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THE DIWAN OF IBN HAMDIS, AS A VALUABLE SAMPLE OF ARABIC-SICILIAN LITERATURE

Summary. *Ibn Hamdis' ancestors settled here in the early 9th century after the Arab conquest of Sicily. Ibn Hamdis studied language, literature, mathematics, jurisprudence and philosophy from scholars who contributed to the scientific and cultural development of Sicily. He began writing poetry at a young age. After the Normans occupied Sicily, he moved to Tunis in 471 (1078), and a year later went to Andalusia, where he died.*

Although he spent a significant part of his life in Andalusia, Ibn Hamdis could not forget his homeland Sicily and wrote poems about Sicily. In his poems from this period, he enthusiastically described the defense of Sicily by Muslims against Christian attacks and the wars that took place. He highly appreciated the bravery and successes of his people. In the part of his work dedicated to homesickness, the poet describes how he suffered the pain of exile, addresses his people, and advises them to protect their homeland and continue their lives there. The second group of poems in the collection of poems called "Sigilliyyat" was written after the fall of Sicily. In the poet's other poems from the Sicilian period, descriptions of love and fun predominate. However, the fall of his homeland into enemy hands caused him to lose his previous joy and gradually change his spiritual life and artistic line.

Keywords: *Sicilian literature, Sicily under Arab rule, Arabic literature that originated in the West, Ibn Hamdis*

Introduction:

One of the prominent representatives of classical Arab-Sicilian literature is Ibn Hamdis (1055-1133). The poet's life and work, as well as his literary personality, are of interest in several respects. Thus, the poet, who spent his youth in Sicily and then left Sicily to the Maghreb and from there to Andalusia, remained a Sicilian poet almost throughout his life. Homesickness and the motif of exile constitute the main line of his creativity. The poet repeatedly refers to the theme of Sicily, recalls his youth, and investigates the reasons for the fall of Sicily in the face of Christian attacks. For this reason, Ibn Hamdis' poetry is considered one of the valuable sources for studying Arab-Sicilian literature.

Ibn Khallikan states that Ibn Hamdis left his homeland in 471 AH (1078 AD) and went to Andalusia [6, p.214]. The reason was the strengthening of the reconquest movement in Sicily, and the inability of Arab-Muslim rule to withstand the Norman attacks.

As a result of the attacks of Christian forces, Ibn Hamdis went to North Africa, and from there to Spain. At that time, he was 22 years old [2, p.40].

After the conquest of the city in 1072, there was no hope of restoring Muslim rule on the island. Like many Sicilians, Ibn Hamdis took his wife and children and headed for North Africa, taking refuge with relatives who had settled in the city of Safaqus (Sfax) in Tunisia. From there he goes to Andalusia to the court of the Abbadis [3, p. 127-128].



Thus, the complex political situation, constant wars and conflicts caused Ibn Hamdis to spend about 60 years of his life abroad. Although the poet changed his place of residence many times during these years, his heart always beat with Sicily.

Ibn Hamdis' poetry portrays him as an intellectual of his time, a writer who was familiar with the Arabic language and literature. During the analysis of the diwan, we see that he repeatedly resorts to classical images and functional motifs. The poet demonstrates that he has mastered a vast poetic heritage, from the poetry of ignorance to the poetry of Mutanabbi, and that he has benefited from this heritage. In his diwan, the literary heritage of the eastern provinces of the Muslim empire organically combines with the poetic achievements characteristic of Sicily and Andalusia. Like many prominent Arab poets, Ibn Hamdis has attracted the attention of Western orientalists. This may be due to the poet's close connection with the Christian world and the fact that he reflects the features characteristic of the cultures of Sicily, the Maghreb, and Spain in his work. It is no coincidence that the prominent orientalist Francesco Gabrieli noted the close connection of Arabic poetry originating in Sicily with the Maghreb culture [1, p. 13].

1. General information about Ibn Hamdis' Diwan

Although the poet, originally from Sicily, spent most of his life in Andalusia and North Africa, at the courts of various emirs, he was the focus of attention of Italian orientalists as an Italian - Sicilian. Thus, the Sicilian scholar Michele Amari (1806-1889) played a major role in introducing Sicilian poetry, as well as Ibn Hamdis' work, to the Western world. In his work "Storia dei Musulmani di Sicilia" (History of the Muslims in Sicily), Michele Amari not only recalled the forgotten political and religious events of his country, but also gave a cultural description of Sicily during the period of Islamic rule. M. Amari traveled to the libraries of Europe, especially Paris, and studied medieval Arabic sources, revealing Sicilian poets in these sources [1, p. 14]. Thus, Amari collected the poetry of about 170 poets and translated their poems into Italian.

F.Toprak shows that M.Amari Ibn Hamdis's diwan "as-Siqiliyyat", consisting of 589 verses, was published in Leipzig in 1857. In 1881, an English translation of the same diwan by M. Amari was published in Turin [4, p.21].

Gabrieli notes that Michel Amari, at great expense, restored the biography of Ibn Hamdis, the greatest representative of Arab-Sicilian poetry. Ibn Hamdis's diwan was later published by M.Amari's student, Celestino Schiaparelli. Another Italian scholar, Di Mattio, continued Amari's work and collected and published the poetry of a number of Sicilian Arab poets [1, p. 14].

Thus, from the information of Gabrieli and F.Toprak, we see that the diwan of Ibn Hamdis was published several times in Western Europe, and that the work of M.Amari was continued by his students. If M.Amari collected only the poems of the poet "as-Siqiliyyat", then in 1897 his student S. Schiaparelli published 360 of his poems, covering 6089 verses [4, p. 21].

This article uses a copy of the poet's Diwan published in Beirut by Dar Sadir Publishing House. The Diwan was published by the prominent Arab scholar Ihsan Abbas. In preparing this work for publication, Ihsan Abbas used two manuscript copies of the Diwan and also collected the poet's poems preserved in many medieval sources.

2. Manuscript copies of the Diwan

Ihsan Abbas states that he used two copies of Ibn Hamdis's diwan - the Vatican and the St. Petersburg copies. Ihsan Abbas notes that the Vatican copy with 447 fonts consists of 118 pages. Each page has 25 lines of writing. In this copy, verses are sometimes written in the margins. The diwan is written in a clear and beautiful script typical of the Maghreb. The poems in the diwan are arranged alphabetically. However, this rule is somewhat violated at the end. The Vatican copy contains many errors and corrections. Notes are made in the margins in different scripts. From the colophon at the end of the diwan, it is understood that the copying of its cover was completed on Thursday, at the end of Muharram 670 AH. The cover of the diwan was copied by Ibrahim ibn Ali al-Shatibi [5, p.22].



Ihsan Abbas describes the St. Petersburg copy as follows: “The St. Petersburg copy is kept in the Asia Museum under the code number 294. Here the poems begin with qasida number 56. The poems are not arranged in rhyme order. Some poems are written in the margins of the diwan. There is an inscription on the last page of the diwan:

”انجز ما وجد من شعر عبد الجبار بن أبي بكر بن حمديس الصقلي السرقوسي، رحمه الله تعالى، يوم الجمعة قبل الظهر خامس عشر ذي القعدة سنة ست بعد الألف على يد الفقير الحقير زكرياء بن خضر بن علي بن طاهر البقاعي ثم اللبناني ثم الدمشقي ثم الشافعي غفر الله له ولولديه. وأعلم أيها الناظر أنك إذا وجدت في هذه النسخة سقطاً أو نقصاً أو غلطاً فهو من أصل النسخة المنقول عنها هذه النسخة، والله على ما أقول وكيل.“ [5, p. 23]

“The (writing down) of the poems of Abd al-Jabbar bin Abi Bakr bin Hamdis al-Saqali al-Sarqusi (may Allah have mercy on him!) that we have been able to obtain was completed on the 15th of Dhu al-Qadah, 1006 AH, at noon, by the poor, humble servant of Allah, Zakariyya bin Khidr bin Ali bin Tahir al-Biqā’i al-Lubnani ad-Damascus, al-Shafi’i (may Allah have mercy on him and his parents). O reader, if you find any shortcomings, errors, or mistakes in this copy, then know that they have been copied from an earlier copy. Allah Himself is Witness to this.”

From the above, we see that the Vatican copy is older and neater. It should be noted that Ihsan Abbas examined medieval Arabic sources and uncovered many poems by Ibn Hamdis that were not preserved in these divans. During the compilation of the diwan, the scholar compared all the copies available to him, noting in particular the different presentation of individual verses, even words and phrases. He paid particular attention to the examples preserved in Ibn Bassam's "Zakhira" and showed that a number of poems in this work are more complete, larger in volume and perfect. On the other hand, there are odes in "Zakhira" that are not found in any of the manuscript copies of the diwan. Ihsan Abbas also notes that some verses in "Zakhira" are presented differently [5, p.22].

Conclusion: Ihsan Abbas's edition can be considered the most complete edition of Ibn Hamdis's diwan. This edition collects Ibn Hamdis's existing legacy – both poems in manuscript copies of the diwan and examples of poetry preserved in Arabic sources. Perhaps in the future, more complete copies of the poet's diwan will be found and more comprehensive editions will be published. At present, Ihsan Abbas's edition deserves to be considered the most complete copy of Ibn Hamdis's diwan.

Scientific innovation: Another Christian world where Arab culture has found its place is Sicily. Unlike Arab Spain, Arab Sicily has remained somewhat out of the focus of researchers. However, the Muslim rule that ruled here for more than 230 years has left deep traces in the cultural history of this country. During these years, one of the notable branches of Arabic literature has emerged in Sicily, one of the most famous representatives of which was Ibn Hamdis. Since his diwan was the product of a society with a diverse ethnic and religious composition in Sicily, it reflects a number of aspects specific to the environment in which it was created.

Practical significance: The present article is a scientific source for studying the literature that emerged in Sicily, as well as the mutual relations of Christian-Muslim communities. On the other hand, the article is of interest in terms of reflecting the adaptation of the Arab-Muslim community that settled in new territories as a result of the conquest, its relations with the local population, and the problems associated with the reconquest, based on the work of Ibn Hamdis. The article can also be used in universities and research centers.

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C.V.Dəmirova

İbn Hamdis Divani Ərəb-Siciliya ədəbiyyatının qiymətli nümunəsi kimi**Xülasə**

İbn Hamdisin əcdadları Siciliyanın ərəblər tərəfindən fəthindən sonra IX əsrin əvvəllərində bu-
raya gəlib məskunlaşmışdır. İbn Hamdis Siciliyanın elmi və mədəni inkişafına töhfə verən alimlərdən
dil, ədəbiyyat, riyaziyyat, fəqih və fəlsəfəni öyrənmişdir. O, gənc yaşlarından şeir yazmağa başlayıb.
Normanlar Siciliyanı işğal etdikdən sonra 471-ci ildə (1078) Tunisə köçmüş, bir il sonra isə Əndəlüsə
getmiş və burada vəfat etmişdir.

Ömrünün əhəmiyyətli bir hissəsini Əndəlüsdə keçirsə də, İbn Hamdis vətəni Siciliyanı unuda
bilməyib, Siciliya haqqında şeirlər yazıb. O bu dövrə aid şeirlərində müsəlmanların Siciliyanı xristian
hücumlarına qarşı müdafiə etməsini və baş verən müharibələri şövqlə təsvir etmişdir. O, xalqının şüca-
ətini, uğurlarını yüksək qiymətləndirirdi. Yaradıcılığının vətən həsrətinə həsr olunmuş hissəsində şair
sürgün ağrısını necə çəkdiyini təsvir edir, xalqına müraciət edir, onlara vətəninə qorumağı, orada hə-
yatlarını davam etdirməyi tövsiyə edir. “Sıqilliyat” adlanan şeirlər toplusunun ikinci qrup şeirləri
Siciliyanın süqutundan sonra yazılmışdır. Şairin Siciliya dövrünə aid digər şeirlərində sevgi və əyləncə
təsvirləri üstünlük təşkil edir. Lakin vətənin düşmən əlinə keçməsi onun əvvəlki sevincini itirməsinə,
getdikcə mənəvi həyatının, sənət xəttinin dəyişməsinə səbəb olmuşdur.

Açar sözlər: Siciliya ədəbiyyatı, Siciliya ərəb ağalığında, Qərbdə yaranan ərəb ədəbiyyatı, İbn
Hamdis

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Диван Ибн Хамдиса как ценный образец Арабско-Сицилийской литературы**Резюме**

Предки Ибн Хамдиса прибыли и поселились здесь в начале IX века после арабского за-
воевания Сицилии. Ибн Хамдис изучал язык, литературу, математику, юриспруденцию и фило-
софию у ученых, внесших вклад в научное и культурное развитие Сицилии. Он начал писать
стихи в юном возрасте. После завоевания Сицилии норманнами он в 471 (1078) году переехал в
Тунис, а год спустя отправился в Андалусию, где и умер.

Хотя Ибн Хамдис провел значительную часть своей жизни в Андалусии, он не мог за-
быть свою родину Сицилию и писал о ней стихи. В своих стихах этого периода он с энтузиаз-
мом описывал оборону Сицилии мусульманами от нападений христиан и происходившие тогда
войны. Он высоко ценил храбрость и успехи своего народа. В части своего произведения, посв-
ященной тоске по родине, поэт описывает, как он переносил боль изгнания, обращается к свое-
му народу и советует ему защищать свою родину и продолжать жить там. Вторая группа сти-
хотворений в сборнике под названием «Сыгыллият» была написана после падения Сицилии. В
других стихотворениях поэта сицилийского периода преобладают описания любви и веселья.
Однако падение его родины во власти врагов заставило его потерять прежнюю радость и посте-
пенно изменить свою духовную жизнь и творческое направление.

Ключевые слова: Литература Сицилии, Сицилия под властью арабов, арабская литература,
возникающая на Западе, Ибн Хамдис

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