet's audience. In lieu of maintaining monolithic ethnicities and religious identities, the poet ascribes the general terms "people" (*ahl, qawm*) to refer to the people of Sicily, completely absolving them from any specific cultural or religious or political affiliation. Thus the poet does not draw religious distinctions between his people and 'the other' but rather focuses more on portraying these past events as a way to instill a common memory in his audience. By describing the military valor of his people as a "master of the lightening sword" (*rabb barāq al-niṣāl*) in line 17 and by using the rhetorical techniques of direct address to the second person in line 17 ("you imagine" *takhāl*), the poet paints a vivid depiction of the military capabilities, clothed in the juxtaposition of light and darkness. For in line 17 he uses the lightening sword (*barāq al-naṣāl*) as an antithesis to the dark obscure night (*laylā, dāmisā*). These antithetical archetypal properties

42. Ibn Ḥamdīs, *Diwān* 275, lines 14-18.

used in the battle descriptions of his people serves to mythicize the martial capabilities of his countrymen even more in the minds of his audience. Thus, the poet is drawing the attention of the audience to the exceptional qualities of battle in his people in order to accentuate his surprise at the lackluster quality of the current situation:

And I did not imagine that the fire would die out on a palm branch it found
so dry in the summer.

Was not Calabria crowded with Arab armies in a military invasion,
repelling the Christian soldiers ?

They opened her locks with their swords and left the lights in her like a
very dark night

and drove the hands of the captives innocent and unarmoured you
imagine their hair upon them like a mantle/coat.

They plunge in the sea over and over again in an ocean whose waves are
like lions

O warships! it throws with the fire of its oil and with it the odor of death
covers nose.

You see them in the red and yellow braids in the likeness of girls of Africa
married off as brides

And when the ovens smoke there you imagine them opening to the
volcanoes around it, sighing.⁴³

This section is the primary re-telling of the Arab conquest of Sicily. In this section the poet valorizes the Arab military but he also includes the audience as partakers of this remembrance. Throughout the ode the poet often speaks in the first person; however, during the recollective phase of the poem where he commemorates the military conquest of Sicily, he explicitly includes the audience in this act of remembrance in line 25- “you see them/ you imagine” (*tarāhun/ takhāl*). In addition to the use of the second person in this section he also uses comparison as another method of allowing his audience to experience the reliving of the Arab conquest. For example, in comparing the waves to lions in line 23, he is not only ascribing zoomorphic qualities to the ocean, but he is also bringing in an additional experiential element for his audience, one that is at once cogent with military prowess and perhaps more relative to them than the ocean. Thus through the use of metaphor and address, the audience is implicitly included in the recollection of the Arab conquest of Sicily, and not only this isolated event, but the shared heritage of history and heritage that was characterized by military conquests and war. This aspect of struggle for the homeland, and for the beloved, and the act of reliving those experiences is an integral aspect of the collective “restorative” nostalgic experience, which Ibn Ḥamdīs fashions through the retelling of his ode. As Boym articulates:

43. Ibn Ḥamdīs, *Diwān* 275-276, lines 19-26.

the *nostos* of a nation is not merely a lost Eden but a place of sacrifice and glory, of past suffering. This is a kind of inversion of the initial "Swiss disease" : in the national ideology, individual longing is transformed into a collective belonging that relies on past sufferings that transcend individual memories⁴⁴

By recounting vividly the Arab conquest of Sicily, Ibn Ḥamdīs does not only recount his own personal memories of his nation - he does not fixate on themes and motifs that are meaningful only to him; he portrays the initial conquest of Sicily as a historical memory that all members of the Arabo-Islamic community can experience and empathize with. Additionally, the rhetorical questions and the use of the second person verb form (such as in lines 15, 20, 22, 25) make the audience more participatory in the poet's narration of these events.

After including the audience in the memory of Sicily's Arab conquest and drawing them into this collective memory, the poet then turns to them in an appeal and complaint against the fate of his beloved country:

Is there in Castrogiovanni a piece of land the Christian armies have not
occupied, erasing every trace of Islam?

It is amazing that the devils have rendered the lighted astral towers as
meeting places.

Syracuse became for them a fort of resistance,

44. Boym, *Future* 15.

embellishing the two provinces with tombs⁴⁵

In this section, the poet uses relational nostalgia by drawing out specific locales of his beloved homeland, and conveying in detail their effect and importance to his audience, while also tapping into the common mythology of the religious persuasion of his audience. For example, he invokes the name of Castrogiovanni in line 27 and poses the rhetorical question to his audience if the Christian forces have overpowered to the extent that Islam is not only not represented, but completely wiped out. In line 27 the poet makes the connection between this Sicilian region, which in and of itself holds no meaning for his audience, and depicts it as a waning remnant of the larger Arabo-Islamic *Ummah*, which is an idea that his audience can understand. In order to emphasize the extent of the Christian takeover, he also complains in line 28 how the Christians have overtaken the astral towers of the zodiac, again a description his audience would understand as an encroachment on the intellectual and scientific prominence of the Sicilian Arabs. And finally, in line 29, the poet looks again to the past, and invokes the name of the larger region of his hometown, Syracuse, which he states was at one point a “fort of resistance” (*dār min’ah*), to the invaders. These invocations of specific regions in Sicily and their role in the fate of the homeland are recast in a nostalgic light in order to appeal to his audiences ability to empathize with these places. The regions of Syracuse and Castrogiovanni were not significant enough places to be known to a Mediterranean audience, but by casting them as having specific roles in the history of Sicily insofar as they were regions of resistance and

45. Ibn Ḥamdīs, *Diwān* 276, lines 27-29.

Islamic strongholds, the poet is able to convey the importance of these regions to his audience, despite their lack of familiarity or knowledge of them.

After depicting the situation in Sicily and relating it to his audience through nostalgia in order to bring them into a more empathetic understanding of the homeland, the poet goes on to commemorate the martial valor of his people:

The Normans walked on the earth and under it was my people, and they
did not come upon any haughty rebel.

For if those graves were opened, grim-faced lions would rush upon them
from their dens.

But I saw the den when lion is absent; the wolf goes deep inside his lands,
strutting about.⁴⁶

Even though the poet depicts the current tragedy in Sicily in lines 27-29, there is not a sense of total defeat and complete loss implicit in the conclusion of this ode, but rather the re-living of the memory remains alive and capable of being recalled in the conditional scenario and possibility of the Arabs coming back to life from under their graves (line 31). The poet does not depict his people as dead or lost, but rather as individuals who are living within the beloved homeland “under the earth” (*taḥt arḍihā*) under the Normans, waiting for an opportunity to reclaim their land, if given the opportunity. To emphasize this point, the poet uses the conditional

46. Ibn Ḥamdīs, *Diwān* 276, lines 30-32.

“if” (*law*) to indicate that if those graves were to open, the Arabs would rush out of their graves to destroy the enemy. This situation is recast in zoological terms, in which the Arabs are cast as lions trapped in their dens (line 31). The Normans, here portrayed in line 32 as jackals (*dhi’b*), roam freely in the land in the absence of the lions. But, just as the author hinted in the beginning that his beloved land was destined to return to its people (line 5) so in the last few lines the poet leaves his audience with hope and optimism regarding the glorious past of their Arab forefathers, claiming that if given the opportunity they would return in their military glory to defend the beloved homeland.

Thus, by depicting the glorious military invasions conducted by the Arabs in the conquest of Sicily, and by reliving this recollection with his audience, the poet is able to foster a shared, collective identity. Beginning with the laments of how Sicily has fallen and become lowly and abject under the power of the Byzantines, the speaker does not dwell long on this current state but contrasts this description with the martial capabilities the Arabs exhibited during battle in their initial conquest of the homeland, alluding to their swordsmanship, adeptness in killing, ferocity, and destruction they are capable of wreaking on their enemies. Throughout this recollection, the text does little to cast the blame on a particular enemy and mourn the defeat of the Arabs in their hands. Instead, the ode highlights the military capabilities the Arabs exhibited during the initial conquest of the island. Thus, the Arab conquest of Sicily is not only the reliving of an event for the audience of an event they did not explicitly partake of, but so also the poet had no physical part in the conquest of Sicily. This is a vital element in the discussion for the purpose of employing a *relational* nostalgia, for not only does the poet portray past events in

an effort to relive these experiences, but he creates this mythical depiction of the past for the sake of presenting it to his audience, so that they may fully understand and empathize the nostalgia with which the poet lives through his retelling.

Additionally, not only is the homeland the focus with which the poet casts his nostalgic gaze, but throughout this *siqillīyah* the poet makes the connection between homeland and beloved in order to allow his audience to identify more with the concept of a geographic *maḥbūbah*, and he draws on the Arabic military heritage to connect to the loss and conquest of that beloved. Through traditional themes and motifs reminiscent of the *raḥīl and nasīb* portions of traditional odes, and by recasting these elements in relation to a beloved - even though that beloved happens to be the homeland and not a human lover - the poet is able to turn the yearning and nostalgia for his homeland into a love that is able to be understood and experienced by his audience. And in singing the memories of the martial conquest and loss of his beloved, he is also able to share in the restorative memory of that beloved with his audience.

Chapter 2: The Water Lily, the Motherland and a Collective Unconsciousness

In analyzing the *diwān* of Ibn Ḥamdīs, scholars prioritize the *ṣiqillīyāt*, and rightly so, for they stand out as exceptional examples of panegyric and lyric for an abode instead of a specific person. But it is important to note that Ibn Ḥamdīs does not limit his depictions of Sicily to these well-known works. Perhaps the most poignant examples of his construction of Sicily are his unexpected allusions to his homeland in the middle of a *qaṣīdah*⁴⁷ or a *qīṭ'a*. Poem no. 113 of Ibn Ḥamdīs's *diwān* illustrates this phenomenon quite well and stands out in its brevity and lyrical quality. The simple, straightforward lyric with which the poet approaches the description of a water lily would seem to represent a simple poetic line that has nothing to do with Sicily or the poet's attachment to his homeland, yet this small excerpt is actually a powerful statement on the poet's physical estrangement from Sicily and frustrations with fate for his current sense of loss and worry over his land. In this way, Ibn Ḥamdīs transcends a sense of nostalgia and the unattainable beloved; he is making a connection to the physical relationship he has to the country and uses a lyrical metaphor to express the physical estrangement from the homeland. However, despite the presence of distance and fate, the poet does not look upon his beloved as a dead or inanimate object, rather in the lyric he directs his gaze towards the homeland as a living, immortal beloved.

This view of the lost homeland as an ongoing, living entity, as opposed to a mourned and irretrievable object is integral to how Ibn Ḥamdīs writes Sicily, for it is easy to correlate

47. For example, the praise poem number 27, of which I will discuss further in chapter 3.

nostalgia as a form of mourning and leave it at that. Dickenson and Erben point out the proclivity of modern literary critics to imbue literature with nostalgia and their interpretation of these nostalgic tones as inherently mournful. Their work on Marcel Proust's *A la recherche du temps perdu* exposes this problem, contradicting the general claim that Proust's work is nostalgic in nature and tone. Instead, they claim that Proust is not drawing on nostalgic themes in his novel, for it "does not mourn the loss of the past; it seeks to recreate the past, to deny that it is lost. Proust's novel is about the recapturing and reinstating of time past... At the core of nostalgia is a sense of a loss that is both mourned and accepted".⁴⁸ As Dickenson and Erben indicate, the application of nostalgia to literature can be problematic. Therefore, it behooves us to consider Ibn Ḥamdīs's construction of Sicily, in using nostalgia, as employing a more functional role, and to see the performative and social function his use of nostalgia serves; thus the *relational* nostalgia is not so much a state of mind, but rather a technique used to convey nostalgic sentiments with a purpose that lies outside the experience of the individual alone.

In this chapter I will show how the poet portrays the homeland as a living entity, which strengthens the connection he has to it shows that he does not look upon Sicily as a Paradise lost, but rather as a living, feminine idyll. I will use myth and archetype theory and draw on the collective unconsciousness as explained by Jung to show how this concise lyric conveys a variety of meanings which convey Sicily as a feminine ideal, and portray the filial attachment of the poet to her. Additionally, I will show how these uses of the feminine ideal and other readings

48. Hilary Dickinson and Michael Erben, "Nostalgia and Autobiography: The Past in the Present," (*Auto/Biography* 14 2006) 225.

of the water lily convey the martial aspect of the current crisis in the homeland and champions the continued defense and protection of the beloved homeland.

Jung differentiates between the psychological, personal mode of creation and the visionary, or collective unconscious mode at work in a given piece of art.⁴⁹ In the first mode, the artist

works with materials drawn from man's conscious life- with crucial experiences, powerful emotions, suffering, passion, the stuff of human fate in general. All this is assimilated by the psyche of the poet, raised from the commonplace to the level of poetic experience and expressed with a power of conviction that gives us a greater depth of human insight by making us vividly aware of those everyday happenings which we tend to evade or overlook⁵⁰

The psychological mode connects to the general human emotion and experience inspired by a work of art. However, under this initial reading/experience of a given work, there is a possibility (in some texts) for a visionary reading, which appeals to the collective unconscious of both artist and audience. These themes are not just specific to the psyche or personal unconscious of a piece of art, but rather they occupy a "sphere of unconscious mythology whose primordial images are the common heritage of mankind".⁵¹ These archetypes, according to Jung are

49. C.G. Jung, *The Spirit in Man, Art, and Literature*, (New York: Pantheon Books, 1966) 81.

50. Ibid. 89.

51. Ibid. 80.

“mythological figures”⁵² and constantly recur throughout human history. In this lyric, I would like to focus on two primary archetypes. The first of these is the water lily, which throughout history has been a metaphor for fertility, life, and creation. The second of these archetypes is the motherland, or earth, of whom the association of the feminine, the mother, the life giver has been an element of human experience. Through the use of these archetypes, Ibn Ḥamdīs portrays his homeland as a living, attainable beloved, creating a mythic association and collective unconscious within his audience to Sicily.

#113

وَنِيْلُوفَرٍ أَوْ رَاقِهِ مُسْتَدِيرَةٌ	تَقْتَحُ فِيمَا بَيْنَهُنَّ لَهُ زَهْرٌ
كَمَا اعْتَرَضَتْ خَضِرُ التَّرَاسِ وَبَيْنَهَا	عَوَامِلُ أَرْمَاحٍ أَسْنَتُهَا حَمْرُ
هُوَ ابْنُ بِلَادِي كَاغْتَرَابِي اغْتَرَابُهُ	كَلَانَا عَنِ الْأَوْطَانِ أَرْعَجَةَ الدَّهْرِ ⁵³

Oh and by the water lily, its leaves are rounded, it blossoms and between
them lies a flower,
As the dark green shield bearers stand and among them are iron-heads of
spears, their spear tips red

52. Ibid. 81.

53. Ibn Ḥamdīs, *Diwān* 185.

He is a son of my country, just as my exile is his exile so the both of us,
away from the homeland, disquieted by time⁵⁴

From the opening line of the *qit'a* the poet draws our attention to the flower by using the grammatical *maqsam bihī*, in this case with the letter *waw* in order to show that he is swearing by the name of the water lily (*wa naylūfarin*) and continues to portray its external attributes: “Oh the water lily, its leaves are rounded, it has a flower which blossoms among them”. Such a lyrical opening draws the attention to the flower, with perhaps the expectation of a comparison to a beloved; however, juxtaposing this lyrical, tranquil introduction the poet changes the tone of his lyric by next comparing this flower to martial imagery: “As the dark green shield bearers stand and among them are iron-heads of spears, their spear-heads red”. For our purposes the word *khudār* has two relevant meanings. The first, more general use is the color green, and with this connotation the “green shields”⁵⁵ could be a martial metaphor for the leaves of the water lily. However, the word *khudār* can also, when used in relation to animals or humans, connote a general darkness or grayish color, which befits the color of a shield, which it is used to describe *tirās*.⁵⁶ Thus there are two potential readings of this line: the dark green *khudār* to accentuate the colors of the leaves or the metaphor of these leaves as shields used in battle. In these dual readings we can see a connection between this flower and martial imagery. This allusion to war

54. Ibid. 185.

55. “Khadār.” Hava.

56. “Tirās.” Hava.

indicates the perpetual shadow cast over Sicily as a possession fought over by both Normans and Arabs. In the second line, as the poet continues detailing the water lily after the shields, he delves deeper into the martial metaphor of the lily petals as spears (*‘armāh*)⁵⁷ with the spear-heads (*‘asinnah*),⁵⁸ which are red (*humr*), which in martial context is most aptly appropriated to signify blood, conveying the toll that war has taken on human life. However, these colors are not only metaphorical of death, but also of life, for the red is sharply mentioned in tandem with the green color, traditionally reminiscent of fertility and growth. Thus the color schemata implicit in this line serves to represent a cyclical depiction of growth and death, with the battle between the two fought over Sicilian land.

Building on martial allusion, the poet transfers his own identity on to the water lily, calling it a son of his country, whereby creating a kinship with the plant. After making this familial connection he goes on to set himself as equal to the son of the homeland by bemoaning his own sense of isolation and removal from his country and transferring it back onto the flower : “He is a son of my country, just as my exile is his exile so the both of us, away from the homeland, afflicted by time”. This comparison signifies the poet’s implicit membership as a ‘son of the homeland’ as well, for he has drawn comparisons to the plant and alluded to a kinship connection to it,⁵⁹ one that is built on fraternal ties. For he first depicts the water lily as a “son of

57. “‘Armāh.” Hava.

58. “‘Asinnah.” Hava.

59. It is interesting to note that this connection between kinship and fauna exists in modern-day Arabic popular culture. For example, the common word for rose, *wardah*, is used as a Palestinian

my land” (*ibn bilādī*) and then uses the comparative k- particle to equate his exile to the water lily’s (*kightirābī ightirābuhu*). Depicting the lily as a son of the homeland and then equating the lily’s exile with his own sets up an egalitarian relationship between the poet and the water lily, which is further accentuated by the word *kilānā* “both of us”.⁶⁰ In addition to the fraternal relationship the poet shares with the plant, by portraying the lily as a “son of my land” in line three this inversely casts the homeland as the mother of these two sons. This association between son and the land, which in turn takes on a maternal role, taps into the archetypal mother earth, where both mother and earth fuse into a single identity. Thus earth becomes synonymous with mother. Using the archetype of mother earth, and by casting himself as a son of the land and a brother of the water lily, the poet sets up the homeland as a life-giving feminine ideal.

Casting the homeland in a feminine, motherly light makes the themes of exile and attachment to the homeland all that more poignant in that they take on a kinship aspect rather than only a homeland affiliation. But on a second level of reading, an allegorical level of reading, we can see the lily and the earth as an allegory for the exile experience of the poet. For the water lily floats on the top of the water, and in this way, the water lily is separated from the earth, just as in exile from Sicily, water and the ocean separate the poet from his homeland. However, water lilies, despite the appearance of free floaters on the surface of the water, maintain roots that are ultimately attached to the ground level of the water body it lives in. In this way, despite being separated by water, the plant still remains rooted in the land and draws its sustenance from the

slang term for brother. See Dam, *Dedication* (S.l.: Red Circle Music, 2006)

60. “Kilā.” Hava.

earth. The part that is seen above water are the leaves, flower, and petals, but there is actually a long stem and root that is rooted in the depths of the ground level of the water body the lily is in. In this way, the fraternal association the poet makes between this plant and himself also projects the same relationship to the land onto his situation. For although the water lily is separated by the earth by the water, it still is ultimately rooted in the land and draws sustenance from it, and without this life-giving force, the plant would die. In the same way, the poet, although separated from his homeland by the ocean, still draws sustenance from the homeland, and it is the land which ultimately serves as the creator and sustainer of the poet. As the homeland sustains both water lily and poet despite the exile of both of them, the archetype of mother earth again comes in as the ultimate creating force and life-giver . By drawing on the archetype of mother earth, the poet revives the homeland as not a lost and dead and mourned entity, but as a living, and life-giving force.

In addition to the archetype of mother earth and how it is used to convey a layered meaning in the reading of this ode, I would also like to explore the water lily itself as an archetype for creation, fertility, and yearning, and how these themes convey an additional archetypal aspect of the text which takes root in the collective unconscious of the audience. For, as I argued previously, the land itself serves as an archetype for a feminine ideal, but the water lily as well has taken on mythic associations of creation, fertility and yearning. According to Egyptian mythology, the sun god was revealed as a child in a lotus flower at the beginning of time, and from this creation myth the lotus gained status as a signifier of creation and rebirth,⁶¹

61. There are various versions of this story, yet most of them rely on the lotus as the primary

becoming associated with reproduction, rebirth, and resurrection. As such, it is integral in stories and instruction on rebirth in the Book of the Dead, and in depictions of the afterlife.⁶² Akin to Egyptian mythology, the Bhagavad Gita in the Hindu tradition also depicts the coming of the creator god in a lotus flower. Brahma is revealed in a lotus, which is representative of Vishnu's womb,⁶³ which bears a parallel to the lotus as the vessel which brings the sun god into the world in the Egyptian tradition. The lotus adapts an association of the vessel, the womb, the life-giving force, creation itself. Brahma goes on to create the world, and in this way, the womb creates life, which goes on to create life. This cyclical aspect of life, which is integral to the concepts of karma and reincarnation, has its inception in the lotus flower. These life-giving, cyclical life aspects serve to strengthen the archetype of the lily as these associated life-giving themes, which further strengthen these ideals in the collective unconscious of the audience.

Insofar as I argue the feminine, cyclical, and sense of yearning as a reading of the water lily, which I have already demonstrated in western cultures, however, insofar as it is a mythic, archetype, it is not limited to western cultures for this association. For example, in Brazilian mythology, the water lily is rooted in the story of a young girl from one of the indigenous tribes who, seeing the full moon, imagines that he is the great warrior god that her father told her about

vessel in which the sun god is revealed to the world. For more information see Geraldine Pinch, *Handbook of Egyptian Mythology* (Santa Barbara, California: ABC-CLIO, 2002)

62. Ibid. 32.

63. Eknath Easwaran, *The Bhagavad Gita* (Tornales, CA: Nilgiri Press, 2007) 149.

and the love of her life.⁶⁴ Leaving all other men who seek her hand, and defying her families attempts at marrying her off, she waits for the full moon to come, attempting to track down her love. One full moon, when the sky is clear, she sees the reflection of the moon in the water and goes down into the water to meet her lover. Unable to swim, the young girl drowns and dies. The warrior god in the moon, sees and values her love for him, and although unable to bring her back fully as a human, transforms her into a water-lily. Thus even Brazilian mythology reveals the water-lily as an allegory for femininity and reincarnation.

This fable also introduces the element of yearning of love and the reincarnation and rebirth implicit in that yearning. The young girl ultimately dies due to the yearning she experiences for her warrior-god, and she is transformed into the flower due to this act of yearning. This yearning the young indian girl experiences can be seen as a parallel to the yearning of the poet and the water lily for the homeland. For as she is separated from her love , it is her act of yearning that ultimately redeems her and rebirths her as a flower. Similarly, the water lily, and the poet, serving as brothers yearn for the homeland, and even though they face the obstacles of *dahr* and exile, the yearning is a living entity which urges them on to be reunited with the homeland.

This yearning, this longing for home, as Freud notes, can be traced back to the individual's ultimate longing to return to the original home, the womb:

64. Juan Carlos Galeano, *Folktales of the Amazon* (Westport, CT: Greenwood Publishing Group, Inc., 2009) 5.

It often happens that neurotic men declare that they feel there is something uncanny about the female genital organs. This *unheimlich* place, however, is the entrance to the former *Heim* of all human beings, to the place where each one of us lived once upon a time and in the beginning....whenever a man dreams of a place or country and says to himself, while he is still dreaming: 'this place is familiar to me, I've been here before', we may interpret the place as being his mother's genitals or her body.⁶⁵

Freud gives us the ultimate connection between homeland, yearning, and the feminine source, or the mother and unpacks the desire to return to the motherland. It is only fitting that the archetypes of mother and land would be combined to combine the term motherland. Even this connection is shared in Arabic philology. For example, the word for mother, '*umm*' bears the same root pattern as the word for community or polis *Ummah*⁶⁶. And as Freud states, the ultimate desire of the individual is to return to those original feminine origins. This yearning for the original feminine parallels the connection to the land.

Thus the lily represents a yearning that is not dead and hopeless, but rather a yearning for the life giver, the creator, the mother, in the hope of continuing on the creation and life. As Vishnu begets Brahma who creates the world, so the lily is a yearning for creation, in order to

65. Sigmund Freud and James Strachey, Angela Richards, and Albert Dickson "The Uncanny" (The Pelican Freud Library. Harmondsworth, Middlesex, England: Penguin Books, 1973) 368.

66. "'Umm.'" Hava.

perpetuate the life cycle. By comparing himself to this archetypal flower and putting himself on an equal level with this water lily, that has not only had a lifetime of experiences with and connections to the motherland but has gone through centuries as central to all aspects of primordial life and has even had an integral role in the creation of the universe and impacted the moral order of the universe for the many cultures, the poet is building on the physical, mythological, primordial association of the water lily, occupying the collective unconscious of his audience.

This appeal to the fecund, feminine, creation and its rupture with the individual is integral to how Ibn Ḥamdīs constructs Sicily in this poem. He remembers Sicily as the motherland, and although this homeland is temporarily removed from him, it is not lost and he still draws vitality and strength from it. Not only does he seek this sustenance from the homeland, but in mentioning the water lily he is creating a kinship and seeking to bring his audience into that “restorative” nostalgia with him in order to strengthen his own kinship with them. It is the sharing that is integral to the *relational* nostalgic experience, whereby the poet instills a nostalgia in his audience by conveying to them his own nostalgia. A poem by Heinrich Heine exemplifies this relationship very well:

A spruce is standing lonely
in the North on a barren height.
He drowns; ice and snowflakes
wrap him in a blanket of white.

He dreams about a palm tree
in a distant, eastern land,
that languishes lonely and silent
upon the scorching sand.⁶⁷

Boym expands on Heine's poem saying:

the solitary northern spruce dreams about his nostalgic soulmate and antipode- the southern palm. This is not a comforting national love affair. The two... trees share solitude and dreams, not roots. Longing for a fellow nostalgic, rather than for the landscape of the homeland, this poem is a long-distance romance between two "internal immigrants," displaced in their own native soil.⁶⁸

Although these two trees are not from the same family, they share the bond of nostalgia, and it is the tree that desires this nostalgic companionship. In the same way, relational nostalgia seeks to share/relive the nostalgic experience expressly for the purpose of transferring that nostalgia onto an audience, so that they can be equal sharers of the nostalgia experience. In addition to how Heine's poem illustrates nostalgia, Boym's analysis of the poem serves as an

67. Quoted in Boym, *Future of Nostalgia* 13.

68. Ibid. 14.

excellent contrast with lyric no. 113. Heine's imagery is nostalgic, with the aimless hopes of an impossible desire and connection to another entity. However, the connection between the trees is one built on a detached sense of longing for each other and not for the land to which which they are connected physically. In Ibn Ḥamdīs's lyric the poet makes a bond between plant and poet in their shared nostalgia. Similarly, the poet also makes a bond between audience in transferring and conveying the nostalgic sentiment on to them. In addition to this nostalgia, we find a more organically nationalistic sense of attachment in Ibn Ḥamdīs's lyric, revealing, in addition to the tactics employed with nostalgia, the emphasis on the motherland as sustainer. He makes a metaphorical association with the flower and ascribes longing for their homelands and emphasizes the terrestrial connection by portraying a plant to share that burden of association, an object that by its very nature as a plant cannot exist without the earth. Thus the homeland must remain living and capable of sustaining its own, whereby alluding to the physical dependency on the land, a dependency that grants the exile hope for eventual reunification with the homeland.

Thus the feminine, life-giving properties of the lotus span traditions, but in addition to this sexually-charged fertility object, it is used as a juxtaposition and antithesis against the negative powers of sin and selfishness, instead representing purity and positive power. This mythic association of the water lily as a positive force against negativity serves as another reading of this *qit'a* and puts it at yet another archetypal level as the poet as the positive, pure force against negative forces of nature. The Bhagavad Gita captures this well, in use of a water lily as a simile for the live of a pure, devoted follower:

Those who surrender to Brahman all selfish
attachments are like the leaf of a lotus floating
clean and dry in water. Sin cannot touch them.
Renouncing their selfish attachments, those who
follow the path of service work with body, senses,
and mind for the sake of self-purification⁶⁹

This archetypal object, which connotes positive power is juxtaposed to the antithetical forces of chaos and an, with its relationship to life and death and rebirth, makes the reference to time, or fate (*dahr*) much more poignant. After comparing his estrangement to that of the flower's the poet then goes on to mention in line 3 how they are both agitated by *dahr*. *Dahr* has enjoyed a very special place in the motifs of Arabic poetry since pre-Islamic times. In its use in Jāhili poetry, T Khalidi writes of it: "The *dahr*, endless, ever-changing Time, brings both good and bad fortune to men. It is an abstract, faceless power against which there is no appeal."⁷⁰ To

69. Easwaran 128.

70. Samer Ali takes a look at the relationship between fate and hero in the panegyric ode in which he portrays the patron as the ultimate victor over *dahr*. Samer Ali, *Arabic Literary Salons in the Islamic Middle Ages: Poetry, Public Performance, and the Presentation of the Past* (Notre Dame, Ind: University of Notre Dame Press, 2010) 143.

each man the *dahr* allots a fate but this fate remains forever obscure”.⁷¹ Writing within the context of the classical period, Stefan Sperl discusses *dahr* similarly:

Fate or Time... is the ruler of the world in the strophe...Fate is master over life and death, generation and decay, but its rule is chaotic and arbitrary, amoral and hostile to human society....the rule of fate does not follow any principle of order. It creates life and brings death indiscriminately, and in all situations, good and bad, negative and positive cancel each other.⁷²

Sperl’s description of *dahr* illustrates the antithesis juxtaposed to the positive and pure power of the water lily. Not only is the water lily alludes to the affirmative, but by casting the water lily in martial imagery, as the poet does in line 2, the water lily becomes an adversary to *dahr*. The setting of hero against Fate as antagonistic forces has been posited by Ali in praise poetry, in which the patron rescues the poet from Fate,⁷³ however in this *qiṭ’a* we see the water lily, the brother of the poet, who takes upon the bellicose stance towards *dahr*. The reference to *dahr* comes immediately after the mention of exile in line 3 (*ightirāb*) and thus it can be inferred

71. Tarif Khalidi, *Arabic Historical Thought in the Classical Period* (Cambridge: Cambridge University Press, 1996) 3.

72. Stefan Sperl, “Islamic Kingship and Arabic Panegyric Poetry,” *Journal of Arabic Literature*, (vol. 8 1977) 20-35 - 32.

73. Ali, *Salons* 94.

that *dahr*, in all its negative power is an arbitrator behind the exile from the homeland. Thus, it is possible to see that what is at stake here between water lily and Fate here is the homeland. Thus the “amoral and hostile” hand of Fate⁷⁴ is ultimately the responsible party behind the separation of the water lily, and thus the poet, from the homeland, and thus the water lily, as an archetype for positive, orderly power must rise up and fight against this anarchic, destructive force in order to have uninhibited access to the homeland. This dichotomy between pure, positive, orderly power and amoral, hostile, and chaotic power as portrayed in the warrior flower and *dahr* portrays a battle for the homeland reminiscent of battle for an abode or a beloved. For if the water lily, in all its martial imagery, represents the soldier of the homeland, than for what is he fighting? But the poet sets up this scenario for us in clothing the water lily in martial imagery and by naming him as a son of the homeland. In this way, the homeland can be seen as a living entity that the sons of the homeland are compelled to fight to maintain, and the fact that they are in exile yet still in martial clothing conveys their battle against fate. For if fate is free to run amok uninhibited or unchallenged, then there is no hope of return to the homeland. But by casting the water lily, which is a pure, positive, orderly power, as a soldier, the authority of *dahr* is challenged and thus demonstrates the poet’s resolve to fight for the right to the homeland. The dichotomy of positive, orderly power versus negative, chaos and by portraying the water lily and poet as roles in this *qit’a* as opponents of fate for the sake of the mother land can be seen as a signal in the collective unconsciousness of the audience that the homeland is much more about battles won and lost, but can be seen as a metaphorical struggle against good and evil and that is

74. Sperl 32.

is incumbent for the sons of their mother homeland to take up the battle against *dahr* for her sake.

The use of myth theory and archetypes provides an additional context with which to engage the audience. By evoking the collective unconscious associations of the water lily and the motherland, the poet is able to write an effective, yet lyrical connection to the concept of the homeland as a living, feminine ideal. Through the comparison of the poet with the lily he is serving to convey the allure of inseverable attachment, yearning, rebirth and incarnation. Thus, although the initial, surface reading of the text may present a quaint portrayal of a poet's praise of a flower and his reflection on his own nostalgia, we can see a subtext of a yearning soul attached to a mother land that is living and waiting for the epic return of her children.

Chapter 3: The Public and the Social Aspect of Nostalgia

The third and final complete work included in this paper is a poem of incitement (*tahrīd*), which is addressed to the people of the poet's country (*'ahl baladī*).⁷⁵ Despite the addressee as the people of his land, Ibn Ḥamdīs, after he leaves Sicily, never returns to his homeland, even though parts of his family remain in his homeland and encourage him to return,⁷⁶ Ibn Ḥamdīs remains living abroad, which presents a contradiction to the strongly passionate poems of remembering his homeland and his incitement poems - if given the opportunity to return, if it is possible for him to do so, then why does he not do it? And if he does not return home, then whom is the poet addressing? After leaving Sicily, Ibn Ḥamdīs travels first to Al-Andalus, a fact that Iḥsān 'Abbās finds exceptional due to the fact that most Arabs fleeing Sicily in the wake of the Norman conquest travelled to Egypt,⁷⁷ and then, in the early 1190s A.D. and the takeover of Seville by the Almoravids, he continues on to the Maghreb and then to Tunisia,⁷⁸ and spent the last decades of his life in transit in the Mediterranean, never returning to Sicily.⁷⁹ In Al-Andalus, he worked as a court poet for al-Mu'tamid bin 'Abād⁸⁰ and then when he fled to

75. Ibn Ḥamdīs 416.

76. Ibn Ḥamdīs 11, 12.

77. Ibid. 4.

78. Ibid. 11.

79. Ibid. 16.

80. Ibid. 6.

North Africa he worked first for Manṣūr ibn Naṣir until the latter's death,⁸¹ whereupon he moved to Tunis and worked as a court poet for the elite in that region.⁸²

I cite these places and phases of Ibn Ḥamdīs's life to emphasize his career as a court poet, which presents an interesting contrast to casting him as a conflicted, introspective nostalgic.⁸³ The poet's career as court poet necessitates his present and active involvement in political and social life; his withdrawal from society into himself as a melancholic nostalgic presents a paradox in the personal aspect of the poet and his public life. Therefore, I would like to focus on the political, social role Ibn Ḥamdīs takes up in his poetry, specifically focusing here on poems no. 270 and no. 27.⁸⁴ In the first chapter of this project I focused on the *relational* nostalgia and how the poet uses it to construct a restorative nostalgia, which the poet instills to include his audience in the nostalgic experience. The second chapter focuses on the mythic theoretical subtext of the poet's work and how that additional meaning further strengthens the connection between his own narrative and the experience of that narrative on the part of his audience. This final chapter seeks to synthesize the first two sections by adding the additional aspect of the public sphere and the persona as poet of the homeland appropriated by Ibn Ḥamdīs. Thus I will be focusing on what could be argued the most socially direct genres of his poetry, the *tahrīd* and the *madh*, in order to show how he uses *relational* nostalgia, mythic consciousness and, finally,

81. Ibid. 13.

82. Ibid. 12-13.

83. Granara, "Ibn Ḥamdīs" 390.

84. Ibn Ḥamdīs, 27-33 and 416-417.

the properties of the public sphere to bring Sicily into the minds of his audience, as a life-long attempt of redeeming the beloved and returning to the homeland.

This political aspect of the court poet is portrayed in Suzanne Stetkevych's work on panegyric poetry, in which she argues that the Arabo-Islamic themes in praise poetry have both public and political purposes:

Time-honored Arabo-Islamic values are preserved....as principles actively engaged in contemporary persuasive discourse and brought performatively to bear upon current political events. The genre stability of the Arabic qasida allows, too, for the "mythic concordance" between poets and patrons, and even poems themselves⁸⁵

As Stetkevych points out, traditional Arabo-Islamic values have an integral role in the persuasive and political goal the poet is attempting to get across in his performance. Stetkevych argues that the *qaṣīdah* constitutes a ritual exchange between client and patron in which the client supplicates the patron with a request and the patron's public image hinges on the generosity with which he does or does not reciprocate.⁸⁶ Therefore, features and themes of the panegyric and the *taḥrīd* are more understandable and poignant in the light of a social, interactive atmosphere.

Thus insofar as his job relies on it, Ibn Ḥamdīs is tied to the exchange between himself as poet client and his patron and his job and life literally depend on the circulation of his poetry and

85. Stetkevych, *Poetics* 281-282.

86. *Ibid.* 34.

his physical presence with his patrons in society - it is his public role as court poet that gets him his jobs and, consequently his safety, in Al-Andalus once he leaves Sicily.⁸⁷ Thus the role of court poet is essentially a social enterprise. However, using Habermas's theory of the public sphere,⁸⁸ it is possible to see the social relationship poet has to his audience as one that is built as a means of leveraging himself in a society that was governed by a negotiable power structure built on acquiring literary and cultural knowledge. Although the definitions of this power structure were non-negotiable, through education and a knowledge of literary and cultural practices that defined this sphere middle-class individuals could gain access to a more elite realm of society than otherwise delegated due to lineage. Once an individual was privy to this sphere, he was able to engage with it in order to share and argue his points of view. In Habermas's thesis on the rise of the public sphere and a bourgeoisie society, he specifically focuses on Europe and the economic transformations of that region, however, Ali has adapted the basic principles outlining his argument and applied them to medieval Arabic literary culture.⁸⁹ Looking to Habermas and his theory of the public sphere, Ali argues that "the public sphere creates incentives for the gaining and holding of prestige via interactive, negotiated methods with the audience".⁹⁰ Ali outlines four

87. Granara "Ibn Ḥamdīs" 388.

88. J. Habermas, *The Structural Transformations of the Public Sphere: An Inquiry into a Category of Bourgeois Society*, trans. T Burger and F. Lawrence (Cambridge: Polity Press, 1989)

89. Samer Ali "The Rise of the Abbasid Public Sphere: The Case of al-Mutanabbi and Three Middle Ranking Patrons," *Al-Qantara: Revista de Estudios Arabes* (29:2 2008) 467-494.

90. Samer Ali, "The Public Sphere" 479.

primary features of Habermas’s public sphere thesis to apply to the medieval Arabo-Islamic context: “socio-economic changes”,⁹¹ “reconceptions of mind and language”,⁹² public gatherings “outside the control of the state”,⁹³ and “privateness of self that is audience oriented”.⁹⁴ Although possible to argue how all four of these points can be applied to Ibn Ḥamdīs and his life as court poet, I am most interested in the second and fourth points of this theory and how they shape how we view the relationship between poet and court audience. Adapting the principles of the bourgeois public’s use of reason and rationality, and how this modifies principles of power, Ali translates this tenet of the public sphere discourse into the role of *khiṭāb* (oratory), which “included the production and dissemination of poetry and narrative for the purpose of shaping views of the present and memory of a shared past”.⁹⁵ The concept of poetry capable of modifying “views of the present and memory of a shared past”⁹⁶ ties in to the ability of the poet to create and foster a sense of nostalgia within the collective unconsciousness of his public, which I have already discussed in the first chapter of this work, and which I argue he does in this chapter as well. Additionally, the idea of the self that is “audience directed”⁹⁷ also relates to the

91. Ibid. 471.

92. Ibid. 473.

93. Ibid. 476.

94. Ibid. 478.

95. Ibid. 476.

96. Ibid. 473.

97. Ibid. 476.

idea of *relational* nostalgia, which the poet employs to convey a specific agenda to his audience. William Granara describes this role as “Sicily’s poet-in-exile, its premier émigré”.⁹⁸ However, these terms fail to capture the dynamic political and relational aspect of his role as poet operating in the public sphere in societies around the Mediterranean. It is possible to argue that despite the poet’s professed love for his homeland as exhibited in his poetry and the coercions of his family to do so, Ibn Ḥamdīs does not return home in order to take up the role of public poet for the homeland of Sicily.

Thus, Ibn Ḥamdīs crafts his *tahrīd* to his people against Sicily’s invaders by beginning with a direct address to his audience and an announcement of the problem of war and their role in it. After continuing on in this description, he then gives them the mandate to go forth into war,⁹⁹ describing in detail this hypothetical military aggression until¹⁰⁰ he concludes the ode by shaming his audience into taking up their role in defending the homeland.¹⁰¹

The opening lines of the *tahrīd* stand out among Ibn Ḥamdīs’s poetry in his direct address to his audience and by evoking the pre-Islamic kinship ties of tribal warfare:

98. Granara, “Ibn Ḥamdīs” 389.

99. Ibn Ḥamdīs 416, lines 1-5.

100. Ibn Ḥamdīs 416-417, lines 6-17.

101. Ibn Ḥamdīs 417, lines 17-22.

Banū al-Thaghr, you are not from the Banū Ummī in the uproar if I had
not come with the Arabs from among you to attack the Persians.¹⁰²

This direct reference to the tribe (*banū*) invokes the pre-Islamic loyalty and affiliation of tribal kinship (*banū*), and the reference to Persians¹⁰³ (*'ajam*) further enhances the association between the specific situation in Sicily and general and shared experience of the Arabo-Islamic cultural and ancestral identity, casting a wider net for his audience than simply the Arabs in Sicily. Although according to the sub-heading under the *qaṣīdah* Ibn Ḥamdīs is addressing the people of his land (*'ahl baladū*), he does not present the enemy as the Normans or the Christians (more apropos to the situation in Sicily) but rather he sets up the enemy as *'ajam*, evoking the historical enmity between Persia and Arabia. Additionally, the term *banū ummī* is the phrase used by the pre-Islamic poet al-Shanfarā in his address to the Arabs. Thus with this very reference Ibn Ḥamdīs draws the attention of his audience to the essential identity of ethnic, historical, and poetic affiliation in lieu of the more contemporary epithets associated with the specific political event he is referring to. By choosing to use the word *'ajam*, the poet is able to tap into the shared

102. Ibn Ḥamdīs, *Diwān*, 416, line 1.

103. “‘ajam” Hava. Here the poet uses the term *'ajam* which commonly denotes Persian, speaking to an ancient foe of the Arabs since pre-Islamic times. The term is also used to portray anyone who is *not* Arab. I have chosen the Persian definition, but even if we used the more general non-Arab term, the comparative definition does not detract from the primacy of the term Arab used here and the tribal appellation.

literary and historical associations of traditional anti-Persian identity of his audience, making his claims and interests more legitimate in light of the public sphere.

Dispense with sleep, for I am terrified that misfortunes will squash you while you
dream of desirous objects

By the very cup, whose steward seeks the epitome of death for a people
whose cup is urged by vintage wine.

Turn the faces of the horses towards a sanctioned war upon the Byzantines with
destruction and annihilation¹⁰⁴

In this section the poet introduces a pun which portrays the antagonistic nature of life, death and rebirth, bringing in along with it the tropes of wine. The poet compares the wine glass which is full of death (used with the word *'umm* or “mother” and contrasts it as attacking those who drink from the wine glass of the *karm*, which has a double entendre as well. The phrase used here (*'ibnat al-karm*) uses the filial term and when used in conjunction with *karm* is used to denote wine.¹⁰⁵ However, the verb form of the pattern *k-r-m* and the similar *karam* both denote fertility and generosity.¹⁰⁶ Thus not only does the poet ascribe an antithesis of fertility and death in the words *mawt* “death” and *karm* “fertility”, but he also puns on the words associated to

104. Ibn Ḥamdīs 416. lines 2-4.

105. Edward William Lane, *An Arabic-English Lexicon* (Beirut: Librairie du Liban, 1968), 2999.

106. “Karm.” Hava.

denote the wine. Using *ibnah* “daughter” and *umm* “mother” he also brings in blood kinship ties, punning on the additional juxtaposition between mother and daughter used in conjunction with the themes of death and fertility. Due to the life-giving inspiration from which his people drink, the poet charges his audience to turn their warrior horses upon their foe, the Byzantines. From this abundance and vitality of life, the poet creates the ethos of life and creation, a theme that continues throughout the ode and contrasts the death and destruction his people face yet overcome to wield themselves. The terms destruction and annihilation stand in contrast to the punning on the mother/daughter death/fertility pun in the previous line, for the terms *thakl* and *yutm* in line 4 are actually much more poignant when expressed in the Arabic. For the word *thakl* specifically denotes the bereavement a mother experiences at the loss of a child,¹⁰⁷ and *yutm* is the inverse of this in that it connotes the orphaning of a child and the loss of his family.¹⁰⁸ Thus the themes of birth and death and the kinship aspect of this line brings the perspective of this war from a battle waged between full-grown men to a holocaust involving women and children.

Into this war filled atmosphere the poet makes his agenda known to his audience with the next line (line 4) with the command “turn”¹⁰⁹ (*ruddū*), directed at his audience to engage the Byzantines in battle. With this command, we see the primary issue in this ode - the incitement of his audience to engage with the foe who is threatening his land, and with this command the poet

107. “Thakl.” Hava.

108. “Yutm.” Hava.

109. “Radda.” Hava.

makes his ritual claim in the midst of his public audience, in order to bring the political issues to the forefront.

Of the hazy dust of forenoon it pours upon the sun what night pours out
upon the stars.

Overpower with the sword in the dust, as lightening, striking the tops of
heads, making red the waters.¹¹⁰

By evoking the sun and the abundance of daylight and contrasting it with the abundance of night in the skies with the stars, the poet returns to an apocalyptic vision of the coming of the Normans and their destruction. The active agent of the verb “to pour” *tuhīlu*¹¹¹ in line 5 is found in the preceding line and the word *karīha* “war”,¹¹² which is used to portray the havoc the Normans have wreaked on Sicily. However, after alluding to this Norman aggression, in line 6 he commands his audience to “overpower”¹¹³ (*ṣūlū*) with the sword, striking the heads from the foes’ bodies so the waters run red. With this line, the poet begins his accolades of the martial capabilities of his people, appealing to his audiences’ martial knowledge and experience and

110. Ibn Ḥamdīs, *Diwān*, 416, line 5-6.

111. “Hāla.” Hava.

112. “Karīha.” Hava.

113. “Ṣāla.” Hava.

history to appeal more to their own sense of responsibility to the political situation he is talking about in Sicily.

They continuously sheath and unsheath the sword, until they cover the
valleys with tombstones.

The sharp swords striking the head of every infidel is a sound more lovely
to my ears than the ring of the music string.

By God, every blade from you, in proportion to its sharp edge, causes a
flood into the fray, stoking resolve.

It forebodes an omen, as if it flies to war, fearing peace.
as if fearing peace.

Safety from injury and injury hems in his patience, though it is otherwise a
coat of mail to cut it short

It attacks the veil of arrows when it appears, clearing away what the
morning clears away from the darkness of darkest nights.

Its enters into the body forcing out its soul, a little before pulling it out
from the choicest parts of the body.

It does not stop at flesh or blood but goes after the choicest part, cutting
from bone to bone.

It perseveres! If death approaches, echoing in the ears the cries of young
stallions

It has a heart of a svelte lion, so it's heart transforms the passive verb into
an active one.¹¹⁴

These lines bear similarity to the *siqilliyya* mentioned in the first chapter, in that they evoke the military heritage of the Arabo-Islamic empire that both Sicilians and Andalusians and North Africans alike would have shared. In line 9 there pun on the word blade (*māḍin*) which can also mean “past” and comes from the same verb root that denotes “to pass away” or “to elapse”.¹¹⁵ Thus in addition to the heritage of warrior skill and the quality of their weaponry, the word for blade (*māḍin*) serves as a metaphor for the past memory of the warrior. Seen in this light, the phrase “kindling resolve” in line 9 (*muttaqida al-'azm*) is ascribed to memory and its capability to inspire the warriors to the same degree that a physical weapon may. The poet continues describing the combative capabilities, especially drawing attention to the sword (or this past association) and its importance in the battle scene. The personification of the weapon stands out in that it is cast in lines 9-16 as the primary warrior. The vivid descriptions of this blade which, “does not stop at flesh or blood but goes after the choicest part, cutting from bone to bone” (line 14) is a vivid depiction of the martial abilities of the sword. Even when death approaches it has the “heart of a lion” (line 16) and continues in active engagement. This dual reading of the sword as both physical weapon and a past association illustrates a personified significance of the power that past has on the capabilities of the present.

114. Ibn Ḥamdīs, *Diwān* 416-417 line 7-16.

115. “Māḍin.” Hava.

This graphic depiction of the battle sequence depicts the experience of battle that audiences of the Arabo-Islamic courts would have had. The tribal epithets invoked by the poet in the first line and the allusion to the Persians set the tone for this battle scene, in which the poet portrays the martial capabilities of his people. However, these battle sequences are made accessible to a wider audience than only the people of Sicily, for not only are the words associated with his homeland specifically omitted, but he uses imagery and battle motifs that would have been understood by a large audience. For example, his use of *al-rūm* (“Byzantines”) in line 4 and “infidel” in line 8 (*kāfir*) were the same appellations ascribed to the enemies facing the Arabo-Islamic empire. These associations to the enemy, as well as the narration of the battle scene have the “purpose of shaping views of the present and memory of a shared past”.¹¹⁶ With the beginning line referencing the Persians and the incitement to face the enemy, the poet sets the tone for his fantasy into war. Afterwards, with the depictions of battle, the poet engenders a sense of “restorative nostalgia” in the martial life that characterizes his people and draws his audience into that nostalgia by evoking names and places of common enemies and battle imagery. For example, the poet depicts the army as “continuously sheath[ing] and unsheath[ing] the sword” until they “cover the valleys with tombstones” (line 7) and the sword which “strike[s] the head of every infidel” as a sound “pleasing to my ears” (line 8). Not only does the poet evoke these direct images of war but in the quasi- dream sequence, he envisions the future battle taking place between his people and the enemy, and it is the narrative quality of this section combined with the accessibility with which he writes it that makes it appropriate for the public sphere and

116. Ali, “Public Sphere” 471.

sets the tone to bring forth his request to his audience. From this fantastical battle scene the tones shifts from a hypothetical dream sequence to the direct address of his audience:

By God it is a land! if you miss her air, then all the air in the world is
pointless, like scattered pearls.
And your strength is reduced to weakness and abjection
from the separation of those among you whom you are connected to.
For the lands of that people is not your land nor its neighbors and friends
like ordinary neighbors and friends.¹¹⁷

The most compelling part of this shift is how the poet does so yet without invoking the name of Sicily. If this poem is addressed to the people of Sicily in an effort to encourage them in their *jihād* against the invaders, then why is the explicit allusions to the homeland and imagery of the individuals omitted, and instead more general and conventional themes and terms are used that can be understood and experienced by a wider, more general audience?

This tactic of Ibn Ḥamdīs can be seen as a deliberate attempt to write an appeal to his people, yet also delivers the subtext that the situation his homeland and people are currently undergoing could at any moment be experienced in other regions around the Mediterranean. After leaving Sicily, the poet was abandoned his adopted home of al-Andalus due to instability and conflict; thus war and instability was not an extraordinary event in the Arabo-Islamic empire.

117. Ibn Ḥamdīs, *Diwān* 417 line 17-19.

The prospect of war was not only a feature of life to be wary of, but by drawing on a “restorative nostalgia” and a mythical association of battle, Ibn Ḥamdīs is indirectly creating an ethos with which he can use to spur his audience to action. Thus in the next few lines, the poet reaches from a stance of personal emotion and projects that on to his audience:

Does a land other than yours obviate yours? No, how many a milkless aunt
obviates the mother?

Is my friend whom I clung to out of love akin to a patron who attaches his
client?

Bind yourself to a precious land to have a home, and die in a paradise like
the traces and springtime encampments of yore.

and woe to you the day that you experience exile from the land for your
mind will not permit you the poisoned experience.¹¹⁸

What is so peculiar about these lines is that despite the fact that they deliver the final conclusion of this *tahrīd*, the addressee is never named, nor is the specific geographic entity mentioned. The name Sicily, although used in other texts, is not used even once in this ode! This lack of homeland appellation makes the content of the message more relevant for the audience listening to or receiving this message, and thus the call to war is made as an open invitation for the audience at large, and not limited to a specific people. Although the addressee is not

118. Ibn Ḥamdīs, *Diwān*, 417, lines 20-23.

specifically identified by name, the duty and obligation assigned to the addressee is made clearly known. In line 20 the poet invokes the patron client relationship (*al-walīy*) and (*al-wismī*), and then in line 21 orders his addressee, using the command form (*taqayid*), to bind themselves to their land in order to have a home. However, not only is his audience instructed to remain in their homelands, but they are then encouraged to remain there until death for the poet likens death in the homeland akin to dying in “a paradise like the traces and the springtime encampments of yore” in line 21. The words for springtime encampment here (*rab’*, *rubū’*) is among the traditional motifs of the *nasīb*¹¹⁹, and its invocation does not only bring up these well-known themes to Ibn Ḥamdīs’s audience, but by invoking the motifs of the *nasīb*, which has traditionally conveyed the sense of loss for the beloved or the campsite, the poet leaves his audience with the question as to the fate of those encampments. However, he does not question with a sense of melancholia and love lost as in the traditional *nasīb*;¹²⁰ rather this word refers to the places his audience currently occupies, leaving the fate of this encampment ultimately up to them. Jaroslav Stetkevych writes of the *nasīb* that it introduces a question elicited by the poet, and the rest of the ode determines the answer to that question.¹²¹ In this way, the nostalgic overtones are not melancholic and tragic, but open-ended and left to be answered by his audience. By placing this motif at the end of the work instead of the beginning, the poet has laid out his cards in front of his audience and is leaving them with the question, the question of

119. J. Stetkevych, “Elgiac Lexicon” 67.

120. Ibid. 119.

121. Ibid. 119.

whether or not they will remain in the paradise of the homeland and fight for it, or risk losing it to foreigners or abandon it in exile. In this way, the poet has made his concerns clear to his audience, and in the “privateness of self that is audience-directed”,¹²² he projects his own concerns for the homeland on to his audience. For in articulating his own desire to save his homeland, he puts those worries and concerns into a packaged product for his audience to experience, by using the second person metaphor and instructing them to cling to the homeland (*taqayid*). He appeals to their own sense of homeland and raises motifs of the traditional *nasīb* in order to convey the gravity of what is at stake.

This question does not only come from a sense of devotion to the geographic space, but rather the connection is synthesized between beloved, kinship, and homeland in line 19. For the poet appeals to the kinship potential of the land and affixes this image to the land, by indirectly comparing the homeland to a mother in line 19, stressing that the idea of losing the homeland is akin to losing the mother (*umm*), the giver of life, by posing this question to his audience: “Does a land other than yours obviate yours? No, how many a milkless aunt obviates the mother?” (line 19). By connecting the homeland to the mother, the poet recreates the same mythical association he drew from when he casts the water lily as a son of the homeland. The individual draws sustenance and life from the homeland, as a child draws sustenance from its mother, and there can only be one true mother. And by ascribing maternal descriptions to the homeland, the poet is also feminizing it, drawing comparisons to the beloved. To this effect, the uniqueness of the beloved its status as an irreplaceable *maḥbūbah* in the heart of the lover, parallels the

122. Ali, “Public Sphere” 478.

irreplaceability of the mother. As the beloved and the mother cannot be substituted, so the homeland cannot be replaced. And just as the beloved and the mother need protecting and are worth going to war over, so the homeland, acting as nurturing mother and beloved, must be protected, and, if violated or in danger of being defiled, must be protected to the point of death. If the appeal to kinship or love does not persuade to action, then the explicit legal transaction must be respected. The poet reminds his audience that he left his land in the care of them, and they are under obligation, as a benefactor to his charge, to honor that obligation.

The final line of the ode presents an ominous warning to his audience, akin to a threat, in which the poet warns in line 22 that if the audience one day is forced to experience exile (*ghurbah*) then they will not be able to survive the experience, calling the experience a “poison”¹²³ (*samm*) to the “mind”¹²⁴ (*‘aql*) and using the foreboding *’iyāk* which means to “beware of”¹²⁵. Thus after appealing to his audience to go to war and to protect the homeland, the final line of the ode constitutes a warning to his audience, alluding to an incapability of surviving (*lan yastajīz*) if they do not take the protection of the homeland seriously.

By recalling images of war, casting the situation as a general problem for the Ummah, and by creating the associations of the homeland as a familial, tribal, and kinship tie that must be protected, Ibn Ḥamdīs transfers his own internalized, personal relationship to his homeland and instead instills a common, shared experience of the beloved motherland, which calls his audience

123. “Samm.” Hava.

124. “‘Aql.” Hava.

125. “‘Iyāk.” Hava.

to accountability to protect and defend the homeland. As mentioned earlier in this chapter, the political role that Ibn Ḥamdīs had in court and Abbasid culture would have compelled him to appeal to a more general audience other than those of his compatriots or benefactor only, and thus this battle ode may be seen as a *tahrīd*, not to holy war in Sicily only, but also as a way of inciting the people of any given homeland to rise up and defend their own land, not out of political or religious obligation, but out of a kinship and blood relation, which the poet enacts in the recalling and allusion to pre-Islamic tribal warfare in the first line. I argue here the possibility of seeing this *tahrīd*, not only as a specific address to the Sicilian people, but as a reminder to the wider Arabo-Islamic community, who themselves are under threat of foreign occupation or internal strife, to defend, protect, and remain vigil in their own lands.

Thus in ode no. 270 we see how a *tahrīd* with the supposed goal of inciting the poet's people to fight against the Normans is appropriated to a wider, more general, Arabo-Islamic audience and how the public sphere gives the poet the opportunity to voice his concerns and demands to an audience in accessible and understandable language. In addition to this *tahrīd* the praise poem no. 27¹²⁶ presents a compelling case for the public sphere thesis. Looking to Stetkevych and Ali, it is possible to regard these traditional *qaṣīdah* genre as a vital part of the poet's relationship to the patron, not only because they are indicative of traditional Arabic poetry, but, perhaps more significantly, as it serves as an explicit ritualistic engagement between patron and client. To this effect, in writing on the Abbasid court, Ali explains that "one finds that the

126. Ibn Ḥamdīs 27-33.

smooth face of ceremony belies a conflict of interests in the elegant dance of courtly exchange”.¹²⁷

The relationship between patron and client in panegyric poetry is essentially a reciprocal power dynamic, Stetkevych has argued, in which the poet offers a gift, either in the form of praise, submission, or allegiance in exchange for the patron’s support, usually either in the form of an answer to a request or generosity (wealth).¹²⁸ Inversely, the patron is dependent on the poet to uphold his name and serve as a propagandist for his generosity and beneficence, and if he chooses to reject the plea of his supplicant, he is in danger of losing face before his public.¹²⁹ In this way the *qaṣīdah* serves as a ritual negotiation between patron and client, redefining a prescribed set of power norms and structures. This renegotiation of power structures can be seen as part of the public sphere thesis of Habermas that Ali argues in which middle class individuals use a public, literary atmosphere to make their perspectives and cases known to a larger public in order to counterbalance government¹³⁰. However, I would suggest that in regards to ode no. 27, the poet is not entering into this ritualized renegotiation of power in order to alter or influenced the power structure, nor is he seeking to subvert political authority; rather he is relying on the negotiable power structures set in place by the ritual panegyric praise poem and using public space to make his demands known and heeded.

127. Ali, *Salons* 127.

128. Stetkevych, *Poetics* 18.

129. *Ibid.* 18.

130. Ali, “Public Sphere” 469-471.

This power dynamic applies to poem no. 27, in which Ibn Ḥamdīs addresses one of his final patrons, Tamīm ibn al-Mu’izz, prince of Mahdīyyah (modern-day Tunisia), and a member of the Zirid ruling family known for their military resistance against the Normans. Beginning as a praise poem, the poet throughout appeals to his relationship with his benefactor and the military prowess he exhibits and juxtaposes these qualities to the state of his homeland in order to appeal to protection of his homeland. Ibn Ḥamdīs has spent his life witnessing the slow dissolution of the Arabo-Islamic strongholds in various regions around the Mediterranean, first in Sicily, then in al-Andalus, and it is not coincidental that he ends up at one of the most well-known courts with a successful military record against the Normans.¹³¹ In this ode, the poet contrasts his own feebleness and hopelessness at the loss of his land with the military capabilities of his patron. By invoking his Sicilian homeland and specifically mentioning military prowess his patron has successfully demonstrated against the Normans, the poet is ritually appealing to act on his behalf restore him to his homeland. Thus the difficulties and hardships presented at the beginning of the *qaṣīdah* act as a foil to accentuate the qualities of the patron, situating the poet-patron relationship in an intensely social, public, and political light.¹³²

Have the leanness of my body and the whiteness of my forelocks altered
my appearance so that [the phantom] does not visit?
If one who is absent counts the months of exile,

131. Granara, “Ibn Ḥamdīs” 399.

132. Ali *Salons*, 143.

then I have counted years upon years for mine
How much resolve, straight as swords,
has been has been worn down by the hands of false hope.
I have in the skies of the East a constellation that shines
whenever I reach for its highest stars
I have become so accustomed to my exile,
that the number of days adds up quickly, as though counted in the palm
of the accountant¹³³¹³⁴

The poet projects a feeble appearance on to his audience, the “leanness” of body and the “whiteness” of “forelocks” in line 23 could be signs of old age or weariness. Following this is a statement on false hopes and failed attempts, “sincere as swords” indicating the failed resistance to the Normans. He again uses the word exile and alludes to the extensive number of days in which he has lived in such a state by invoking the “accountant”. This section depicts the poet as one weary and homesick for his homeland, as if he is in need of rescuing, and the allusion to previous failed rescue attempts can be seen as a challenge addressed to his audience, in this case his patron al-Mu’izz.

133. All translations for this poem are my own, with reference to Granara, “Remaking Muslim Sicily”, 399.

134. Ibn Ḥamdīs 30, lines 23-27.

How many a soulmate have I in the sky who protects
without blame even the shameful from his enemies.
O bosom brother: often I drank wine with you, when youth
had not been snatched by the hand of time.
My evenings in the two Mahdiyya(s) were like pearls
from your world, set upon a breast.
These evenings will not end, but will remain as pearls
strung in necklaces for bygone years.
If I wished to glance at the crescent moon,
I would see Tamīm in the firmament of virtues.¹³⁵

The poet continues in his reverie, talking about a hoped for protector who protects “without blame even the shameful from his enemies”. However, this protector is not only a person who offers protection to the poet, but is also considered a friend. The word “soulmate” here, used in line 29 and then in line 30 he also calls this same person a “bosom brother” and goes on to discuss the drinking of wine. The allusion to wine here evokes the air of the literary salon and the shared evenings of wine and entertainment common among the literary elite in Arabo-Islamic culture, and which Ali also argues is an integral feature of the public sphere.¹³⁶ The literary salon and the drinking of wine offered a sequestered yet also public venue in which the relationships

135. Ibn Ḥamdīs 30, lines 29-35.

136. Ali, “Public Sphere” 476, 30.

between participants were more collegial and confidential contrasting the etiquette and structure of court life.¹³⁷ The poet fondly remembers and appeals to his patron by professing the love memory he has for his evenings spent in the Mahdiyyas, claiming to remember them for years and years: “These evenings will not vanish, but will remain as pearls strung in necklaces for bygone years”.

This reverie can be seen as an instance of *relational* nostalgia, in which Ibn Ḥamdīs relives these past experiences, not simply for his own cathartic benefit, but rather to bring his audience into the reliving of those experiences. Therefore, he must appeal to the audience as intimately as he can for the request he is ultimately demanding of his patron. And after this reliving of the past, he follows up by extolling the “virtues” of Tamīm, which arguably serve as an allusion to the patron-poet dynamic which Ibn Ḥamdīs is building up to. After having commenced with his companionship to his patron, he then ascribes an almost apocalyptic or god-like aura to him, for he looks up at the moon, and there he sees “Tamīm in the firmament of virtues” (line 35). The fact that he puts Tamīm in the firmament and up with the moon is associating him with celestial properties, or those that are supernatural or even god-like. However, the celestial and supernatural imagery associated with Tamīm is very strategic, for in the next line the poet returns to the issue of his homeland, presenting again the problem he needs rescuing from to his patron:

If my land were free, I would go to it with a resolve

137. Ali, *Salons* 254,

that considers the journey indispensable.

But my land, how can I release it from captivity,

while it sits in the hands of the aggressive unbelievers?¹³⁸

Here, we can almost hear a plea in the poet's voice who rails against the current political situation, seeking a solution to the problem. The poet indirectly places the crisis at the feet of his patron, as if he is posing the question to his patron explicitly. Not only does he mention the problem immediately after extolling the "virtues" of his patron, but he also renders himself powerless in light of the current situation: "How can I release it from captivity...?" It is almost as if this question is addressed to the patron rather than a rhetorical question, again placing the burden of the lost country in the land of the infidels at the feet of the patron. He cannot look to his own land's army, for he then goes on to depict the inadequacy of his own countrymen:

If these dogs were victorious in consuming my land

it was after the life veins were stopped.

A time when its people destroyed one another, obeying

civil war,

in which every woodsman lit his own fire,

Igniting their passions as if their paths were

drawn in opposing directions.

138. Ibn Ḥamdīs 31, lines 36-37.

Kinsfolk had no mercy on their own people

as they watered their swords with the blood of kin.¹³⁹

These lines depict in detail the utter failure of the Arab Sicilians to defend themselves, and even worse, that the chaos has gotten so out of control that the conflict has turned into a civil war, or at least so Ibn Ḥamdīs describes. However, this disparagement of his own people serves two purposes. First of all, he offers a brief justification and excuse for why his own countrymen could not succeed against the enemy- “our veins were blocked” as he states in line 38, which indicates that his people gave an effort to try in vanquishing the enemy. However, the passions aroused by this state of chaos experienced by the poet’s countrymen guided them in “opposing directions” so that they “showed no mercy to their own people”. The secondary purpose of this vivid description of his own people’s failure is to portray, in vivid detail, the utter hopelessness and helplessness of the poet’s situation- if even his own people are turning on each other, than there is absolutely no hope for them and the only hope of overcoming the enemy is by being rescued by another higher power, another army. Thus after the poet states that he cannot deliver his country from the infidels, nor can his countrymen, he strategically leaves a void to the answer of his question in who could save his country, as if challenging the patron to take up the role of that hero.

Looking to his potential hero, and contrasting his own countrymen and their current failure in his homeland, the poet goes on to praise the military capabilities of Tamīm’s armies:

139. Ibid. 31, lines 38-41.

When they fight in the battlefield,
they release thunderbolts from the clouds of their hands.
They have a recompense on the day of warring spears with hands
that serve up the lion's liver to the fox in their attack.
Accompanying them are stallions,
whose neighing prolongs the wailing of mourning women in the land
of their enemies,
They have pointed ears under their swords,
as the pens of writers made pointed by sharpening.¹⁴⁰

This battle scene serves to illustrate the martial capabilities of Tamīm's armies, which he has just contrasted with his own countrymen's failure. Even the army of his patron is ascribed with supernatural, almost god-like qualities, for the poet casts them as "releas[ing] thunderbolts from the clouds of their hands". This praise section bolsters and aggrandizes the military skill of the patron's army for a twofold purpose. It is another praise section in which the poet can propagandize the achievements of his patron, but it also indirectly answers the lingering question from the preceding lines as to the potential saviour of the homeland. The poet even illustrates the stallions of the army who "gallop through enemy territory" and "prolongs the wailing of mourning

140. Ibid. 31-32, lines 42-47.

women”, painting a vivid picture of vengeance the army is capable of enacting. The poet continues in this glorification of his patron’s army:

While some people stray from the true course,
they are guided by shining stars.
When they are not attacking Europe,
they enter the ships’ interiors upon the backs of towering
steeds.
They die the death of glory in the thick of battle,
while cowards die amidst buxom women.
They stuffed pillows from the dust of holy war,
which are prepared for them in their burial under the earth¹⁴¹

The beginning of the second praise section begins with a moral imperative. For after having describing the errant ways of his own countrymen and their incapability of controlling their passions to the extent that civil war and chaos has broken out, he contrasts it with the assertion that Tamīm’s army is “guided from straying by the shiniest stars” in line 52. And after asserting this moral compass, the poet praises their continual bellicose vigilance, and alludes to their slaying of the Normans - “When they are not attacking the Normans, they would enter on the inside of ships” in line 55. Here the poet makes the explicit connection to Normans and

141. Ibid. 32, lines 52, 55-57.

Tamīm's commitment to battle. Not only is his patron's army continually in a state of war, but they are also not afraid to die "of glory in the thick of battle" and contrasts this depiction with "cowards" who "die in the arms of beautiful women" in line 56. This allusion to cowardice could be seen as a contrast to the perpetual bellicosity he ascribes to the patron; however, it could also be seen as an instigative measure against the patron's army as well. For if the patron's army does nothing, and instead chooses to remain in Mahdiyya and obviate the call to war, are they not then the very "cowards" who are choosing to "die in the arms of beautiful women" as opposed to dying a glorious death "in the thick of battle" ? In the following line, line 57 the poet again invokes the moral high road for his patron's army, depicting how even in their death they would recline upon pillows from the "dust from holy war", which is an association to the ideals and values of the larger Arabo-Islamic *Ummah*. The poet ends his praise poem, leaving the open-ended question as to the fate of his homeland:

Is there not in God's protection an abode in Noto
upon which the rain clouds yield their abundant showers?
I recreate it in my mind every hour,
and draw for it the drops of falling tears
I yearn a yearning like that of the old she-camels for the homeland,
to which the abodes of modest maidens draw me.
Whoever travels from a land in which his heart has settled,

hopes for its' return with the body.¹⁴²

If this is a panegyric, then how is the poet justified by ending his praise poem on a note that essentially is all about him as an individual and his relationship to his homeland? I argue that the answer to this question lies in line 59. Playing along the themes of the *nasīb* in which yearning, the abandoned abodes, and the wilderness are central, rain is seen as a sign of hope, life, and fertility,¹⁴³ which are expected to be supplied by the patron. Two times previously in the ode the poet draws the explicit connection of celestial powers to the patron and his army, first in describing his patron, whose noble qualities reside in the firmament (line 35) and secondly, describing the clouds in the hands of the army, who unleash thunderbolts upon their opponents (line 42). Thus the connection of the patron and his army to the hopeful skies, whom the poet looks to rescue him from the conceits of the *nasīb* and the current political situation, can be seen in this panegyric.

I have shown in this chapter how Ibn Ḥamdīs, operating in the public sphere of his peers, uses rhetorical devices in his poetry as well as traditional ritualistic exchange to appeal to his patron and his fellow kinsmen to respond to his pleas and to come to the rescue of his homeland. His own salvation is implicit in the restoration of the motherland, for he claims throughout the piece that he would return to his land if he could, he just needs his patron and his audience to make that hope a reality. Looking to the public sphere, in which the poet employs an “audience

142. Ibid. 33, lines 59-62.

143. S. Stetkevych, *Mute Immortals*, 178-180.

directed” privatized self in which he advertises his own issues and problems in society and uses the poetic tradition of panegyric to negotiate this space, we can see the poet’s request as a public demand for his audience to come and save his homeland from the Normans, either as kinsmen protecting the homeland or as a patron answering to his client.

Conclusion

In this paper, I have attempted to show Ibn Ḥamdīs and his poetry as a social, public enterprise. Even in the most intimate and what one may call personal instance of poetry, for example in the small *qitʿa* no. 113 or in one of his well known *ṣiqillīyāt*, the poet draws in his audience and uses rhetorical devices such as *relational* nostalgia and mythic archetypes, to connect to his audience at a deeper level. In addition to these rhetorical techniques, by drawing on ritualistic theory and the discourse of the public sphere, we are able to see these works in an inherently political, social context that bear consequences on the political scene of the Mediterranean. Thus this poetry is not simply an inflective, retrospective nostalgia filled with melancholy, but even in his descriptions of the homeland, the poet is depicting her as a living ideal, and certainly not one forever lost. Whereas we can see this living homeland as a theme running through the majority of his works, the *tahrīd* and *madḥ* serve as examples in which the Ibn Ḥamdīs uses his influence and capabilities as a poet to advocate on behalf of his homeland, challenging the audience not to consider the homeland a lost beloved, but as a living motherland demanding filial loyalty and redemption.

Appendix of Arabic Poetry

#٢٧٠

- (١) بني الثغرِ لستم في الوغى من بني أُمي
دعوا النومَ إني خائفٌ أنْ تدوسكم
وكأسٍ بأمِّ الموتِ يسعى مُديرها
فردوا وجوهَ الخيلِ نحو كريمةٍ
على الشمسِ ما هالتهُ ليلاً على النجم
بُروقٌ بضربِ الهامِ محمّرةُ السجم
ظهوراً فقد تخفي الجداول (الحداول؟) بالرجم
أحبُّ إلى سمعي من النقرِ في البم
يسيلُ إلى الهيجاءِ مُتقدِّ العزمِ
يَطيروا إلى الحربِ اشتياقاً عن السلمِ
لتسريدها أمّن من القورِ والقصمِ
جلا ما جلا الإصباحُ من ظلمةِ الظلم
- (٥) تُهَيِّلُ من النقعِ المحلَّقِ بالضحي
وَصُولُوا ببيضِ في العجاجِ كأنّها
ولا عَدِمَتْ في سلّها من غمودها
وقرَعُ الحسامِ الرأسَ من كلِّ كافرٍ
وللهِ منكم كل ماضٍ كَعَضْبِهِ
يُحَدِّثُ بالإقدامِ نفساً كأنما
ينيرُ عليه صبرُهُ، وهو نَشْرَةٌ،
ويسطو بمحجوبِ الظباتِ إذا بدا
- (١٠)

له دَخَلَةٌ فِي الْجِسْمِ تُخْرِجُ نَفْسَهُ
وما يُفْتَدَى مِنْهُ بِلَحْمٍ وَلَا دَمٍ
(١٥) ثَبُوتٌ إِذَا مَا أَقْبَلَ الْمَوْتَ فَاعْرَأْ
له عَيْنٌ ضَرِغَامٍ هِصُورٍ، فَقَلْبُهُ
ولله أَرْضٌ إِنْ عَدِمْتُمْ هَوَاءَهَا
فَإِنَّ بِلَادَ النَّاسِ لَيْسَتْ بِبِلَادِكُمْ
أَعَنْ أَرْضَكُمْ يَغْنِيكُمْ أَرْضٌ غَيْرَكُمْ
(٢٠) أَخْلَى الَّذِي وَدِّي بُودٌ وَصَلَّتُهُ
تَقِيدُ مِنَ الْقَطْرِ الْعَزِيزِ بِمَوْطِنٍ
وَأَيَّاكَ يَوْمَا أَنْ تَجْرَبَ غُرْبَةً

١١٣

وَنَيْلُوفَرٍ أَوْرَاقُهُ مُسْتَدِيرَةٌ
تَفْتَحُ فِيمَا بَيْنَهُنَّ لَهُ زَهْرٌ
كما اعترضتُ خضراً التراسِ وبينها
عواملُ أرماحٍ أسنتها حمر
هو أبْنُ بِلادِي كَاغْتَرابِي اغْتَرابُهُ
كَلانَا عَنِ الْأَوْطَانِ أَرْعَجَهُ الدَّهْرُ

١٥٧

(١) لِأَمْرِ طَوِيلِ الْهَمِّ نَزْجِي الْعَرَامِسا
وتطوي بنا أخفافهنَّ البسابسا

وَتَذَعُرُ بِالْبِيدَاءِ عَيْنَا شَوَارِدَا
 عَذَارَى تَرَى الْحَسْنَ الْبَدِيعَ مُطَابِقَا
 تَذَكَّرُ بِالْأَحْدَاقِ عَيْنَا أَوَانِسَا
 أَعَاذَلُ دَعْنِي أَطْلِقِ الْعَبْرَةَ
 وَجَدْتُ لَهُ فِي حَبَّةِ الْقَلْبِ نَاحِسَا
 فَإِنِّي أَمْرُو أَوِي إِلَى الشَّجَنِ الَّذِي (٥)
 فَسَاعَتْ ظُنُونِي ثُمَّ أَصْبَحْتُ يَائِسَا
 لَقَدَّرْتُ أَرْضِي أَنْ تَعُودَ لِقَوْمِهَا
 وَعَزَيْتُ فِيهَا النَّفْسَ لَمَّا رَأَيْتُهَا
 تَكَابَدُ دَاءٌ قَاتِلُ السَّمِّ نَاحِسَا
 وَكَيْفَ وَقَدْ سَمِيَتْ هَوَانَا وَصَيَّرْتُ
 مَسَاجِدَهَا أَيَدِي النَّصَارَى كَنَائِسَا
 إِذَا شَاعَتْ الرَّهْبَانُ بِالضَّرْبِ أَنْطَقْتُ
 مَعَ الصَّبْحِ وَالْإِمْسَاءِ فِيهَا النَّوَاقِسَا
 فَكَمْ جَرَبٍ فِي السَّيْفِ أَعْيَا الْمَدَاوِسَا
 لَنْ كَانَ أَعْيَا كُلَّ طَبِّ عَلاَجِهَا (١٠)
 وَكَانَتْ عَلَى أَهْلِ الزَّمَانِ مَحَارِسَا
 صَقْلِيَّةُ كَادَ الزَّمَانُ بِلَادَهَا
 وَكَانَتْ بِطَيْبِ الْأَمْنِ مِنْهُمْ نَوَاعِسَا
 فَكَمْ أَعْيُنٍ بِالْخَوْفِ أَمْسَتْ سَوَاهِرَا
 وَكَانَ بِقَوْمِي عَزَّهُ مِتْقَاعِسَا
 أَرَى بَلَدِي قَدْ سَامَهُ الرُّومُ ذَلَّةً
 فَأَضْحَى لِذَاكَ الْخَوْفِ مِنْهُمْ لِابِسَا
 وَكَانَتْ بِلَادُ الْكُفْرِ تَلْبَسُ خَوْفَهُ
 تَرَى بَيْنَ أَيَدِيهَا الْعُلُوجَ فَرَائِسَا (١٥)
 مَضَارِبَ أَبْطَالِ الْحُرُوبِ مَدَاعِسَا
 فَلَمْ تَرَ غَيْبِي مِثْلَهُمْ فِي كَتِيبَةٍ
 مِنْ النَّعَقِ لَيْلًا مُشْرِقَ الشَّهْبِ دَامِسَا
 لَطَعْنَ مِنَ الْفَرَسَانِ يَخْلِي الْقَوَانِسَا
 وَيَا رَبِّ بَرَّاقِ النَّصَالِ تَخَالَهُ
 خَلُوا بَيْنَ أَطْرَافِ الْقَنَا بِكَمَا تَه

وما خَلَّتْ أَنْ النَّارَ يَبْرُدُ حَرَّهَا
(٢٠) أَمَا مَلَيْتُ غَزَا قَلْوَرِيَّةً بِهَمْ
على سَعَفٍ لَاقْتَهُ فِي الْقَيْظِ يَابَسَا
وَأَرَدُوا بِطَارِيْقَا بِهَا وَأَشَاوَسَا
وَهُمْ تَرَكَوْا الْأَنْوَارَ فِيهَا حِنَادَسَا
تَخَالَ عَلَيْهِنَّ الشَّعُورَ بِرَانَسَا
بِبحرٍ يَكُونُ المَوْجُ فِيهِ فَوَارَسَا
فَيَغْشَى سَعُوطُ المَوْتِ فِيهَا المَعَاطَسَا
كَمَثَلِ بَنَاتِ الزَّنجِ زُقَّتْ عَرَأَسَا
تُفْتَحُ لِلبِرْكَانِ عَنْهَا مَنَافَسَا
وَرَسَمٌ مِنَ الإِسْلَامِ أَصْبَحَ دَارَسَا
بِرُوجِ النُّجُومِ المَحْرَقَاتِ مَجَالَسَا
يَزُورُونَ بِالدَّيْرِينَ فِيهَا النُّوَاوَسَا
وَمَا مَارَسُوا مِنْهُمُ أَبْيَا مَمَّارَسَا
إِلَيْهِمْ مِنَ الْأَجْدَاثِ أُسْدَا عَوَابَسَا
تَبَخَّرَ فِي أَرْجَائِهِ الذَّنْبُ مَائَسَا

وساقوا بأيدي السبي بيضا حواسرا
يخوضون بحراً كل حين إليهم
وحرابية ترمي بمحرق نبطها
(٢٥) تراهن في حمم اللبود وصفرها
إذا عنتت فيها التنانير خلتها
أفي قصريني رقة يعمرونها
ومن عجب أن الشياطين صيرت
وأضحت لهم سرقوسة دار منعة
(٣٠) مشوا في بلاد أهلها تحت أرضها
ولو شقققت تلك القبور لأنهضت
ولكن رأيت الغيل إن غاب ليئه

Bibliography

- Ahmad, Aziz. *A History of Islamic Sicily*. Edingurgh: Edinburgh University Press, 1975.
- Al-Ghadeer, Moneera. *Desert Voices: Bedouin Women's Poetry in Saudi Arabia*. New York: Taurus Academic Studies, 2009.
- al-qāmūs al-Muḥīṭ, “naylawfaru” <<http://baheth.info/all.jsp?term=نيلوفر>>
- Ali, Samer M. *Arabic Literary Salons in the Islamic Middle Ages: Poetry, Public Performance, and the Presentation of the Past*. Notre Dame, Ind: University of Notre Dame Press, 2010.
- Ali, Samer. “The Rise of the Abbasid Public Sphere: The Case of al-Mutanabbi and Three Middle Ranking Patrons” *Al-Qantara: Revista de Estudios Arabes* 29:2 (2008): 467-494.
- Amari, Michele. *Storia dei Musulmani di Sicilia*. Catania: R. Prampolini, 1933-1939.
- Anderson, Benedict O’G. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. New York: Verso, 2006.
- Bodkin, Maud. *Archetypal Patterns in Poetry: Psychological Studies of Imagination*. Oxford: Oxford University Press, 1968.
- Boym, Svetlana. “Nostalgia and Its Discontents.” *The Collective Memory Reader*. Ed. Olick, Jeffrey K., Vered Vinitzky-Seroussi, Daniel Levy. Oxford: Oxford University Press, 2011. 452-458.
- Boym, Svetlana. *The Future of Nostalgia*. New York: Basic Books, 2001.
- Broome, Judith. *Fictive Domains: Body, Landscape, and Nostalgia 1717-1770*. Lewisburg, PA: Bucknell University Press, 2007.

- Dam. *Dedication*. S.l.: Red Circle Music, 2006. Sound recording.
- Davis, Fred. *Yearning for Yesterday: A Sociology of Nostalgia*. London: The Free Press, 1979.
- Dickinson, Hilary, and Michael Erben. "Nostalgia and Autobiography: The Past in the Present". *Auto/Biography* 14, 2006, 223-244.
- Easwaran, Eknath. *The Bhagavad Gita*. Tornaes, CA: Nilgiri Press, 2007.
- Freud, Sigmund, and James Strachey, Angela Richards, and Albert Dickson "The Uncanny". *The Pelican Freud Library*. Harmondsworth, Middlesex, England: Penguin Books, 1973.
- Gabrieli, Francesco. "Sicilia e Spagna nella vita e nella poesia di Ibn Ḥamdīs". *Dal mondo dell'Islam*. Naples, 1954. 109-26.
- Galeano, Juan Carlos. *Folktales of the Amazon*. Westport, CT: Greenwood Publishing Group, Inc., 2009: 5.
- Gellner, Ernest. *Nations and Nationalism*. Ithaca: Cornell University Press, 1983.
- Granara, William. "Remaking Muslim Sicily: Ibn Ḥamdīs and the Poetics of Exile" *Edebiyat: Journal of Middle Eastern Literatures* 9.2 (1998) : 167. Academic Search Complete. Web. 30 January 2012.
- Habermas, Jurgen and Thomas Burger. *The Structural Transformations of the Public Sphere: An Inquiry into a Category of Bourgeois Society*. Cambridge: Polity Press, 1989.
- Hava, J.G. *Al-Faraid Arabic-English Dictionary*. Beirut: Dar al-Mashreq, 1982.
- Hobsbawm, E J, and T O. Ranger. *The Invention of Tradition*. Cambridge: Cambridge University Press, 1983.
- Holdsworth, Amy. *Television, Memory, and Nostalgia*. Basingstoke: Palgrave Macmillian, 2011.

- Hofer, Johannes, "Medical Dissertation on Nostalgia," *Bulletin of the History of Medicine* 2 (1934).
- Ibn, Ḥamdīs, and Iḥsān ‘Abbās. *Dīwān Ibn Ḥamdīs*. Bayrūt: Dar Ṣādir, 1960.
- Ibn Ḥawqal, Abū al-Qāsim Muḥammad. *Kitāb Ṣūrat al-Arḍ*. Beirut: Dār Maktabat al-Ḥayāh, 1964.
- Jung, C.G. *The Spirit in Man, Art, and Literature*. New York: Pantheon Books, 1966.
- Khalidi, Tarif. *Arabic Historical Thought in the Classical Period*. Cambridge: Cambridge University Press, 1996.
- Lane, Edward Lane. *An Arabic-English Lexicon*. Beirut: Librairie du Liban, 1968.
- Mallette, Karla. *The Kingdom of Sicily, 1100-1250: A Literary History*. Philadelphia: University of Pennsylvania Press, 2005.
- Masters, Charles O. *Encyclopedia of the Water-Lily*. Neptune, NJ: TFH Publications, 1974.
- Menocal, Maria Rosa. *The Ornament of the World: How Muslims, Jews, and Christians created a culture of Tolerance in Medieval Spain*. Boston: Little Brown, 2002.
- Menocal, Maria Rosa. *The Arabic Role in Medieval Literary Heritage: A Forgotten Heritage*. Philadelphia: University of Pennsylvania Press, 2004.
- Menocal, Maria R, Raymond P. Scheindlin, and Michael A. Sells. *The Literature of Al-Andalus*. New York: Cambridge University Press, 2000.
- Metcalf, Alex. *Muslims and Christians in Norman Sicily: Arabic Speakers and the End of Islam*. New York: Routledge Curzon, 2003
- Metcalf, Alex. *The Muslims of Medieval Italy*. Edinburgh: Edinburgh University Press, 2009.

- Pinch, Geraldine. *Handbook of Egyptian Mythology*. Santa Barbara, California: ABC-CLIO, 2002.
- Piot, Charles. *Nostalgia for the Future: West Africa after the Cold War*. Chicago: University of Chicago Press, 2011.
- Ritivoi, Andreea Deciu. *Yesterday's Self: Nostalgia and the Immigrant Identity*. Lanham, Maryland: Rowman and Littlefield, 2002.
- Rubenstein, Roberta. *Home Matters: Longing and belonging, Nostalgia and Mourning in Women's Fiction*. New York: Palgrave, 2001.
- Sperl, Stefan. "Islamic Kingship and Arabic Panegyric Poetry". *Journal of Arabic Literature*, Vol. 8 (1977).
- Stetkevych, Jaroslav. "Name and Epithet: The Philology and Semiotics of Animal Nomenclature in Early Arabic Poetry". *The Journal of Near Eastern Studies*, Vol. 45, No. 2 .Apr., 1986: 89-124.
- Stetkevych, Jaroslav. *The Zephyrs of Najd: The Poetics of Nostalgia in the Classical Arabic Nasīb*. Chicago: Chicago University Press, 1993.
- Stetkevych, Jaroslav. "Toward an Elegiac Lexicon: The Seven Words of the Nasīb." *Reorientations: Arabic and Persian Poetry*. Ed. Suzanne Pinckney Stetkevych. Bloomington, Indiana: Indiana University Press, 1994. 58-129.
- Stetkevych, Suzanne P. *The Mute Immortals Speak: Pre-Islamic Poetry and the Poetics of Ritual*. Ithaca: Cornell University Press, 1993.
- Stetkevych, Suzanne Pinckney. *The Poetics of Islamic Legitimacy: Myth, Ceremony, and Gender in the Classical Arabic Ode*. Bloomington, Indiana: Indiana University Press, 2002.

Wilson, Janelle L. *Nostalgia: Sanctuary of Meaning*. Lewisburg, Pennsylvania: Bucknell University Press, 2005.