

The Influence of the Andalusí Muashah on the Troubadour Poetry

Khaled S. Khalafat*
Tafila Technical University, Jordan

Corresponding Author: Khaled S. Khalafat, E-mail: husseino_z@yahoo.com

ARTICLE INFO

Article history

Received: June 26, 2017
Accepted: July 29, 2017
Published: October 31, 2017
Volume: 5 Issue: 4
Advance access: August 2017

Conflicts of interest: None
Funding: None

Keywords: Troubadourian Poetry,
Form,
Structure,
Arab-Islamic Context

ABSTRACT

This study investigated the relationship between the Andalusí Muashah and the Troubadour that appeared in the eleventh century in southern France with the coexistence of the Arab Islamic presence in Andalusia where the Andalusí Muashah appeared in the fourth century AH. The study also examined the different perspectives about the origins of the Troubadour, and how the Andalusí Muashah reached this type of poetry. Besides, the present study further shed light on the structure of the Andalusí Muashah and the Troubadourian poems, thus presenting the overlapping between these two literary genres in terms of form, structure and divisions.

1. INTRODUCTION

Under the leadership of Tariq Bin Ziyad, Muslim conquerors entered Andalusia in 92 AH, where Islam had widely spread. During eight centuries in Andalusia, Muslims established a civilization that reached the highest degree of development and prosperity in different intellectual, literary, artistic, architectural and scientific fields. This development remarked the special feature of Arabs, therefore exceeding the glorious history of the west as it is mentioned in Ziegfried Honke's valuable book (*The Sun of the Arabs shining on the West*).

Throughout history, followers of the convergence between Arab and European civilizations will find that it all types of arts such as literature. The appearance of the Troubadour in Southern France was influenced by the Andalusí Muashah. The points of influence between these two genres will be highlighted in this paper by presenting the different approaches in which the Andalusí Muashah and the Andalusí Zajal¹ were transmitted from Andalusia to the European communities in Spain and Southern France. Further, the powerful influence of Arabs on these poets will be highlighted through presenting the mediators that transmitted both of the Andalusí Muashah and Zajal to the European community in Spain and southern France where such patterns of poetry have emerged.

2. SIGNIFICANCE OF THE STUDY

This study elaborates on the establishment of AL Muwashah in Andalusia along with the circumstances that influences it.

It also hints at the differences that arise between it and the traditional Arab Poetry. The study further elaborates on how the Andalusí environment helped with the prevalence of such genre that it became a major tool for singing and music in all fun and entertainment sessions. Troubadour Singing has appeared in Spain in a period that is very similar to the appearance of AL Muwashah. Researchers have differed which came first: AL Muwashah or the Troubadour?

This study comes to provide the reader with the conditions that surmounted each of the literary genres along with the evidence these researchers depended on to support one opinion over another, thus enabling readers to judge which one is more convincing than the other.

3. THE CONCEPT OF THE TROUBADOUR

1 - Linguistically: The word Troubadour in the language of the Franco-Provençals, the language of people in southern France in the Middle Ages, is derived from the act *Trobar*, which means to "find and invent" (Maysoum 149). The word *Troubadour* is used as a present participle that means a creative man, one who thinks, finds, and innovates. While the word "Tobar" has been developed in the modern French language to be Troubadour, the word Truver in the Provençal language shows a precise meaning that is not limited to any other. Unlike Tobar, Trophy is found in its absolute, unrestricted general meaning (Maysoum 149-150). And the word "Troubare" ("Troubare") means "Trouble" in Latin.

As for those who believe that the Truvador is of an Arab origin, they indicate that Tropar and Tropadur are derived from the act (Tariba)(Gib, 138-139), in the sense that they are shaken and confused with joy or sorrow, or from the verb (Tarab), by tightening the words in the sense of sung. However, Travador might be derived from the verb (beating) in the sense of playing music, and then added to the Spanish section (R) in line with the rules of their language in the sources of acts. For example, they said (Cruiser) or (Trooper) (Maysoum 149-150).

3.1. Semantically

Troubadour is a term referring to “a group of poets who are singing in their mother tongue languages with love in a manner in which the lover is the subject, and the poet expresses his authority over it despite his survival in the circle of sensory spinning” (Al-Bakar and Al-Sheikh 1996).

The other terms are related to the turbulent that included the mobile singer (Jongleur) or (Joglar). Mobile singers, who make fun of their creative energies in the service of the poets of the Troubadour, spread their sung poems through roaming. These singers used to earn their living from their songs. Their mission is similar to the mission of the Apostle, who transmits the message between the Troubadour lover and the beloved lady of that age. This apostle descends mostly from the middle or poor social classes.

4. THE TERM AS USED BY ARAB CRITICS

The names of this poetry differ from those of the Arab critics, who call it the poetry of the Troubadour or the Tropadourian love. Joseph Khalif referred to it as “the Literature of the Knights,” (Khalif 1983); Mohamed Ghonaimi Hilal referred to it as “the Love of Palatine” (Hilal 1983) or “Love of Palaces” (Loloah 1977); Mary Baghdadi referred to it as “courtesy literature” (Bahdadi 1977); Denis de Rougemont referred to it as (court love); and Mohammed Ismail Mowafi termed it (Troubadour Love) (1980).

5. THE ORIGINS OF THE TROUBADOUR

The Troubadour poetry has appeared in in the south of France between 1101-1292. The first Troubadourian poet was Giuseppe IX (1071 - 1127), Duke of Aquitana, and the last of Troubadourian poet was (Gerot Ricci Narbonne 1245-1292) (Bakkar 121).

Based on Jacques Hausa, the folk tales portray European women as subordinates who do not have a soul like a man. On the other hand, the folk tales are reflections of social entertainment and criticism of the middle class in a sarcastic manner that is not without obscurity (Hausa 1981).

The Church nurtured and reinforced Hausa’s definition of folk tales in the European society at that time. The Church also refused to establish any emotional connection between man and woman because it was considered to be a form of infidelity (Abbssa 1983); and, in turn, the glory of the poets of the Troubadour is the woman whom the man appreciates and respects. This gave them a certain amount of honor and glory and led women to bring together the Troubadourian to

stand in public places for music and singing, show the funny games and enjoy great popular attraction. The Tropadaurin poet became the king of “women without reservation, and for her is the owner of a slap committed to the help of his master, which gave him assistance and protection, in exchange for his emotional service as well, becoming a smile for him the best gift of war and the best reward (Housa 1981).

The Troubadour used a popular Provençal dialect in their poetry to change the society’s view of women through creating a folk art that stood against the tales of the Fabelo. Therefore, this poetry could be used to record the height of feminine power in front of the unbridled love of a woman’s soul rather than her body (Melhem 2000). For example, if a Troubadour poet exaggerates his emotions towards a woman, this act will lead a knight to suspicion and then retaliation, as the case of the Tropadauri poet, Bernard, who loved the wife of Count Fantadorn; and consequently he was exiled to Normania. It was the rules of poetry and the nature of the relationship that connect the Tropadauri(an) poet with the lady of this pair or that knight.

6. THE RELATIONSHIP BETWEEN THE TROUBADOUR POETRY AND THE ANDALUSI VILLAGES

Before arguing this relationship, it is necessary to begin with Al-Muashahat in terms of its concept, weights and parts, followed by the weights and the parts of the Troubadour poetry.

6.1. First: Andalusi Muashahat

The Andalusi *Muashah* is a new poetic art that came from Andalusia, and it had never proceeded by anyone in the East or the West. It was like a revolution in the sense of the traditional Arabic poem. Ibn Sana, the king of Al-Muashah, said, “The words are organized on a specific basis with different kavafs”(Ibn Sana al-Malik 608 AH)

Based on Dr. Mustafa Awad al-Karim, the concept of the art of illustrating is “the coloration of colors in systems, where the first appeared in Andalusia but differed from other colors of the systems by its adherence to certain rules in terms of the encroachment and sometimes out on the outskirts of Hebron, of the weight of presentations, and using the language rolling and close contact singing” (Kareem 1959).

6.1.1. Parts of the Andalusi Muashah

The first part of the Andalusi *Muashah* is the insider. It is composed from two parts to eight. The second part is the role, which consists of a set of different fringes in its caftan for rhyme inscribed, locksmith and graduate. The third is the lock, a series of frames that follow the role, and they are often similar to the builder in terms of construction and adequacy. Al-Kharja is the fifth part. It is the last lock in the Muashah. The fifth part is *Al-Samat*, which is one part in the role. The branch is the sixth part. It is the one part in the Insect or the lock or the cornea. House is the last part where the role is called the lock (Ibn Sana al-Malik).

6.1.2. Weights of Al-Muashah

The structure of poetry in Almushah differs from that of the traditional Arabic poem, because of its special structure. Ibn Malik Saud divided al-Muashah into two parts:

- 1 The ones that follows the weights of Arab poetry
 2. The ones that deviated from the weights of Arab poetry
- On the other hand, Dr. Mustafa Awad al-Karim divides the weights of Al-Muashah into five sections:
1. What was the weight of a traditional poetry?
 2. What I took out of the cell weight word or movement.
 3. If more than one weight is involved.
 4. What is not a weight of hearing when it is read, and cannot be weighed except by compositions?

6.2. Second: The Poem of the Poets of the Tropadur

- 1- The poem consists of six or seven pieces.
- 2- Each piece consists of two parts. The first is what is known as the branch which has three lines and more, ending with identical rhymes. The second is the lock, which is consistent with its rhyme, in each cut, and consists of two or two parts.
- 3- Final lock: the last syllable in the poem, which is called the output.

This dramatic structure of the Troubadour is closely linked to the structure of the Andalusi mausoleums. As it can be seen, there is a great similarity between the Muashah and the Troubadour poems in terms of weight, building, and parts (Kareem 1959).

7. THE SOURCES OF THE TROUBADOUR POETRY

The views and the theories in which the researchers relied to explain the sources of this poetry differed. Jacques Housa, commenting on the general provisions and laws on which the theory of love was based on the poets of the Tropadur, said that the "saints" (Housa 75) or the "The origins of this poetry" are derived from the Manichaeic sects of Asia Minor, and the other opinion sees the Arabic origins of this poetry, and its theory derived from the Andalusi and *Azgal* (plural of transliterated word *Zajal*) dialects. The Italian researchers, who were most Europeans, maintain the medieval cultural heritage of the Arab-Islamic origin of the Provençal poetry, which is another source of Italian poetry (Maysoum 1981)

In his book, *The Origins of Rhymed Poetry*, Giamaria Barbieri explained how Arabic poetry was spread in Spain, southern France and Italy (Maysoum 169). In the eighteenth century, "this theory became a Muslim reality. It has caught the attention of scholars to follow the journey of Arabic poetry and its development from the Orient to Andalusia, and to the south of France and the countries of Europe (Maysoum 169). Among these scholars was the Spanish monk, Juan Andres.

This view did not raise any opposition until the middle of the nineteenth century, where some Orientalists and students of the jurisprudence of romantic languages turned this view on the grounds of the lack of evidence in writing, prov-

ing the friction between Provence and Spain. This position is a reactionary attitude backward dictated by the growing national feeling, which included the people of Europe, but does not reach the strength of steadfastness before the theory of influences. This is confirmed by Gustav Grenbaum, who points out that the transfer of models of Arabic poetry from Andalusia to the south of France is "the natural evolution of historical events, especially since we know that Count Guillaume IX, who participated in the Crusades in the Orient, was deeply influenced by the characteristics of Arabic poetry, We also know that Marca Pro and Pierredy Uvarney, two influential poets of the new style, traveled to Spain and proved to be influenced by Andalusi influences. According to Juan Andres, Provençal poetry "belongs more to the Arabs than to Greece and Latin" (Maysoum 170). The professors had no knowledge of these two literatures, while Arab poetry was their closest source. Andres determined that the rules of apostasy proved by Spain, And the methods of formulating and organizing modern poetry, are taken from the Arabs, especially from the Provincial (Balnthia 575)

Abdellah Maysoum points out to the researcher Julien Ribeira who studied this poetry and came out with results that clearly supported the subordination of the Troubadour poetry to the Andalusi and Andalusi women in particular (Maysoum 171).

Breigolt, who studied the opinions of those who support this opinion and his opponents, stresses that there is no evidence of literary activity in Christian Europe before the twelfth century AD, which is related to the art of the Troubadour. In contrast, there is evidence of the activity of Andalusi poetry that has spread in Europe since the tenth century. Breigolt says, "in our present day, in particular, our knowledge of literature and its influence in the neighboring countries has increased to such an extent that we are no longer allowed to remain silent about this fact, without acknowledging our failure" (Maysoum 171).

8. INFLUENCE OF THE MUASHAH IN THE TROUBADOUR

The Andalusi Muashah has transmitted to Spain and southern France as thus,

1. The spread of Andalusi Arabic music in the south of France before the advent of the Troubadour, where the Andalusi folk song "towards the neighboring European markets in the north burst into a logical natural rush supported by the winds and conditions, supported by historical events and facts and supported by the various fixed links between Andalusia and southern France in particular." A great tendency of Christians to Arab songs and dances, and since the songs and dances are the link between nations that is easy to be understood and tasted, it was opening a path of singing poetry, which is inherent to music at that time (Maysoum 181).

Andalusi Arabic singing spread in the south of France before the first poet of the Troubadour appeared, "by the Andalusi singer, the mobile singer, and by the same professional Truppadores who accepted the culture of Arabs and Islam in Spain (Maysoum 182).

There is a confirmation of the role of Andalusí women singers in the transfer of this poetry by singing, where he mentions Almqri in the breath of Ibn Hayyan al-Qurtubi what happened after the fall of Barbashter in the hands of the Spaniards, who lived with Ibn Hayyan in 456 AH/1064 AD and the families of enemies and thousands of people of this city, one of the wealthy Muslims hired a Jewish merchant to mediate in the redemption of his captive daughter in Qomas (one of the leaders of this campaign). When the Jew entered at this leader and found him in rapture, he listened to a large group of Muslim jurists beating their sticks and singing in Arabic. The Jewish merchant ordered him the jewels and gifts but he refused the offers, describing Al Jawari with the qualities of ingenuity, wit and beauty, claiming that he has more precious than the world and what is in it. Then one of the Al-Jawari calls her name, and he says, "Oh, let him call his accent, take your instrument of Oud and sing. The value of the story was shared by the father of Guillaume VIII in this invasion, "How much of a singer kept by Guillaume VIII after selling it to others in the market, and giving it to others (Abbassa 23).

Muslim singers knew the Muashah and Azjal from Andalusia. This art spread through Christian Europe, especially in the south of France, among the people of the language of Oak, and Andalusia was the ideal place of civilization and prosperity in addition to their mental vocabulary of Arabic words. He also indicated that "captive woman may turn into a wife or mistress, whose influence affects the man she has chosen or loved, especially if she is superior to culture and civilization.

2. The second mediator in the transfer of Al-muashah and songs is Jungler or singer mobile. All Jungler shares "in two or two conditions are necessary for each of them, each of the Jungler must be able to travel, and also be a singer playing music and popular tunes. Furthermore, the Jungler should have additional talents, such as poetry systems, sorcery, acrobatics and others" (Maysoum 183).

What distinguishes the Jungler is the journey that is carried out by wandering people, asking for the satisfaction and admiration of the masses, and may be the singer who travels more is more influential than others, where people listen to his songs and echo them even if they do not have enough knowledge of language, because of the charm of the attractive music (Maysoum 184). The Andalusí Jews had a cultural role as coming from Andalusia and heading to northern Spain, southern France and the rest of Europe. "The Andalusí Jews played an important role in spreading the Andalusí songs, literature, and sciences of Arabs. They accepted the profession of the Jungler. The north of Spain used them with Muslims musicians and singers (Maysoum 184-85).

After the conquest of Almoravids (attackers) in Andalusia in 479 AH/1086 CE, the Jews migrated to the north - including scientists, writers and translators - and they went to many countries, especially in the south of France, where they were received by Jewish communities settlement before them in Andalusia. Most of those Jews were Arab-Roman

linguists. The professors were able to benefit from them and therefore gained a huge amount of the Andalusí knowledge (Maysoum 185).

The third mediator, through which the Andalusí poets arrived, is the poets of the Troubadour themselves. The songs of those from the first beginning till the last confirm clearly "the reluctance of its authors on Spain in its Christian and Islamic sections in military invasions, family visits or cultural trips (Maysoum 185). It was known about Guillaume IX the imam of the Troubadour that he "resided in Sham for military reasons, and returned to his homeland in southern France, he says poetry in the Arab-oriental style, and then lived in Spain for military reasons and family monthly, and returned to his homeland again, Andalusí "and the other poets of the Troubadour have lived different periods in Spain, and "all of them were starting in their art on the basis of the tradition of Andalusí Arab model, which gave birth to the rumor of the ninth clouds (Balnthia 573).

The journey of the Troubadour to Spain did not stop, as this journey was usually followed by a Provençal poet who wanted to deepen his understanding of his art. Even the poet of the last Troubadour, Gerot Riquieri of Narbonne, found an example of his predecessors' the tenth known as the world for his great interest in translating the Arab Islamic culture and transferring it to Christian Spain.

This poet lived under the protection of Alfonso and when Alfonso died in 1284, this poet went to the Muslim princes in Andalusia asking to be cared for like a foreign student requesting material assistance to complete his studies before returning to his country to publish the information and to appear in the Provençal society as a creative artist (Maysoum 187).

9. RESULTS

Critics of modern Arabic have faced the problem of the critical term. They translated this profane poetry into Arabic as evidenced in the many names and translations of this term. All of them were limited to expressing meanings, circumstances and purposes of this poetry in addition to the laws practiced by the poets of the Troubadour. Troubadour is best labeled as love poets; and the word love is a function of the Tropadurian yarn, which has its laws and provisions.

The Troubadour of poetry views this poetry as the work of one poet. This refers to the laws and general provisions of all these poets.

As for the origins of this poetry, it is the Andalusí dialects despite the debate over that. There is a great affinity between the two masters of form, content and style. In this research, we have cited the evidence, and most importantly, the views of the Orientalists who supported this theory. There are many points of convergence between the Troubadour poems. The most important of which is the shape of the poem and the way of its construction.

NOTE

- 1 These are originally Andalusí terms which are transliterated as they have no equivalence in English.

REFERENCES

- Abasa, M. (2014). "Sources of the poetry of the lyrical Tropadour", *Journal of Heritage Annals*, University of Mostaganem, Algeria, No. 4.
- Abbas, M. (1983). *The Influence of Andalusi Poetry on the Poetry of the Tropador from its Creation until the Thirteenth Century AD*, Master Thesis, University of Baghdad.
- Abbas, D. M. (1996). *Andalusi Cut Poetry and its Effect on Oxytian Poetry*, PhD thesis, University of Algiers.
- Al-Bakar, D. Y. and Khalil Al-Sh. (1996). *Comparative Literature*, Al-Quds Open University Publications Amman, Jordan, I.
- Al-Maqri, A. (d. 1041): *Nafah al-Tayeb of Ghosn al-Andalus al-Hartib*, investigation: Yusuf al-Sheikh al-Baqa'i, Dar al-Fikr, Beirut, 1 st, 1986.
- Balnthia, A. (1966): *The History of Andalusi Thought*, translated by Hussein Moanis, Cairo.,
- Bayoumi, A., (2008) *Andalusi Literature between Influence and Influence*, Library of the Arab Book House, i
- Hausa, J. L. (1981) *The poets of the Truopador and the governing councils*, translated by: Maryam Baghdadi, Dar Tuhama Publishing, Jeddah, Saudi Arabia, I,
- Hilal, M. G. (1983) *Comparative Literature*, Dar Al-Awda, Beirut.
- Gib, A. (1972) *The Heritage of Islam*, Dar al-Tali'ah, Beirut, Kareem, Mustafa Awad: *The Art of Painting*, Beirut, 1959.
- Khalif, d. J. (1983) *Poets poets in the pre-Islamic era*, Dar al-Ma'arif, Egypt, Cairo, I 3.
- Makki, E. A. (1983) *The Relationship between Andalusi Poetry and the Poetry of the Troubadour*, Arab Horizons, No. 6, Baghdad, February.
- Mawafi, M. I. (1980) *The Troubadour and the Love of the Thin*, Problem in Arabization, The World of Thought, No. 3, Kuwait.
- Maysoum, D. A. (1981): *The Effects of Moshata in Tropadour*, National Company for Publishing and Distribution, Algiers,
- Melhem, D. A. (2000): *The Theory of Love in the Poets of the Tropadur, and its Impact on the Study of Umayyad Spinning Poetry*, World of Thought Magazine, Volume 29, Issue 1, July.
- Loloah, A. (1977): *Arab features in early English poetry*, Arab horizons, No. 1, Baghdad.
- Rougemont, D. (1972): *Love and the West*, translation, Omar Shakhathirou, publications of the Ministry of Culture, Damascus.
- Ibn Sana M, Abu al-Qasim H.A. (d. 608 AH): *Dar al-Taras in the work of al-Muhashahat*, investigation: Jawdat al-Rikabi, Dar al-Fikr, Damascus