



RESEARCH ARTICLE 

Structural-Formative Strategies and the Andalusian Muwashshah: Ibn al-Khatib's Muwashshah "Jadaka al-Ghaith" – An Applied Study

Messika Driss

Dr.
University of Tissemsilt, Algeria, Laboratory of Contemporary Critical and Literary Studies
Algeria
Email: messikadriss@gmail.com

Abderrahman Chouitar

Dr.
University of Biskra, Algeria, Laboratory of Recherche en langue et littérature algériennes
Algeria
Email: abderrahman.chouitar@univ-biskra.dz

Miloud Kardane

Prof.
University of Tissemsilt, Algeria, Laboratory of Contemporary Critical and Literary Studies
Algeria
Email: mouloudradwane@hotmail.com

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Abstract

This study presents a critical reading of Lisan al-Din Ibn al-Khatib's muwashshah *Jadaka al-Ghaith* through the methodological mechanisms of genetic structuralism. Rather than approaching the muwashshah as a purely lyrical or ornamental text, the study interprets it as a coherent symbolic structure reflecting the collective consciousness of Granada during the final phase of Nasrid rule. The research focuses on the interaction between aesthetic formation, historical anxiety, and civilizational memory, while tracing the movement of the text from harmony and emotional intimacy toward alienation and historical fragmentation. The study adopts an analytical and interpretive methodology grounded in the concepts of worldview, possible consciousness, structural homology, and the dialectic between individual and collective awareness. Through close textual analysis, the research demonstrates that Ibn al-Khatib employs the humanization of nature not merely as a rhetorical device, but as a conscious aesthetic strategy intended to preserve harmony and resist the collapse of historical and geographical identity. Flowers, gardens, rain, stars, and natural imagery become symbolic extensions of an Andalusian consciousness seeking permanence in the face of political decline and existential instability. The analysis further reveals that the poem gradually shifts from anthropomorphic representation toward the reification of cosmic laws, where time, fate, and destiny emerge as oppressive forces governing both human existence and civilizational transformation. This structural transition reflects the increasing sense of alienation experienced by the Andalusian elite during the final centuries of Muslim rule in Spain. The muwashshah therefore evolves from a lyrical celebration of reunion into a tragic meditation on dispersion, exile, and the inevitability of historical decline. The findings of the study indicate that the formal multiplicity and musical fluidity of the muwashshah correspond structurally to the fragmentation of the sociopolitical order in Granada before its fall. In this sense, *Jadaka al-Ghaith* transcends the limits of traditional lyrical poetry and emerges as a profound literary testimony preserving the memory of Andalusia through aesthetic reconstruction and symbolic resistance.

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1. Introduction

Andalusian literature during the Nasrid dynasty of Granada (635 AH–897 AH / 1238 CE–1492 CE) represents a major turning point in the development of Arabic poetry. While Muslim political authority in Andalusia gradually weakened, literary and artistic production flourished as a mechanism for preserving cultural and civilizational identity. Within this context, Lisan al-Din Ibn al-Khatib emerged as one of the most influential intellectual figures of the period. He was simultaneously a poet, historian, philosopher, minister, and chronicler whose literary legacy remains central to Andalusian cultural history.

Among his poetic works, the muwashshah *Jadaka al-Ghaith* occupies a unique place due to its linguistic elegance, musical richness, and emotional depth. The text reflects not only poetic nostalgia but also a profound civilizational anxiety associated with the decline of Andalusia. The study proceeds from the assumption that literary works cannot be separated from the historical and social conditions surrounding their production. Consequently, the research adopts the genetic structuralist approach in order to examine the relationship between the internal structures of the poem and the broader sociopolitical structures of Nasrid Granada.

The study seeks to answer the following questions:

- How did Ibn al-Khatib construct a coherent worldview through *Jadaka al-Ghaith* during a historical moment marked by fragmentation and decline?
- How does the duality between existing consciousness and potential consciousness operate within the structure of the text?

The poem is approached as a meaningful structure in which imagery, nostalgia, and nature become mechanisms of existential resistance. Beneath the imagery of rain, gardens, and reunion lies an attempt to preserve a disappearing civilization through poetic imagination.

2. Theoretical and Analytical Framework

Lisan al-Din Ibn al-Khatib belonged to a Qahtani Arab family that settled in Andalusia and later became one of the most prominent intellectual families of Granada. He mastered literature, philosophy, politics, medicine, and rhetoric, eventually serving as minister under several Nasrid rulers. Ibn Khaldun described him as an exceptional intellectual figure distinguished in poetry, prose, and knowledge.

The muwashshah, as a poetic form, is closely associated with Andalusian literary culture. Unlike the traditional Arabic qasida, the muwashshah relies on musical variation, multiple rhyme schemes, and lyrical flexibility. It was originally intended for musical performance and became one of the most innovative poetic forms in Andalusia.

In *Jadaka al-Ghaith*, Ibn al-Khatib transforms the muwashshah from a lyrical composition into a complex intellectual and symbolic structure reflecting the crisis of Andalusian civilization.

The study adopts Lucien Goldmann's genetic structuralism, which views literary works as meaningful structures connected to historical and collective consciousness. Unlike formalist criticism, genetic structuralism does not isolate the text from its social and historical contexts. Instead, it interprets literary production as an expression of a collective worldview.

Goldmann argues that literary structures correspond to broader social structures through what he calls structural homology. Consequently, the literary text becomes a reflection of the tensions, aspirations, and contradictions experienced by a social group within a specific historical context.

The methodological procedures applied in this study include:

- Extensive textual reading;
- Identification of dominant semantic and symbolic structures;
- Analysis of the relationship between textual imagery and collective consciousness;
- Interpretation of the text within the historical conditions of Nasrid Granada.

Structural Analysis of the Muwashshah

The opening of the muwashshah immediately establishes the symbolic importance of rain and Andalusia:

“Jadaka al-ghaythu idha al-ghaythu hama
Ya zaman al-wasli bi al-Andalus”

Rain transcends its literal meaning and becomes a symbol of salvation, continuity, and existential restoration. Andalusia appears not merely as a geographical entity but as a lost temporal condition associated with harmony and fulfillment. At the historical moment of the poem's production, Granada represented the final Muslim stronghold in Andalusia after the collapse of major cities such as Cordoba and Seville. Thus, the invocation of rain reflects a longing for civilizational survival.

Nature occupies a central position within the semantic field of the poem. Flowers, stars, gardens, and water are repeatedly personified and transformed into active participants within the poetic universe. This anthropomorphism functions not as rhetorical ornamentation, but as a strategy through which the poet humanizes reality and resists historical collapse.

However, as the poem progresses, the structure gradually shifts from anthropomorphism toward the reification of cosmic laws. Fate, time, and destiny emerge as oppressive forces reducing human existence to alienation and fragmentation. The movement from flourishing nature toward existential anxiety reflects the transformation of Andalusian civilization itself.

The poem also contains an implicit critique of the political fragmentation of the Andalusian elite. Ibn al-Khatib portrays the ruling class as distracted by internal conflicts while the civilization itself approached collapse. Consequently, the text becomes both an elegy for Andalusia and an expression of collective civilizational guilt.

Mystical imagery further emerges as a compensatory mechanism attempting to transcend historical decline. Nevertheless, this spiritual transcendence remains temporary, and the poem ultimately returns to the tragic reality of alienation and loss.

Ibn al-Khatib was born in the city of Loja in 1313 CE (713 AH). He grew up in Granada in a family of scholars and prestige, and he received knowledge from numerous scholars in various fields, such as language, philosophy, medicine, jurisprudence, and its principles. Among them were Ibn Marzuq al-Tilimsani, Ibn al-Fakhar al-Biri, Ibn al-Jayyab, Ibn al-Hakim, and Ibn Hudhayl al-Tijini. He honored his teachers by including biographies of them in his book, *Al-Ihata*.

Ibn Khaldun said about him: “He excelled in poetry and prose, a research that was unmatched in both. He was a sign from God in poetry, prose, knowledge, and literature. His extent was unrivaled, and no one could be guided by his guidance. His most famous poem is his muwashshah, ‘May the rain be generous to you,’ due to the sweetness of its words, its smooth music, and its gentle imagery” (Daif, 1987, p. 335).

He assumed the vizierate in 749 AH, succeeding his teacher Ibn al-Jayyab, during the reign of Sultan Yusuf ibn Ismail. Then, in 755 AH, after the death of Sultan Yusuf, his son al-Ghani Billah Muhammad appointed him vizier. However, after Ismail ibn Yusuf's revolt against his brother al-Ghani Billah in 760 AH, Ibn al-Khatib was imprisoned and his properties confiscated. After al-Ghani Billah regained his throne, Ibn al-Khatib was reinstated at court. Nevertheless, the political atmosphere had changed, as informers sowed discord between the Sultan and Ibn al-Khatib. Sensing the growing danger, he pretended to inspect the frontier regions and eventually departed for Tlemcen in 773 AH (Al-Maqqari al-Tilimsani, 1988, pp. 25–32).

Textual Analysis

The circumstances surrounding his death reveal the intensity of political conflict within the Granadan court. Ibn al-Khatib had mentored Ibn Zamrak both politically and literarily until the latter became one of the Sultan's close writers. In his pursuit of influence and power, Ibn Zamrak allegedly exploited the Sultan's trust by accusing Ibn al-Khatib of conspiracy and disloyalty. When these accusations failed to remove him completely, his opponents searched through his writings, particularly *Rawdat al-Ta'rif bi al-Hubb al-Sharif*, and extracted passages that they interpreted as evidence of heresy and belief in incarnation and mystical union. Consequently, a ruling was issued ordering his execution on charges of heresy (al-Khatib, 2014, entry [w-sh-h]). Ibn al-Khatib was eventually strangled in prison, marking one of the most tragic endings in the intellectual history of Al-Andalus.

Despite this tragic fate, Ibn al-Khatib left behind an extensive intellectual and literary legacy that significantly enriched Arabic literature and historiography. Among his most important works is *Al-Ihata fi Akbbar Gharnata*, which remains one of the major historical sources on Granada and Andalusian civilization. His writings covered a wide range of disciplines, including history, literature, medicine, politics, philosophy, and mysticism, reflecting the encyclopedic nature of Andalusian scholarship during the Nasrid period.

Among his major works are *Al-Katiba al-Kamina fima Laqaynah bi al-Andalus min Shu'ara' fi al-Mi'a al-Thamina*, *Al-Lamba al-Badriyya fi al-Dawla al-Nasriyya*, *Raqm al-Hulal fi Nazm al-Duwal*, also known as *Qat' al-Suluk bi Nazm al-Muluk*, and *A'mal al-'Alam fi man Buya'a Qabl al-Ihtilam min Muluk al-Islam wa ma Yajru Dhalika min Shujun al-Kalam*. His intellectual production also included *Rawdat al-Ta'rif bi al-Hubb al-Sharif*, a work combining philosophical, mystical, and psychological reflections on love,

in addition to several medical and scientific treatises dealing with nutrition, seasonal health preservation, toxicology, and the ailments of alienation.

This remarkable diversity in Ibn al-Khatib's writings demonstrates that he cannot be understood merely as a poet or court official. Rather, he represented the model of the Andalusian intellectual whose literary creativity was inseparable from political experience, philosophical reflection, and historical consciousness. His muwashshahat, therefore, should not be approached solely as aesthetic compositions, but also as expressions of a broader civilizational vision shaped by the political and existential crises of Nasrid Granada.

The concept of the Muwashshah as a poetic form and style is closely linked to Andalusia. We hardly ever mention the Muwashshah without also mentioning Andalusia. Returning to the linguistic definition of the Muwashshah, Al-Jawhari defines it as "something woven from a wide piece of leather and studded with jewels, worn by women between their shoulders. It is called a 'wishah' or 'ishah,' and the plural is 'wishah' or 'awshihah'" (Al-Jawhari, 1990). Ibn Manzur states that "the muwashshah or muwashshahat derives from wishah and ishah, referring to ornaments made of pearls and jewels arranged harmoniously in interconnected forms to adorn women" (Manzur, 1976). Thus, the semantic origin of the root [w-sh-h] suggests harmony, ornamentation, and aesthetic arrangement, all of which correspond to the artistic structure of the Andalusian muwashshah.

In literary terminology, Ibn Sana al-Mulk defined the muwashshah as "a poem composed according to a specific meter and structural arrangement consisting of verses and refrains" (al-Mulk, 1949, p. 25). Modern literary studies similarly describe the muwashshah as a poetic structure characterized by the multiplicity and alternation of rhymes and musical patterns, originally intended for singing and lyrical performance (al-Qadir, 1998, p. 125). Issa (2012) further emphasizes that the muwashshah possesses its own geometric and musical system distinct from the classical Arabic qasida, relying on refrains, recurring rhythmic patterns, and structural symmetry (p. 52).

The muwashshah therefore represents one of the most important artistic innovations in Andalusian literature. Unlike the traditional Arabic ode, which is generally based on monorhyme and linear progression, the muwashshah depends on musical diversity, rhythmic flexibility, and aesthetic fragmentation. This structural diversity allowed Andalusian poets to develop new poetic expressions capable of embodying the sociocultural atmosphere of Al-Andalus, where Arab, Islamic, Mediterranean, and local influences intersected (Allen, 2000; Monroe, 1974).

The emergence of the muwashshah cannot be separated from the flourishing musical and artistic environment of Andalusia. Scholars have frequently linked its development to the interaction between Arabic poetic traditions and Andalusian musical culture, especially within the courts of Cordoba and Granada (Cachia, 1990; Guibb, 1982). Consequently, the muwashshahat were composed specifically for singing and were accompanied by instruments during court performances and ceremonial gatherings (Monroe, 1974).

Thematically, the muwashshah accommodated a wide range of poetic purposes, including love poetry, wine poetry, praise, nature description, mysticism, and religious devotion. Its flexible structure enabled poets to combine emotional lyricism with symbolic and philosophical dimensions (Sells, 1991). This flexibility contributed to the transformation of the muwashshah into a literary form capable of expressing both individual emotion and collective cultural consciousness.

The research relied on the structural-genetic approach to extrapolate the deeper meanings and formative structures of the muwashshah under study. Before engaging in the analytical dimension, it was necessary to clarify the procedural and methodological mechanisms associated with genetic structuralism and their relation to the research problem. Structural-genetic criticism seeks to understand literary texts not as isolated aesthetic products, but as meaningful structures connected to society, history, and collective consciousness (Goldmann, 1986).

Lucien Goldmann argues that literary works should be interpreted within the broader framework of historical and social structures because literary creativity reflects the worldview of specific social groups rather than merely individual subjectivity (Goldmann, 1981). In this sense, the literary text becomes a manifestation of collective consciousness shaped by political, cultural, and existential circumstances. Genetic structuralism therefore transcends purely formalist readings by integrating aesthetic analysis with historical interpretation.

This methodological perspective is particularly relevant in the study of Andalusian literature, where literary production often emerged in response to political instability, cultural anxiety, and civilizational transformation. Ibn al-Khatib's muwashshah cannot be understood solely as a lyrical composition detached from historical reality. Rather, it represents a textual structure shaped by the crises of Nasrid Granada and by the collective fear associated with the decline of Al-Andalus (Bahri, 2015).

Goldmann emphasizes that the essential relationship between literature and society does not reside simply in thematic content, but in the structural correspondence between literary consciousness and social consciousness (Goldmann, 1986). This correspondence, which

he terms “structural homology,” allows critics to identify the relationship between textual structures and historical formations. Consequently, the poetic imagery, symbolic patterns, and musical structures of the muwashshah may be interpreted as reflections of broader sociopolitical tensions and transformations.

The study also draws upon the concepts of worldview and possible consciousness, which occupy a central position within genetic structuralism. According to Goldmann, major literary works transcend immediate reality and attempt to express a potential consciousness that surpasses existing social limitations (Goldmann, 1981). Literature therefore becomes a space where historical contradictions are aesthetically reformulated and where collective aspirations are symbolically articulated.

In the case of Ibn al-Khatib’s *Jadaka al-Ghaith*, the poetic structure reflects the dialectical tension between the existing consciousness marked by fragmentation and political decline, and the possible consciousness aspiring toward harmony, permanence, and civilizational continuity. The imagery of rain, gardens, reunion, and nature thus functions not merely as decorative rhetoric, but as symbolic mechanisms expressing resistance against historical annihilation.

From this perspective, the structural-genetic approach allows for a multilayered reading of the muwashshah. It enables the critic to move beyond impressionistic interpretation toward an integrated analysis connecting micro-aesthetic structures with macro-historical realities. Such a reading reveals that the poem’s musical multiplicity, symbolic density, and semantic fragmentation correspond structurally to the sociopolitical fragmentation experienced by Andalusian society during the final stages of Nasrid rule.

The procedures employed in this study therefore include extensive textual reading, identification of dominant semantic fields, analysis of symbolic structures, and interpretation of the relationship between textual consciousness and historical reality. Through these mechanisms, the study seeks to uncover the worldview embedded within the muwashshah and to demonstrate how Ibn al-Khatib transformed poetic language into a form of historical and existential resistance.

The contexts accompanying the moment of the production of the literary text are considered an original source in the creation of that text, since the literary work represents a translation of lived reality by its producer, whether that translation emerges consciously or unconsciously from the self that creates the text. Genetic structuralism therefore stems from “an integrated philosophy with a critical perspective that transcends the negativity of criticism in order to anticipate a positive criticism woven through the dialectic between subject and object, a dialectic representing a formative essence” (Goldmann, 1986, p. 8).

The reader of a literary work instinctively perceives the presence of the self that produced it. This idea appears clearly within literary and critical discourse concerning style, which is viewed as a structural and expressive system embedded within the text itself. Buffon famously stated that “style is the man himself” (Ismail, 2013, p. 21), while Schopenhauer similarly argued that “style is the expression of the soul” (Sanders, 2003, p. 30). Consequently, literary production becomes inseparable from the emotional, intellectual, and historical dimensions shaping the creative self.

The literary text is therefore understood as a poetic experience influenced by multiple interacting factors. Some of these factors are external, including political, social, historical, and economic conditions, while others are internal, originating from the emotions, psychological states, and existential anxieties of the author. Hilal (2005) describes poetic experience as “the complete psychological or cosmic image that the poet portrays when contemplating a matter with profound feeling and emotion” (p. 373). Thus, the literary work carries within it the essence of the creative self while simultaneously reflecting broader collective realities.

Within this framework, Goldmann emphasizes that major literary works cannot be reduced to isolated formal structures detached from historical movement. Rather, they constitute historical formations through which the author attempts to reconstruct reality by creating a coherent symbolic universe that corresponds to the worldview of a social group (Goldmann, 1981; Goldmann, 1986). He argues that the relationship between literature and society lies not merely in thematic content, but in the structural relationship between collective consciousness and the imaginative universe created by the writer (Bahri, 2015).

From this perspective, the literary text functions as a site where individual consciousness intersects with collective consciousness. The text becomes an expression of the aspirations, contradictions, and anxieties experienced by a historical community. The strategies of genetic structuralism therefore aim to uncover the internal dynamics governing the literary structure while simultaneously relating these dynamics to the broader structures of society and history (Bennabi, 1986).

The structural-formative approach relies on a set of procedural mechanisms that guide critical interpretation. One of its central principles concerns the relationship between textual structure and worldview. According to genetic structuralism, the literary text should not be approached as a fragmented or random entity, but rather as an organic unity shaped by the collective consciousness of the social group to which the author belongs. The worldview embedded within the text reflects the interaction between historical reality and imaginative reconstruction (Bahri, 2015).

Another important mechanism concerns the distinction between understanding and interpretation. Understanding focuses on uncovering the internal coherence of the text and identifying the meaningful structures governing its semantic organization. Goldmann (1981) explains that understanding seeks to examine “the entire text and nothing but the text” in order to discover its internal unity (p. 21). Interpretation, however, moves beyond the isolated text by integrating it within broader historical and sociological structures. Through interpretation, the literary work becomes connected to the collective experiences and ideological formations that shaped its production.

The concept of possible consciousness also occupies a central position within genetic structuralism. Possible consciousness refers to a consciousness that transcends the limitations of existing social reality and aspires toward alternative possibilities and values (Bahri, 2015). Great literature is therefore not confined to representing reality as it exists, but instead imagines realities that historical societies desired yet failed to achieve. Llosa (2013) argues that literature conceals “the life that did not exist, the life that people desired but could not attain” (p. 10). Literary imagination thus becomes a mechanism for resisting limitation and historical stagnation.

In this context, the literary text acquires visionary dimensions. It transforms unconscious collective tendencies into coherent symbolic structures capable of expressing the aspirations of a historical community. Consequently, literary production cannot be understood in isolation from the totality of circumstances surrounding its creation, including political transformations, ideological conflicts, and civilizational crises (Bahri, 2015).

The final major mechanism within genetic structuralism is the principle of structural homology. Goldmann argues that literary structures correspond to social structures through relationships of analogy and structural similarity rather than direct imitation (Goldmann, 1986). The literary text therefore reflects the tensions, contradictions, and transformations experienced by the society that produced it. This correspondence allows critics to analyze literary structures as manifestations of broader historical dynamics.

Through these methodological procedures, genetic structuralism enables a multilayered reading of literary texts that combines aesthetic analysis with sociological and historical interpretation. The literary work becomes simultaneously an artistic structure, a symbolic universe, and a historical document expressing the worldview of a particular collective consciousness. Such an approach is particularly suitable for the study of Andalusian literature, where poetic expression frequently emerged in response to political instability, cultural anxiety, and the experience of civilizational decline.

Genetic structuralism cannot be discussed without addressing the concept of structural analogy. A genetic reading of the literary text does not merely seek to reveal visionary perspectives, but rather attempts to understand the correspondence between mental and social structures. Goldmann defines this analogy as the “correspondence between the structure of a social group’s consciousness and the structure of the world produced by that group” (Goldmann, 1986, p. 44). However, this correspondence should not be understood as an absolute or mechanical reflection, since the relationship between literary structures and social structures may sometimes appear indirect, fragmented, or partially disconnected.

This phenomenon becomes particularly visible in literary works produced by authors who transcend the limitations of prevailing consciousness and attempt to construct alternative or visionary structures. In such cases, a gap emerges between the signifying structure of the text and the aspirations of collective possible consciousness. The literary work thus becomes a site of tension between existing historical reality and the imagined possibilities sought by the author and the social class to which he belongs (Bahri, 2015; Goldmann, 1981).

From this perspective, the procedures of genetic structuralism in understanding literary texts may be summarized through several interconnected stages. The first stage involves extensive reading, through which the critic moves from preliminary comprehension toward intellectual and sociological interpretation. The second stage consists of identifying the signifying structure by isolating the dominant intellectual, symbolic, and aesthetic categories governing the text. The third stage involves searching for the referential community through linking these categories to the social group or historical class that embodies the worldview expressed within the literary work. Finally, the critic attempts to establish historical formation by examining how historical conflict and social contradiction become transformed into aesthetic and linguistic structures (Goldmann, 1986; Bahri, 2015).

Approaching the muwashshah *Jadaka al-Ghaith* therefore requires moving beyond impressionistic and purely lyrical readings toward a structural-formative interpretation capable of uncovering the deep semantic and historical layers embedded within the text. The muwashshah should be approached as a unified structure reflecting the interaction between individual consciousness and collective consciousness. Through this perspective, the poem becomes a complex civilizational code in which crisis-ridden existing consciousness intersects with aspiring possible consciousness, together forming what Goldmann describes as the signifying structure (Goldmann, 1981).

Ibn al-Khatib opens the muwashshah with one of the most celebrated poetic passages in Andalusian literature:

جاءك الغيث إذا الغيث همى يا زمان الوصل بالأندلس
 لم يكن وصلك إلا حلما في الكرى أو خلسة المختلس
 إذ يقود الدهر أشتات المنى ينقل الخطو على ما يرسم
 زمرا بين فرادى وثنى مثلما يدعو الحجيج الموسم
 والحيا قد جلت الروض سنا فتغور الزهر منه تبسم

*Jadaka al-ghaythu idba al-ghaythu hama
 Ya zaman al-wasli bi al-Andalus
 Lam yakun wasluka illa hulman
 Fi al-kura aw kbilsata al-mukhtalis
 Idh yaqudu al-dabru ashtata al-muna
 Yanqulu al-khatwa ala ma yarsum
 Zumaran bayna furada wa thuna
 Mitblama yad'u al-hajju al-mawsim
 Wa al-haya qad jallala al-rawda sana
 Fa-thughuru al-zabri minbu tabtasim*

This opening transcends the boundaries of a conventional lyrical introduction and instead establishes an ontological and civilizational horizon for the entire poem. According to Qattous (2001), the threshold or opening of a literary text functions as a symbolic code that guides the reader toward the semantic universe of the work (p. 117). In this sense, the invocation of rain at the beginning of the muwashshah should not be interpreted literally. Rather, rain emerges as a symbolic force representing restoration, continuity, empowerment, and existential salvation.

The phrase “Ya zaman al-wasli bi al-Andalus” transforms Andalusia from a geographical entity into a temporal condition associated with harmony and fulfillment. Andalusia is no longer experienced as a stable physical homeland, but rather as a memory suspended within time. The text therefore reflects a profound crisis of place and identity, where geographical loss becomes transformed into temporal nostalgia (Monroe, 1974; Allen, 2000).

At the historical moment during which the muwashshah was composed, Granada represented the final Muslim stronghold in Andalusia after the fall of major cities such as Cordoba, Seville, and Valencia. Consequently, the invocation of rain acquires a deeper existential significance. Rain no longer refers merely to natural fertility, but instead symbolizes political restoration and civilizational survival. Ibn al-Khatib’s insistence on invoking Andalusia as a whole, despite the territorial fragmentation of Muslim rule, reflects an attempt to reconstruct a lost collective identity through language and poetic imagination (Cachia, 1990).

The poem thus reveals a consciousness refusing to surrender completely to historical confinement. Through poetic language, Ibn al-Khatib attempts to preserve the symbolic unity of Andalusia against the reality of political fragmentation. The muwashshah becomes a linguistic space through which the poet reconstructs the homeland that political history failed to protect. Such poetic reconstruction corresponds closely to Goldmann’s concept of possible consciousness, where literary imagination transcends existing reality in order to preserve collective aspirations and alternative possibilities (Goldmann, 1986; Bahri, 2015).

Furthermore, the movement between dream and reality in the opening verses reflects the unstable condition of Andalusian consciousness during the Nasrid period. Reunion appears only as a dream, a fleeting vision, or a stolen moment, suggesting that harmony itself has become fragile and temporary. The imagery of dreams and secrecy indicates that the historical reality of Granada no longer allows the realization of permanence or stability. Consequently, poetic imagination becomes the only remaining space capable of preserving the memory of civilizational wholeness.

The semantic field of nature further intensifies this symbolic dimension. Gardens, flowers, rain, and brightness are not merely decorative elements, but rather manifestations of a collective desire for continuity and resistance against historical collapse. Through this aesthetic universe, Ibn al-Khatib transforms poetic language into a form of existential and civilizational resistance, where beauty itself becomes an act of defiance against fragmentation and decline (Sells, 1991; Stetkevych, 2002).

The prevailing consciousness at this moment is one of historical rupture. Ibn al-Khatib understands that connection has become a stolen act, and here the concept of stealth emerges as a crucial semiotic key. Stealth signifies an admission of temporal illegitimacy, meaning that Andalusian existence during the eighth century AH had itself become an existence stolen from an inevitable historical destiny. This consciousness becomes clearer when the textual vision is contrasted with historical reality, particularly the fact that the muwashshah was composed during Ibn al-Khatib’s exile from Andalusia, out of longing and yearning for Granada and for the political and intellectual position he once occupied there.

Within this framework, poetic language transcends its communicative function and acquires a salvational role. Hammouda (2003) argues that “language here ceases to be merely a means and becomes a guiding tool. Ibn al-Khatib steals beauty from the hand of time to place it within the eternity of the text” (p. 145). Consequently, the poem transforms into a symbolic refuge against historical disappearance. The realms through which possible consciousness operates become the realms of dream and slumber, while lived reality itself is associated with defeat, fragmentation, and loss. Dream therefore emerges as an alternative homeland capable of restoring the harmony denied by historical reality.

The invocation of “the time of reunion” should not be interpreted merely as passive nostalgia. Rather, it constitutes a deliberate attempt to eternalize time and preserve collective memory through poetic reconstruction. Nostalgia within literary discourse does not simply refer to longing for the past, but instead represents an imaginative reconstruction of the homeland according to the desires of the creative consciousness rather than according to historical reality (Qattous, 2001; Bahri, 2015). Through this process, the text becomes a symbolic alternative homeland where possible consciousness reconstructs the lost paradise of Andalusia.

This vision also reflects Ibn al-Khatib’s philosophical awareness of universal laws and historical cycles. His comparison between the movement of time and the season of pilgrimage reveals a deep understanding of cyclical historical processes. He states:

إذ يقود الدهر أشنات المنى ينقل الخطو على ما يرسم
زمرأً بين فرادى وثنى مثلما يدعو الحجيج الموسم
والحيا قد جلل الروض سنا فتغور الزهر منه تبتسم

*Idh yaqudu al-dahru ashtata al-muna
Yanqulu al-khatwa ala ma yarsum
Zumaran bayna furada wa thuna
Mithlama yad'u al-hajju al-mawsim
Wa al-baya qad jallala al-rawda sana
Fa-thughuru al-zabri minbu tabtasim*

Here, time appears as a regulating force controlling the movement of human desire and historical destiny. Ibn al-Khatib recognizes the cyclical movement of civilizations between flourishing and decline, a concept that corresponds closely to Bennabi’s interpretation of civilizational cycles (Bennabi, 1986). The movement of pilgrims during the Hajj season symbolizes submission to universal temporal and spatial laws that no individual can transcend. In the same way, civilizations remain subject to inevitable cycles of growth, decline, and disappearance.

The semantic field of nature occupies a central position within the muwashshah and serves as one of its most important structural foundations. According to Al-Bahnassawi (2009), a semantic field represents a linguistic system expressing a specific experiential and cognitive domain (p. 74). In Ibn al-Khatib’s poem, nature is not presented merely as decorative imagery, but rather as an active symbolic system reflecting the consciousness of Andalusian society during a moment of existential crisis.

The personification of nature allows the text to transcend ordinary rhetorical representation and construct an integrated symbolic universe. Flowers, stars, gardens, and celestial elements are granted emotional, intellectual, and sociological functions. Nature becomes an extension of possible consciousness itself, through which the Andalusian self attempts to humanize reality and transform it into an emotional companion capable of resisting historical annihilation.

This symbolic process appears clearly in the following verse:

روى النعمان عن ماء السما كيف يروي مالك عن أنس

*Rawa al-nu‘manu ‘an ma’ al-sama
Kayfa yarwi Malik ‘an Anas*

Here, the flower known as al-Nu‘man is elevated beyond botanical existence and becomes associated with chains of narration and scholarly authority. The garden acquires intellectual and historical legitimacy, transforming nature into a repository of memory and civilization. Such imagery reflects the tendency of Andalusian poetry to fuse natural beauty with philosophical and cultural symbolism (Monroe, 1974; Sells, 1991).

Similarly, the rose becomes a symbol of jealousy and emotional suffering:

تبصر الورد غيراً بر ما يكتسي من غيظه ما يكتسي

*Tabsiru al-warda gbayuran bariman
Yaktasi min gbayzibi ma yaktasi*

The narcissus flower also acquires anthropomorphic characteristics associated with spying and accusation:

غارت الشهب بنا أو ربما أثرت فينا عيون النرجس

Gharat al-shubbu bina aw rubbama
Atharat fina 'uyunu al-narjis

These images demonstrate that the personification of nature is not simply ornamental exaggeration. Instead, it reflects a structural relationship between the poetic universe and the sociopolitical structure of Granada. The flowers, stars, and natural elements symbolically reproduce the tensions governing Andalusian society itself, including jealousy, betrayal, surveillance, fragmentation, and instability.

The multiplicity of natural symbols therefore corresponds to the fragmentation of collective consciousness during the final stages of Nasrid Granada. The aesthetic universe of the poem reflects a society fully aware that its own historical spring is approaching inevitable decline. Through this structural homology, the muwashshah transforms nature into a symbolic mirror reflecting the existential crisis of Andalusian civilization (Goldmann, 1986; Bahri, 2015).

At this stage, the poem begins to move gradually from the humanization of nature toward the reification of universal laws. The natural world, initially presented as emotionally alive and harmonious, increasingly becomes subjected to oppressive historical forces. Time, fate, and destiny emerge not as abstract concepts but as materialized structures governing existence itself. This transformation marks the beginning of the structure of oppression within the poem, where beauty gradually collides with the inevitability of historical destruction.

As the text progresses and the awareness of alienation intensifies, this human openness gradually transforms into the reification of universal laws. The great cosmic laws are no longer presented as abstract metaphysical concepts, but rather as overwhelming and materialized forces exerting inevitable authority over both humanity and nature. Within this transformation emerges what may be described as the structure of oppression in its most radical manifestation. Fate, time, and becoming are transformed into coercive mechanisms that objectify human existence and reduce it to a fleeting shadow before the merciless movement of history.

This is evident in Ibn al-Khatib's statement:

واتقوا الله وأحبوا مغرماً يتلاشى نفساً في نفس

Wattaqu Allah wa abyawu maghraman
Yatalasha nafsan fi nafs

And also in his saying:

سلمي يا نفس في حكم القضا واعمر الوقت برجي ومتاب

Silmi ya nafs fi hukm al-qada
Wa'mur al-waqt biruj'a wa mutab

Within these verses, destiny appears as a materially oppressive force that terminates the earlier process of humanization. Reunion, which initially appeared as a dream or a stolen moment, becomes itself stolen by time. Time is no longer a neutral background for human existence, but instead functions as a military commander regulating movement, directing desire, and controlling destiny. Such imagery reflects a profound awareness of the tragedy of the Muslim subject in late Andalusia, where existential alienation becomes the central force governing the text (Goldmann, 1986; Bahri, 2015).

Nature, which initially represented harmony and emotional solidarity, is gradually transformed into a symbol of annihilation and inevitability. This awareness appears clearly in the following verse:

لم يدع في مهجتي إلا ذماً كبقاء الصبح بعد الغلس

Lam yada' fi muhjati illa dbaman
Kabaqa' al-subhi ba'd al-ghalas

The imagery here reflects the exhaustion of emotional and historical energy. Dawn itself becomes deprived of fullness, appearing merely as a weak residue following darkness. The contradiction between the desire for immortality and the awareness of inevitable decline reveals Ibn al-Khatib's tragic worldview, where civilizations remain subject to cyclical laws of rise and collapse (Bennabi, 1986).

This process of objectification extends beyond time itself to encompass the entire existential condition governing the poem. Cosmic laws replace subjective will, and the creative self becomes trapped within structures larger than individual agency. Consequently, the muwashshah reflects not only personal exile, but also the collapse of an entire civilizational order. Fate within the poem therefore emerges as a historical law imposing structures of oppression and fragmentation upon both the individual and society.

At this stage, the poem reaches what may be described as the explosion of crisis-ridden consciousness. Ibn al-Khatib moves from describing and personifying nature toward dissecting the collective consciousness of the Andalusian elite itself. This shift appears through a poetic confession of civilizational guilt:

يا أهيل الحي من وادي الغضا وقلبي سكن أنتم به
ضاق عن وجدتي بكم رحب الفضا لا أبالي شرقة من غربه
فأعيدوا عهد أنس قد مضى تعنت عاتيكم من كربيه

Ya ubayla al-hayyi min wadi al-ghada
Wa biqalbi sakan antum bibi
Daqa 'an wajdi bikum rahab al-fada
La ubali sharqahu min gharbibi
Fa a'idu 'ahda unsin qad mada
Ta'taqu 'anikum min karbibi

From the perspective of genetic structuralism, this passage establishes a direct parallel between the poetic structure and the fragmented political reality of Granada. Wadi al-Ghada does not merely function as a geographical reference associated with classical Arabic poetic nostalgia, but instead symbolizes the original source of values and collective unity betrayed by the ruling elite through neglect and internal conflict (Al-Rayb, 1989).

The poem therefore shifts from aesthetic celebration toward self-criticism and civilizational lamentation. The acknowledgment of forgetfulness and neglect functions as an implicit condemnation of the political class that became preoccupied with trivial disputes while the civilization itself approached collapse. Creativity consequently transforms into a form of protest against historical decay and social fragmentation (Allen, 2000; Monroe, 1974).

At the height of this civilizational crisis, mystical discourse emerges as a compensatory mechanism attempting to restore spiritual balance and transcend material decline. Ibn al-Khatib seeks to elevate aesthetic existence toward the sacred in order to escape the inevitability of historical destruction. This tendency appears clearly in the following verses:

وروى النعمان عن ماء السما كيف يروى مالك عن أنس
فكساه الحسن ثوبا معلما يزدهي منه بأبهي مليس

Wa rawa al-Nu'man 'an ma' al-sama
Kayfa yurwi Malik 'an Anas
Fa kasahu al-husnu thawban mu'allaman
Yazdabi minbu bi abha malbas

This imagery represents the peak of mystical humanism within the poem. Ibn al-Khatib grants flowers and gardens religious authority through imitation of prophetic chains of transmission. Nature itself becomes sanctified and integrated into a transcendent symbolic order. The garden is clothed in sacred beauty untouched by material decay, reflecting an attempt to negate the objectification of existence and reconnect the world to its spiritual origin (Sells, 1991).

However, this spiritual transcendence remains fragile and temporary. The structure of alienation soon reasserts itself, and the dream of reunion collapses under the pressure of time. This rupture appears in the following passage:

في ليل كتمت سر الهوى بالدجى لولا شمس الغرر
مال نجم الكأس فيها وهوى مستقيم السير سعد الأثر
وطر ما فيه من عيب سوى أنه مر كلمح البصر

Fi laylin katamtu sirr al-hawa
Bi al-duja lawla shumus al-ghurar
Mala najm al-ka's fiha wa hawa
Mustaqim al-sayr sa'd al-atbar
Watrūn ma fihi min 'aybin siwa
Annabu marra kalamb al-basar

The fleeting nature of the moment reflects a tragic philosophical awareness of the transience of material existence. Absolute values and genuine harmony can only appear briefly before disappearing again within linear historical time. Goldmann describes this condition as tragic consciousness, where human beings recognize the impossibility of permanently realizing absolute meaning within historical reality (Goldmann, 1986).

The poem ultimately concludes with the triumph of linear time over cyclical harmony. The dream of reunion collapses, and dispersion becomes inevitable. What remains is a poetic trace saturated with alienation:

لا عج في أضلعي قد أضرمما فهي نار في هشيم اليبس
لم يدع في مهجتي إلا ذمما كبقاء الصبح بعد الغلس

*La'ijun fi adla'i qad adrama
Fabiya narun fi hashim al-yabas
Lam yada' fi muhjati illa dbaman
Kabaqa' al-subhi ba'd al-ghalas*

This final alienation functions as a historical parallel foreshadowing both the collapse of Andalusia and the tragic fate of Ibn al-Khatib himself, who ultimately died imprisoned and exiled. Through this convergence between personal tragedy and collective historical decline, the muwashshah acquires a prophetic and civilizational dimension transcending ordinary lyrical expression.

Conclusion

Based on the foregoing analysis, the muwashshah *Jadak al-Ghaith* by Lisan al-Din Ibn al-Khatib emerges as a complete and meaningful literary structure that transcends its status as a merely lyrical composition intended for aesthetic pleasure. The text instead functions as a highly significant literary and historical document encapsulating the worldview of the Andalusian elite in Granada before the imminent collapse of Al-Andalus. Through the application of genetic structuralism, the study reveals a carefully constructed intellectual and aesthetic architecture reflecting the structural correspondence between artistic fragmentation and the sociopolitical disintegration affecting Nasrid society during its final stages.

The analysis demonstrates that the muwashshah unfolds through a profound dialectical tension between the desire for permanence, transcendence, and immortality on the one hand, and the violent pressure of historical transformation and civilizational decline on the other. Within this conflict, the poetic self becomes trapped between possible consciousness seeking restoration and existing consciousness burdened by fragmentation, exile, and historical inevitability (Goldmann, 1986; Bahri, 2015).

The study further reveals that the repeated use of floral and natural imagery, including references to the rose, narcissus, myrtle, and anemone, does not merely serve ornamental rhetorical purposes. Rather, these elements constitute a conscious symbolic strategy through which Ibn al-Khatib humanizes nature and transforms it into a repository of emotional, civilizational, and existential meaning. The personification of natural elements reflects the poet's attempt to preserve harmony and resist the destructive movement of historical time (Monroe, 1974; Sells, 1991).

At the same time, the poem gradually undergoes a structural transformation from anthropomorphism toward the reification of cosmic laws. Fate, time, and destiny emerge as oppressive and materialized forces that crush both the human self and aesthetic consciousness. The text therefore shifts from a poetic celebration of harmony toward a tragic structure dominated by alienation and historical inevitability. Andalusian existence itself becomes reduced to a fragile and transient condition governed by the cycles of rise and collapse characteristic of civilizations (Bennabi, 1986).

The sociopolitical dimension of the muwashshah appears clearly in Ibn al-Khatib's implicit critique of the Andalusian political elite. The poem exposes the fragmentation, internal conflict, and negligence that contributed to the weakening of Granada and the disintegration of collective unity. Consequently, the text evolves into a form of civilizational self-criticism and collective lamentation, transforming poetic expression into an intellectual protest against social and political decay (Allen, 2000).

The mystical and spiritual dimensions of the muwashshah also emerge as compensatory mechanisms attempting to transcend material decline and historical destruction. Ibn al-Khatib seeks refuge in sacred beauty, spiritual symbolism, and transcendental harmony in order to escape the oppressive movement of historical time. However, this transcendence remains temporary and fragile, ultimately collapsing before the inevitability of alienation and dispersion (Llosa, 2013).

The final sections of the poem therefore represent the triumph of linear historical time over cyclical harmony and reunion. The dream of restoration collapses, and the structure of alienation becomes dominant. Through this tragic conclusion, the muwashshah acquires a prophetic dimension foreshadowing not only the fall of Al-Andalus, but also the personal tragedy of Ibn al-Khatib himself, who ultimately died imprisoned and exiled.

Finally, the study concludes that the formal and musical multiplicity characterizing the muwashshah reflects its deep sociological significance. The fragmentation of rhythm, imagery, and symbolic structures parallels the fragmentation of social and political harmony in Granada. The aesthetic fragility of flowers, dreams, and fleeting moments becomes structurally analogous to the fragility of a civilization standing on the threshold of historical collapse. In this sense, *Jadak al-Ghaith* transcends the limits of lyrical poetry and becomes a profound civilizational testimony preserving the memory of Andalusia within the eternity of poetic language.

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Ethical Approval

This study does not involve human participants, animals, clinical data, or experimental procedures requiring ethical approval.

Data Availability Statement

All data analyzed during this study are included within the article and its referenced sources.

Authors' Contributions

Dr. Messika Driss contributed to the conceptualization, theoretical framework, analysis, and manuscript preparation. Dr. Abderrahman Chouitar contributed to the literature review, interpretation, and methodological organization. Pr. Miloud Kardane contributed to supervision, critical revision, and final editing of the manuscript. All authors reviewed and approved the final version of the manuscript.

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