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# From Quatrains to Sonnets: The Structural Impact of Arabic Verse on English Forms

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**Abstract:** The cycle of exchange and influence between different literatures is a phenomenon that deserves a lot of investigation and study. In the past and the troubadour poets were influenced by the Arab poets through the cultural contact with the heritage and culture of Muslims in the eleventh century. The poem, the song or sonnet, which was started by the poet Giacomudi in the thirteenth century, is a poetic form that was influenced by troubadour poetry in its structure and content. Then it was developed by Dante and Petrarch in Italy in the fourteenth century, influenced by the troubadour poets. Thomas was the first to introduce the sonnet into English poetry in the sixteenth century, and then this poetic form became established with Shakespeare in the seventeenth century. The fact that Arabic poetry influenced the emergence of modern European poetry remained an indisputable issue for Western researchers for many centuries. This is what the well-known British orientalist Hamilton Gibb (1895-1971), professor of literature at the University of London (Institute of Oriental Studies), says. But in the middle of the nineteenth century, a revolution occurred in the position of European researchers in recognizing the reality of Arabic influences on European literature. This influence is what we proved in this paper.

**Keywords:** Arabic Poetic Influence, Muwashshah and Zajal, Origins of the European Sonnet

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## 1. Introduction

The influence of Arabic poetry, particularly forms like the rubaiyat (quatrains), on Western poetry has been significant. The rubaiyat introduced unique themes and structures to Western poets, fostering new styles such as the sonnet. This cross-cultural exchange enriched the aesthetic and thematic depth of Western poetry, allowing for a blend of emotional expression and lyrical beauty consistent with both traditions [1]. The relation between form and content is particularly interesting in the case of the classical form of the Arabic qasida, the mother of most of the world's classical poetry traditions. The relationship between Hispano-Arabic muwashshah and Romance literatures is examined by Zwartjes, who ends with a list of comparable strophic poetry in Late Latin and other Romance languages that resemble zajal. Zwartjes also offers thematic comparisons between Arabic muwashshah and Romance. He comes to the conclusion that there aren't any notable distinctions between them. By drawing certain comparisons between the topics of Ibn Hazm's *Tawq al-Hamama* and the troubadours' courtly love, Griffin finds the origins of the troubadours' courtly love in Arabic love poetry [2], [3]. Boas illustrates how courtly

love demonstrates Arabic influence on European poetry with examples from both Arabic and Provençal poetry. According to Boase, there has been a cross-cultural exchange of ideas, subjects, and stylistic techniques between royal and popular poetry in Arabic poetry from mediaeval Spain and Western culture. Schippers investigates and evaluates a Hispano-Arabic muwashah and contrasts it with troubadours like Amaut Daniel and Bemart de Ventadom's love songs. It is confirmed by shippers that the troubadours and muwashshahs have similar structures, subjects, and stanza leading motifs. Thus, the parallelism of the three lines in each hemistich in pre-Islamic 'mad' verse was linked to the parallelism of the poem's three main elements: the opening, the body, and the closure [4]. This organization opened the way for the rise of the tripartite form of the qasida. In other words, the form of the verse generated the form of the poem, the first level of the unique structure-content correlation in the six sometimes called the sonnet. This traditional division imposes a content-based hierarchy onto the linear verbal sequence of the entire poem. Thus, even though there are typically only two semantically significant rhymes in the Arabic poem, because quatrains one, two, and four each have the same terminal sound, they are explicitly linked at the lexical level and implicitly linked at the semantic level, thus making the Arabic feel like a single verse. In contrast, the two parts of the English sonnet, traditionally the first three quatrains and the final couplet, may be linked weakly or not at all, thus making the English feel like three or four different quatrains pressed into service for a single verse [5], [6].

#### **Transmission of Arabic verse to Europe**

Many orientalist and researchers have tried to deny the influence of Arabic poetry on Western poetry. Among those who deny the impact of the Arab verse on the English verse is the English scholar Gibb and the Dutch Orientalist of French origin Dozy (1820-1883), who urged Orientalists to stop recognizing Arab influences on European poetry, saying: "We see this issue as a kind of absurdity, and we do not want to see it discussed from now on, even though we are convinced that the discussion about it will last a long time, and each has his sword in the struggle". Dozy's word has continued to have its effect since that time, "and it is still prevalent today," according to Gibb's expression [7], [8]. Gibb devoted his research to studying the influence of Arabic literature, both official and popular, on the official and popular literature of Europe, concluding by saying, "The best thing that Islamic literature has given to the literature of Europe is that it has influenced the poetry and prose of the Middle Ages with its Arabic culture and Arabic thought". The Middle Ages begin with the collapse of the Roman Empire and extend from the fifth century until the beginning of the Renaissance in the fifteenth century [9]. Europeans divide their history into three main stages: the classical era (represented by the civilizations of the Greeks and Romans), then the Middle Ages, and finally the modern era, which begins with the Renaissance and extends to include the Age of Enlightenment, the Industrial Revolution, the French Revolution, and up until now. While Europe was living in the Middle Ages, the Arab civilization in Andalusia and Sicily was at its peak, and Cordoba, Toledo, and Granada were centers of influence and a destination for Europeans to study science, philosophy, and literature [10], [11]. The Arab rule of Andalusia (Spain and Portugal) extended from 711 to 1492.

We know that all arts, especially music, singing, muwashshahat and zajal poetry, witnessed an unprecedented boom in Andalusia, and all of this cast its shadow on European literature, to the point that the British historian, poet and critic Thomas Warton said in his book (*History of English Poetry*) published in 1770 that "the romanticism of the Middle Ages is undoubtedly a purely Arab product [12]." He means by this the influence of Arabic poetry on the emergence of modern European poetry and the influence of stories of chivalry, adventure and myth in popular Arabic literature on the emergence of Romance literature and stories in medieval Europe, which later led to the emergence of the realistic story and the European Romantic movement in the late eighteenth century [13], [14].

### Early Encounters

Early in the early eighth century, Arab Muslims in Andalusia composed one of the most bright, dazzling, and sparkling chapters in the annals of mediaeval European thought. Arabic-speaking Muslims were the primary global torchbearers of culture, knowledge, and civilization from the middle of the ninth until the beginning of the thirteenth centuries [15], [16]. Muslims acted as a channel for the revival of traditional science and philosophy, bringing them to the public eye and completing the transmission chain in a way that enabled the Western European Renaissance. In his book *History of the Arabs*, Philip K. Hitti affirms that Arabic Spain made an important mark. Furthermore, during his career, Fitzroy also emphasized the folk element of troubadour tunes in particular [17]. He even went so far as to claim that the songs of the Arabs served as the inspiration for the troubadours and trouveres. Furthermore, Hitti asserts that the Arabic language was driven by a passionate desire to compose poetry. Arabic poetry is passed down orally and is infinite in quantity. It was quite appealing that everyone in the audience, regardless of status or wealth, admired them. Arabic poetry has a beautiful tone and a lot of melody. The poetry of Arab Muslims in Andalusia has acquired new receptivity and developed new metrical forms to present the magnificent nature and the age. Courtly love poetry manifested a great romantic emotion through its ballads and love poems that preceded the attitude of the European Middle Ages [18], [19]. —Local influence made itself felt primarily in lyrical poetry, where the Spanish Arabs created new forms not previously known in the Muslim East. These had a considerable influence on early Spanish Christian poetry and possibly also on the other literatures of Western Europe. Poetry about love, like *Al Muwashahat* (also known as *muwashshah*) and *zajal*, originated in Andalusia in the early decades of the 10 and eleventh centuries. A choral refrain served as the foundation for both. They were also referred to as songs. Songs and music are unmistakably features of this kind of poetry [20]. *Al-Muwashahat* originated in Andalusia and migrated northward throughout Europe, the East, and Africa. Among the pioneers of *Al-Muwashahat* is *AbeBakribn-Quzmain*. He was a well-known itinerant musician from the Spanish city of Cord Cordova. He used to sing praise songs that would eventually be referred to as *zajal* as he travelled from one city to another. *Al-Muwashahat* is defined as follows: "Three centuries ago, in Spain, the Arabic poetry form *muwashshah* was initially formed [21], [22]. Its refrain, or *Kharja*, was not in the traditional Arabic but rather in romantic or vernacular Arabic, or *Mozarab* (*Mozarab* is derived from "musta" in Arabic. "Rab," which means "Arabized," is a dialect spoken by non-Muslims on the coast of Spain.). A conjecture concerning the troubadours' verse in Southern Europe is prompted by the romantic theme of *zaja*: "the Troubadours imitated their southern contemporaries, the *zajal*-singers, played a role into the growth of the practice of *dame* in the western literary tradition, which has since come to be defined as "courtly love." In Southwest Europe, "the cult of the *dame*" unexpectedly emerges, following the Arab model. The Sufis frequently employ feminine deity images.

In terms of history, the troubadours first appeared in al-Andalus in the eleventh century, whilst the Sufis were at their height in the ninth century [23], [24]. According to Idries, the "deterioration of Sufist-love ideal" is the source of the European conception of love. Finally, the scholar Hitt, "The noblest movement of early European literature, the *Chansen de Roland*, whose appearance prior to 1080 marks the beginning of a new civilisation just as the Homeric poems make the beginning of historic Greek, owes its existence to a military contact with Moslem Spain."

### Troubadour poetry and the art of the *muwashshah*:

In the history of European literature, there is a type of poetry called (troubadour) poetry, which is based on chivalry and platonic love [25]. This poetry is considered the beginning and foundation of the renaissance of modern European lyrical poetry through its various stages and formations. The Penguin Dictionary of Literary Theory says under the entry *troubadour*: "The troubadour are poets whose poetry flourished in southern

France in the period between 1100 and 1350. They were distributed in a number of royal palaces and were known for the phenomenon of courtly love. Most of their poetry is lyrical poems about love and passion. These poets left their profound impact on Dante and Petrarch, and even on all stages and developments of lyrical poetry in Europe." This poetry began in the twelfth century in Spain, Portugal, southern France, Italy and Sicily, then spread to northern France and Germany and reached Britain [26], [27]. However, this poetry is best known for being attributed to the Provence region in the southeastern corner of France. Many of the most prominent European historians, writers, critics and orientalists have concluded that troubadour poetry emerged as a result of the direct influence of the Arabic muwashshahat and zajal poetry in Andalusia. The German philosopher, historian, and linguist Herder (1744-1803) says about this: "When the Arabs invaded and settled in parts of Europe over the course of many centuries, they were bound to leave traces of their poetic arts, sciences, customs, and traditions. Perhaps the influence of their arts was no less than the influence of their sciences, which we had taken almost entirely from their hands" Mommsen, K.

In a direct reference to the influence of Arabic poetry on the emergence of chivalric poetry and platonic love among the troubadours, Herder says: "Thus, a new taste began on the European horizon, anticipating everything new and praising adventure, whether it was connected to actions, honor, or love. This taste gradually crept from the south to the north without anyone noticing it, and began to mix with Christianity and the taste of the northern peoples. The spirit of European chivalry became an oriental spirit, and heroic hymns and stories narrating adventures and wonders appeared, and all of this had an amazing effect on Europe" Mommsen, K. This is confirmed in a separate context by Professor Hamilton Gibb, who says: "At the end of the eleventh century, a new type of poetry suddenly appeared in southern France, with a new craft, a new subject, and a new psychology. Is there anything more reasonable and intuitive than that these ancient poets in the Provence region were influenced by Arabic models?" (9). This is because the novelty of troubadour poetry, as Gibb sees it, is not in its subject matter but in the innovative way in which this subject matter was formulated, which is "that throbbing love that represented an emotional doctrine" unparalleled in "the traditions of the literature of the Latin peoples. This love was "coupled with a social and moral theory of love, which is the most prominent feature of Arabic literature" (Gibb. But the question, as Gibb says, is how did zajal poetry pass to the ancient troubadour poets when they did not know Arabic? Gibb answers the question by saying that "the Muslims of Andalusia were not only familiar with Spanish, but it has also been proven that from the oldest to the youngest of them understood the Galician language, which is a dialect derived from Latin, and they spoke it in their homes and dealings" (Gibb. In contrast, "the Christians in Andalusia became Arabized, as is evident from the name by which they were known, Mozarabes, and they were familiar with Arabic literature. These Christians transferred many seeds of Islamic culture in Andalusia to the northern kingdoms, and there is no doubt that an exchange of this kind formed the basis for many phenomena in the history of Andalusian and Spanish poetry".

## 2. Materials and Methods

### The Rise of the Sonnet

The question that arises now is: What is the origin of the term sonnet? Where did it come from?

European references say that in Provençal it is sonet and in Italian it is sonetto, meaning "little voice" or "little song" (Dictionary of Literary Terms & Literary Theory, 843). In Arabic poetry the sonnet is called "tawshiha," because the structure of the sonnet is in fact a type of "tawshiha" that we see in the Arabic muwashshah. There is an opinion that requires greater boldness to declare that the Arabic muwashshah in Andalusia may be the model that European poets adopted in the process of their borrowings from Arabic love poetry

in what is called courtly love when they began to compose poetry with a complex structure that reached its final form in a form they called the sonnet.

Dr. Kamal Abu Deeb, in the introduction to his translation of Shakespeare's sonnets referred to above, believes that sonnet is likely a corruption of the Arabic word "samt". According to Dr. Kamal Abu Deeb, the word "sonnet" may have originated from the Arabic word "samt." His proposal displays a light-hearted and amusing demeanour as he presents novel concepts that can contradict the conventional viewpoints of Arab authors. When presenting this notion, he blends scholarly understanding with a humorous tone. He says, somewhat playfully, which is a style known to Abu Deeb when he is about to present a new opinion that is not familiar to Arab writers:

"I want to speculate a little for the sake of passing pleasure, if for nothing else, so I entertain myself by imagining that the word sonnet itself is of Arabic origin, as it is not known in Latin, and it is said that it is from the Provençal language, and I imagine that it is a corruption of the Arabic word samt, which means between what the necklace means. It was used to describe poetry, and it is used in more than one muwashshah that I have seen. In fact, samt was also one of the ancient poetic formations and had a structure that distinguishes it".

The concept in Arabic poetry known as "tasmīt," refers to the variation of rhyme. This is true, as the tasmit in Arabic poetry is known as (the diversification of the rhyme). It has been likened to a necklace studded with jewels of different colors. The muwashshah is the last form to which tasmit in Arabic poetry has ended. "Samt" and its plural is asmat, is one of the terms of the muwashshah art, and it is the lock, center, or role with which the muwashshah begins. What makes it more likely that the word "samt" was changed to "sonette" is that the letter n is not repeated in the Italian word "sonetto" and it is very easy to replace the sound of the "mim" in Arabic with the letter n in European languages, especially since the letters "mim" and "nun" are interchangeable, as is known in phonetics. The sound "tu" at the end of the word is a well-known feature of the Italian language. The great professor Julian Ribera and other researchers mentioned that the troubadours did not only transmit the muwashshah as poetry, but also transmitted with it the names of the musical instruments that were used to sing the muwashshah and zajal in Andalusia, and some of these instruments have retained their Arabic names to this day in European languages. Among these musical instruments, as the orientalist Trend says: "The lute, the guitar, the rebeck or ribible, and in Spanish rabel, in addition to other musical instruments whose names are derived from Arabic, such as the Spanish pandero and pandarata, which are derived from the Arabic word bindir, and the cymbals around its rim are called sonajas in Spanish (from the Arabic cymbals, plural of cymbal, and in Persian, sanj)".

The mention of the word "cymbals" in Spanish among those musical instruments that these poets used to sing suggests that the "sonnet" may have been derived from the name of this instrument. The troubadour is the "roving singer poets." It is known that the veteran Arab poet Al-A'sha was nicknamed "the cymbal of the Arabs," meaning the lyre of the Arabs.

### 3. Results and Discussion

#### The Development of Sonnet in European Literature:

It is known in literary history that the beginning of the sonnet goes back to what was composed by Giacomo da Lentino (1188-1240) who was the first to invent it, when he developed a form of the song that was popular among the peasants in Sicily, which is called the "strambotto" or the poetic section that consists of eight lines (eight) with a rhythm (abab abab). Backman, R. Clifford speaks of Sicily" its rulers had, or at least persuaded many into believing they did, ruled the central Mediterranean, making it one of the richest states in Europe in the twelfth century. The scientific court culture and extraordinarily vibrant troubadour had taken over the royal castle" (p. 3). Research indicates (the opinion of the American Ernest Hatch Wilkins) that this song Sicilian was originally borrowed from the Andalusian Arabic love poetry that was transmitted by the

Arabs residing in Sicily during the reign of Frederick II (1194-1250) in the thirteenth century. The poets who were associated with the court of King Frederick formed their own poetic school known to critics as the Sicilian School of Poets in the period between 1250-1230. Then Dante Alighieri (1265-1321) took over.

Francesco Petrarch (1374-1304) developed the Italian form of the sonnet. The sonnet arose as an imitation and development of troubadour poetry, especially since Dante and Petrarch were admirers of troubadour poetry and were influenced by it, and they contributed to promoting the traditional form of the sonnet. Thomas Wyatt (1542-1503) is considered the first to introduce the art of the sonnet to English literature. This was at the beginning of the sixteenth century. It was a translation of the sonnets of the Italian poet Petrarch and the French poet Pierre de Ronsard (1524-1585) and others. In the following sonnet:

The long love, that in my thought doeth harbar  
 And in myn hert doeth kepe his residence Into my face preseth with bold pretence,  
 And therin campeth, spreading his baner.  
 She that me lerneth to love and suffer  
 And will that my trust, and lustes negligence  
 Be reined by reason, shame, and reverence  
 With his hardiness taketh displeasure

As we see the sonnet is composed of the first octet (a section of eight lines of two parts: (A-B-B-A A-B-B-A ) that presents the problem solved by the hexameter (the last six lines of two parts: (C-D-C C-Z-Z ), and its rhythmic scheme is as follows:

Wherewithal, unto the hertes forrest he fleith,  
 Leving his enterprise with payne and cry  
 And there him hideth and not appereth.  
 What may I do when my maister fereth,  
 But, in the felde, with him to lyve and dye?  
 For goode is the liff, ending faithfully.

Since the Italian sonnet entered English literature, English poets began to develop it into their own sonnet. Among these poets are the poet Philip Sidney (1563-1631), Michael Drayton (1554-1586), William Shakespeare (1563-1616), and Samuel Daniel (1563-1616). William Shakespeare is considered the most famous writer of the sonnet system, so much so that the English sonnet is named after him.

What is striking about this poetic form is the presence of something similar to it in our ancient Arabic literature, and it shares with it some basic artistic characteristics, whether in the musallat of Abbasid poetry or the azjal and muwashshahat of Andalusian poetry, which prompts the researcher in this subject to look into the history of this poetic form and the possibility of a historical relationship between these similar poetic styles. If the possibility of this relationship can be proven, then we can turn again to the sonnet in modern Arabic poetry, which some contemporary poets such as Mahmoud Darwish and Abdel-Moati Hijazi have experimented with, and look at its existence as if it were the completion of an imaginary poetic cycle from the Abbasid and Andalusian eras, through troubadour poetry, to the modern era. This cycle of poetry can confirm the continuity of influence and impact between different literatures across time periods extending to our modern era.

### **The Structure and form of the English Sonnet**

There are two types of the English sonnet:

#### 1. Spencerian Sonnet:

Taken after the name of (1599-1552) Edmund Spenser, the English poet. The rhythmic scheme (rhyme) of this sonnet is as follows:

First quatrain: A-B-A-B

Second quatrain: B-C-B-C

Third quatrain: C-D-C-D

Binaries: H-H.

In the Spencerian sonnet there is no requirement for an octet (a section of eight lines) to present the problem to be solved by the hexameter (the last six lines of the Italian sonnet)

as in the Italian Petrarchan sonnet. Rather, it is constructed of three quatrains linked by an interwoven rhyme scheme followed by a couplet and an interwoven meaning; that is, the rhyme of the first line of the sonnet is the same as the rhyme of the third line. The rhyme of the second line is the same as the rhyme of the fourth line... and so on, but the last two lines are the same rhyme. The following example is from Edmund Spenser's "Amoretti," Sonnet 18. In this sonnet, Spenser explores themes of time, endurance, and the effects of love and sorrow, using imagery of wear and erosion to illustrate the persistent impact of emotional experiences. The sonnet is composed of three rhythmically intertwined quatrains, and then followed by an independent binary rhyme verse as follows:

the first quatrain (d-r-d-r)

The rolling wheele that runneth often round, (d )  
 the hardest steele in tract of time doth teare; (r)  
 and drizzling drops that often doe redound,( d )  
 the firmest flint doth in continuance weare. ( r )

the second quatrain(r-t-r-t)

Yet cannot I with many a dropping teare( r )  
 and long intreaty soften her hard hart,( t )  
 that she will once vouchsafe my plaint to heare,( r )  
 or looke with pittie on my payneful smart. ( t )

the third quatrain (t-r-t-r)

But when I pleade, she bids me play my part, ( t )  
 and when I weep, she says tears are but water: ( r )  
 and when I sigh, she says I know the art,( t )  
 and when I waile, she turns hir selfe to laughter. r

the binary rhyme (n-n)

So doe I weepe, and wayle, and pleade in vaine, n  
 whiles she as steele and flint doth still remayne. n

## 2. Shakespearean Sonnet:

The second structural form of the English Sonnet is the Shakespearean sonnet consists of three quatrains, a couplet, and a stanza of two verses. The couplet introduces what we can call a volta, which is a thematic (main idea) or figurative movement or turn, and includes the verse of the poem. Its rhythmic scheme is often as follows:

First quatrain: A-B-A-B

Second quatrain: C-D-C-D

Third quatrain: H-W-H-W

Binary verses: Z-Z

It is also composed in the deep meter of the iambic pentameter, which means that there are ten syllables in one line. The rhythmic scheme of the sonnet is as follows:

The first quatrain y-t-y-t

Shall I compare thee to a summer's day? y  
 Thou art more lovely and more temperate. T  
 Rough winds do shake the darling buds of May, y  
 And summer's lease hath all too short a date. t

The second quatrain s-d-s-d

Sometime too hot the eye of heaven shines, s  
 And often is his gold complexion dimmed; d  
 And every fair from fair sometime declines, s  
 By chance, or nature's changing course, untrimmed: d

The third quatrain d-t-d-t

But thy eternal summer shall not fade d  
 Nor lose possession of that fair thou ow'st, t  
 Nor shall death brag thou wand'rest in his shade, d  
 When in eternal lines to time thou grow'st. t

The binaries e-e

So long as men can breathe or eyes can see, e  
 So long lives this, and this gives life to thee. e

It is noted that it is not required that each quatrains be rhythmically intertwined, as each quatrain is not connected

### **Key Findings and Implications**

#### **The muwashshah is the origin of the European sonnet poem:**

Troubadour poetry in its zajal form flourished in Europe for more than two hundred years. In the early fourteenth century, with the end of the Middle Ages and the beginning of the European Renaissance, this poetic form appeared in a more compact, better-crafted and polished form called sonnet. The sonnet poem originated in Italy and was spread among all European poets by the Italian poet Petrarch (1304-1374). The sonnet does not differ from the arts of the muwashshah except in terms of length. As for the structural structure and subject matter, it has maintained the traditions of the muwashshah and zajal. While the muwashshah poem does not adhere to a specific length, the sonnet in its Petrarchian (Italian) model as well as its English (Shakespearean) model consists of fourteen lines or stanzas. If the muwashshah consists of two units of lines that are repeated alternately, the sonnet in its Italian model also consists of two units. The first eight lines of the sonnet, called octave, correspond in the muwashshah system to the lock or turn.

The last six lines of the sonnet, called sestet, correspond in the muwashshah to the verses or branches. This is with the necessity of a transition in meaning, idea or subject separating the two sections of the sonnet called "volta" (Dictionary of Literary Terms & Literary Theory, 812), an Italian word that corresponds in English to: turn or shift, meaning a semantic "shift" expressed in the poem with words such as: but, then, thus. As for the Shakespearean sonnet, the first unit consists of twelve lines representing the octave and the second unit of a couplet consisting of the last two lines representing the "volta" or "output" in the muwashshah system.

Ibn Tabataba says about this: "The poet needs to connect his speech to his use of his arts in a delicate connection, so that he can move from love poetry to praise, from praise to complaint, from complaint to forgiveness, and from description of homes and monuments to description of deserts and camels, in the most delicate way and the best story, without separating the second meaning from what preceded it, but rather it is connected to it and mixed with it."

Ibn Rasheeq says in the chapter (The Beginning, the Exit, and the End) in his book (Al-Umda): "As for the exit, it is that you exit from a narration to praise or something else with a delicate trick, then you continue in what you exited to.. Some people call the exit exit and intercession."

From here came the term "exit" in the poetry of muwashshah and zajal and it was transferred to the sonnet. As for the subject of the sonnet, it is the same as the central subject in the poetry of the troubadour, that is, the sublime and noble love that is taken as a symbol of spiritual longings and divine love. Although it is commonly believed that Petrarch invented the sonnet, the truth is that he did not invent it but rather popularized it among European poets. There is a near consensus among researchers in Europe that the island of Sicily in southern Italy is the original home of sonnet poetry and that the first to become famous for it was Giacomo da Lentino, leader of the Sicilian School and court poet of Frederick II, King of Sicily. In fact, Lentino himself "did not invent this poetic form and perhaps another poet invented it at the palace of King Henry II in Sicily". If Andalusia was the first center from which the influence of Arabic poetry on European poetry emanated, according to Gibb, "the second region from which Arabic influences moved to Europe was the Norman Kingdom of Sicily, which maintained its traditions during the reign of Emperor Frederick II. There is no doubt that Arabic poetry was practiced in the court of the Norman kings. The Sicilian school of poetry arose under Frederick II." The court of "King Frederick and Alfonso the Wise witnessed an active movement of translations of Arabic books and Islamic philosophy, and their palaces were crowded with many national and Provençal troubadours".

The fact that is of utmost importance, as Gibb says, is that "the meters of ancient popular poetry in Italy, as we find in the poems of Jacopo di Todi and in the songs of the carnival, and we find them more clearly in the ballad song, were completely identical with the meters of popular poetry in Andalusia" .

From Italy, the sonnet moved to Britain. It is proven by English sources that the sonnet was introduced into English poetry by Sir Thomas Wyatt (1503-1542), and Wyatt was working as an ambassador for Henry VIII, King of England, in Italy, France, and Spain. "It is likely that his first visit to Italy in 1527 is what prompted him to translate and imitate Petrarch's poems" The most famous early English sonnet poets are: Sir Philip Sidney, Edmund Spenser, Samuel Daniel, John Milton, John Donne, and Shakespeare, among many others.

It is worth noting that a number of these poets did not adhere to the system followed by Shakespeare in writing the sonnet poem in terms of length and structural structure. For example, we find that the great English poet Donne (1572-1631) sometimes writes the sonnet in a way that almost completely matches the structure of the muwashshah, as is evident, for example, in the poem A Valediction and the poem Song.

In the era of modern romanticism, the sonnet poem flourished greatly among poets in various European countries. In Britain, the sonnets of Wordsworth, John Keats, and Shelley became famous, and among the French poets who wrote distinguished sonnets were Baudelaire, Valéry, Mallarmé, and Rimbaud. In the twentieth century, interest in the sonnet poem increased, and among those who made it famous were Robert Brooke, Robert Frost, Auden, John Crowe Ransome, and many others.

#### 4. Conclusion

Thus, it is clear that that the Arabic poetic meters from the muwashshahat songs were introduced into their popular songs in which colloquial Arabic and Galician were used, and which were then known as zajal. Then, from this zajal, all these artistic improvements finally reached the poetry that was said in the Galician language and its similar other languages. Gibb asserted that we can hardly doubt that the popular songs called village poetry or falánthico are the same as zajal". As for his poetry as an art, it was Arabic in its craftsmanship and rhymes" (170). From a comparison between these poems of Ibn Quzman and the poems of the oldest troubadours of Provence, Gibb arrives at the conclusion that the poems of William de Prattier were composed in the same meters as those of Ibn Quzman, and in some literary poems the difference between the Western poems and the Arabic poems is very slight, stemming from the desire to make those meters suitable for individual singing after they had been prepared for choral or group singing (171). It remained in Spain for a long time after the end of the Muslim era, so that examples of it were found in the seventeenth century. According to Jafri and Jafri (2010:24), Muqaddam of Cabra, a tenth-century bard who wrote in both Romance and colloquial Arabic, is credited with creating the zajal. Here is a two well-known muwashshahs by Ibn Zahr alHafeed (1072-1166) and the Spanish RioSaledo to give you a sense of what a muwashshah is and its subjects.

"أيها الساقى اليك المشكى \*\* قد دعوناك وان لم تسمع

(O Bartender! we come to complain to you\*\* We call on you, but you do not hear).

ونديم همت في غرته \*\* وبشرب الراح من راحته

(and a companion was infatuated by his appearance \*\* drinking wine from his palm)

كلما استنقظ من سكرته (whenever he wakes from his drunkenness)

جذب الزق إليه وأتكئ \*\* وسقاني أربعا في أربع

(He grabs the wine pot and bends over\*\* He pours wine for me four multiplied by four."

ما لعيني عشييت بالنظر \*\* أنكرت بعدك ضوء القمر

(My eyesight has weakened because of my continued looking\*\* So that I cannot see the moon's light)

وإذا ما شئت فاسمع خبري (If you would like, you can hear news about me.)

عشييت عيني من طول البكا \*\* وبكى بعضي على بعضي معي

(My sight is weakened because of my long crying \*\*and All the parts of my body are crying with me.)

بات من هُواه من فرط الجوى \*\* غصن بان مال من حُت استوى

(The lover is mad in love; and becomes very thin and weak \*\* like a branch of a gum tree which bends because of its inability to stand up).

On a similar theme and rhyme, The Spanish Rio Saledo wrote a muwashah which he called "ojo grises" (Grey Eyes).

My lover is my grey eyes\*\*from too much crying  
 habibi mis ojos grises \*\* de tanto como han llorado  
 Alone they appear happy because\*\* they are tied to your memory.  
 solo parecer felices\*\* a tu memoria amarrados

In Rio Saledo's muwashah, he uses the Arabic word "habibi" (my lover) and the rhyme is very clear.

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