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Abstract

Place holds a fundamental significance in the aesthetic and semantic structure of a literary text. It is not merely an external setting for events, but rather represents a deep semantic dimension that reveals the creator's intellectual and artistic vision and contributes to the formation of the poetic experience. The poets of Al-Andalus, in particular, paid special attention to place; thus, their poetry came rich with images of Andalusian nature, captivated by the beauty of the cities and gardens, and laden with the longing and memory of the place. It served as a mirror reflecting the poets' emotions, their yearning and attachment to the land of Al-Andalus, and a medium for highlighting their civilizational and cultural vision.

Hence the importance of studying the concept of place in the poetry of Ibn al-Haddad al-Andalusi, who is one of the poets who has not received sufficient attention in terms of research and analysis, despite the clear sense of place and profound emotional connection to the Andalusian environment that characterizes his poetry. Analyzing the concept of place in his verse provides an entry point for understanding his worldview, his aesthetic taste, and the extent of his interaction with his cultural and social environment. Furthermore, his poetry is charged with a spatial sensibility, varying between nature and the city, and interwoven with his personal and emotional experiences. This thesis aims to analyze the component of place in the work of Ibn al-Haddad al-Andalusi by tracking its types, clarifying its manifestations, and establishing its symbolic and aesthetic dimensions, in light of modern critical methodologies that consider the specificity of the poetic text and its cultural and historical context. The critical and cognitive need necessitated the study of (Place in the Poetry of Ibn al-Haddad al-Andalusi (d. 480 AH)) because place in the poetic experience is not merely a silent backdrop against which events

unfold, but rather a vital space that interacts with the poetic self, reflects its emotions, and translates its feelings in both a material and spiritual reality. Thus, place in his work was sometimes characterized by familiarity and nostalgia, at other times by estrangement and disappointment (or betrayal), and at yet other times, it was a symbol of absence and the unseen (or mystical).

We decided that the study methodology should be the descriptive-analytical approach to reveal the levels of artistic performance and their role in conveying meaning within the text, which is considered a fundamental criterion for demonstrating the poet's ability and potential in handling the artistic and aesthetic tools to approach the artistic work.

The Andalusian poet Ibn al-Haddad has a well-known poetry collection (diwan) that has been published in two different editions. The first was edited by Dr. Yusuf Ali al-Tawil, and the second by Dr. Manal Munayzil. We relied on the superior edition as it is organized alphabetically into 71 poems and fragments, in addition to including a larger number of poetic texts. It encompasses various themes where the main axes, embodying open and closed spaces, are clearly manifested, making the poetic text open for us to clarify that perspective.

The sources in this study were diverse, including literary, critical, aesthetic, philosophical, and religious references. Examples of these include: *Al-Makan fi al-Shi'r al-Andalusi* (Place in Andalusian Poetry) by Muhammad Uwayd al-Sayir, *Al-Makan fi al-Shi'r al-Andalusi* (Place in Andalusian Poetry) by Muhammad Ubayd al-Subhani, *Jamaliyyat al-Makan fi Thulathiyyat Hanna Mina* (Aesthetics of Place in Hanna Mina's Trilogy) by Mahdi Ubaydi, and *The Poetics of Space* (often translated as *Jamaliyyat al-Makan in Arabic*) by Gaston Bachelard, in addition to other books, studies, and periodicals that the thesis relied upon.

The study is composed of two chapters, preceded by an introduction and a prologue (or preface). The prologue includes an illumination (or exploration) of the concept of place, as well as a brief overview of the poet's life and poetry.

The first chapter, titled (The Open Space), included three sections. The first section was under the title (Terrestrial Spaces and Related Matters), which encompasses the natural locations found on the surface of the Earth that were not man-made.

The second section, titled (Celestial Places and Related Matters), deals with natural, high-altitude places and includes everything found in the sky (stars, sun, moon, meteors, full moon, crescent moon, and clouds). The third section, on the other hand, focused on Unseen/Occult Places, which encompassed the places of Paradise and related matters.

Chapter Two was titled 'The Enclosed Place' (or 'The Closed Place'), which contained four sections.

The first section dealt with Industrial Places, and included (houses and dwellings, tents, domes, palaces, cities, and countries).

The second section covered Animal Places, which included the habitats of all types of animals.

The third section comprised Religious Places such as churches, mosques, and pilgrimage sites, among others. And the fourth section featured Emotional Places, which are physical locations (like the heart, liver, ribs, etc.).

The thesis then concluded with a summary that outlined the results of the research, followed by the sources and references used in the study.

Researcher

Maha Yousif Khalaf

University of Mosul
college of Literature
Department of Arabic Language



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Maha Yousif Khalaf Fayyadh

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Supervised by

Assistant Professor

Dr. Nadia Fathi Hadi Al-Hayali

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