

Spatiotemporal Images, Religious and Existential Orientation in the Poetry of Ibn Ḥazm al-Andalusī (456 AH)

Rawan Sukkar*^{ID}

Department of Arabic Language, College of Arts and Humanities, Damascus University, Damascus, Syria

Received: 2/7/2024
Revised: 26/8/2024
Accepted: 5/9/2024
Published online: 1/8/2025

* Corresponding author:
Rawansukkar@gmail.com

Citation: Sokar, R. (2025).
Spatiotemporal Images, Religious
and Existential Orientation in the
Poetry of Ibn Ḥazm al-Andalusī (456
AH). *Dirasat: Human and Social
Sciences*, 53(1), 8100.
<https://doi.org/10.35516/Hum.2025.8100>

Abstract

Objectives: Ibn Ḥazm al-Andalusī is a unique, comprehensive Islamic scholar of the Middle Ages who combined literature, linguistic thought, dialectics, and religious jurisprudence. Although his reputation as a philosopher comes from his prose books, this research calls for the need to recognise the importance of his poetry in expressing his profound reflections on human identity and the true meaning of life. This research aims to study Ibn Ḥazm's spatiotemporal poetic images in terms of their importance as an alternative model to his prose in revealing his religious visions and existential theories, as influenced by Islamic culture and Greek philosophy.

Methods: This research analyses the relationship between image, time, and place based on style and cultural criticism, aiming to reveal the poet's ideology.

Results: The research shows that Ibn Ḥazm's spatiotemporal poetic images deal with his existential philosophical beliefs and his Islamic religious and cultural values in terms of their connection to human life, death, steadfastness, transformation, journey, and residence, which helps to re-evaluate his influence by Greek thought.

Conclusions: The research concludes that Ibn Ḥazm's poetic spatiotemporal images deeply reflect his existential theories, which were contextually influenced by Greek philosophy in a manner that did not contradict the fundamental values of the Islamic religion.

Keywords: Image, spatiotemporal, time, place, existential, religious, poetry, Ibn Ḥazm al-Andalusī.

الصور الزمكانية والتوجه الديني والوجودي في شعر ابن حزم الأندلسي (ت 456هـ)

روان سكر*

قسم اللغة العربية، كلية الآداب والعلوم الإنسانية، جامعة دمشق، دمشق، سوريا

ملخص

الأهداف: ابن حزم الأندلسي عالم إسلامي موسوعي فريد من العصور الوسطى، جمع بين الأدب والفكر اللغوي والجدلي والفقه الديني. ورغم أن شهرته كفيلسوف تأتي من كتبه النظرية، فإن هذا البحث يدعو إلى ضرورة الاعتراف بأهمية شعره في الإفصاح عن تأملاته العميقة حول الهوية الإنسانية والمعنى الحقيقي للحياة. يهدف هذا البحث إلى دراسة صور ابن حزم الشعرية الزمكانية من حيث أهميتها كنموذج بديل لنثره في الكشف عن رؤاه الدينية ونظرياته الوجودية المتأثرة بالثقافة الإسلامية والفلسفة اليونانية.

المنهجية: يتناول البحث العلاقة بين الصورة والزمان والمكان اعتماداً على التحليل الأسلوبي والنقد الثقافي، بهدف الكشف عن عقيدة الشاعر.

النتائج: يظهر البحث أن صور ابن حزم الشعرية الزمكانية تناولت معتقداته الفلسفية الوجودية وقيمه الدينية والثقافية الإسلامية في ارتباطها بحياة الإنسان وموته وثنائه وتحوله ورحلته وإقامته، مما يساعد على إعادة تقييم تأثره بالفكر اليوناني. الخلاصة: خلص البحث إلى أن صور ابن حزم الزمكانية الشعرية عكست على نحو عميق نظريات ابن حزم الوجودية التي تأثرت في سياقها بالفلسفة اليونانية بما لا يتعارض مع القيم الأساسية للدين الإسلامي.

الكلمات الدالة: الصورة، الزمكان، الزمان، المكان، الوجودي، الديني، الشعر، ابن حزم الأندلسي.



© 2026 DSR Publishers/ The University of Jordan.

This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY-NC) license
<https://creativecommons.org/licenses/by-nc/4.0/>

1. Introduction

The poetry image deepens thoughts and feelings, helping to convey the poet's messages in inspiring ways. Besides, time and space are the two vital elements of poetry whose use in the image enriches symbolism and highlights the poet's cultural identity. The importance of analysing Spatiotemporal poetic Images comes from contributing to stimulating the recipient's reflection and directing him towards understanding the ideology of the poet. The research argues that these images reveal the poet's relationship with man and the universe, highlighting issues related to his religious and existential orientation.

The current research aims to study the relationship between Spatiotemporal Images and religious and existential ideas in the poetry of Ibn Ḥazm al-Andalusī, so it is based on tracking a poet's philosophical visions related to time and space through images through which his theories manifest themselves in existence. Hence, the research seeks to consider how Spatiotemporal images can distinguish Ibn Ḥazm al-Andalusī's poetic experience. So, it identifies the most prominent images in which time and space overlap in their existential dimension with life and death, fortitude and transformation, and journey and residence. Thus, it can be understood in the broader religious context and from the angle of being influenced by Greek philosophy, reflecting the poet's existential theory.

Ibn Ḥazm has undoubtedly sparked controversy in philosophy and religion (Pulcini, 2012, p. 486; Zuhri, 2012, p. 487). Consequently, a cultural criticism of his Spatiotemporal Images to consider whether they expressed the attitudes and beliefs of his time would open the door to reassessing his poetic contributions and appreciating their role in demonstrating his influence by Greek philosophical and existential thinking and Islamic religious ideology. Do Spatiotemporal poetry images express existential concepts? Do they reflect traditional Islamic values? Do they agree with Greek philosophy in a way that did not conflict with his religious ideas?

The research's selection of Ibn Ḥazm's poetry comes in response to its richness and complexity, which it highlights as a jurist, historian, and philosopher influenced by the thought of the era in which he lived and influential in Arabic literature. The research also examines Spatiotemporal poetic images, as they may contain existential symbols that contribute to understanding the poet's religious and philosophical visions about existence and humans. The importance of the research comes from the importance of understanding the influence of spiritual and existential thought on Ibn Ḥazm's poems in general and on his images in which time and place cohere in one context and from the necessity of knowing the role of these images in expressing the poet's religious and existential identity. The research will rely on the stylistic approach with the benefit of cultural criticism mechanisms. Literary methods will be analysed to understand how images, meanings and ideas are formed, focusing on analysing images in the broader context that includes the cultural factors affecting them, such as values and beliefs.

Remarkably, Despite the crucial contributions made by previous research, it suffers from gaps that call for further contemplation and investigation. (Faṭḥi, 2009, 228) focused on the simile images in Ibn Ḥazm's poetry in his book *The Ring of the Dove* (Ṭawq al-Ḥamāmah), and it concluded that he included nature extensively in his similes to describe the psychological states of love, with a quick reference to the effect of Zahirism jurisprudence (Ẓāhirī). Thus, this study relied on a limited sample, which affected the generalizability of the results. In addition, (Bīdāf, 2051) shed light on manifestations of existentialism in the life and literature of Ibn Ḥazm, addressing the themes of the self, freedom, and the sense of anxiety, which reflected an evident effort. Notwithstanding, this paper did not reach the results, the importance of which can be judged, so it requires comprehensive verification and in-depth analysis supported by the results. Furthermore, (Al-Bazūz, 2020) discussed the impact of Zahirism jurisprudence (Ẓāhirī) in Ibn Ḥazm's literature and prose, especially his letters, concluding that the poet invested in *The Ring of the Dove* (Ṭawq al-Ḥamāmah) the controls and principles of this school of thought (madhhab). Despite the accuracy of the statistical analysis in his research, this focus calls for attention to the importance of discussing his results in other contexts to support his theory, which is what the current research seeks in some respects in the context of studying Spatiotemporal poetic images. Moreover, (Sharīf, 2021) addressed the topic of death in Ibn Ḥazm's poetry, observing the themes of lamentation, threat, love, affection, and abandonment in the death discourse. However, this study lacked in-depth analysis because it described phenomena without explaining them. Recently, (Sukkar, 2022) presented her study on the semiotics of place in Ibn Ḥazm's poetry to analyse the structures of spatial

isotopy and contradiction. This paper reflected a commitment to accuracy and comprehensiveness through careful analysis. It, therefore, reached essential results about the role of the spatial poetic context in revealing Ibn Ḥazm's identity and intellectual visions. Still, it did not consider the interactions between place, time, and the poetic image. Thus, treating these aspects would leave decisive results to be built upon in future research. From this standpoint, this study is not only about contributing to enhancing the results available in previous literature but also seeks to expand their scope and fill the gaps in them. Therefore, it provides a different framework for understanding the proposed phenomena discussed by focusing on their manifestation in the Spatiotemporal poetic image in new contexts and axes.

2. Affixes of existence: time and place according to Ibn Ḥazm

The viewpoints of various philosophers and theologians have diverged on the dual existences of time and space (Khaṭṭāb 1999, 13, 64). Ibn Ḥazm, however, approached the concepts of time and place uniquely in his books: "al-Muḥāḍarāt fī al-Zuhd wa al-Raqā'iq" and "al-Manzūmah fī al-'Akhlaq". He also indirectly addressed these issues in his texts that explored diverse jurisprudential topics. Ibn Ḥazm's philosophical perspectives on space and time are not just a part of his theory of existence, but they also stand out as they represent two complex aspects of reality that are intricately connected to entities and beings. According to him, place is "the existence surrounding what is fixed in it in some or all of its directions, and time: the duration of the body's existence, whether stationary or moving." (Ibn Ḥazm, 2002, 1, 35).

According to Ibn Ḥazm (2002, 1, 35), the place has a beginning and an end because it is either shaped by the shape of what is fixed in it or what is fixed in it is shaped by the shape of the place. Ibn Ḥazm denied the existence of a void (Khalā'), that is, a place empty of matter, citing evidence of the existence of emptiness (Malā') in which bodies, beings, and events gather (Farrūkh, 1980, p. 190). In this regard, Ibn Ḥazm agrees with physicists who see the temporal and spatial world as complete without emptiness (Muḥammad, 2006, p. 134). In doing so, he recalls what Aristotle said about the perception of the universe, as he considers it infinite emptiness (Yafūt, 1986, p. 131).

According to (Ibn Ḥazm, 2002, 3, 210), time is not eternal, absolute, or infinite, but rather "has a beginning and an end". It can remain forever if God wants it to. Ibn Ḥazm provided profound insights into the time, believing it was a dimension separating events. He considered it abstract from phenomena and independent of itself, as he considered it responsible for cosmic changes. Thus, Ibn Ḥazm discussed the relationship of time with man, emphasising its influence on his personality and experiences (Arnaldez, 1971, p. 790). Although Ibn Ḥazm linked time to fate, stressing that understanding this relationship directs an individual's life for the better, he believed in human freedom and his ability to implement his decisions according to his will (Arnaldez, 1971, p. 790). By promoting the idea of time being subject to God's laws and arrangements, Ibn Ḥazm urged man to view it as a means of attaining divine knowledge (Arnaldez, 1971, p. 795).

The meeting between Western existentialism and existentialism was evident in the philosophy of Ibn Ḥazm in deep contemplation of existence and non-existence to understand their meanings, criticising the prevailing values of society and questioning their usefulness and extent of validity. They also agreed on focusing on man's responsibility and considering him free in his choices and actions that affect his life and death. Although both Ibn Ḥazm and the Western existentialists belong to philosophical currents that focus on existence and non-existence, the fundamental difference between them is due to the intellectual context from which each arose and the methodology they adopted. Western existentialism is part of the currents of modern thought (Stegmuller, 2012, p. 133), while Ibn Ḥazm's existentialism was influenced by Islamic heritage and history (Menocal, 2011, p. 167). While Western existentialism was concerned with a free life that was not controlled by controls (Gordon, 1999, p. 223), Ibn Ḥazm's existentialism restricted human freedom to Islamic religious values and ethics (Adang et al., 2012, p. 262). While Western existentialism tried to understand and analyse the problems of non-existence without finding a solution (Tomer et al., 2007, p. 217), Ibn Ḥazm's existentialism worked to clarify the features of the religious preparation for this problem.

Therefore, Ibn Ḥazm does not suffer from personal spatial or temporal alienation according to the understanding addressed by the pioneers of existentialism, such as Paul Sartre and Albert Camus, despite the political, social, and historical circumstances associated with the era in which he lived. Despite his isolation due to his views being different from what was prevalent in the Andalusian intellectual community and what the political and religious authorities were calling for,

spatio-temporal alienation in the Western existential sense may not accurately describe his experience. Time and place are linked to Ibn Ḥazm's existentialism in its philosophical context because existentialism deals with the relationship between man and existence. Hence, it is possible to ask how Ibn Ḥazm presented the image of the relationship between Spatiotemporal and the human experience related to existence and non-existence. In their existential context, the concepts of time and space overlap with human life and death and with the concepts of stability and transformation, residence, and journey, which can be monitored through Ibn Ḥazm's philosophical poetry since he provides comprehensive visions of the impact of the time and the place on human experiences and interaction with reality

3. Spatiotemporal imaging within the framework of Ibn Ḥazm's religious and existential experience.

Every spatial image possesses a temporal dimension, and contemplating time is a poet's method of incorporating the environment into their work. In poetic texts, temporal and spatial Formations are intrinsically linked, merging into an inseparable whole (Ismā'īl, 1990, p. 50). Andalusian poetry, particularly, emphasises the intricate relationship between time, place, and humanity. The place in poetry may embody temporal aspects related to the past, present, and future, as well as cycles of days and years or night and day. Ibn Ḥazm's engagement with place within its temporal context elucidates the philosophical underpinnings of the spatial-temporal poetic experience. Furthermore, depicting a place through visions that encapsulate the poet's reflections on life, death, permanence, change, residence, and travel imparts distinctive hues to the poetic texts. These reflections reveal the poet's exploration of human experience in its religious and existential dimensions.

3.1. Life and Death

Ibn Ḥazm, a prominent existentialist thinker, explores the interplay between existence and nothingness through his poetry, addressing profound themes of life and death. He conceptualises life as a tangible reality that affirms existence while portraying death as a phase of temporary non-existence. His analysis is deeply rooted in a philosophical and logical framework, and a broader religious context enriches it, emphasising these themes as integral to the human experience. Ibn Ḥazm further examines the societal and individual implications of this existential understanding, proposing that a meaningful life can lead to a conscious and accepting approach to death. Moreover, he instils hope for absolute immortality, presenting death as the aim of human existence.

Ibn Ḥazm's reflections on life and death, which are related to the contradictory nature that philosophy deals with, reflect the connection between spatial and temporal formations in his images. What is worth noting is that in his Spatiotemporal images, Ibn Ḥazm discussed the concepts of death and life in philosophical ways that focused on the religious aspects and the Islamic view of these two experiences. However, the discussion of Ibn Ḥazm about death makes its way into the philosophy of Socrates, who believed in immortality and the separation of the soul from the body. The latter has always emphasised that he does not care about death and that all he fears is shameful behaviour (Abdel Khaleq, 2005, p. 21). This vision finds its echo in the context of Ibn Ḥazm's images, where for him, death does not represent a time of fear, which is what we see in Arabic literature in general. Still, it deals with the annihilation of the human soul that perishes for committing sins. Ibn Ḥazm (1990, p. 112) says:

صُنِ النَّفْسَ عَمَّا عَابَهَا وَارْفُضْ	فَإِنَّ الْهَوَى مِفْتَاحُ بَابِ الْمَهَالِكِ
رَأَيْتُ الْهَوَى سَهْلَ الْمَبَادِي لَذِيذَهَا	وَعُقْبَاهُ مُرُّ الطَّعْمِ ضَنْكُ الْمَسَالِكِ
فَلَا تَتَّبِعْ دَارًا قَلِيلًا لِبَائِهَا	فَقَدْ أَنْذَرْتَنَا بِالْفَنَاءِ الْمُوَالِكِ

Protect yourself from what shows its faults and reject your desires.

Because passion is the key to the door of destructive

I saw that passion is easily accessible at the beginning and has a sweet taste

Ultimately, its taste is bitter, and its paths are narrow.

Do not follow a dwelling that does not last!

It threatens us with imminent annihilation

The poet addresses the topic of passions as part of human existence, focusing on the importance of thinking about the

impact of desires on the course of life and its end represented by death. The philosophy presented by the Spatiotemporal poetic image about destruction reflects the influence of Ibn Ḥazm by Islam's position about responding to the desires of the soul. In general, exceeding the limits imposed by Sharia law and following a person's desires deviates him into something that destroys his life. Thus, the image demonstrated Ibn Ḥazm's opinion about the importance of adhering to the rules of the Islamic religion.

From a stylistic standpoint, the poet uses Spatiotemporal images to convey the idea vehemently. The linguistic use of the word (destructive) accompanied by the confirmation tool (إن) reflects the significance of the potential danger resulting from passion, which includes the meaning of emphasising the threat of a hideous death that does not preserve one's dignity. On the other hand, the word (destructive), which refers to the time and place of annihilation, has profound connotations. The poet described it as destructive and that it has a door; its key is passion. Because the destruction of the soul means its fall into Hell (Ibn Manzūr, 1990, 15, 134), the reference to the time of death has a negative connotation due to the influence of the context of the spatial signs.

In the second verse, Ibn Ḥazm employs the contradiction in the context of the image between the two phrases: (passion is easily accessible at the beginning) and (at the end, its taste is bitter, and its paths are narrow). This contrast serves to clarify the contrast between the apparent pleasure of desires and the bitterness that follows it. In the third verse, the poet reinforces his warnings more explicitly using the two structures: (Do not follow a dwelling, its stay is short) and (it threatens us with imminent annihilation). Here, Ibn Ḥazm uses Spatiotemporal imagery to deliver a clear and profound message about the destructive consequences of unchecked desires. This demonstrates the profound connection between the expressions of time and place within the context of images and their importance in expressing the poet's philosophy and ideas of existentialism. In this way, the poet encapsulates the complex philosophical concepts of passion and its detrimental effects through Spatiotemporal images, effectively highlighting the dichotomy between the alluring facade of passion and its bitter reality. Moreover, Ibn Ḥazm's use of imagery deepens the reader's understanding and stirs their emotions, further amplifying the impact of his philosophy.

Significantly, Ibn Ḥazm spoke of the calamity that befell the Islamic nation due to misinterpreting the meanings of religious texts. This led him to say, "God's religion is apparent and has no hidden meaning." (Ibn Ḥazm, 1996, p. 2). Therefore, one finds that Ibn Ḥazm relied on the apparent meaning of language to convey the meanings related to the Qur'an and the Sunnah, which indicates his avoidance of ambiguous metaphorical meanings that are subject to suspicion and incorrect interpretation. Consequently, Ibn Ḥazm built his temporal images spatially linked to the grave to reflect the Zahirism jurisprudence (Zāhirī) that he embraced and was one of its innovators. He says (Ibn Ḥazm, 1990, p. 15):

كَأَنَّكَ بِالزُّوَارِ لِي قَدْ تَبَادَرُوا	وَقِيلَ لَهُمْ أَوْدَىٰ عَلِيٌّ بْنُ أَحْمَدَ
فَيَا رَبِّ مَحْزُونٍ هُنَاكَ وَضَاجِكِ	وَكَمْ أَدْمَعٌ تَدْرِي وَخَذَ مَخَدَّ
غَفَا اللَّهُ عَنِّي يَوْمَ أَرَحُلُ ظَاعِنًا	عَنِ الْأَهْلِ مَحْمُولًا إِلَىٰ ضَيْقٍ مَلْحَدِ
فَوَارِاحَتِي إِنْ كَانَ زَادِي مُقَدَّمًا	وَبَا نَصَبِي إِنْ كُنْتُ لَمْ أَتَرَدَّدِ

It is as if you are among my visitors, and they have rushed
They were told that 'Alī bin Aḥmad perished
How many sad people and laughing there!
Moreover, how many tears flow down the ridged cheeks!
I hope that God will forgive me when I travel and stay away from my family,
while I am being carried to a narrow grave.
How comfortable would I be if I had prepared my supplies for this farewell in advance?
How tired I would be if I were not prepared!

The Zahirism jurisprudence (Zāhirī) embraced by Ibn Ḥazm is reflected in his previous verses in which he drew Spatiotemporal images through which he laments himself in a philosophical context. Specifically, the poet shows his last moment of existence in the earthly world before he leaves the creatures and is carried to his narrow grave. He used simple words and precise meanings to invite the recipient to contemplate inevitable death. It is noticeable that the poet followed

an inductive approach characterised by sobriety and intentionality, as he supports his statement with evidence without exaggeration or strangeness in a way consistent with his *zahirism* jurisprudence. Specifically, the poet puts the recipient in direct contact with the human condition after death when he presents through the image of the event of his death and being carried to the grave as if it were present before one's eyes. Moreover, on the linguistic level, the poet resorts to repetition: (sad/ tears flow down), (leave/ stay away, which reflects his influence by the *Zahirism* jurisprudence that relies on argumentation and logical persuasion through confirmation. This gives us evidence of the impact of the jurisprudential school of thought in linguistically directing Ibn Ḥazm's poetic Spatiotemporal images in a way that reflects his existential philosophy about the experiences of death and life. What is noted here is that Ibn Ḥazm not only frames the context of Spatiotemporal images with the values of Islamic law when referring to forgiveness from God but also addresses the concepts of existence and nothingness, suffering and freedom through the image. This reflects that he was influenced by Greek philosophy, which highlights the contrasting experiences of life, as its focus was the experience of mortal material life versus immortal spiritual life (Al- Wālī, 2009, 35).

There is a problematic relationship between death, a time of nothingness, annihilation, and paradox, and love, a time of prosperity and communication. However, this apparent concept of death does not resonate in Ibn Ḥazm's Spatiotemporal images because the time of death spatially linked to the grave is a means of spiritual union and communication with the beloved. Because there is life in death according to this concept of love, this ideology is part of Islamic philosophy, where death leads to immortal life, as confirmed by the verses of the Wise Qur'ān: {And those who believe (in the Oneness of Allah - تعالى - Islamic Monotheism (and do righteous good deeds, they are dwellers of Paradise, they will dwell therein forever.) (Al-Hilali and Khan, 1999, Al-Baqarah, 82). On the other hand, this position is linked to the philosophy of Plato, who sees death as salvation that allows the soul to be liberated from the body (Lannone, 2001, p. 136). With this existential vision, the traditional concept of death as an end is shattered, and the grave becomes a gateway to a new transformation and not just a prison for the soul. (Ibn Ḥazm, 1990, 77) said:

وَدِدْتُ بِأَنَّ الْقَلْبَ شَقٌّ بِمَدْيَةٍ	وَأَدْخَلْتُ فِيهِ ثُمَّ أَطْبِقَ فِي صَدْرِي
فَأَصْبَحْتُ فِيهِ لَا تَحْلِينَ غَيْرُهُ	إِلَى مُقْتَضَى يَوْمِ الْقِيَامَةِ وَالْخَيْرِ
تَعِيشِينَ فِيهِ مَا حَبِثْتُ فَإِنْ أُمْتُ	سَكَنْتُ شِغَافَ الْقَلْبِ فِي ظُلْمِ الْقَبْرِ

I wished that the heart could be cut with a knife
so that you could enter it and close my chest on yo
I wanted you to Live only in my heart
until the Day of Resurrection
I wanted you to live in my heart as long as I live
and if I die, you live in my heart in the darkness of the grave

Ibn Ḥazm's Spatiotemporal images illustrate Islamic concepts about the time of the grave and the resurrection of the soul after death, reflecting his philosophical reflections. Ibn Ḥazm's sense of the time of death and the place that threatens a person at the end of this confrontation, which is the grave, was not surrounded by the usual fear, but rather, it was free from the control of this idea prevalent in the poetry. Therefore, Ibn Ḥazm's philosophy is based on linking the concept of immortality after death to liberation from the material state while emphasising that resurrection is the final truth. Considering this belief, the poet establishes a relationship with death mixed with tranquillity and familiarity, giving the experience of love a poetic dimension, where the concept of loss is resisted in an inspiring manner. Hence, the life of this world gives him peace, death comforts him, and the darkness of the grave does not frighten him because he awaits the time of resurrection. Thus, the poet wishes that his heart would be torn open so that his beloved would enter it, reside in his chest, and not leave him no matter how much he lived in his life, and would remain in this state until the Day of Resurrection. Accordingly, the Spatiotemporal image expresses a profound religious vision, where It provides a positive analysis of life and death because it confirms Ibn Ḥazm's belief that death is not the end of life but merely a transition in which the soul joins the beloved to renew his vision in the afterlife. Also, Ibn Ḥazm's position in his aspiration for a higher level than material existence, which is the spiritual existence after death, is linked to Platonic thought, which sees death as a means

of liberation from the mortal body and worldly obstacles, and that it is an opportunity to merge with eternal existence (Zuckert, 1996, p. 121).

3.2. Persistence and Transformation

Ibn Ḥazm dealt with the ideas of constancy and transformation by explaining the transformations of time and space and their effects, showing by the image their deep connection with humans. The Spatiotemporal poetic images show a profound depiction of the impact of time on life and man. Ibn Ḥazm's philosophy about referring changes in place and man to time is rooted in the Islamic religious culture documented in the Qur'an: {And they say: "There is nothing but our life of this world, we die, and we live, and nothing destroys us except Ad-Dahr (the time). Moreover, they do not know of it; they only conjecture} (Al-Hilali & Khan, 1999; Al-Jāthiyah, 24). The existential themes presented in the images align with the concepts of Greek existential philosophy, which addressed the idea of time as a catalyst for change that can be navigated through ethics and spiritual development. (Ibn Ḥazm, 1990, 41) said:

دَهْرٌ أَمَا تَنْتَقِي شَيْبَا تُكْبِهْ	يَا أَيُّهَا اللَّاعِبُ الْمَجْدُ بِهِ الـ
وَمَكْسِبًا لَا عِيَا بِمُكْتَسِبِهِ	دَعْ عَنْكَ دَارًا تَفْنَى غَضَارُهَا
لِيُنْهِيَ كِفْعَلِ الشَّوَاطِظِ فِي حَطْبِهِ	فَقَدْ رَأَيْنَا فِعْلَ الزَّمَانِ بِأَهْدٍ
إِنْ يَنْمُ حُسْنُ النُّمُوِّ فِي قَصْبِهِ	كَالزَّرْعِ لِلرَّجُلِ فَوْقَهُ عَمَلٌ

O player who has been influenced by the time
 Don't you fear the blade of his calamities?
 It would be best if you gave up caring for the home whose prosperity is fading
 And to not care about the gain that manipulates you
 We have seen the effect of time on people
 is like what a flame does to firewood
 Human morals are like the plant
 Both require care to thrive

Ibn Ḥazm said the previous verses about the virtue of chastity and abandoning sin. It is a clear call to challenge time and beware of it by thinking deeply about the investment of time and avoiding preoccupation with life's fleeting pleasures. Therefore, the verses are an existential philosophical message about the necessity of abandoning the temporary world, the prosperity of which will fade with time, to focus instead on the permanent spiritual gains that support psychological prosperity. The influence of time on people is evident in the Spatiotemporal images contained in the context, as the poet indicates that time is full of misfortunes that one must avoid. Therefore, Ibn Ḥazm calls on the recipient to be chaste and avoid things that leave people as victims of their pursuit of mortal prosperity. Then, Ibn Ḥazm explains the importance of wisdom in dealing with life by comparing the effect of time on man and the impact of flame on wood. Just as flame turns wood into ash, time can be destructive, which requires a person to be wary of its negative changes and fleeting gains. Finally, Ibn Ḥazm likens developing good morals to growing a healthy crop, which requires care and attention. This existential philosophy is closely linked to Ibn Ḥazm's religious culture because it reflects the Islamic understanding of life that is temporally and spatially subject to divine destiny and decrees and how one can confront them with good deeds. On the other hand, we find these ideas in Greek philosophy about the impact of time on place and man and how to deal with that. In *The Republic*, Plato addressed the concept of time as one of the factors that affect the formation of the state as an ideal place, promoting the idea of justice (Plato, 2000, p.121). Also, in physics, Aristotle (1999, p. 143) discussed time as part of forming changes in the spatial environment and humans.

Moreover, Ibn Ḥazm's Spatiotemporal images reflect his philosophy about flowing time because it is one of the fundamental aspects of existence, of which constant growth and change are essential. In his poems, time is a mirror that reflects reality and its changes because it shows the permanent truth. These ideas appear mainly in Greek philosophy and Islamic religious discourse. (Ibn Ḥazm, 1990, 115) Said:

يَدَا فَأَنْتَنِي نَحْوَ الْمَجْرَةِ رَاجِلًا	دَنَا أَمَلِي حَتَّى مَدَدْتُ لِأَخْذِهِ
وَأَضْحَى مَعَ الشَّيْعَى وَقَدْ كَانَ حَاصِلًا	فَأَصْبَحْتُ لَا أَرْجُو وَقَدْ كُنْتُ مُوقِنًا

كَذَا الدَّهْرُ فِي كَرَاتِهِ وَانْتِقَالِهِ فَلَا يَأْمَنُ الدَّهْرُ مَنْ كَانَ عَاقِلًا

My hope came so close that I reached out my hand to take it,
However, it moved away towards the galaxy.
I found myself without hope after being certain of achieving it,
Nevertheless, it became afield as the stars after being nearby.
Such is the nature of time in its changes and transitions,
and a wise person should not trust the fickleness of time.

Time (al-Dahr) appears in the context of the poetic image in a continuous flow and a permanent transformation because it is not fixed but changeable. It seems to be a source of wisdom and thinking that helps to understand life and its fluctuations for the place. It is manifested through (the galaxy), the endless space (Ibn Fāris, 1979, 5, 325), and through Sirius (al-Shi'rā), a star only the sun and the moon surpass in brilliance (Bin Manẓūr, 1990, 13, 288). The poet here describes the approach of his hope, then his loss and his deviation towards the galaxy (al-Majarraḥ) to the metaphor for the loss of opportunities and turn them into an impossible dream. At the same time, the departure of hopes towards Sirius (al-shi'rā) expresses the sudden change in events and human life. When Ibn Ḥazm contrasts the previous images with the image of time that flows and changes, where no rational can be confident of its stability, he discusses changing circumstances and instability of life. These meanings are related to Islamic religious culture regarding destiny and destiny, where time embodies the will of God. It is stated in the Holy Qur'an: {And that He (Allah) is the Lord of Sirius (the star which the pagan Arabs used to worship);} (Al-Hilali and Khan, 1999, An.najm: 49). The verse means that God creates everything and is the Lord of the significant matters in human lives, managing their affairs with His wisdom and ability (Al-Ṭabarī, 2001, 8, 187). Thus, the image indicates that time embodied in the movement of the planets is only one of the manifestations of God's will. These meanings are also related to the idea that time is an unstable natural aspect, which we find in Greek existential philosophy. According to Plato, natural time is "the moving image of eternity" (Birx, 2009, p. 19), and its measure is the movement of the planets (Karam, 1936, p. 104), while according to Aristotle, time causes movement (Badawī, (1955, 22). Thus, the Spatiotemporal image expresses Ibn Ḥazm's existential-oriented philosophy related to Greek thought (Adamson, 2018, p. 168). Through that, his belief in the dependence of time on movement and change is evident.

3.3. Journey and Residence

In his Spatiotemporal images, Ibn Ḥazm borrows the concepts of journey and residence from Arabic poetry, starting with a philosophical vision since a person's life is a journey from its beginning to its end and that the knowledge that a person acquires is his travel companion, and that what gives his journeys motives and goals with contents and connotations that fall within existential perceptions. The poet does not travel on his camel through deserts and valleys but contemplates man's search for the meaning and purpose of existence. (Ibn Ḥazm, 1990, 110) Said:

وَلَمَّا رَأَيْتُ الشَّيْبَ حَلَ مَفَارِقِي نَذِيرًا بِتَرْحَالِ الشَّبَابِ الْمَفَارِقِ
رَجَعْتُ إِلَى نَفْسِي فَقُلْتُ لَهَا انْظُرِي إِلَى مَا قَدْ أَتَى هَذَا ابْتِدَاءَ الْحَقَائِقِ
دَعِي دَعَوَاتِ اللَّهْوِ قَدْ فَاتَتْ وَقْتُهَا كَمَا قَدْ أَفَاتَ اللَّيْلُ نُورَ الْمَشَارِقِ
دَعِي مَنْزِلَ اللَّذَاتِ يَنْزِلُ أَهْلُهُ وَجُدِّي لِمَا نُدْعَى إِلَيْهِ وَسَابِقِي

When I saw that grey hair had settled in my hair,
foreshadowing the travel of youth
I came back to myself and told her, Look
To the grey hair that has come, which is the beginning of realities
Oh, my soul, leave your distractions; their time has ended.
Just as the night ends with the appearance of the sunrise
O my soul, leave the house of fleeting pleasures
and hasten to respond to the invitation that was sent to you by your grey hair and race to it

Here, Ibn Ḥazm addresses the idea of the journey by contemplating a person's life and the changes that occur to him over time. He sees the experience of the appearance of grey hair as a reminder of a person's separation from the time of

youth and moving on to other times in life, referring with the word “Mufāriq” to this decisive change in the path of the journey. As a reaction, he returns to himself to consider what existence means and to reflect on events, describing grey hair as the beginning of truths, a reference to the importance of this change and its consequences. To express his desire to leave the stage of entertainment because time has passed, he compares it to the end of the night. The time of worldly pleasures ends with the appearance of grey hair, just as the time of night ends with dawn. Therefore, Ibn Ḥazm shows his willingness to leave the house of fleeting pleasures to strive for the truth, demonstrating a shift in priorities and values to compete for something more significant and lasting. With these Spatiotemporal images, Ibn Ḥazm expresses the journey of spiritual development that a person goes through as he leaves the time of youth and its fleeting pleasures to strive towards thinking about the meaning of existence and puts himself in confrontation with the profound truths that go beyond the superficial aspects of life. The reflections on the human life journey, its meaning and purpose reflect Islamic concepts about the meaning of creation and the purpose of existence. Namely, encouraging the appreciation of time and making use of it is in line with the teachings of Islam about the wise investment of time in good deeds to achieve happiness and serve humanity. God Almighty said: { And perform As-Salat (Iqamat-as-Salat), at the two ends of the day and in some hours of the night [i.e. the five compulsory Salat (prayers)]. Verily, the good deeds remove the evil deeds. That is a reminder (advice) for the mindful (those who accept advice)} (Al-Hilali and Khan, 1999, Hud, 114), And he said: { And worship your Lord until there comes unto you the certainty (i.e. death)} (Al-Hilali and Khan, 1999, Hijr, 99). Moreover, Ibn Ḥazm's thinking about a successful lifestyle and his call for one to search for the truth behind superficial phenomena reflects the existential orientation of Greek philosophers towards achieving wisdom and moral superiority. In this regard, Socrates focused on the importance of self-reflection during life's journey, as Plato discussed the development of the soul and intellectual development as a basis for travel in the earthly world (Clark, 2004). 50). Thus, the Spatiotemporal images here display the extent of complexity in Ibn Ḥazm's existential philosophy, as they reflect his ability to integrate his Islamic principles with his visions that evoke classical Greek philosophy in a balanced manner.

Ibn Ḥazm's Spatiotemporal images indicate the superiority of spiritual and mental existence over material existence, as they explain that knowledge spreads and continues despite geographical obstacles and that material things, in contrast, are temporary and subject to disappearance. Thus, these images reflect Ibn Ḥazm's philosophy on the importance of freedom from the ever-changing material world and his belief in embracing inner wisdom as the driving force that overcomes limitations. In this way, the Spatiotemporal image reflects Ibn Ḥazm's thought of seeking meaning and existential purpose, as it mirrors his belief that truth lies in the soul and that the material world is a shadow of spiritual truth. (Ibn Ḥazm. 1990, 75) said:

فَإِنْ تَحْرِقُوا الْقُرْطَاسَ لَا تَحْرِقُوا تَضْمَنَهُ الْقُرْطَاسُ بَلْ هُوَ فِي صَدْرِي
الَّذِي وَيُنْزَلُ إِنْ أَنْزَلَ وَيُذْفَنُ فِي قَبْرِي
يَسِيرُ مَعِيَ حَيْثُ اسْتَقَلْتُ رَكَائِبِي

If you burn the paper, you will not burn what it contains,
because the Knowledge is in my chest
It walks with me wherever my Camels travel
It will descend where I descend and will be buried in my grave

Through the Spatiotemporal image that shows the philosophical and existential depth of Ibn Ḥazm's ideas, the poet emphasises that the true essence of things is not affected by material factors. The paper (al-Qirṭās), which represents the apparent material existence, can be affected by external circumstances. At the same time, the science and knowledge in the chest are the true spiritual essence that is firm in the face of the challenges of place and time. Ibn Ḥazm also expresses through the image the scientist's continuous spatial and temporal presence, as his knowledge travels with him on his journey and remains in his chest regardless of spatial distances and temporal events. These ideas are consistent with the spiritual concepts in the Islamic religion. Ibn Ḥazm's focus on the spiritual existence manifested in the heart and mind as the accurate, continuous and stable foundation aligns with Islam's promotion that spiritual existence is more important, more permanent and more stable than material existence and that the journey to God requires an impartial heart and a pure soul. In the

Qur'ān, there is an indication that everything is doomed to disappear and that what is connected to God Almighty is constant and permanent throughout time: {And invoke not any other ilah (God) along with Allah, La ilaha illa Huwa (none has the right to be worshipped but He). Everything will perish save His Face. His is the Decision, and to Him, you (all) shall be returned} (Al-Hilali and Khan, 1999, Qasas, 88). It is also in the Qur'ān that common sense, one of the aspects of the spiritual existence in man does not change or change: {So set you (O Muhammad SAW) your face towards the religion of pure Islamic Monotheism Hanifa (worship none but Allah Alone) Allah's Fitrah (i.e. Allah's Islamic Monotheism), with which He has created mankind. No change let there be in Khalq-Allah (i.e. the Religion of Allah Islamic Monotheism), that is the straight religion, but most men know not} (Al-Hilali and Khan, 1999, Rum, 30). It is worth noting that this philosophy intersects with some basic ideas of Greek existential philosophy. The idea presented by the poetic image, which is that material things disappear so that the essence and true meaning always remain with man and place, is like the interest of Greek philosophy in a fixed and permanent spiritual existence that is not affected by the fluctuations of time and place. Socrates referred to the absolute existence of ideas, transcending external conditions and the world of concrete existence (Karam, 1936, p. 67). Moreover, Plato believed in an ideal world of ideas transcending changing phenomena (Karam, 1936, p. 67). Also, Aristotle believed in the eternal existence of the human soul and mind (Karam, 1936, p. 67).

The Spatiotemporal Image has a crucial role in expressing the importance of space and time in shaping human understanding. It highlights the impact of geographical and temporal conditions on human knowledge in its journey. (Ibn Hazm, 1990, 35) said:

يُسَافِرُ عِلْمِي حَيْثُ سَافَرَتْ ظَاغِئًا وَيَصْحَبُنِي حَيْثُ اسْتَقَلَّتْ بِي النُّجُبُ
أَنَا الشَّمْسُ فِي جَوْ الْعُلُومِ مُنِيرَةً وَلَكِنْ عَيْنِي أَنْ مَطْلَعِي الْغَرْبُ

My knowledge travels wherever I travel, leaving my Homeland
And it accompanies me wherever the best camels take me
I am the sun shining in the sky of science
But my blemish is that my ascent was in the West
If I had shone from the east
people would have made a more significant effort to commemorate me

The Spatiotemporal Images here presented the journey of science by employing vocabulary related to travel, light, and geographical directions. It also presented time and space as sources of challenges or opportunities. In the first verse, Ibn Hazm shows knowledge as a travelling companion that gives him insight and is inseparable from whether he travels or resides. Through the words: (travels) and (accompanies me) he indicated that science is not restricted to place or time, as he showed that it is a human value and an essential part of an individual's self-identity. Thus, the poetic image reflected Ibn Hazm's belief in the importance of reason and logic in the search for truth. The existentialist call embraced by the Spatiotemporal Image, which emphasises the value of science in search of the self and the meaning and purpose of existence, extends to Greek existential philosophy and Islamic intellectual traditions. In Greek philosophy, Plato's primary goal was to search for eternal truth, and Aristotle's quest was directed towards knowledge as a source of light and guidance (Hintikka, 1967, p. 13). In Islamic thought, the call was clear to search for truth based on the belief that God is the source of everything in the universe and that He is the final and absolute knowledge. Therefore, Quranic verses urge science as a tool for discovering God's will and the way He works in the universe: {Read! In the Name of your Lord, who has created (all that exists)} (Al-Hilali and Khan, 1999, Al-Alaq: 1).

In the second and third verses, Ibn Hazm likened himself to the sun to indicate the importance of his role in spreading knowledge and wisdom in the vast and diverse field of science. However, Ibn Hazm explained that his flaw lay in his rise in the West, which reflects his feeling that his status was affected by his geographical affiliation. If he were from the East, people would make a more significant effort to commemorate him. Thus, the contradictory image showed Ibn Hazm's awareness of the social and cultural challenges a great Andalusian scholar faced. He is not appreciated, and his scientific achievements are not adequately recognised because he did not grow up in the Islamic East, which was the centre of Islamic and scientific civilisation. Thus, the Spatiotemporal Images expressed an ideology that rejected geographical and cultural

discrimination in evaluating science and scientists. Ibn Ḥazm's belief in rationality and justice places him in an intellectual context related to Greek philosophy. In the Republic, Plato dealt with the concept of justice and evaluating people based on their abilities (Kamtekar, 2001, p. 192), as Aristotle understood the universe comprehensively, evaluating humans without prejudice (Salkever, 2014, p. 141). This ideology, which appears through the Spatiotemporal Image, is closely linked to Islamic thought, which emphasises justice and equality and that piety and knowledge are the criteria for evaluating a person: {O mankind! We have created you from a male and a female and made you into nations and tribes so you may know one another. Verily, the most honourable of you with Allah is that (believer) who has At-Taḳwa [i.e. one of the Muttaḳun. Verily, Allah is All-Knowing, All-Aware} (Al-Hilali and Khan, 1999, Al-Hujurat: 13).

Conclusion

This study examined Ibn Ḥazm's Poetic Spatiotemporal images as an alternative model to his prose writings to explore his existential visions related to his religiosity and his influence by Greek philosophy. Through analysis, it became clear that these images deeply reflected Ibn Ḥazm's existential theories, which were influenced in their context by Greek philosophy in a way that did not contradict the fundamental values of the Islamic religion.

The concepts of time and space were intertwined in the context of the poetic image while expressing the philosophy of Ibn Ḥazm and his existential ideas. Through these concepts, he discussed the issues of life and death of a contradictory philosophical nature from the perspective of analysing the relationship between existence and temporary non-existence. Thus, Ibn Ḥazm drew his inspiration from Islamic thought and Greek philosophy in the belief in the teleology of life and the necessity of preparing for death and eternal existence with morals and abandoning response to whims. To clarify the Intertextuality of religious texts, Ibn Ḥazm relied on exoteric or apparent meaning to avoid the complexity and confusion that entails metaphor and its multiple meanings. Also, Ibn Ḥazm followed an inductive approach that relied on observation, experimentation, debate, and persuasion, proving Zahirism jurisprudence's influence in directing his images. Ibn Ḥazm's Spatiotemporal poetic images dealt with the theme of love in its pure form and its connection to survival and annihilation from an Islamic point of view that meets Greek existential philosophy. Regarding love, Ibn Ḥazm celebrated death out of a desire to liberate the soul from the body and its identification with the beloved in the world of the isthmus, leading to Paradise, the place of spending eternity with him. This religious ideology, which is part of Islamic philosophy and is based on the belief that death is nothing but a time of transformation, is close to Greek philosophy, which sees death as a salvation that allows the soul to be liberated from the body. The Greek philosopher lives for death and desires it because it is part of the truth he loves and seeks.

Through the poetic image, Ibn Ḥazm showed the changes in time and place and the role of their stability and transformation in crystallising human consciousness and shaping psychological identity. Also, Ibn Ḥazm's spatial poetic images reflected his visions about flowing time, representing one aspect of changing existence, making it a source of wisdom and reflection on life. Moreover, Ibn Ḥazm's existential philosophy of attributing changes in space and Humans to time that embodies God's will is rooted in Islamic religious culture. It reflects the Islamic understanding of life subject to divine destiny temporally and spatially and how one can confront them with good deeds. Ibn Ḥazm's existential philosophy, centred around focusing on time as an unstable natural aspect and as a driver of change, is in harmony with the concepts of Greek existential philosophy, as it considers time and space in their constant association with movement and change fundamental aspects of existence and human experience, confronting it is through spiritual development.

Ibn Ḥazm's Spatiotemporal images play a decisive role in expressing his spiritual and intellectual journey from an existential perspective. Through it, the poet strengthened his deep understanding of the transformations of human life to achieve self-awareness. On the other hand, Ibn Ḥazm expressed through the poetic images the continuous spiritual presence of the scientist, as his knowledge accompanies him on his life's journey without being affected by spatial boundaries and temporal conditions. The poet made time and space in poetic images as sources of challenges, so he encouraged knowledge in search of the self and the meaning and purpose of existence to direct life towards the better. These concepts are linked to Islamic thought and Greek existential philosophy, as the search for eternal truth and taking knowledge as sources of light and guidance are central concepts. Also, the proposition of Ibn Ḥazm in his Spatiotemporal Images reflects Islam's

encouragement to value time and benefit from it in preparing for judgment day by doing good deeds. Likewise, the call to spend the journey of life searching for the truth behind superficial phenomena reflects the existential journey of Greek philosophers in the worldly world through achieving wisdom and moral superiority, developing the soul and developing it intellectually. Undoubtedly, Ibn Ḥazm focused in his Spatiotemporal Image images on the meanings of spiritual existence manifested in the heart and mind as a continuous and constant inner force. It resonates with Islam's promotion that spiritual existence is more permanent and stable than physical existence and that the journey to God requires a healthy heart and a pure soul. Likewise, pointing out that material things disappear so that the true essence and meaning always remain with man and place coincides with the interest of Greek philosophy in a stable and permanent spiritual existence that is not affected by the fluctuations of time and place.

REFERENCES

- ‘Abd al-‘Azīz, S. (1966). *Myth and Drama*. Cairo: Anglo-Egyptian Library.
- ‘Abd Muslim, Ṭ. (2002). *The Genius of Image and Place: Expression-Interpretation-Criticism*. Jordan: Dar el Shorouk.
- Al-‘AsKarī, A. (1994). *Dīwān al-ma‘ānī*. Beirut: Dar al-kotob al-Ilmiyah.
- Abdel Khaleq, A. (2005). *The psychology of death and dying*. Kuwait: Scientific Publishing Center, Kuwait University.
- Adamson, P. (2018). Philosophers, Sufis and Caliphs: Politics and Authority from Cordoba to Cairo and Baghdad, written by Ali Humayun Akhtar. *Journal of Arabic Literature*, 49(1-2), 168–170.
- Adang, C., Fierro, M., & Schmidtke, S. (2012). *Ibn Ḥazm of Cordoba: The Life and Works of a Controversial Thinker*. Boston: Brill. P.262
- Al-Baṭāl, ‘A=. (1980). *The image in Arabic poetry until the end of the second century AH: a study of its origins and development*. Beirut: Al-Resalah publishers.
- Al-Bazūz, A (2020). The Impact of the Zahiri Doctrine on the Literature of Ibn Ḥazm al-Andalusī: A Statistical Study. *‘Amaārāt Journal of Language, Literature, and Criticism*, 4(1), 12-35.
- Al-Faīruūz’abādī, M. (2005). *Al-Qāmūs al-Muḥīṭ*. Beirut: Al-āResalah publishers.
- Alhmelī, N. (2022). Socratic Method of Persuasion in Elia Abu Madi’s poetry. *Dirasat: Human and Social Sciences*, 49(6), 1.
- AlKalbani, A. (2023). The Poetic Image and its Actual Sources from a Phenomenological Perspective. *Dirasat: Human and Social Sciences*, 50(4) 2023.
- Al-Nusaīr, Y. (2010). *Shipments of Place*. Qatar: Ministry of Culture, Arts and Heritage.
- Al-Sīmiarī, ‘I. (2018). *Rational philosophy to understand the logic of existential and materialist philosophies towards a virtuous and integrated scientific vision*. Beirut: Dar Al-Kari.
- Al-Ṭabarī, M. (2001). *Tafsīr al-Ṭabarī*. Egypt: Dar Hajr.
- Al-‘Umarī, ‘A. (2006). Place in Andalusian Poetry - The Era of the Taifa Kings. *Makkah, Ummul Al-Qura University, College of Arabic Language*.
- Al- Wālī, ‘Abd. (2009). *Greek philosophy*. Oman: Al Warrak Publishing.
- ‘Anīs, I., et al., (2004). *Al-Mu‘jam al-Waṣīf*. Cairo: Al-Shorouk International Library.
- Aristotle. (1999). *Physics*. Oxford: Oxford University Press.
- Arnaldez, R. (1971). *The Encyclopaedia of Islam*. Leiden: E.J. Brill.
- Badawi, Abd. (1947). *Aristotle among the Arabs*. Cairo: Egyptian Nahda Library.
- Badawī, Abd. (1955). *Existential Time*. Cairo: Nahdet Mise Book store.
- Bakhtin, M. (1990). *Forms of Time and Space in the Novel*. Syria: Ministry of Culture.
- Biḍṭāf, ‘Abd. (2015). Existential orientation -Existentialism- Manifestations of existentialism in the life and literature of Ibn ḥazm

- al-Andalusī. *Jil Magazine of Literary Studies*, 6, 103-119
- Bin Manẓūr, M. (1990). *Lisān al-‘Arab*. Beirut: Dar Ṣāḍir.
- Birx, J. (2009). *Encyclopaedia of Time*. Geneseo: Canisius College.
- Davies, P. (1998). *The Modern Concept of Time and Space*. Cairo: The General Egyptian Book Organization.
- Djam, A. (1996). Ibnu Ḥazm Tentang Perjanjian Lama dan Perjanjian Baru (Studi Kitab al-Faṣl fi al-Milāl wa al-Ahwā’ wa al-Niḥal). *Al-Jami’ah Journal of Islamic Studies*, 59, 223-229.
- Farrūkh, ‘Umar. (1980). (In Arabic). *Ibn Ḥazm, the Great*. Beirut: Dar Lbna
- Fathī, ‘Abd. (2009). Creating a simile in the poetry of Ibn Ḥazm al-Andalusī: the Dove's Neck-Ring as an example. *Journal of Education and Science*, 16(38), 226-244.
- Gordon, H. (1999). *Dictionary of Existentialism*. London, New York, and Westport: Greenwood Publishing Group, Incorporated.
- Ḥasab al-Nabī, M. (2001). *Time Between Science and the Qur’ān*. Cairo: Dar al-Maaaref.
- Hintikka, J. (1967). Ancient Greek Philosophy. *American Philosophical Quarterly*, 4(1).
- Hitti, Philio. K. (1932) A Book Containing the Risāla Known as the Dove's Neck-Ring about Love and Lovers. *Journal of the American Oriental Society*, 52(1), 58-59.
- Ḥusām al-ddīn, K. (2002). *Semantic Time, a Linguistic Study of the Concept of Time and its Words in Arab Culture*. Cairo: Dar Gareeb.
- Ibn Fāris, ‘A. (1979). *Mu’jam Maqāis al-lughah*. Beirut: Dār al-Jīl.
- Ibn Ḥazm, ‘A. (1983). *The Letters of Ibn Ḥazm*. Beirut: Arab Institute for Research and Publishing.
- Ibn Ḥazm Al-Zāhirī, ‘A. (1990). *Diwan of Imam Ibn Ḥazm Al-Zāhirī*. Tanta: Dar El-Sahaba for Heritage.
- Ibn Ḥazm, ‘A. (2002). *Al-Faṣl fi al-Milāl wa al-‘Ahwā’ wa al-Niḥal*. Beirut: Dar ‘Iḥyā’ al-Turāth al-‘Arabī.
- Ismā’īl, ‘I. (2014). *The Psychological Interpretation of Literature*. Beirut: Dar Al-Awda.
- Kamtekar, R. (2001). social Justice and Happiness in the Republic: Plato's two principles. *History of political thought*, 22(2,1), 189-220.
- Karam, Y. (1936). *History of Greek philosophy*. Alexandria: Authorship and Translation Committee.
- Khaṭṭāb, ‘Abd. (1999). The Problem of Space and Time in Islamic Thought. *Al-Mubarraz*, 13, p. 64.
- Lannone, P. (2001). *Dictionary of World Philosophy*. London, and New York: Routledge Taylor & Francis Group.
- Lewis, C. (1982). *The Poetic Image*. Baghdad: Dar Al-Rashid.
- Lotman, Y. (1988). *The Aesthetics of Place*. Riyadh: Dar Qurtubah.
- Menocal, M. (2011). *The Arabic Role in Medieval Literary History: A Forgotten Heritage*. Pennsylvania: University of Pennsylvania Press.
- Meyerhoff, H. (1972). *Time in Literature*. Cairo: Arab Record Press.
- Muḥammad, ‘Abd. (2006). *The Theory of Existence according to Ibn Ḥazm*. Riyadh: King Faisal Center for Research and Islamic Studies.
- Nicholson, R. (1907). *A Literary History of the Arabs*. London: T.F. Unwin.
- Osman, A. (1678) The Zāhirī Madhhab (3rd/9th-10th/16th century): a Textualist Theory of Islamic Law. Leiden: Brill.
- Petkov, V. (2018). *Relativity and the Nature of Space-Time*. Cairo: General Organization for Government Printing Offices.
- Plato. (2000). *The Republic*. Indianapolis: Hackett Publishing Company.
- Prince, G. (2003). *Dictionary of Narratives*. Cairo: Dar Merrit.
- Pulcini, Th. (1994). *Exegesis as polemical discourse: Ibn Hazm on Jewish and Christian scriptures*. ProQuest Dissertations Publishing.
- Salāḥ al-Dīn, A (2007). *The Time Between Philosophy and Art*. Cairo: The General Egyptian Book Organization.
- Ṣalībāh, J. (1982). *The Philosophical Dictionary*. Beirut: Dar Al-Kitab Al-Lubnani.
- Salkever, S. (2014). *Finding the Mean: Theory and Practice in Aristotelian Political Philosophy*. Princeton University Press.
- Sharīf, Dlsuz K. (2021). Death Discourse in Ali Bnu Hazm al-Andalussi’s Poetry. *International Journal on Humanities and Social Sciences*, (21), 30-50.

- Stegmuller, W. (2012). *Main Currents in Contemporary German, British, and American Philosophy*. Holland: Springer.
- Sukkar, R. (2022). The Semiotics of places in the poetry of Ibn Hazm Al-Andalusia. *University of Sharjah Journal for Humanities and Social Sciences*, 19(3), 480-445.
- Tomer, A., Eliason, G., & Wong, P. (2007). *Existential and Spiritual Issues in Death Attitudes*. United Kingdom: Taylor & Francis Group.
- ‘Umar, A. (2008). *Dictionary of the Contemporary Arabic Language*. Cairo: Dar al-kutub al-ilmiyah.
- Yafūt, S. (1986). *Ibn Ḥazm and Philosophical Thought in Morocco and Andalusia*. Casablanca: Cultural Center.
- Zuckert, C. (1996). *Postmodern Platos*. University of Chicago Press.
- Zuhri, Z. (2012) Mafhūm al-Tasāmuh ‘inda Ibn Ḥazm al-Andalūsi. *Al-Jami'ah Journal of Islamic Studies*, 50 (2), 485-508.