

The Ontic Anxiety of Fate” in Ibn Ḥazm’s Experience of Loss

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ABSTRACT

In light of the modern existentialist philosopher Paul Tillich’s discussion of periods of anxiety, this article demonstrates the nature of the anxiety that occupied Ibn Ḥazm during *fitna* (unrest) in al-Andalus (1009-1031). It argues that the reactions of Ibn Ḥazm to the psychological shock of being separated from his home and community during *fitna* developed into an extreme anxiety about his fate and future in Cordova. An analysis of Ibn Ḥazm’s “Treatise on Lamenting Cordova” shows the nature of his response to the threat of non-being and the anxiety of fate.

Keywords: Paul Tillich, the anxiety of fate, psychological approach, Ibn Ḥazm, *fitna*.

Introduction

Human beings have suffered from anxiety throughout history. Indeed, the German-American existentialist philosopher and theologian Paul Tillich (d. 1965) classified the types of anxiety that humans experienced through the classical, medieval, and modern periods based on the three directions in which “non-being” threatens being. These three types are the anxiety of fate and death, the anxiety of guilt and condemnation, and the anxiety of emptiness and meaninglessness. Tillich asserts that in Western history, “at the end of ancient civilization, ontic anxiety (fate and death) was predominant, at the end of the Middle Ages, moral anxiety (guilt and condemnation), and at the end of the modern period, spiritual anxiety (emptiness and meaninglessness)” (57).

A Psychological Approach

With Tillich’s proposition about the periods of anxiety in mind, this paper attempts to argue that, like many medieval Arabs who lived in al-Andalus (or “Islamic Iberia”, which is a medieval Islamic region that existed in the Iberian Peninsula from 711 until 1492) during and after the *fitna* (unrest) that occurred in the first half of the eleventh century, the analyzed literary text demonstrates that Ibn Ḥazm suffered from the ontic anxiety of fate more than any other type of anxiety.

The major point of discussion will be a treatise composed by Ibn Ḥazm following the destruction of his home city of Cordova, the capital city of al-Andalus during the Umayyad caliphate. This text is an example of medieval thought that speaks to the experiences of many pro-Umayyads of Cordova during the post-*fitna* period. It was composed by a distinguished scholar-philosopher whose popularity in his time suggests that his worldviews reflected the perspective of many in his community.

Before beginning with an analysis of Ibn Ḥazm’s work, however, the discussion will begin with a short literary overview of Tillich’s theory about “the periods of anxiety” as well as a short historical overview of the Andalusian pro-Umayyad community during and after the period of *fitna* in general, and the life of Ibn Ḥazm in particular. After that, light is shed on how the poet’s literary text reflects the nature of his anxiety. This analysis relies on Tillich’s investigation of the ontic anxiety of fate in his book *The Courage to Be*.

Theoretical Preface

Paul Tillich was not the only philosopher who noted the connection between the self and the world. Heidegger, for

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Received on 23/4/2019 and Accepted for Publication on 28/8/2019.

example, “underscores the connection between self-anxiety and world anxiety by presenting as that in the face of which one has anxiety neither the self nor the world as such, but rather Being-in-the-world as an indivisible phenomenon” (Körtner, 1995, 81). As Heidegger achieved success in theorizing the relationship between the self and the world, Paul Tillich succeeded in giving this relationship a historical dimension.

In his book *The Courage to Be* (2000), the philosopher Paul Tillich attempts to clarify the nature of anxiety that has had an enormous impact on Western history in general. Tillich suggests that we distinguish three types of anxiety in which non-being threatens being:

Nonbeing threatens man's ontic self-affirmation, relatively in terms of fate, absolutely in terms of death. It threatens man's spiritual self-affirmation, relatively in terms of emptiness, absolutely in terms of meaninglessness. It threatens man's moral self-affirmation, relatively in terms of guilt, absolutely in terms of condemnation (Tillich, 2000, 41).

Tillich argues that in different periods of Western civilization, one of these three anxieties featured prominently. In the Classical Age, for example, people were preoccupied by the anxiety of fate and death. This anxiety, however, became less of a problem in the medieval period when people's concerns shifted to that of guilt and condemnation. Then, in the modern world, people were plagued with the anxiety of meaninglessness more than any other type of anxiety (Tillich, 2000, 57). Following the frame of Tillich's argument about the periods of anxiety, the discussion below explains how the analyzed text show the ways Ibn Ḥazm experienced the anxiety of fate during the period of *fitna*.

Historical Preface

The term Fitna (unrest) in Arabic history mostly

refers to the state of infighting and the struggle for power that al-Andalus experienced in the period between 1009 and 1031 after the death of the second Umayyad Caliph of Cordova, Al-Hakam II (d. 976) who, right before his death, appointed his only twelve-year-old son Hisham II (d. 1013) to be his successor in the caliphate. The vizier Almanzor (d. 1002) seized power from Caliph Hisham II and announced that the Caliph had authorized him to run the affairs of the country. After the death of Almanzor, his son Muzaffar (d. 1008) took power to continue ruling under the name of the Caliph Hisham II until he died and was succeeded by Abd al-Rahman Sanchuelo (d. 1009). Sanchuelo issued an order from the powerless Caliph Hisham II appointing him to be the official crown prince, which ignited the anger of the Umayyad royal family and led them to start the civil war (O'Callaghan, 2013, 125-135). *Fitna* continued for years until the pro-Umayyads were displaced from Cordova and their homes were destroyed, which marked the collapse of the Umayyad dynasty and the emergence of independent mini-states known as *mulūk al-ṭawā'if* (“the Kings of the Sects”). This political change had a direct impact on the life of the pro-Umayyad vizier Ibn Ḥazm (Binmayaba, 2020, p. 2).

Ali Ibn Ḥazm (b. Cordova, Spain 994—d. Awnaba village close to Niebla near Seville, Spain 1064) was born to a notable rich pro-Umayyad family and he lived the first stage of his life in the palace of his father, who served as a minister under the Umayyad governor of Cordova, Almanzor (d. 1002), and his son Muzaffar (d. 1008) (Roth, 1989, 9). The loyalty of Ibn Ḥazm's family to the Umayyads made it easier for him to be accepted into the close circle of the Umayyad rulers. He was appointed as a vizier for at least two Caliphs of Cordova: Abd al-Rahman V (d. 1024) and Hisham III (d. 1036) (Pulcini, 1998, p. 7; Binmayaba, 2020, p. 1). Ibn Ḥazm describes his life in Cordova saying,

My father, may God have mercy on him, moved from our new dwelling on the eastern side of Cordova, in [the area of] Rabaḍ al-Zāhira, to the ancient part on the western side of Cordova, in [the area of] Balāt Maghīth, on the third day of the caliphate of Muhammad II al-Mahdi (d. 1010), and I moved with him in 399/1009. Then we underwent hardship during the beginning of the caliphate of Hisham II due to the calamities and assaults of the heads of his state. We were tested by arrest, surveillance, great penalties and detention. *Fitna* raised its voice to dominate all, and specifically us, until my father, the Minister, died [...] And this situation continued ...etc. (Ibn Ḥazm, 1987, 251).

The *fitna* continued until 1013, when Ibn Ḥazm decided to leave Cordova for Almería. Ibn Ḥazm says about that decision,

The Berber soldiers took over our homes on the western side of Cordova and dwelled in them [...] and this forced me to leave Cordova and settle in Almería [...] until the state of Banū Marwān (the Umayyad dynasty) collapsed and Sulayman ibn al-Hakam died [in 1016 C.E]. Then, the Hammudid dynasty began and Ali ibn Hammud al-Nasir (d. 1018) was acknowledged with homage as Caliph to control the whole city of Cordova. As a result, Khayrān (d. 1028), the governor of Almería, insulted me [after being accused of calling for the reestablishment of the Umayyad dynasty]. I was detained for months, then I was exiled to Aznalcázar. (Ibn Ḥazm, 1987, 260-261)

Thus, *fitna* was the major event that shifted Ibn Ḥazm's life from bliss, wealth and prosperity to jail and a ceaseless journey. He perpetually yearned for Cordova, as seen in his treatise below.

The Analyzed Text

Ibn Ḥazm mentioned that he visited Cordova after five years of migration, specifically in 409/1018 (Ibn Ḥazm, 1987, 251), and it seems that Ibn Ḥazm composed the following treatise during this visit (al-Zayyāt, 1990, 159). This treatise has been narrated in two different resources: *Ṭawq al-Ḥamāma* and *A'māl al-A'lām*. According to the narration of *Ṭawq*, Ibn Ḥazm starts his treatise saying, "I have been told by one of visitors after asking him about my dwelling that he saw it in the area of Balāt Mughīth ...etc." (Ibn Ḥazm, 1987, 227). It is not clear from this narration who describes the ruined abode, the visitor or Ibn Ḥazm. The fact that "It was either following his second imprisonment in about 412/1022 or after his third imprisonment in 418/1027 that he wrote the *Tawq*" (Giffen, 1994, 420) means that Ibn Ḥazm composed his treatise years after visiting Cordova in 409/1018, which, as al-Zayyāt argues, raises a question about why he would wait years before lamenting his lost dwelling (al-Zayyāt, 1990, 159).

In addition, Ibn Ḥazm composed his *Ṭawq* when he was in Jativa "seeking safety in retreat from politics and peace of mind in scholarly study" (Giffen, 1994, 420) and, according to this narration, a man who came from Cordova to Jativa stopped by Ibn Ḥazm's dwelling place and described to Ibn Ḥazm the view of the destroyed dwelling. However, Ibn al-Khaṭīb (d. 1374) emphasizes before narrating Ibn Ḥazm's treatise in his book, *A'māl al-A'lām*, that he found Ibn Ḥazm's handwriting in a manuscript, and in that writing Ibn Ḥazm says, "I halted by the ruins of our abodes in the area of Balāt Mughīth in the western land-dwelling ...etc." (Ibn al-Khaṭīb, 2003, 99). In this context, the narration of *Ṭawq* in which Ibn Ḥazm asks a visitor about Cordova might be interpreted as if Ibn Ḥazm wanted to include the treatise that he composed to grieve over his dwelling in the chapter of *bayn* (separation) in his *Ṭawq*; therefore, he draws an image of himself asking a visitor who came from Cordova to Jativa about his abode, the visitor tells Ibn Ḥazm what he saw in Cordova and it ignites Ibn Ḥazm's memory and motivates him to weep over his dwelling via the tongue of the visitor. Keeping in mind that the differences between the two narrations are minor, the present article relies on Ibn al-Khaṭīb's narration of what he found written by Ibn Ḥazm in his *Treatise on Lamenting Cordova*

Points of Analysis:

1 Language and Structure

Ibn Ḥazm composed his text in a prosaic-poetic language to lament the ruins of the deserted abode, which is a theme that was used in classical Arabic literature. Panegyric odes were initiated by halting at the ruins of the lost beloved's abode before making a journey to the patron (Binmayaba, 2020, p. 3). Ibn Ḥazm initiates his treatise with the sentence "*waqaftu 'alā aṭlālī manāzilīnā*" ((1-A) I halted by the ruins of our abodes)¹, imitating the pre-Islamic poet Umru' al-Qays in his celebrated suspended ode that begins with the poet addressing his two friends, saying "*qifā nabki min dhikrā ḥabībīn wa-manzilī*" (halt [my two friends] to weep over a beloved and an abode) (Stetkevych, 2010, 241).

¹ The English translation of Ibn Ḥazm's *Treatise on Lamenting Cordova* is my translation in (Binmayaba, 2020, pp. 5-7). I have followed the Arabic version of the treatise given in (Ibn al-Khaṭīb, 2003, 100)

Then, Ibn Ḥazm attempts to balance the poetic images and the real images with the purpose of expressing his emotion. What we find in Ibn Ḥazm's treatise in general and the poetic section in particular also resembles what we find in the opening section of the pre-Islamic suspended ode of the poet Labīd b. Rabī'a in which, as Stetkevych notes, "What we have here, however, is not the individual's separation from a continuous 'social structure' but the departure of society itself; it has disappeared" (*The Mute Immortals Speak*, 18). However, Ibn Ḥazm in the above text uses the same pre-Islamic tradition and a similar image of the ruins of the abode to express his anxiety and to lament a real loss and an actual destruction of his dwelling in Cordova (Binmayaba, 2020, p. 3).

Ibn Ḥazm's text can be divided into prosaic (referred to as A) and poetic (referred to as B) sections. In the prosaic section, Ibn Ḥazm portrays the destruction of his ruined abode and his home city of Cordova, and compares his joyful past in his lovely dwelling to the gloomy present. Then, in the poetic section, he repeats the same theme of yearning for the beloveds and demonstrating his sadness over the lost past, but in poetic language. On the surface, the difference between the prosaic language in the first section and the poetic language in the second section appears to be related to the form (meter and rhyme) more than subject, since both sections are related to the subject of nostalgia. Generally, Singh explains that the difference between prose and poetry can be understood in terms of "the degree and quality of imagination" (Singh, 2015, 167). However, Ibn Ḥazm's use of words in the two poetic and prosaic sections of his treatise does not display a clear difference in terms of the degree and quality of imagination, which makes the language of the A section, on the surface level, as poetic as that of the B section.

On a deeper level, the difference between the two sections of Ibn Ḥazm's text can be found in the duality of reality and imagination. Ibn Ḥazm starts his treatise as prose writer to narrate his visit to Cordova saying, "(1-A) I halted by the ruins of our abodes in the area of Balāt Mughīth in the western land-dwelling [of the river of Cordova], and by the desecrated abodes of the Berbers when I returned to Cordova." This is a real halt on the real ruins of his abode. However, the resemblance of this real halt to the imaginative, unreal poetic image of the classical Arabic poet halting on the abode of his lost beloved in the opening section of the poem (Stetkevych, 2010, 9) encourages Ibn Ḥazm to initiate his treatise with some poetic phrases and images, such as *aṭlāl* (ruins) *rusūm* (traces) and *ma'āhid* (places), to depict his feeling of loss and anxiety during his actual halting on the ruins of his abode. Then, he continues expressing his emotion via the intensive use of the cognitive technique of analogy, transferring the real images of the lost abode from reality to imagination.

The strong emotions of loss, as well as, the power of analogy to transfer an actual image to an unrealistic one, encourage Ibn Ḥazm to go a step further and rewrite his emotional experience of loss in poetic language. Ibn Ḥazm indicates the moment of transition from prose to poetry when he says: "(15-A) Although it is not my nature, this inspired me to say ... etc." He feels that although his poetic talent is not as perfect as his prosaic talent, the real scene of destruction in his home city encouraged him to switch from prose (A section) to poetry (B section). In fact, this switch from prose to poetry is a switch from an unorganized prosaic lingual system that is not restricted in terms of meter and rhyme to an organized poetic lingual system. Poetry eases Ibn Ḥazm's way in explaining his sense of loss and anxiety through an organized system that relies on the interminable rich classical poetic images and phrases that describe weeping over a lost abode.

Furthermore, as a religious person, Ibn Ḥazm does not want to complain about God's will and to weep over the past in direct prosaic language. Although he was emotionally shocked when he saw the devastation of his home, as demonstrated in his prosaic words "(10-A) I looked at it again and took another look, and I was about to go out of my mind with sorrow over it," he does not express his anger at the past but keeps describing the landscape of destruction. He indicates the idea of not objecting to God's will saying,

You know how my mind is fickle and confused about what we are in the midst of the remoteness of the abodes, the evacuation from the homeland, the change of time, the calamities of the Sultan, the change of the brotherhood, the corruption of the conditions, the change of days, leaving earned money and inherited money behind, the loss of wealth and high fame, the thought about the care of the family and children, despair of going back to the dwelling of the

family [in Cordova], fighting fate, and waiting for destinies. May God not make us complainers but bring us to Him, and may He return to us the best of habits as He promised us (Ibn Ḥazm, 1987, 309).

As a religious figure, Ibn Ḥazm believes that all of what has happened to him since he was forced to leave Cordova is the decree and will of God, and he cannot complain but to Him.

However, the transition moment started when he cannot resist weeping as he explains, “(15-A) This made my eye weep over its dryness, my liver worry about its corruption, and my heart get stirred up in denial. Although it is not my nature, this inspired me to say ...etc.” This emotional transition leads to a language transition from direct prosaic language to poetic, allowing Ibn Ḥazm to complain about his life and to express his real feelings. He weeps over his real loss through classical poetic images and phrases.

2 Anxiety and the State of Passage

The poet is depicted in Ibn Ḥazm's as a passenger in the liminal stage of margin, which is the second stage of Van Gennep's rites of passage (Stetkevych, 2010, 8). In his theory of the rites of passage,

Van Gennep has shown that all rites of passage or “transitions” are marked by three phases: separation, margin (or limen, signifying “threshold” in Latin), and aggregation. The first phase (of separation) comprises symbolic behavior signifying the detachment of the individual or group either from an earlier fixed point in the social structure, from a set of cultural conditions (a “state”), or from both. During the intervening “liminal” period, the characteristics of the ritual subject (the “passenger”) are ambiguous; he passes through a cultural realm that has few or none of the attributes of the past or coming state. In the third phase (re-aggregation or reincorporation), the passage is consummated. (Turner, 1970, p. 94).

In the liminal stage of margin, the anxious passenger (Ibn Ḥazm in the present discussion) is in the middle between the lost past and the ambiguous future. Turner explains this liminal stage saying, “Liminal entities are neither here nor there; they are betwixt and between the positions assigned [...] liminality is frequently likened to death, to being in the womb, to invisibility, to darkness, to bisexuality, to the wilderness, and to an eclipse of the sun or moon” (Turner, 1970, 95). The anxious poet in the examined text is neither in his home nor with his community, but is in-between in the moment of transition, hoping to return to the past or to re-aggregate with his people in the future.

This ambiguous transition of the liminal stage is symbolized in Ibn Ḥazm's text by images of night. He says, “(14-A) But the day changed to imitate the night with its silence, alienation, quietness and outburst of tears”. He depicts wildness such as the desolate desert and vast wilderness saying, “(2-A) misery turned it into desolate deserts that were once built up, (3-A) an abandoned vast wilderness that was once intimate, distorted hills...”. He mentions supernatural creatures like demons, ghouls, and monsters in his portrayal of the destroyed abodes that became “(4-A) playgrounds for demons, habitations for ghouls, hideouts for monsters,” and some wild animals like wolves, saying “(4-A) shelters for wolves,” and “(8-A) It has become wilder than the gaping mouths of the beasts of prey”. He describes ominous sounds saying, “(13-A) I focused on listening to the echoing sound of the owl hooting there.”

The poet in Ibn Ḥazm's text undergoes, to use the terms of Gaster's seasonal patterns (Stetkevych, 2002, 229), the state of mortification “symbolizing the state of suspended animation that ensues at the end of the year, when one lease on life has drawn to a close and the next is not yet assured” (Gaster, 1977, 7). The poet is in a state of mortification or “the state of anxiety”, to use Stetkevych's terms (Stetkevych, 2002, 229), between the previous life with the lost people and the unassured future with the hope of rebirth. In this context, the images of rain and water in Ibn Ḥazm's text have a psychological dimension related to the hope of revival. He prays for the lost abode saying,

(5-B) O best abode, you have been left laudable

May the morning cloud water you with rain whenever they stay or at night.

Then, he repeats the same metaphor saying,

(10-B) O darling abode, may

The dark rain cloud always water your area.

The poet hopes that rain and water, which symbolize rebirth and revival, will bring happiness again to his devastated abode. It is a hope for the lost abode to pass from the state of mortification to that of purgation.

The concern about the eternal loss of a place and the nonexistence of a future place made Ibn Ḥazm's anxiety of fate more complicated because, as Tillich emphasizes,

One can show the contingency of our spatial being (our finding ourselves in this and no other place, and the strangeness of this place in spite of its familiarity); the contingent character of ourselves and the place from which we look at our world; and the contingent character of the reality at which we look, that is, our world. Both could be different: this is their contingency and this produces the anxiety about our spatial existence (Tillich, 2000, 44).

Accordingly, the contingent character of Ibn Ḥazm and the place from which he looked at the world in general and Cordova in particular, and the contingent character of the reality in which he looked at the world are not the same. This difference produces anxiety because it means there is no need of his being, which Tillich describes as a risk to self-affirmation. This sensation of not belonging to any existent place is related to the central image of the poet as a passenger in endless journeys.

3 Anxiety and the Psychological Conflict

The conflict between thinking about the present existence, in the first part, and worrying about fate and the future existence, in the second part, overshadows Ibn Ḥazm's poetic text, and takes shape in the anxiety of fate. With this kind of anxiety we, as Ibn Ḥazm did, realize the fact that, as Tillich states, "we exist in this and no other period of time, beginning in a contingent moment, ending in a contingent moment, filled with experiences which are contingent themselves with respect to quality and quantity" (Tillich, 2000, 44). This anxiety of time and fate was increased in the feeling of Ibn Ḥazm by the strong worry about future.

In similar context, the conflict between memory and forgetting dominates the feeling of Ibn Ḥazm in his treatise. The present site of the ruined abode keeps reminding the poet of his lost past with the beloveds. He says in the opening line of B section,

(1-B) Greetings to an abode we departed from and left
empty of its folks, desolate, and devastated.

The landscape of the abode does not show any sign of his lost beloveds who used to live there. The poet says,

(2-B) It seems to you as if it was never inhabited, a wasteland,
and it wasn't populated for a long time before us!

The poet decides to be patient with fate and, at the same time, he feels that patience is hard, saying,

(8-B) Have patience with the assault of fate on them and its judgment,
although the taste of patience is difficult and bitter.

During this moment of conflict between memory and forgetting, memory plays a major role in preventing the poet from overcoming his anxiety and forgetting his beautiful past. He says,

(11-B) As if the delicate young ladies never dwelled on you
with confident men that resembled the bright stars!

(12-B) They are lost and perished, but remain [in memory]
To people like them. My eyes pour tears!

The poet attempts again to find a solution to his psychological dilemma of anxiety and "suspended animation," and wonders,

(14-B) Indeed, even if it returned and we returned to,
What about those of its folks who dwell in the grave?!

This is an attempt to defeat memory and start a new life, but the total collapse of the poet's body and emotion represents his failure to forget his past. He says,

(17-B) O my weak body, O my seduced heart

O my bereaved soul, and O my distressed liver,
 (18-B) O worry, you did not infect [me], O grief, you did not appear [on me],
 O passion, you did not trouble [me], O separation, you did not trigger [me].

(19-B) O fate, do not go away, O abode, do not stay
 O eye, do not stop shedding tears, and O illness, do not be healed.

Then, the poet reaches the conclusion that nothing can defeat memory and decides to keep remembering his lost people forever saying,

(20-B) I will keep lamenting that time as long as the sky remains above
 as a roof for people, and [as long as] we are carried on the earth

Thus, memory easily defeats oblivion and the poet's attempt to move past that hard experience fails. This failure to forget the painful experience produces an anxiety about fate and the future.

The dilemma in the anxiety of Ibn Ḥazm is that his terrible experience of loss led him to lose confidence in this world, but he, as an individual, could not stop participating in this world. Ibn Ḥazm refers to his loss of confidence in the world when he says, "(9-A) It tells you about the fate of everyone, and makes you renounce to pleasure in it [this life]." This suspicious view of the world is a result of the conflicts that forced Ibn Ḥazm to separate physically from his people and go south while remaining emotionally connected to his community.

Looking closely at Ibn Ḥazm's text, it is clear that non-being is not only a threat of death but also can occur through misery (*balā'*), fate (*dahr*), or destruction (*kharāb-hadm*). He says, "(2-A) misery turned it into desolate deserts that were once built up,...etc.", "(6-A) Fate turned against them [...] and dispersed them", and "(8-A) The devastation spoiled it and destruction prevails over it." Misery, fate and destruction bring death to groups and communities and are depicted as threats to being. However, Ibn Ḥazm, to a large extent, tries to take the experience of loss and separation as a lesson. He thinks that the devastated land shows signs of the imminent end of this life and the remains of the life of its people (8-A). It also shows us an example of the fate of everyone, and makes us renounce pleasure in this life (9-A). This lesson is not only for individuals, but also an indirect political lesson for communities and political authority.

4 Anxiety and the Political Blame

Fate in Ibn Ḥazm's text has a political dimension besides its psychological one. The main factors that affected the life of Ibn Ḥazm was the political conflicts that led to the destruction of Ibn Ḥazm's home city of Cordova. These were each conflicts between a community and a political power. In this context, Ibn Ḥazm opens the poetic part of his treatise with the word *salām* (peace), hoping for peace in the lost land. What the communities of Ibn Ḥazm had built, the political conflicts destroyed. Nevertheless, instead of blaming the political power that destroyed his community and forced him to leave his homeland, as many Muslim poets did in their lamentations for the destroyed cities and communities of al-Andalus (Elinson, 2009, 15), Ibn Ḥazm preferred to blame fate.

The anxiety of guilt and condemnation, in which non-being "threatens man's moral self-affirmation" (Tillich, 2000, 51) is related to the dilemma of responsibility, while the anxiety of fate is related to the predicament of the prospective existence. In his saying about his lost people, "(6-A) they marched [everywhere] like people of Sheba, and the exhortative sermons talk about them," Ibn Ḥazm makes a comparison between his lost people and the people of Sheba. The Quran discusses Sheba as follows:

There was, for Saba, aforetime, a Sign in their home-land - two Gardens to the right and to the left. "Eat of the Sustenance (provided) by your Lord, and be grateful to Him: a territory fair and happy, and a Lord Oft-Forgiving! But they turned away (from God), and We sent against them the Flood (released) from the dams, and We converted their two garden (rows) into "gardens" producing bitter fruit, and tamarisks, and some few (stunted) Lote-trees. (Quran, Sheba, 15-16, trans. Ali).

Ibn Ḥazm aims, indirectly, to say that his people, like the people of Sheba, once had beautiful gardens and lived in close, blessed cities. But when they turned away from God and committed sin, they were dispersed in scattered fragments and their gardens were destroyed.

In addition, Ibn Ḥazm's use of the phrase "(7-A) *ka'an lam taghna bi-l'ams*" (as if it had not flourished only the day before) evokes the same Quranic phrase that refers to the power of God's will that can devastate the green rich land when people forget to thank Him. The Quran says,

The likeness of the life of the present is as the rain which We send down from the skies: by its mingling arises the produce of the earth, which provides food for men and animals: [It grows] till the earth is clad with its golden ornaments and is decked out [in beauty]: the people to whom it belongs think they have all powers of disposal over it: There reaches it Our command by night or by day, and We make it like a harvest clean-mown, as if it had not flourished only the day before! Thus do We explain the Signs in detail for those who reflect. (Quran, Yunus, 24, trans. Ali).

Ibn Ḥazm evokes the Quranic stories, and mentions the exhortative sermons that talk about his lost people of Cordova (6-A), as if he believes the sin of his people to be the reason behind this disaster and feels a sort of anxiety of condemnation; especially when we remember that he was an Umayyad vizier and most of his lost people were Umayyads or pro-Umayyads that had had political authority before *fitna*.

5 The Courage to Overcome Anxiety

Ibn Ḥazm's view of fate, *al-dahr*, in his text is complicated. It is clear that fate brings separation and destruction to the poet when he says, "(6-A) Fate turned against them" and when he speaks to himself saying, ((8-B) Have patience with the assault of fate) However, despite this the poet asks fate to deliver his greetings to the lost beloveds saying, "(7-B) O fate, deliver my greetings to its dwellers, even if they are living in al-Marwayn or past the river." The poet's ambiguous emotion about fate is revealed in his saying,

(9-B) If it makes us thirsty, it was watering [us] for a long time
and if it did wrong to us, it pleased [us] for a long time.

This acknowledgement of fate may be related to God's will as the poet says,

(4-B) but the decrees of God have come into force
to destroy us with what happened to us, willingly or by force.

Ibn Ḥazm's way of linking fate to God's will gives him the courage to live because, as Tillich emphasizes, "the very fact that courage has to be created through many internal and external (psychological and ritual) activities and symbols shows that basic anxiety has to be overcome" (Tillich, 2000, 43). In Ibn Ḥazm's experience, the courage is created through the belief in God's plan and the destruction and separation are a result of the decrees of God coming into force (4-B).

Ibn Ḥazm carries a desire to live in his abode, which is obvious as he addresses the abode,

(3-B) O abode, it was not our choice to desert you,
and, if we could, we would choose you to be our abode,

While no hope for revival is possible, Ibn Ḥazm struggles to find things that can give him the courage to stay in his abode in Cordova. In fact, he was aware of the difficulty of mustering this courage and the gloom of his fate, but also aware that his fate was the rule of contingency. As Tillich points out: "the anxiety about fate is based on the finite being's awareness of being contingent in every respect, of having no ultimate necessity" (Tillich, 2000, 45). Therefore, the conflict between the desire for life and the despair of the future expressed in this text can be described as Ḥazm's first reaction to the realization of the possibility of non-being.

In fact, the Pro-Umayyads, like Ibn Ḥazm, who were isolated from their communities during *fitna* and suffered from the anxiety of fate, had to find a means of hope that would enable them to defeat this anxiety. With this strong anxiety of fate as shown in his treatise, Ibn Ḥazm was looking for anything that could give him the courage to remain in Cordova. When Ibn Ḥazm attempts to have the courage to overcome the anxiety in his mind, his senses of sight and hearing obstruct his attempt to have courage. He first "(2-A) found the area's traces obliterated ... etc." Then, he "(10-

A) looked at it again and took another look". After that, he "(13-A) focused on listening to the echoing sound of the owl hooting there after the departure of that brittle gathering ... etc." The things he sees and hears deepen his anxiety and prevent him from having the courage to be optimistic about the future. His experience of displacement obstructs any attempt to have courage to be alive and makes him pessimistic about his future.

Ibn Ḥazm's courage to be optimistic is suspended by the anxious sense that combines the assault of fate and the worry of its judgment (8-B). The poet believes that the near future, in which he may or may not find his people, is controlled by fate. This worry about fate is combined with the thought of destruction (8-A) which produces, in turn, the anxiety of death. This last type of anxiety is, in Tillich's point of view, "the permanent horizon within which the anxiety of fate is at work" (Tillich, 2000, 43). However, Ibn Ḥazm declares that he will resist anxiety with patience and hope for future, saying,

(13-B) We will obediently remain patient with difficulty, [waiting] for relief.

Perhaps our good patience will bring relief to us.

Ibn Ḥazm attempts to be patient without any reaction to the anxiety of fate. But, in such a state where there is a threat of non-being, as Tillich points out, "no being can accept its own non-being without a negative reaction" (Tillich, 2000, 99).

Conclusion

Through the examination of a literary text by the pro-Umayyad Ibn Ḥazm, the nature of his anxiety of fate is apparent. The deterioration of the political position of the Umayyads was an indicator to the pro-Umayyads, like Ibn Ḥazm, that their necessity in Andalusian society was no longer integral. When any human being or community realizes that their existence is no longer necessary or welcome in a place, they begin fretting about their fate in that place. As Tillich points out: "The anxiety about fate is based on the finite being's awareness of being contingent in every respect, of having no ultimate necessity" (Tillich, 2000, 45).

Many factors such as political instability, the bloody events against his people, his ambiguous future, and eternal isolation from his community contributed to the strong feeling of anxiety of fate reflected in Ibn Ḥazm's thoughts about the world. The analyzed text demonstrates the pessimism of the poet about finding the courage to defeat anxiety and start a new life in Cordova.

A Treatise on Lamenting Cordova²

(1-A) I halted by the ruins of our abodes in the area of Balāt Mughīth in the western land-dwelling [of the river of Cordova], and by the desecrated abodes of the Berbers when I returned to Cordova. (2-A) I found the area's traces obliterated, its signs erased, its places had vanished, and misery turned it into desolate deserts that were once built up, (3-A) an abandoned vast wilderness that was once intimate, distorted hills that were once beautiful, an awful destruction that was once safe, (4-A) shelters for wolves, playgrounds for demons, habitations for ghouls, hideouts for monsters, and hiding places for thieves, after a long time of being rich in men like swords and knights like lions who overflowed with great prosperity. (5-A) The social gatherings were full of skillful men, and the charming gazelles of al-Andalus hid in their palaces under ornaments of a bloom of this world reminiscent of the amenity of the Hereafter.

(6-A) Fate turned against them after a long blooming time, and dispersed them until they marched [everywhere] like people of Sheba (Saba), and the exhortative sermons talk about them.

(7-A) It seems as if those ornate niches and palaces that were near the shore [of the river] in those dwellings, which were like the sky's lightning in brilliance and joy, the beauty of which changes the sight and eliminates worries, were as if they had not flourished only the day before, and the masters of people had not dwelt there. (8-A) The devastation spoiled it and destruction prevails over it. It has become wilder than the gaping mouths of the beasts of

² It is my own translation in (Binmayaba, 2020, pp. 5-7). I have followed the Arabic version of the treatise given in (Ibn al-Khaṭīb, 2003, 100)

prey, showing signs of the imminent end of this life and the results of [the life of] its people. (9-A) It tells you about the fate of everyone, and makes you renounce to pleasure in it [this life].

(10-A) I looked at it again and took another look, and I was about to go out of my mind with sorrow over it. I remembered my comfortable days there, and my fervent longing for pleasure with buxom and delicate girls, the like of whom render a man's mind youthful again.

(11-A) It came to my mind how they are covered by nothingness and buried under the ground, immediately after the dispersion of our gathering and its departure to distant lands and remote regions. (12-A) My soul believed in the vanishing of that desire and the breakdown of that essence [of the country], after what I have known of its beauty, bloom, ornament, affluence and its barrenness, and after [my] separation from it in good condition with high status, where I had swaggered in its stations and budded in them.

(13-A) I focused on listening to the echoing sound of the owl hooting there after the departure of that brittle gathering in the courtyards, the night of which was as crowded with people as the previous day was with inhabitants' meetings. (14-A) But the day changed to imitate the night with its silence, alienation, quietness and outburst of tears. (15-A) This made my eye weep over its dryness, my liver worry about its corruption, and my heart get stirred up in denial. Although it is not my nature, this inspired me to say,

(1-B) Greetings to an abode we departed from and left

empty of its folks, desolate, and devastated.

(2-B) It seems to you as if it was never inhabited, a wasteland,
and it wasn't populated for a long time before us!

(3-B) O abode, it was not our choice to desert you,
and, if we could, we would choose you to be our abode,

(4-B) but the decrees of God have come into force
to destroy us with what happened to us, willingly or by force.

(5-B) O best abode, you have been left laudable
May the morning cloud water you with rain whenever they stay or at night.

(6-B) O voyager, in those gardens it was surrounded
by serene meadows that turned, after us, to dust!

(7-B) O fate, deliver my greetings to its dwellers,
even if they are living in al-Marwayn³ or past the river.⁴

(8-B) Have patience with the assault of fate on them and its judgment,
although the taste of patience is difficult and bitter.

(9-B) If it makes us thirsty, it was watering [us] for a long time
and if it did wrong to us, it pleased [us] for a long time.

(10-B) O darling abode, may
the dark rain cloud always water your area.

(11-B) As if the delicate young ladies never dwelled on you
with confident men that resembled the bright stars!

(12-B) They are lost and perished, but remain [in memory]
To people like them. My eyes pour tears!

(13-B) We will obediently remain patient with difficulty, [waiting] for relief.
Perhaps our good patience will bring relief to us.

(14-B) Indeed, even if it returned and we returned to,
What about those of its folks who dwell in the grave?!

³ Al-Marwayn are two cities in Khurasan in Central Asia.

⁴ The poet refers to the river of Amu Darya in Central Asia

(15-B) O our time there, when will you return?!
 We will praise your coming back, if you did, and your turning around.
 (16-B) How many pleasing days have we spent in its shelter, and nights
 in which we combined the sun with fun and the full moon?!
 (17-B) O my weak body, O my seduced heart
 O my bereaved soul, and O my distressed liver,
 (18-B) O worry, you did not infect [me], O grief, you did not appear [on me],
 O passion, you did not trouble [me], O separation, you did not trigger [me].
 (19-B) O fate, do not go away, O abode, do not stay
 O eye, do not stop shedding tears, and O illness, do not be healed.
 (20-B) I will keep lamenting that time as long as the sky remains above
 as a roof for people, and [as long as] we are carried on the earth.

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(القلق الكياني حول المصير) في تجربة الفقد عند ابن حزم

مصطفى محمد تقي الله بن مايايا *

ملخص

في ضوء نظرية الفيلسوف الوجودي المعاصر بول تيليش حول فترات القلق، ويحلل البحث طبيعة القلق الذي سيطر على ابن حزم أثناء الفتنة التي حدثت في الأندلس (1009-1031) ليثبت أن رد فعل ابن حزم على الصدمة النفسية الناتجة عن انفصاله عن موطنه ومجتمعه أثناء الفتنة تطورت إلى قلق شديد بشأن مصيره ومستقبله في قرطبة، ويركز البحث على تحليل (رسالة في رثاء قرطبة) لابن حزم ليوضح طبيعة رد فعله على التهديد الوجودي وقلق المصير.

الكلمات الدالة: بول تيليش، قلق المصير، المنهج النفسي، ابن حزم، الفتنة.

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تاريخ استلام البحث 2019/4/23، وتاريخ قبوله 2019/8/28.