

The Journey of Ibn Khaldun: A Genre-Based Approach

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Abstract:

the browser of Ibn Khaldun's journey, titled "An Introduction to Ibn Khaldun and His Journey in the West and East," can note a reveals and rich interplay of literary genres within its narrative, including biography, poetry, oratory, letters, proverbs, and historical accounts and narratives.

Therefore, this study's objective is to identify and examine the literary genres present in the text, to shed light on the traveler's character, to elucidate the motivations behind the composition of his journey, and to highlight the aesthetic and artistic features of the genres employed in the diegesis.

Keywords: Literary genres, characteristics, aesthetic values, Ibn Khaldun's journey.

Introduction:

Classical travel literature is open to a wide range of literary and non-literary discourses and genres. The travelogue is not closed, its nature gives it, the ability to transcend the boundaries of a single genre. Due to its inherent flexibility, it has adeptly conveyed historical and political events, as well as the social conditions and customs of different peoples, all through a literary style that blends narrative, storytelling, biography, diaries, and the recounting of anecdotes and tales from the populations visited by the traveler. At times, the traveler addresses these peoples directly, and at others, he sends letters to his family and companions, while also drawing on his cultural heritage and composing or reciting various forms of poetry. This diversity in genre is thus evident in travel literature, which not only highlights its classification but also underscores the traveler's notable potential and ability not to mention the innovative and creative energy in the journey, whose journey becomes a dynamic text that breaks from the conventional frameworks of its time, offering a rich reservoir of knowledge and a variety of literary genres.

Among the journeys that exemplifies this rich generic diversity is Ibn Khaldun's "Introduction to Ibn Khaldun and His Journey in the West and East." Readers of this work find it difficult to categorize it within a specific genre; at times it appears as a biography, and at other times as a travel account. It also incorporates elements of epistolary writing, and on occasion, Ibn Khaldun includes poetry—both his own and that of other poets—alongside other literary forms present within the text. This complex interplay of genres reflects the critical challenge of classifying travel literature within traditional literary frameworks. Therefore, the title of this study, "The Journey of Ibn Khaldun: A Genre-Based Approach," was chosen to address a series of key questions: What are the literary genres that intersect within Ibn Khaldun's travel narrative? What are their aesthetic and artistic values? And what are the defining stylistic and formal characteristics of these genres?

Accordingly, the aim of this study is to seek to highlight the forms of literary genres present in Ibn Khaldun's journey, while elucidating their aesthetic and stylistic characteristics. The study adopts an artistic methodology, which is deemed most appropriate for exploring the forms of genre hybridity, analyzing their manifestations, and highlighting the aesthetic and stylistic dimensions of the literary genres that intersect with the travelogue.

To address the research questions and achieve the desired objectives, the hypotheses are explored through a structured plan divided into three main sections. The first element tackles the issue of genre classification in travel literature, given the diversity of its discourses. The second section provides an overview of Ibn Khaldun's journey, tracing its course from West to East. The final element examines the forms of literary genres present in the travelogue, along with their stylistic, aesthetic, and formal characteristics. The study concludes by presenting the key findings derived from the analysis.

1- Nomadic Literature: Between Plurality and the Problem of Genre:

mobility Desir is a inherent instinct in humans, embedded within them since the dawn of creation. It is natural that the early purpose of journeys was tied to trade and exploration through geographic expeditions. As civilization progressed, the objectives of travel evolved, giving rise to religious, intellectual, diplomatic, and other types of journeys. It was equally natural for travelers to document the events and encounters they experienced during their journeys, thereby transforming travel from a mere act of movement and exploration into one of one of recording and writing and documenting.

The travel discourse is an ancient tradition in Arab heritage, with its roots deeply entrenched in Arab history, dating back to pre-Islamic poetry. This is evident in the openings of pre-Islamic odes, where the motif of caravan and camel journeys exemplifies the presence of travel in early literary traditions, despite some scholars rejecting its existence during this historical period. Nevertheless, the nomadic lifestyle of the Arabs, constantly moving in search of water and grazing lands, affirms its presence. Whether one supports or refutes the existence of travel in pre-Islamic poetry, it remains indisputable that this tradition laid the foundation for the art of travel writing in Arabic literature. The Qur'an itself acknowledges their familiarity with travel, as evidenced by the reference to their trading journeys in winter and summer in Surah Quraysh: «*For the covenants of Quraysh, their covenants of the journey of winter and summer*» (Surah Quraysh, Verse 1-2). This establishes the Arabs' understanding of travel during that era. As poetry was their primary cultural repository, they vividly depicted their journeys and movements across the Arabian Peninsula, particularly in the poetic preludes and descriptions of caravan travels.

However, the undeniable fact is the evolution of travel discourse has been a significant aspect of later periods in Arabic literary history. The number of works in this genre has increased, with many distinguished figures emerging, such as Al-Mas'udi (d. 346 AH), Al-Bayrouni (d. 440 AH), who focused on geographical journeys and regional mappings, Ibn Jubayr (d. 614 AH), Ibn Battouta (d. 779 AH), and Abd al-Rahman ibn Khaldoun (d. 808 AH). The Arabs have been "among the peoples most closely associated with this art in which they excelled."¹The style of writing also changed, shifting from a focus on geography and regional mapping to speaking about the travelers' opinions, observations in these countries, and recording their dailies. As a result, travel texts became intertwined with many literary genres. "Journeys began to be presented as autobiographies, blending narrative fiction with poetic language and reality"².

Consequently, the travel discourse facing a structural challenges due to the various genres it encompassed, leading to what is known in critical discourse as the problem of categorizing travel literature. This genre not only overlaps with literary forms but also intersects with other fields of knowledge, combining scientific and literary aspects.

The browser of travel writings can notice the mixture of many literary types, including poetry, oratory, letters, stories, biographies, proverbs, and others. In addition, non-literary fields such as history, geography, and anthropology are also present. As noted by Chaïb Helifi (1964-....) in his book "Travel in Arabic Literature," the travel text is an "open text,"³ composed of multiple narratives, which is a notable feature of travel discourse. It is generally agreed upon by critics and researchers in this field that travel literature possesses literary qualities. Therefore, the term "literature" was added to the term "journey," and this art is referred to as "travel literature." This phrase implicitly acknowledges the complexity of addressing the issue of classifying this genre of literature, as it is a challenging matter in Arabic literature due to the diversity of its genres.

2- The Journey of Abderhamen Ibn Khaldoun

Ibn Khaldun's journey was not separate from his Kitab al-Ibar (The Book of Lessons); rather, it was an appendix to it, undergoing numerous revisions and additions by him until just a year before his death in 807 AH. It was not until the Moroccan scholar Muhammad bin Tawit al-Tanji (1918–1974) edited it, separated it from Kitab al-Ibar, and named it The Journey of Ibn Khaldun in 1951..

Most researchers agree that Ibn Khaldun's journey is closer to the genre of autobiography than to travel literature. The Egyptian scholar Fouad Qandil (1944–2015) emphasizes this point in his book Travel Literature in Arab Heritageauthor exposes his autobiography, it was his life's translation making it, where :he states

A book in which the author primarily focused on recounting his autobiography, serving as a translation of his .⁴life in the first place, while his journey occupied a secondary position in terms of importance

This is evident from the title of the journey itself: An Introduction to Ibn Khaldun and His Journey West and

East, where the author reflects on his lineage, origin, family, and the teachers under whom he studied, receiving knowledge of literature and the Quran in its various readings. A careful reading of this work reveals Ibn Khaldun's aim in writing it: to showcase his scholarly and literary stature and the reasons behind his intellectual brilliance. However, this does not mean that Ibn Khaldun's work lacks elements of travel literature. On the contrary *«it warrants a good text in the genre of Arabic travel literature, marked by diversity, variety, and numerous challenges»*⁵

.He describes his journeys throughout the western and eastern parts of the Islamic world

Ibn Khaldun did not limit his writing to his family, teachers, and personal background. In his journey, he recorded key moments of his life and the positions he held, documenting historical events in the countries he visited. He witnessed the rise and fall of various states, such as the campaign of the Mongol ruler Timur Lenk (1336–1405) on Syria, where he wreaked havoc on it , causing widespread devastation. He also witnessed the establishment of the Marinid dynasty in Morocco and the Zayyanid dynasty in the central Maghreb. His travel account offers an in-depth analysis of the political events in North Africa, Andalusia, and Egypt

As for the course of the journey, Ibn Khaldun began his travels in Tunis during the Hafsid dynasty, moving on to Fez in Morocco, Andalusia, and then the central Maghreb, before returning to Tunis. He later journeyed to Cairo and then to Mecca to perform the pilgrimage, after which he visited Jerusalem and Damascus, before returning once again to Egypt, where he remained until his passing in 808 AH

Generic Forms in the Journey of Ibn Khaldun .3

Ibn Khaldun's journey incorporates a rich array of literary genres, demonstrating the author's exceptional literary capability through his seamless integration of various forms within his narrative. Among these genres are autobiography, poetry, speeches, letters, news reports, anecdotes, and proverbs. The following is an examination of the most significant literary genres found in Ibn Khaldun's journey

Autobiography 1.3

Ancient Arabs took great care in writing their autobiographies and documenting their lives exhibiting a profound commitment to this practice wich rooted in the intrinsic connection between biography and history, as well as the Arab's inclination towards self-expression and the commemoration of their achievements.

According to the researcher Abdul Nour Jabour (1913–1991), autobiography is defined as«a narrative in which the author presents a prominent figure, recounting the stages of the subject's life or biography»⁶ .thereby illuminating the pivotal moments that contributed to the subject's renown

most biographers interwove autobiographical elements within broader literary works rather than dedicating entire volumes to them. Notable examples of this practice can be found in the writings of Yaqut al-Hamawi (d. 626 AH) in his Dictionary of Authors and Lisan al-Din ibn al-Khatib (d. 766 AH) in The Comprehensive History of Granada. In contrast, Ibn Khaldun distinguished himself by blending autobiography with travel narrative, offering insights into his upbringing and lineage while emphasizing his scholarly status and intellectual achievements. Furthermore, he recorded the accomplishments of his mentors and teachers, from whom he acquired knowledge of the Qur'an, the Prophetic Hadith, and various secular sciences in this .period

The autobiographical sections of Ibn Khaldun's work function as crucial historical documents, serving as valuable resources for researchers seeking to understand the historical and political contexts events of that .period

Ibn Khaldun's journey encompasses both self-biographical and otherness-biographical forms, with these literary genres intricately intertwined within the narrative. This interplay will be further elucidated in the subsequent sections:

:Autobiography 1.3.1

The Dictionary of Literary Terms defines autobiography as "*a written account of an author's life, penned by It typically records the major milestones of the author's life with some detail's ⁷the author themselves degree.* However, in Ibn Khaldun's Autobiography within the Travelogue, the account is not a comprehensive chronicle of his life from moment to moment. Rather, he records some events in brief references, without .chronicling all his personal detail's life

instead,in his autobiography, he don't offer a comprehensive, detailed account of his life. Instead, he selectively highlights only those events that profoundly shaped his personal and intellectual development.

Among these pivotal moments are the passing of his parents during the plague, and the tragic loss of his wife and children, whom he had sent to Constantine to stay with their maternal relatives, when their ship was engulfed by a devastating storm, resulting in its sinking

Ibn Khaldun also draws attention to his distinguished ancestry, which he takes great pride in, as he hails from a family renowned for its honor, scholarship, and literary heritage. Rather than dwelling on personal minutiae, he focuses on the major milestones of his intellectual formation, particularly his early education. He references this formative period when he states: "As for my upbringing, I was born in Tunis at the dawn of Ramadan in the year 732 AH (1332 CE), and I was raised under the care of my father, may God have mercy on him, until I came of age. I memorized the Holy Qur'an under Abu Abdullah Muhammad bin Saad⁸". bin Bural Al-Ansari

Through this statement, Ibn Khaldun not only identifies his place of birth and childhood but also acknowledges the scholar who played a pivotal role in his early education, while subtly underscoring the lasting influence of his father and his esteemed teachers. This emphasis on the intellectual figures who shaped his early development is a recurring theme throughout his autobiography, which seamlessly intertwines personal narrative with the broader context of his scholarly journey

Many researchers have observed that one of Ibn Khaldun's principal motivations for writing his Travelogue was to dispel false accusations that questioned his scholarly competence and linguistic proficiency. A significant portion of his autobiography is devoted to recounting the various positions he held and the rulers and sultans with whom he interacted, often in their courts. He writes: "Then I traveled to Granada and wrote to Sultan Ibn al-Ahmar and his minister Ibn al-Khatib concerning my situation. The night I spent near⁹ Granada, a letter from Ibn al-Khatib arrived, congratulating me on my arrival and warmly welcoming me. Through such passages, Ibn Khaldun intricately weaves his personal narrative into his travel accounts, and while there are many similar instances, space does not allow for a full recounting of them here

His literary style is distinguished by its clarity and fluidity, though it occasionally veers into verbosity—a tendency perhaps attributable to the pride he took in his status and reputation among ministers and sultans, despite the numerous intrigues plotted against him. His prose, however, remains free from undue complexity, and he employs rhetorical devices and figurative language sparingly. Instead, his writing exhibits a meticulous precision, aligning his personal narrative with the political events of the regions he visited. His choice of words is transparent, directly conveying his intended meaning with an unambiguous clarity

Ibn Khaldun does not impose a strict separation between his travel narrative and his autobiography; rather, the two genres merge seamlessly, making it difficult to definitively categorize the work as purely a travelogue. This fluid integration of personal and political narrative reflects both the intellectual rigor and the broader historical context of his experiences

:Biography of Others 1.3.2

This genre of biography is focused on recounting the lives of others. As articulated by Magdi Wahba and Kamal al-Muhandis in their Dictionary of Arabic Terms, it is described as "the art of narrating the life of a person. This is particularly evident in Ibn Khaldun's writings, where he offers biographical sketches of¹⁰ various figures in the scientific, literary, and political realms, whom he encountered in scholarly circles, royal courts, and during his extensive travels. His work remains a key reference for scholars seeking to understand the intellectual contributions of these personalities

Among those he wrote about were his own teachers, such as the Maliki jurist Sheikh Abu al-Abbas Ahmad bin al-Zawawi of Algeria (d. 884 AH), where Ibn Khaldun highlights their academic standing. This emphasis on their scientific stature characterizes his treatment of mentors more broadly

It is also notable that Ibn Khaldun's biographical accounts are typically concise, suggesting that his intention was to underscore specific aspects of these figures' lives, especially those that influenced him and the diverse intellectual traditions from which he benefitted. His primary aim, however, was to document his own life rather than delve deeply into the lives of those around him. His writing style in these sketches is marked by brevity and clarity, employing straightforward language to achieve precision in meaning

Another noteworthy aspect is the interplay between biography and narrative in Ibn Khaldun's writing, particularly in terms of events, locations, and people he encountered during his travels. This approach reflects his focus on self-narrative, as he meticulously documented the time and place of his journey's events down to the day, month, and year, thus creating a historical record of his travels.

:Poetry 3.2

Like many travelogues, Ibn Khaldun's Journey is enriched with poetry, reflecting the central role of poetry in Arab culture as a repository of history and collective memory. Ibn Khaldun was himself an accomplished poet, composing both poetry and prose that conformed to the traditional themes of classical Arabic literature. One of the most prominent poetic themes in his Journey is the mawlidiyya—a genre of poetry celebrating the birth of the Prophet Muhammad (PBUH). These poems were traditionally recited on the night of the Prophet's birth, with the hope of earning his intercession on Judgment Day. In one of his long poems, written in 762 AH, Ibn Khaldun praises the Prophet (PBUH), declaring

,I have fallen short in my praise, but if my words carry any goodness"

.It is because your mention is fragrant in its essence

What can the verbose seek, when all praise for you

11 "Is already contained in the Qur'an

Ibn Khaldun begins his poem with the classical traditional lament over ruins—a motif that occupies a significant portion of his mawlidiyya. The poem adheres to classical poetic structure, featuring a dual-hemistich format, a consistent rhyme scheme with the consonant "b", and a unified meter. He also employs (rhymed prose) and uses rhetorical devices such as metaphors and similes. The *تصريع* internal music through one of the "pure" meters characterized by a *البحر الكامل* poem's meter, when scanned, follows the *kāmil* meter. This meter, with its flowing rhythm, is particularly suited to praise. *متفاعل* single repeated foot (*mutafā'ilun*) poetry. Notably, the poem's final verse exhibits *ziḥāf al-iḍmār* (elision of the second vowel), *زحاف الاضمار* resulting in the contraction of the metrical foot to *mutafā'ilun*, and ends with *'illat al-qaṭ'* (omission of the *متفاعل* *mutafā'il* (seventh consonant), transforming the foot into

Ibn Khaldun followed the artistic features adopted by other poets who dedicated their work to the Prophet (Peace be upon him during the Mamluk and Ottoman eras, particularly Al-Bousiri (d. 696 AH). He follows (a well-trodden path, beginning with lamenting ancient ruins and then linking these places to those associated with the Prophet. This is followed by seeking forgiveness for any inadequacy in praise, invoking peace and blessings upon the Prophet, and enumerating his miracles, all while seeking his intercession

It is essential to recognize that while *madīḥ nabawī* (praise of the Prophet) had been a theme in Islamic poetry since its early days, it gained renewed prominence during Ibn Khaldun's time. Several factors contributed to this: the rise of superstitious and heretical practices, a yearning for the restoration of Islamic greatness amidst political decline, a desire to emulate the Prophet's virtues, and the increased focus on religious devotion in the Maghreb. From these influences, the art of the mawlidiyya evolved

Another major theme in Ibn Khaldun's poetic output is praise poetry (*madīḥ*), a genre widely used by poets of his time. Given his appointments to high-ranking positions by rulers in North Africa, Andalusia, and Egypt, it is unsurprising that he composed numerous panegyrics in their honor. For example, in a poem praising the Marinid Sultan Abu Salim (d. 762 AH) upon his ascension to power, Ibn Khaldun writes

,O son of those who established the caliphate with piety"

.And crowned you with its shining diadem

,They upheld the faith with virtues

12 "Known for their merits in both the seen and the unseen

Here, Ibn Khaldun enumerated and extols his patron's virtues, particularly his religious devotion, in a bid to legitimize his claim to power. He praises the Sultan's noble lineage, tying him to the early caliphs renowned for their righteousness. The poem is structured around the letter b as a rhyme, which, due to its emphatic sound, reinforces the theme of praise. The rhyme's final vowel, *kasra* (i), enhances the strength of the expression, amplifying the intended glorification

In conclusion, Ibn Khaldun's poetic language and style can be characterized by its simplicity and clarity. He avoids the excessive embellishment and artificiality that plagued much of the poetry of his contemporaries, likely reflecting his critique of the literary conventions of his time. Although this criticism is primarily directed at prose, as he notes in his *Riḥla* when reflecting on his time as a scribe for Sultan Abu Salim, the same principles of simplicity and precision apply to his poetry as well, standing in stark contrast to the excessive ornamentation prevalent in the literature of the era

:Letters 3.3

It's one of the literary genres celebrated by Ibn Khaldun during his journey was the art of letter-writing, which is one of the ancient prose forms in Arabic literature. It is defined as "a form of communication where

The purpose .¹³"one individual addresses another, or an official authority addresses another official authority is to facilitate communication between two individuals or a group of people, or between a ruler and his subjects or governors, expressing various concerns and affairs. As such, a letter requires three essential elements: the sender, the recipient, and the message/content. Letters are divided into two types: friendly (ikhwani) letters, which are exchanges between family or friends and are characterized by artistic elements, figurative language, and rhetorical embellishments; and official (political or diwan) letters, which are formal, .concise, and often brief in nature

In general, letters have retained their inherited general characteristics: an introduction, a body, and a .conclusion, along with other features that we will clarify with each type mentioned in the journey

:Friendly Letters 3.3.1

Most of the friendly letters mentioned by Ibn Khaldun in his journey were exchanges with the minister Lisan al-Din ibn al-Khatib. In one of these letters, he begins with: "*My lord, a model of glory and elevation, my He .¹⁴sole hope and refuge, a person embodying the virtues of my father, both in affection and devotion* starts with an address, drawing attention in the style of the ancients, then expresses longing and prays for him, building a tone of affection before launching into the main reason for writing the letter—complaining about his adversaries and sharing news about Morocco and Egypt. He concludes with prayers for the .recipient, followed by greetings and peace

Stylistically, these letters often feature abundant rhetorical embellishments—a contrast to Ibn Khaldun's usual prose style—alongside the use of rare and complex language, and a tendency towards lengthiness. Despite Ibn Khaldun's clear advocacy elsewhere in his journey and works for abandoning the burdensome artificiality that characterized prose of that period, he follows the same stylistic approach in some of his .letters, likely as a response to Lisan al-Din ibn al-Khatib's style of writing to him

Among the friendly letters included in the journey is a letter from Lisan al-Din ibn al-Khatib (d. 776 AH), sent to his friend Ibn Khaldun. It begins with a poem, followed by prose, demonstrating the blending of poetry and letter-writing. He writes: "I swore by the One to whom Quraysh pilgrimage [...] if I had the This was a welcoming letter sent to Ibn .¹⁵choice, O dear friend whose visit is the most desired of blessings Khaldun upon learning of his arrival in Granada, praising him and extolling his virtuous qualities and .character

In general, friendly letters are marked by sincerity of emotion and sentiment. In addition to their aforementioned characteristics, they are also notable for frequent use of conjunctions, concise phrasing, and lengthiness in overall message.

Political 3.3.2letters:

Political letters, often exchanged between rulers and their governors, or between Arab and Islamic rulers and foreign monarchs, played a crucial role in diplomacy and international relations. Upon reviewing Ibn Khaldun's Journey, one notices a lack of this type of correspondence, despite the significant political .positions he held

This absence may be attributed to the confidential nature of these communications, as evidenced by the repeated reference to the term "private secretary" in the text. Nevertheless, a different category of official correspondence, known as marasim (decrees), is present. These letters typically addressed administrative matters of governance. One notable example is a letter sent by the Sultan of Morocco to Ibn Khaldun, recounting his meeting with Timur in Syria alongside the sultanate's delegation. The letter discusses Timur's lineage and the origins of the Tatars, illustrating the diplomatic exchange between Ibn Khaldun and rulers of the time. This genre of correspondence is characterized by its elaborate and detailed descriptions, extensive .length, and use of rare, formal vocabulary

Another significant type of political correspondence is royal letters, exchanged between monarchs for A notable .¹⁶purposes such as brokering peace, declaring war, issuing threats, or making formal requests example of this is the correspondence between the Mamluk Sultan Barquq and Sultan Abu al-Abbas al-Hafsi of Tunisia. The letter addressed the issue of Ibn Khaldun's family, as the Sultan of Tunisia had refused to grant them permission to join him in Egypt. The letter follows a highly formalized structure, beginning with the Basmala (invocation of God's name), followed by the writer's name and titles, a self-praise, expressions of gratitude to God, prayers upon the Prophet Muhammad, and then a commendation of Ibn Khaldun, before ¹⁷proceeding to the main subject. The letter concludes with the date and salutations to the Prophet. Despite being an official royal letter, its style is marked by verbosity, the use of arcane and ornate vocabulary, and an abundance of rhetorical embellishments, reflecting the prose conventions of the time, particularly in the art

.of epistolary writing

The numerous letters found throughout *The Journey* reflect the extensive travels and diverse political roles Ibn Khaldun undertook. As a diplomat, a scribe to various rulers and sultans, a jurist of the Maliki school, and a judge under the Mamluks, Ibn Khaldun was deeply embedded in the political and intellectual networks of his time, which is why his work is rich in diplomatic correspondence. These letters, whether political or administrative, reveal the sophisticated, ceremonial nature of communication between rulers, further emphasizing Ibn Khaldun's significant role in the political landscape of the era

:Oratory 4.3

Oratory is one of the oldest literary genres in Arabic prose, emerging during the pre-Islamic period and evolving through successive eras. According to the scholar Ahmad Muhammad al-Hufi (1910-1983) in his book *The Art of Oratory*, it is "*the art of addressing an audience, persuading them, and winning their* The primary goal of oratory is persuasion, targeting both the intellect and emotions of the listener .¹⁸"favor by combining logical argumentation with emotional appeal. It comprises various types, depending on the context in which it is delivered—ceremonial, religious, academic, political, social, laudatory, and elegiac orations, among others. Oratory, as a literary form, also intersects with travel literature

In *The Journey* of Ibn Khaldun, many speeches can be found, often characterized by a formal tone, suitable for events such as school inaugurations or official ceremonies, even when their purpose is instructional. One notable example is Ibn Khaldun's speech upon his appointment as a teacher at the Al-Zahiriyya School under Sultan al-Zahir Baybars (d. 676 AH). He begins: "*Praise be to Allah, who has bestowed His blessings upon His servants [...] Among the fruits of His [the Sultan's] lofty aspirations and diligent care is this noble* A close reading of the full speech reveals a clear structure—introduction, .¹⁹"institution, this exalted edifice body, and conclusion. Ibn Khaldun starts with a traditional praise of Allah, followed by prayers and blessings upon the Prophet Muhammad and his family. He then moves to eulogize the Sultan, attributing the success of the institution to divine support for the Sultan's noble efforts, and proceeds with a detailed description of the school the Sultan had founded. The speech ends with a prayer for the Sultan's continued success and well-being

From a stylistic standpoint, the speech exhibits several distinct features. Although brevity is typically expected in the introduction, Ibn Khaldun opts for elaboration, particularly in his praise of the Sultan, employing an abundance of rare vocabulary, rhetorical flourishes, and literary devices. Additionally, the speech incorporates numerous allusions and quotations, making use of rhetorical embellishments typical of the oratory genre in Ibn Khaldun's era

:Narratives and Accounts 5.3

Throughout his travels, a voyager encounters numerous cultures, recording their diverse customs, traditions, and ways of life. These interactions often leave lasting impressions, with many tales, myths, and beliefs remaining vivid in his memory. At times, the traveler seeks to unravel the true causes behind such stories, while in other instances, he casts doubt on their veracity. This blending of genres is a hallmark of travel literature, as it intertwines with the recounting of historical events and narratives

One such story mentioned by Ibn Khaldun in his *Journey* is the legend he heard about Genghis Khan (1165-1227) particularly the myth of his birth without a father. Ibn Khaldun recounts: "*Genghis Khan, leader of the ,(1227 Mongols from the Tatar tribes, emerged among them. He was a shaman, as was his grandfather, the* Here, Ibn Khaldun demonstrates his objectivity .²⁰"carpenter. They claim that he was born without a father .by using the phrase "they claim," signaling his skepticism about the story's authenticity

Among the stories and accounts mentioned by Ibn Khaldun is a prophecy spread by astrologers concerning Tamerlane (Timur) and his future domination of the world. When Ibn Khaldun inquired about this prophecy from the preacher of the Qarawiyyin Mosque in Fez, specifically regarding its connection to planetary conjunctions, the preacher said: "*It indicates a great upheaval in the northeastern region, led by a nomadic people of tent-dwellers, who will conquer kingdoms, overturn dynasties, and seize much of the inhabited world. So, I asked: When will this happen? He replied: In the year eighty-four, news of him will spread far* ²¹ "and wide .Ibn Khaldun shared this account with Tamerlane as a strategic tool for negotiation, having heard of his notorious brutality. This approach was not rooted in a belief in the prophecy but rather in an effort to mitigate Tamerlane's aggression

Unlike many other travelers who filled their accounts with numerous tales and anecdotes, Ibn Khaldun was more selective in his use of such material. This restraint likely stems from his role as a historian and scholar,

committed to precision and objectivity in his reports. As the pioneer of a scientific approach to historiography, Ibn Khaldun established rigorous guidelines for documenting historical events, including careful observation, thorough verification, and the application of critical thought, all of which he articulated in his seminal work, the *Muqaddimah* (Prolegomena)

:Proverbs 6.3

Proverbs are pithy sayings characterized by brevity and are used in exceptional circumstances. They have a specific context and moral implication and are defined as «*a highly concise tale with a moral or ethical lesson*»²². Their purpose is to instill moral values and serve as evidence or proof.

Ibn Khaldun incorporated several proverbs in his travel writings. For instance, he wrote «*He was pleased by the foam, but secretly drank the milk [...] and left Tlemcen, dragging thorns and stones behind him*»²³. The traveler used these proverbs when describing Sultan Abu Hammu Musa al-Zayani, who rejoiced at the defeat of his cousin by Sultan Abu al-Abbas of the Marinids. Ibn Khaldun did not convey the proverbs literally but adapted them to suit his narrative. The first part of the proverb stems from the well-known saying «*He drinks the milk secretly while pretending it is only foam*» used to describe someone who conceals their true intentions. The second part comes from the proverb «*He brought thorns and stones*» which refers to the overwhelming force of an army. Ibn Khaldun employed these proverbs to reinforce his argument, achieve his desired effect, and enhance the power of his comparison.

Generally, the beauty of travel narratives is lied in the interplay and dialogue between different textual genres, which reveal the rhetorical and literary abilities of the traveler. The traveler is, at once, a poet, a storyteller, a preacher, a letter writer, and the author of diaries and memoirs. As Bessma Arous states «*a text born from the interaction of multiple genres and texts is a superior text, more eloquent and sophisticated than one whose meaning stems from a single source*».²⁴

:Conclusion

The blending and juxtaposition of literary genres in texts is not a modern innovation but a longstanding tradition that dates back to ancient times. This phenomenon is clearly reflected in classical travel literature, particularly in the works of Ibn Khaldun. His travelogue integrates various literary forms—letters, poetry, speeches, proverbs, narratives, and historical accounts—and even intersects with memoir writing, illustrating the richness of genre interplay in his work.

Among the most prominent genres intertwined with travel literature is autobiography. This is hardly surprising, as the very title of Ibn Khaldun's travelogue indicates its purpose: to present his own life and defend his scientific stature against accusations that tarnished his scientific reputation. Much of the narrative focuses on the positions he held in the places he visited and provides detailed biographies of his teachers. His work masterfully weaves personal autobiography with biographies of others, characterized by exhaustive detail in the self-narrative and conciseness when discussing others.

Poetry in Ibn Khaldun's travelogue remains faithful to traditional themes. In particular, *mawliyyat*—poetry celebrating the Prophet's birth—emerges as an evolution of earlier forms of prophetic praise. This poetry is marked by its adherence to classical conventions, such as the use of preludes, and its meticulous attention to both internal and external musical structure. Political praise poetry is also prominent, often directed at rulers and sultans, extolling their virtues and achievements. Yet, behind the praise lies a pragmatic aim: securing favor, influence, and social standing.

The literary forms interwoven into Ibn Khaldun's travelogue also offer a vivid portrayal of the political landscape of the Arab and Islamic world during his era. This is evident in the letters exchanged with rulers, sultans, and figures such as the vizier Lisan al-Din Ibn al-Khatib, which reveal the power struggles, conspiracies, and court intrigues that destabilized kingdoms. His work also poignantly captures the decline of Andalusia, detailing its political demise and the fall of its cities. His orations, typically scholarly in nature, were delivered on ceremonial occasions such as the founding of schools. Though they retained traditional rhetorical structures, these speeches are characterized by their length, rich vocabulary, and use of elaborate rhetorical devices.

Narrative accounts are relatively scarce in Ibn Khaldun's travelogue, likely due to his strong historical sensibility and commitment to objectivity. His preference for scrutiny and verification over mere storytelling reflects his historian's mindset, where accuracy takes precedence over embellishment. Similarly, his use of proverbs is limited, and when they do appear, they are deployed strategically—to clarify his position or

.substantiate his arguments, serving as tools of persuasion and rhetorical strength
In sum, Ibn Khaldun's travelogue showcases a masterful confluence of literary genres, each serving a distinct purpose while contributing to the overall richness of the text. This multidimensionality not only enhances its literary value but also reflects Ibn Khaldun's intellectual rigor and his desire to engage the reader on multiple levels, whether historical, rhetorical, or personal

Footnotes:

- ¹ Amin Monsar, "Arabic Travel Literature – A Reading of the References," *Fasl Al-Khitab Journal*, Ibn Khaldun University, Tiaret, Vol. 11, Issue 4, 2022, p. 373.
- ² Ibid., p. 377.
- ³ Chouaib Hallifi, *The Journey in Arabic Literature: Genre, Writing Mechanisms, and the Discourse of the Imaginary*, Al-Asl Publishing and Printing Company, 2002, p. 40.
- ⁴ Fouad Qandil, *Travel Literature in Arab Heritage*, Dar Al-Arabiya for Books, Cairo, 2nd ed., 2002, p. 80.
- ⁵ Ibid.
- ⁶ Abdel Nour Jabbour, *The Literary Dictionary*, Dar Al-Ilm Lilmalayin, 2nd ed., Beirut, Lebanon, 1984, p. 143.
- ⁷ Ibid.
- ⁸ Abd al-Rahman Ibn Khaldun, *The Journey of Ibn Khaldun*, edited and annotated by Muhammad Ibn Tawit al-Tanji, Dar Al-Kutub Al-Ilmiyya, 1st ed., Beirut, Lebanon, 2004, p. 64.
- ⁹ Ibid, p.84.
- ¹⁰ Magdi Wahba and Kamal al-Muhandis, *Dictionary of Arabic Terms in Language and Literature*, 2nd ed., .205. Library of Lebanon, Beirut, 1984, p
- ¹¹ Ibn Khaldun, *Ibn Khaldun's Journey*, p. 7,5
- ¹² ,Ibn Khaldun *Journey of Ibn Khaldun*, p .77.
- ¹³ Hussein Ghaleb, *Bayan al-Arab al-Jadid fi al-Ma'ani wa al-Bayan wa al-Badi' wa al-'Arood*, Dar al-Jeel, 1st ed., Beirut, Lebanon, 1971, p. 181
- ¹⁴ Ibn Khaldun, *Ibn Khaldun's Journey*, p. 113
- ¹⁵ Ibid, p.84.
- ¹⁶ For further elaboration, see: Rasha Fakhri al-Nahal, *The Art of Letters in the Mamluk Era: An Analytical Study*, MA thesis in Literature and Criticism, Islamic University, Gaza, 2013-2014, p. 51
- ¹⁷ .Ibn Khaldun, *The Journey of Ibn Khaldun*, p201.
- ¹⁸ Ahmad Muhammad al-Hufi, *The Art of Oratory*, Nahdet Misr Distribution, p. 5
- ¹⁹ Ibn Khaldun, *The Journey of Ibn Khaldun*, p. 226.
- ²⁰ Ibn Khaldun, *The Journey*, p. 282.
- ²¹ Ibn Khaldun, *The Journey*, pp. 290-291.
- ²² .Abdel Nour Jabbour, *Al-Mu'jam al-Adabi*, p97.
- ²³ .Ibn Khaldun, *The Travels of Ibn Khaldun*, p97.
- ²⁴ .Bessma Arous, *Interaction in Literary Genres*, Arab Diffusion Network, p141.

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- 1) Ahmed Mohamed Al-Houfi, *The Art of Oratory*, 1st ed., Nahdet Misr for Distribution.
- 2) Abd Al-Nour Jabour, *Literary Dictionary*, Dar Al-Ilm Lil-Malayeen, 2nd ed., Beirut, Lebanon, 1984.
- 3) Basma Arous, *The Interaction of Literary Genres*, Al-Intishar Al-Arabi, 1st ed.
- 4) Chuaib Halifi, *The Journey in Arabic Literature: Genre, Writing Techniques, and the Discourse of Imagination*, Al-Asl Publishing and Printing Company, 2002.
- 5) Fouad Qandeel, *Travel Literature in Arab Heritage*, Dar Al-Arabiya Library for Books, Cairo, 2nd ed., 2002.
- 6) Hussein Ghalib, *The New Arab Bayan in Meanings, Rhetoric, and Prosody*, Dar Al-Jil, 1st ed., Beirut, Lebanon, 1971.

- 7) Ibn Khaldun, *The Journey of Ibn Khaldun*, edited and annotated by Mohamed Ben Tawit Al-Tanji, Dar Al-Kutub Al-Ilmiyya, 1st ed., Beirut, Lebanon, 2004.
- 8) Magdi Wahba and Kamel Al-Muhandis, *Dictionary of Arabic Terms in Language and Literature*, Lebanon Library, 2nd ed., Beirut, Lebanon, 1984.

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- 9) Rasha Fakhry Al-Nahal, *The Art of Letters in the Mamluk Era - An Analytical Study*, Master's Thesis in Literature and Criticism, Islamic University, Gaza, 2013-2014.

Articles:

- 10) Amin Mounsser, *Arab Travel Literature – A Study of References*, *Fasl Al-Khitab* Journal, Ibn Khaldun University, Tiaret, Vol. 11, No. 4, 2022.