

Narrative Techniques in Al-Maqqari Al-Tilmisani 's *Nafh al-Tib min Ghusn al-Andalus al-Ratib*

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Abstract: *The present paper deals with one of the most important Islamic writers , Ahmad ibn Muhammad Al-Maqqari Al-Tilmisani and his narrative techniques used in his book Nafh al-Tib min Ghusn al-Andalus al-Ratib and Thaker Waserha Lasan Al Deen Bin Al Khateeb . Nafh al-Tib min Ghusn al-Andalus al-Ratib is a book by a historian of a unique type who sought to depict Andalusian culture as a unique culture . Al-Muqari divided his book into sections and sub-sections compatible with each other . He divided it into two main sections: the first concerns Andalusia and its news, and it has eight sub -sections . While the second section allocated it to introduce Lisan Al-Din Ibn Al-Khatib his news and the conditions of the scholars who touched on their mention. The paper comes to focus on the historical narratives as used as special technique in this book . In this book , Al-Maqqari put his print in everywhere by giving a speech and lessons fill up with prophetic hadith , literature, history, biography, geography and translations . Al-Maqqari remained among the defenders of the Arabs and their culture and civilization, dedicated his life effort in defending the Arab legacy . He remained immigrant to trace knowledge until he passed away in 1041 Ah 1632 AD in Egypt, leaving behind many legacy in different fields .*

Key Words : Maqqari Al-Tilmisani , *Nafh al-Tib min Ghusn al-Andalus al-Ratib* , Narrative techniques , The Andalusia.

1. Introduction

As most Arab-Islamic scientists who pioneered in jurisprudence, hadith, literature, history, biography, geography, lecture, preaching , Al-

Maqqari was a light mark in the composition and creativity. Abbas (1962: 134) describes him as a "prominent encyclopedic figure of eleventh century and a radiant beacon in the horizon of humanity. His works preserved names that are still going on the tongues". He was a writer, linguist, poet and historian who collected in his book, *Nafh al-Tib min Ghushn al-Andalus al-Ratib*, variety of literary colors. Thus, the lines of book captures the reader's mind by virtue of its multiplicity and rich content. It extends to include the descriptive prose texts, texts assorted by narratives and news, historical texts, a glossary of books and works, and poetic texts in which the contents and topics vary. In addition to folkloric and religious passages such as the Al-Zajal, prose and prophetic praises, and this is what we seek to highlight in this research.

Al-Maqqari grew up and was educated by a group of sheikhs such as his uncle Sheikh Saeed al-Magari, and at the age of 24 he moved to Fez and then to Marrakech, where he developed the author (Rawdhat Al-As) who began to compose it after returning from Fez and from there to Tlemcen to present it to Sultan Mansour, but the Sultan died in 1013, and then decided to leave permanently from his hometown of Tlemcen to Fez and stayed there about fifteen years. However, after golden Mansour, Fez was presented to the tidal work in those volatile circumstances, and the conflict of his sons appeared on surface. Therefore, he left to Tetouan, and then to Tunisia and Sousse and to Alexandria, to Cairo, then to Mecca. He put his print in everywhere by giving a speech and lessons fill up with prophetic hadith, literature, history, biography, geography and translations. He remained among the defenders of the Arabs and their culture and civilization, dedicated his life effort in defending the Arab legacy. He remained immigrant to trace knowledge until he passed away in 1041 Ah 1632 AD in Egypt, leaving behind many legacy in different fields (Ibid).

2. *Nafh al-Tib min Ghushn al-Andalus al-Ratib* book

Nafh al-Tib min Ghushn al-Andalus al-Ratib is one of the most important book about the Arab self, and its role in establishing the permanent Arab- Maghrebi culture, as well as topics related to

Andalusia from news and trips such as its geographical location, advantages, climate and bounties. In this book, Al-Maqqari wanted to know the people of the Orient with Andalusia and their cultural product, which is no less important than the oriental cultural product. The book follows an interesting narrative approach to describe events and places.

3. Nafih Al Tayeb approach

As early Arab scholars were keen to make their books introductions of a great deal of accuracy and mastery. Al-Maqqari introduction to his book represented the mirror that reflects his scientific approach. The introduction of *Nafh al-Tayeb* expresses the cultural identity of Al-Muqari Tlemceni of an encyclopedic nature, as well as his scientific methodology, as it indicates its capacity to perceive and simplify literature in general and Andalusian in particular. Al-Maqqari divided his book into sections and sub-sections compatible with each other. He divided it into two main sections: the first concerns Andalusia and its news, and it has eight sub sections. While the second section allocated it to introduce Lisan Al-Din Ibn Al-Khatib his news and the conditions of the scholars who touched on their mention. This section was also made in eight sections and this uniformity between the two sections of the book in terms of the number sections and sub-sections is taken by the authors and researchers at present time. Moreover, this division suggests that the author has adopted a unique scientific approach indicating author's identity and his cultural encyclopedic background (Ali 1990 : 67).

Also, in the introduction of his book, Al-Muqqari mentioned to us the names of some literary and historical sources, including the books of Ibn Khalkan, Safadi, Ibn al-Atheer, Ibn Hajar al-Ashkelani and Abdul Malik bin Habib. At the same time, he relayed on some sources of oriental, Moroccan and Andalusian in the classification of his book. A matter that indicates Al-Maqqari multi-perspectives and the multiplicity of Andalusian cultural identity (Wadi 1987:17-18). At the same Al-Maqqari told us about his combination of literature and history where he says: "I establishes sorts of verse and prose that is sufficient to the

reader , and the news of kings and presidents and ranks of the best and bad things in it consideration for the meditator. I also mentions advices for possible outgoing and ornament for beauty taster I cried on the people of the snobbish , and cried for those who came out of the world and did not eliminate obedience " (Al-Maqqari 1997: 118) .

It can also be noted that Al-Maqqari , despite being of an 11th-century scholars , his encyclopedic literary, linguistic, historical and religious culture and his reliance on rare sources made his book *Nafh al-Tayeb* to be a historical literary source no less than the books he mentioned, such as Ibn Bassam's *Al-Thakara* and Bin Khaqan's the *Mutmah Al- Anfoos* . Unlike , Ibn Bassam and Bin Khaqan whose style characterized with a sort of complexity , Al-Muqari's style was easy and smooth and the reason is due to the abundance of his knowledge of the secrets of the Arabic language and its odd and his practice in choosing words and phrases free from verbal clatter (Wadi 1987:21) .

Al-Maqqari had a high awareness and culture in literary criticism, he referred to some critical references in several parts , including as an inference: he mentioned to Al-Khansa in his saying: "And the ideal lover of Al- Khansa / who crying on the Sakher the heart of the beloved/ and remember him whenever the sun and boyhood came out" . He quoted in this place some of the poetry of the Al- Khansa in the lamentation of her brother Sakher, in saying : The sunrise reminds me Sakher / And I remember him for every sunset (Al-Maqqari 1997: 39.)

Additionally , Al-Maqqari's style has been characterized by his ability and mastery in terms of literary, critical and linguistic terms with his manipulation of words and his use of strange language, synonymous words and rare plurals in use. There are many examples of this issue in his speech about Ibn Al-Khatib: "List from news of Ibn Al-Khatib ornaments do not found anywhere "(Ibid) .

Al-Maqqari was also interested to mention to ancient Arabic proverbs as one of his literary interest . Thus , in his introduction to *Nafih Al Tayeb* , he cited a number of them, and such use is attached only with great writers and scholars . Al-Madani says in the introduction to

his book " Mjm'a Al'amthal" : " It is well known that literature has been handed over to the knowledge of science, by which it can find out, and who expects to reach it . However, it has paths and runways, and for collecting it, it is a garage and a garage, and the highest and most extreme of those anchors, and the roughest and most difficult of these paths, these proverbs, which are flashes in the fog " (Al-Madani 1984-16-17) .

One of the famous Arab examples addressed by Al-Maqqari , in his introduction , is his saying: " I long and it has expanded from the dimension of breach, especially if it is hard or flash lightning, to homes that are no longer a choice" (Al-Maqqari 1997: 17) .

After this quick look at *Nafh al-Tib min Ghushn al-Andalus al-Ratib* that aims to introduce the encyclopedic scholars , Ahmed Al-Maqqari Tlemceni who had exceeded his peers and elders and whose reputation echoed farther than Morocco to reach to all the Islamic world, we can say that we have only dealt with a little of his encyclopedic aspects, which are not absorbed by such a humble short article.

4. The Narrative techniques

It is worthy to distinguish between narrative and narratology. The first refers to the content of what is being , i.e. the story . While the latter refers to the material of the narrated object and its plot , functions of the narrator and the relationship between him and the character, both in terms of narrative vision patterns and in terms of speech formulas . Here , we deals with two approaches : one that analyzes contents and topics which is the approach of storytelling , and one that analyzes shapes and speeches which is narrative approach .

The term has been defined by many scholars differentially . The present Arab literary scene has witnessed a wide application of modern critical approaches to various creative texts, whether it is a poem, a story, a novel or a historical text. Although it passed long time for its emergence , the structural approach is still of interest and a valuable tool in the hands of the critic and researcher, to highlight the characteristics of this or that text . It perhaps the aspect that takes place within structural

approach is the narrative aspect, as long as the vast majority of literary texts, including poetics, are narrative in their nature. From this point of view, narratives have become an independent science, seeking to inform the various aspects of the narrative in terms of a speech that has its own specificity and structure, which distinguishes it from other components of the storytelling work (Balzoki 2014: 66).

The linguistic dictionaries almost combine that "narrative" means to follow-up something to something else. In his book *Lisan Al-Arab*, Ibn Manzur defines the narrative as: "present something to something where bring it consistently something in the trace of something in successive. Narrating the speech and so on is narrated it. Someone narrates the speech if he/she recounts it in well-contextual" (2006:138). In *Al-Khalil ibn Ahmad al-Farahidi's Kitab al-'Ayn*, it means "The narrative of reading and speech is narrated by a narrator, i.e. some of which follow each other" (1984:226). The same meaning is found in modern dictionaries where "The narrative of the thing is said it or: bring it to in well-contextual". The same meaning is found in modern dictionaries. For example, the following definition is contained in the *Modern Dictionary* where "The narrative of the thing is said it or bring it to in well-contextual" (20019:3). Abdul Malik Murtad, one of the modern scholars, argues that the origin of the narrative in Arabic is the sequence based on one tone then moved this meaning to the anecdotal texts to indicate everything that went against the dialogue, i.e. anything contrary to the style of presentation (1995:45).

While the concept of narrative in the West had a conventional meaning. It was called anecdotal text, to demonstrate the way in which the narrator presented the event to the recipient; the narrative was therefore the texture of speech in an itchy character. Critic such as Gerard Genette (1983:21) argues that the narrative is to convey the story to the recipient: "The storyteller is an oral or written speech that presents a tale, and the narrative is the act that produces this story". While Gerald Prince defines it as the speech that gives us one or more events, which is different from description and comment, but includes them (1982:71).

Prince further defines it as a report of related events presented to listeners or readers, in words arranged in a logical sequence. A story is taken as a synonym of narrative. A narrative, or story, is told by a narrator who may be a direct part of that experience, and he or she often shares the experience as a first-person narrator. Sometimes he or she may only observe the events as a third-person narrator, and gives his or her summation.

4. Narrative technique in *Nafeh Al-Tayeb*

Based on a critical reading of some of the chapters of Al-Muqari's book, we are able to understand what narrative techniques represent in *Nafh al-Tib min Ghusn al-Andalus al-Ratib* as used by a writer, linguist and poet. The title chosen by Al-Muqari for his work is the key to which the hints of the texts are opened. As a sign that mark that specificity of any text, and expresses the semantic intent carried by this or that text, especially when receiving the text through different textual contexts among themselves. Despite this discrepancy, there are linkage through which the author can discover the close relationship between the title of his book, aware that the title has a function to perform towards the recipient. And then it's easy for the recipient to understand that text.

It is clear that the way taken by Al-Muqari in the development of the title of his book relied on an Islamic vision as he was influenced by Andalusian thought, through which he pointed out that : "The advantages of Andalusia are not fulfilled by a phrase and its virtue does not shove its dust, and it is the prized winner in the countries of the West and the East²⁶". That's why he picked the word "Andalus", putting it as a key to his book, indicating the relationship between *Nafh* and *Al-Tayeb*, and the "*Ghusn al-Andalus al-Ratib*" , forming a harmonious system that is very intertwined and trying to build the rhetorical text by finding the mechanisms of persuasion of a beautiful language and then arranging it in a beautiful expressive way.

The introduction may be one of the most important text thresholds. The importance of the introduction comes as a text threshold surrounding the text, which is not much different from the importance of the threshold

of title and image, but its main importance is that it is an entry point for the book. Its importance comes from it contains information that helps a lot in understanding the nature and reasons of its composition and determining its subject. However, some writers prefer to omit it in literary work because it drops a vision and thinking in advance on it any progress of the reader preconceived mechanisms to read and advance the reader within certain conditions affecting the way he builds the text and in his interpretation of the significance of literary work. Literary work must be based on openness and multiple readings, as Gennett says: "Good work does not need to be presented" (Asmal 1994: 34).

The introduction of *Nafh al-Tib min Ghushn al-Andalus al-Ratib* is an important trace of Al-Muqari's literary prose. It is the closest thing to what is known as the literature of the journey, where he talks about his journey from Morocco to Egypt, by land and sea, and describes the horrors of the journey and then his visit to the Mecca and his arrival then to Egypt. During all these places, he describes his longing and suffering while he was away from his country and how he is filled with nostalgic feelings. The introduction is also full of a range of poetry for him and others in describing the country and burning away from it, until the introduction became a valuable travel in the literature of the journey (Al-Maqqari 1997: 12). The style of the book is bright and attractive, although it is dominated by the *saja*, because al-Maqqari was similar in his style to the *Lisan Al-Din Ibn Al-Khatib*. One of the advantages of the book is the adoption of the narrative style in which Al-Maqqari returns every event or new to its origin. Thus, the book is considered as one of the major Arab encyclopedias and specialized in Andalusian Islamic heritage for its dealing with different topics such as political, historical side alongside with the journeys, countries and translations.

4.2 Historical narrative techniques (Time and Place)

Time and space are key conditions for narrative, one in the absence of the other is unimaginable; together, they contribute to framing the characters' movement in terms of their conduct (actions and says). If time regulates the course of the event, the place embraces its occurrence.

A matter that realized by Mikhail Bakhtin who refers to the importance of the relationship between time and space to mix theme in term "Chronotope" , which defines, realistically, our representation of the world and our perception of it . in this sense , we can only explain our existence if we combine our consciousness with time and our awareness of the place. Moreover, the analysis of space-time or chronotop, technically, leads to the classification of literary works into types and patterns, as "the specific characteristic of type , from the point of view of dealing with time first, and space second" (Mitterand 1990:186).

For its extreme importance in the course of events and arranged in accordance with the so-called logical order of time, Chronological order is one of the main themes of the work of the literary work ,especially the novel . Thus, most writers and critics occupied themselves to understand the time within narrative and to value its levels and manifestations. The use of narrative time varies from novel to novel, in the traditional novel time goes according to the sequence of the original story, and in keeping with the movement of real time. But in the modern novel penetrated the rules of the classical logical order that was the time in the traditional novel, and created the so-called time paradox by presenting unless yet and recalling an event that is past(Habela ,2010:39-40) .

In the historical narrative , historical time is a procession of the dynamics of historical facts and their distribution at the level of the narrative .As a vivid example in Al-Muqari's historical narrative :

God watered the ground whenever I visited its orchard

It had been dressed and sweetened with an earring

Manifested as a bride and the water is her necklace.

And in every side of it earring

And he also said while talking about the Noor Al-Katan on both sides of the gulf :

Look at the river and the Al-Katan oglings it

On either side of it with eyelids that gazing
Seen a sword for the boyhood eliminated
Met him with thinner irises
And then it's in the hands of spirits had woven
Until it became rings over rings
So rise and visit it and the face of the earth is shining
Or at sunset if you want to drink . (Habela ,2010:39-40) .

Perhaps more careful reading of these verses finds that Al-Maqqari used some signifiers and connotations, and this presentation of time may lead us to imagine an external psychological reality in its own right that stimulates linguistic and rhetoric construction in the text. The implications of these verses also expressed psychological reassurance about nature in general. The time is clear in the verses of poetry, in this direction the logical link adopted by Al-Maqqari remains symbolically recognized in this landscape to spread the sense of eternal relationship between man and nature as compared to the relationship between Al-Muqari and his homeland , Al-Andalusia .

4.3 The Historic event

There is no doubt that the historical event in the text is the main nerve underlying the narrative work and the event is a set of actions and facts, arranged a causal arrangement revolving around a general theme . The relationship between narrative and history is very strong because it relates to the news, and since the narrative, of any kind, relates to telling a realistic or imagined story, history has been a narrative of facts and events that are supposed to be real, because they have already occurred in time.

We see in *Nafh al-Tayeb* the techniques of narrative and the historical significance of Andalusian culture in which al-Muqari wanted to highlight practical and literary exploits of Andalusians .We see through his saying: "Taking care of the examination about the people of Al -

Andalusia, and the news of its people that glad souls, for its forerunners in the field of science, and progress in the combat of the enemy, and the merits of their country, and the places of their arguments and patience, until I acquired from them ammunition desired by any good men".(Al-Maqqari 1997: 38) .

Also, it is reflected in that Al-Muqqari conveyed to us a wonderful narrative image by recounting the great Islamic conquests, and explained how the Islamic State expanded its lift from the borders of China eastward to the Atlantic Ocean and Andalusia to the west. In his narrative to the expansion of Islamic state, He says: "Our relief, our master, our prophet, and our lord, Mohammed and the winners of his legacy, supporter the religion, the immigrants, his followers and descendants, the stars in the sky of his fame and their followers who are responsible for their rights of victory. Until they made his mission extended from Andalusia to China, as well as Damascus and Iraq". (Al-Maqqari 1997: 3)

Conclusion

Nafh al-Tib min Ghushn al-Andalus al-Ratib is one of the most important topics about the Arab self, and its role in establishing the permanent Arab- Maghrebi culture, as well as topics related to Andalusia from news and trips such as its geographical location, advantages, climate and bounties. Al-Muqqari wanted to know the people of the Orient with Andalusia and their cultural product, which is no less important than the oriental cultural product. The book is a book of literature appeared as a collective book. It presents an encyclopedia of intellectual, literary and social life. It is a book of poetic and prose anthology and a translation for the people of Andalusia, which makes it one of the most important references about this country. The book has been characterized by many characteristics, it is a source of biographical literature and contains a wealth of poetry and prose of the Andalusians, so it includes critical opinions limited to many topics brought by Andalusian writers and critics and also its value is concentrated in trying to give Andalusia its new place

among other countries from a literary point of view. Also , the historical material contained in this book specializes in Andalusia, was of great importance in historical and literary studies.

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