

Between Challenge, Surrender, And Ruling Authority in Andalusian Poetry

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Abstract: We tried through this study to shed light on two positions adopted by pre-Islamic poetry about the environment that embraced it. We wanted to reveal the depths of the poet's psyche, its secrets, his ability to express, and the strength of his response to the surrounding influences, then give it an existential dimension. Hence, it was necessary for us to show the positions of the Andalusian poet towards the various aspects of life (conflicts), and we found him submissive, submissive at times and defiant, steadfast at other times. And for the sake of this study, we chose in Andalusian poetry “challenge and surrender on the one hand and the ruling authority on the other,” which the Andalusian poet took existential issues and fateful questions, which made him enter into a psychological struggle that he translated in different ways, through several symbols that expressed his declaration of surrender in front of some life obstacles, Then it soon explodes other symbols with which he faced and challenged most of the harsh conditions of life, as most poets oscillate between the positions of surrender and challenge. And from it, they expressed a true human experience, its content is existence and destiny. In wars and conflicts, its hero and knight is the warrior, defending his tribe and seeing in the meeting as strength. This is what we observe among most of the poets of Andalusia.

Keywords: challenge - surrender - ruling authority - Andalusian poetry - poets

Introduction

It was destined for the Arab poet to bear early on the concerns of the group to which he belongs before turning to his own concerns. Every Arab tribe before Islam celebrated the birth of a poet in it, and the other tribes shared this celebration, which constitutes an official declaration that the young poet bears on his young shoulders a great and early responsibility to abide by the burdens of the community, whether he likes it or not. This responsibility expanded and increased in size with the advent of Islam, as the poet assumed the task of defending and establishing the new faith in a difficult atmosphere that ravaged the inherited pre-Islamic values.

In the Umayyad era, the poet took on a more difficult task, which was to promote the one party, spread its principles, and prove its eligibility to rule before a group of conflicting parties that saw themselves as the only owners of the right to sovereignty.

The rulers of the Abbasid and Andalusian states were aware of the impact of poets on society, so they used them as media tools to establish and promote governance. The rulers of the Andalusian state were distinguished from others by the fact that they themselves were proficient in poetry, so they encouraged poetry and poets and recruited them to serve their political and personal purposes, and the Andalusian poets, on their part, realized their importance to the ruling authority and those in charge of it in Andalusia. The authority is indifferent to its position on the masses, i.e. is subject to the current situation and surrenders to it for its ends, and the other believes that he belongs to the community and that he is one of the masses. He bears the responsibility of raising awareness and mobilizing them against the authority in the event of deviation from principles and falling into evil, but the second position requires the poet to challenge and solidify. Rather, it requires from him more than that: his life is a price for his defiance and steadfastness at times. It is narrated that an Andalusian poet had found in his pocket on the day of his death a piece of paper where these verses were written:

Roman strikes in the country and takes the spoils, and the injustice and loss takes what remains
And all the money is paid to Qashtala, and the soldiers fall, and the subjects are delivered.

And those in power have no one among them who carries Islam except those who help them in corruption

My grief over the country and its people, I ask Allah to be kind to them and have mercy on them
When it was brought up to the sultan of his country and he saw it, he burst into tears, moved by it, and said:
He is right, may Allah have mercy on him, and if he was alive, his neck would be struck !! (Al-Maqri B.T., pg. 3/467)

The Sultan approved the poet's statement and asked him for mercy because he spoke the truth and the truth out loud, but declaring this right and promoting it scratches the dread of the authority and touches its prestige. That border was alive to strike his neck!

Ibn Sa'id mentions in the translation of Abu Abdullah Muhammad bin Zakaria al-Qilfat from the city of Cordoba that he used his tongue to criticize and insult the people of his city, to the extent that when he went to the city of Seville, he praised its ruler Ibrahim bin al-Hajjaj (d. Ibrahim was suspicious and expelled him without Nawal. When the poet returned to Cordoba, Abu Al-Hajjaj satirized in verses including his saying:

I want to win with honorable people together, and I don't want to win with mute owl

This poetry reached Ibn Al-Hajjaj's ears, so he got angry and sent to the poet someone who would inform him on behalf of him his sever warning that if he did not stop doing that, he would send someone to cut his head while he is on his bed. The poet was terrified a lot and stopped mentioning the Sultan badly. (Al-Maghribi, p. 1/111)

This narration reveals that some rulers are sometimes negligent in silencing the voice that harms the subjects, but if that voice touches the ruler himself, that negligence quickly turns into great tyranny and tyranny that narrows the chances of pardon and forgiveness.

We find a similar situation to this situation in the story of the literary minister Abi Marwan Abdul Malik bin Hisn, who was satirized by Prince Al-Mamoun bin Dhul-Nun by saying:

The words of disgraces at the doors of his palace, the veil prevents the words to reach him

Al-Mamoun's wrath kept haunting this literary minister wherever he went.

It is narrated that one of the jurists heard the news of the acceptance of Prince Ibn Hood Ahmed bin Suleiman Al-Jazami (d. 475 AH) who paid the tax to the Romans. Until he reached Zaragoza, he went to Ibn Hood and admonished him with what was mentioned in the Sharia, so the prince killed the jurist for fear that someone else would dare to do the same (Ibn Saeed, Bt., pg. 2/30).

We have proceeded to narrate these narrations with the aim of revealing the role of the word and the strength of its influence in the challenge and confrontation. In the first narration, it can be said that (death) is what saved the challenged poet from (inevitable death) he was waiting for at the hands of the sultan of his country after he had seen his bold verses, and in The second narrative, the king of Seville, Ibrahim bin Al-Hajjaj was very generous with the poet, because he was satisfied with the threat as punishment for challenging the poet. She recorded an honorable position in which truth triumphed in the face of falsehood.

Now we wonder: Did the Andalusian poets take the path of challenge, even if it cost them their lives and their future? Or that the tyranny of the rulers and their tyranny dissuaded the poets' resolve and their pride, so they abandoned their position in the confrontation and were satisfied with submission and surrender? The answer to these two questions will be present when reviewing the various implications of confrontation.

First - the challenge of the ruling authority among the poets of Andalusia:

There are situations in which the poet's goal is victory for the self when unfairness and unfairness inflict it, and these situations bear a unique character that seeks an individual goal that is embodied in a specific framework that does not exceed the poet's self, even if it collides with a political figure who has weight in political reality.

Often these situations take the character of a complaint from the other party in front of whom the self feels unfair, and it is a complaint that is not limited to disparagement of time and discontent with the place, but rather highlights in one way or another the addresses of the other party complained of. About his displeasure and his displeasure with the abundance of hunting in the winter and the raiding in the summer with Prince Abd al-Rahman al-Awsat, and the poet - it seems - was one of the entourage that accompanies the emir - forcibly - whenever he turns to the invasion or hunting: (Al-Maghribi, B. T., pg. 1/125-126).

Would my poetry be safer than iron, were we created or sculpted from solid rock?
Every year in the summer we are invaders and the gargoyles invade us in the winter
When we see the ground and the ice on it is falling like a white flat.
It is as if our noses are being cut off by blade for turmoil and prosperity.
We seek death and destruction with urgency, as if we are longing for the time of annihilation.
We feel in the verses his challenge to expressing feelings of grumbling about the prince's insistence on satisfying his desires for conquest and hunting, even at the expense of the comfort and happiness of others. To fulfill his desires, embodied in the poet's saying (every year), which includes the repetition of the times of invasion and hunting in the summer and winter, and the poet holds the denial question directed to the prince himself, calling for a request to look at the poet with a human view that distinguishes him from what the Prince Mankhi procession is filled with. 0

The position of Buthaina, the daughter of Prince Al-Mu'tamid bin Abbad, Prince of Seville in the era of the Taifas, constitutes historical evidence of the authenticity, chastity, religious commitment and political boldness of the Andalusian woman. She fell into the hands of one of the Seville merchants, assuming that she was a secret maidservant, and it seems that he was impressed by her beauty and young age, so he gave her to his son. To Buthaina, while she was addressing her adopted father in this regard: (Al-Tilmisani, BT, pg. 4/284).

Listen to my speech and listen to my words, for it is the behavior that comes from generosity.
Do not deny that I was taken captive and that I am the daughter of a king from the Banu Abbad.
A great king has taken over his era, and thus time is devolving into corruption.
When Allah wanted to break up our reunion, and made us taste the taste of grief over more.
Hypocrisy was imposed on my father in his possession, so the separation was close, and it was not intended.

So I ran away, so someone owned me who did not come right in haste.
He sold me like the sale of slaves, so he embraced me and protected me who bought me, except from sorrows
And he wanted me to marry a pure, good-natured son from among the sons of Anjad.
And he went to you, looking forward to your opinion of satisfaction,
and because you want me the path of guidance

So, my father, would you introduce me to him, if he was one of the hopeful for love?
If the throne of Abbadiyah state had fallen at the hands of the Almoravids, then the principles, morals and values did not fall, and this Buthaina story is the best evidence of that. Buthaina refuses to herself to be treated like a slave-girl and does not give up her position as one of the princesses of the palaces of Bani Abbad in Seville. She stood this position boldly, solidly and powerfully, and we did not hear in her voice a tone of submission, pity or defeat.

It seems that the sympathy of the people of Seville - the stronghold of the Abbadi state - with the tragedy of Al-Mu'tamid bin Abbad was something that helped Princess Buthaina to take such a bold stance and convince the other party to accept the marriage. Otherwise, the political reality in many other Andalusian cities was characterized by anger towards the state of Bani Abbad. Therefore, the view on the arrival of the Almoravids was at first a look of respect and rejoicing, and from here these verses constitute a high level of boldness because they spread amid an atmosphere characterized by promoting the new rule and spreading the negative aspects of the last rule and tearing its symbols apart by word, sword or arrest!

Another Andalusian poet, Hafsa bint Al-Hajj Al-Rukunia (d. 581 AH), expressed her sincere feelings towards her beloved, Minister Abi Jaafar bin Saeed (d. 559 AH), who was killed by the governor of Granada, Othman bin Abdul-Mumin, after a fierce competition with him for the love of Hafsa, in a great boldness. .

The prince, who threatened to kill her and warned her against expressing feelings of sadness towards the minister, was not deterred, as she says: (Ibn al-Khatib, BT, pg. 1/220).

They threatened me because of my mourning for a lover they killed him in mourning.
May Allah have mercy on those who are generous in tears or mourn for those who were killed by the enemies.

watering him as the generosity of his hands as he becomes far away from the lands
The audacity lies in her publicly wearing mourning clothes and expressing her grief over the deceased.
Rather, it goes beyond that to the scope of a call for collective participation in expressing grief, which may lead to a collective condemnation of the ruler's tyranny.

And when a man is an ambitious politician who believes in his physical and intellectual abilities, he refuses to be touched by any form of political marginalization for himself, including the position of rejection expressed by Minister Hassaan bin Abi Ubaidah (died before the year 420 AH), one of the ministers of the Umayyad Caliph Al-Mustahhir, for his symbolic presence in a palace caliphate, so he wrote to the caliph, saying: (Al-Tilmisani, B. T., p. 1/437)

If I am absent, they do not remember me, and if I come, they do not ask me, the matter is the same, my presence and my absence

In other verses, the poet expresses his reasons for his poor political condition, calling on the Caliph Al-Mustadhir to correct that situation, as he says: (Mn, pg. 1/437).

If someone like me cannot be recompensed for his patience, then who will be rewarded for his patience after me?

How many scenes in which I fought your enemy and hoped for the peace of eternity in my war

I will go to the depths of your enemies and captivate them
where no one will go

Everyone who filled his stomach slept with them, eats until evening and sleeps until noon.

Why is this matter became lost, and you are the honest, the one who judge the matter?

In these verses, the poet forms a curved graphic line in which the sentence (How many scenes) is the starting point in which expresses the great efforts made by the poet in order to ascend the memorizer to the position of caliphate, and thus the poet reveals his bounty on the caliph in a declared audacity, and preoccupies I hoped ...) is the highest point in that graph, and it expresses the stage of anticipation and rejoicing in the harvest of the fruits of his previous efforts. We have three decisive stages in the poet's life: perseverance, anticipation, and disappointment!

The poet, Minister Ibn Zaydun lived the same situation at the beginning of the establishment of the republican state in Cordoba, and Ibn Zaydun was one of the contributors to its establishment, so he assigned him the position of the ministry, but without entrusting him with a job (Khafaji, 1992, p.: 487), and Ibn Zaydun expressed the His extreme anger at this marginalization, saying: (Ibn Zaidoun, 2004, p.: 407).

(Dignity) is in your humiliating neighborhood And my refusal to please your humiliating

They are different of my situation Whatever the mind thinks and wanders

Your guardianship share is much, and a share of your care is little.

It must be noted that Ibn Zaydun was very self-confident and had dangerous political ambitions, so he was the subject of fear of the Cortubi prince himself, which led him to prison at the hands of the prince after the political rumors abounded around him, and the poet's minister's position on the decision to imprison him was bold, as he said addressing Prince Abu Al-Hazm bin Jahour: (Mn, p. 615)

Say to the minister: I have spent a period of time in his praise, and prison is my reward from him.

Do not be afraid of blame from me for your actions, and admonition will not fulfill what I came with

You did not do the right thing in my case. This is the recompense of the liar poet.

Ibn Zaydun seeks victory for himself after he spent a long part of his life praising the prince, and his reward was imprisonment and arrest, in a clear indication of the prince's denial of the efforts of the poet and minister on the political and poetic levels. It was false, and this is an indication that Abu Al-Hazm bin Jahour is not worthy of praise and that he does not distinguish well between praise and hypocrisy.

After the poet regained his freedom, and the death of Prince Abi Al-Hazm bin Jahour, the poet turned to Prince Abi Al-Waleed bin Jahour, who was one of the reasons for his release from prison.

Give me a beautiful opinion, my day is a decoration and a struggle.

There are still many political dreams in Ibn Zaydun's mind. The five hundred days of imprisonment did not quench that blazing blaze in himself that was motivated by self-confidence and pride in her abilities. Praise was not circulated by poets before, as the commendable discourse was focused on material and not moral demand) (Al-Daya, 2004, p.: 40), so it seems that Ibn Zaydun's praise was a request for prestige and not for money (Al-Rikabi, 1960, p. 197)

The poets who are part of the political reality of the state when they are subjected to removal from their positions take a bold stance towards the decision excluding in an attempt to defend themselves, refraining from everything that reviles them, justifying the decision to isolate for reasons beyond themselves., including the verses of Thu-Wezarataeen, Abu Muhammad bin Hood al-Jothami, whose cousin, al-Muqtadir bin Hood, excluded him from the state of Zaragoza and exiled him outside Andalusia. It states: (Al-Shantarini, 2004, part 4, pg. 606)

You have all gone astray, O Hud, from guidance, and you have all lost the successful opinion.
And you insulted the oath of the King over me, but you cut off a finger from it with your own hands,
and in treachery

I am nothing but the sun, which was darkened without setting, so it refused me to shine brighter

And if that full moon appears like a crescent, then all that remains is to be absent and seen.

And do not cut off the reasons between you and me, for your nose is from you, even if it is cut off.

The poet's self-respect is evident in these verses when he holds the whole group / Al-Hud, responsible for neglecting one of its most prominent elements / the poet, expressed in a sequence of verbs (you went astray, you wasted, you insulted that slander and that signifier). The meaning of the verbal emphasis is in his saying (all together), and the metaphor of the right hand of the king in the second house reveals that the king of Bani Hood had lost by his neglect of the poet an important aspect of his ability to control and prolongation, but the originality of belonging to the poet pushes him to the call of reconciliation, the two parties to which the inclusion of the famous proverb in the last verse is suggested

The same position is taken by the community judge, Ahmed bin Farkoun (d. 729 AH) towards the decision to isolate him from the city of Al-Mariya district, expressing a lot of indignation and complaint in verses in which he addressed the minister, Abu Bakr Ibn Al-Hakim, saying: (Ibn Al-Khatib, 2003, pg. 1/156)

I am of judgment repentant and fugitive from his claims

After learning for the rest of my life, I attained the highest ranks

And when I was preaching on the pulpit as a preacher

I was thrown into disgrace because of the inappropriate situation

I complain to Allah my affair, for He is the rewarding and punishing one.

Feelings of boredom and self-grumbling about the injustice that befell him at the hands of the prince, who seems to be floundering in his decisions, prevail in these verses. From the ruling on the significance of the challenge to the atmosphere of injustice and tyranny that prevailed in Andalusia at that time, and thus the poet triumphs in his challenge, placing the burdens of that wrong decision on the shoulders of the emir. on that unfair decision.

Secondly: Surrender in Andalusian Poetry:

The poets' attitudes toward the dangerous political pitfalls that rulers and princes fell into in Andalusia varied, depending on the party to which they belonged. The poets who represent the authority seek to perpetuate its exploits and record its military victories, and they do not hesitate to turn its awful defeats into great victories! As the poet Hassan bin Al-Musaisi did when he began to underestimate the royalties that were paid to the enemy by the emir, Al-Mu'tamid bin Abbad, turning the payment of those royalties - a historical disgrace that haunts the Mu'tamid every time his biography is mentioned - to the great victory of the wise man. , p. 194)

And it did not forbid that money be given to protect Muslims and to prevent insulting their women without monopolizing it

To free the prisoners, but contract with infidels in order to free a Muslim

And if you are not stingy with money and wealth, you will hoard the dinar and enjoy comfort.

And the poet Abu Bakr al-Dani brags when he considers that tax that Mu'tamid pays to the enemy as a minor, a political trick in the interest of supporting Islam, so he says: (Al-Dani, 1977, p.: 63)

In the victory of the religion, his help is not absent. The Christians receive what they received, so they are deceived.

They receive blessings that include curses that will harm whoever benefits from them.

And the bodies rarely get tired of difficulties if water and satiation follow them.

People don't get confused when a problem occurs because you know what to do and what not to do
The poet Lisan Al-Din bin Al-Khatib - Minister of the Nasrid State in Granada in the era of Bani Al-Ahmar and its official spokesman - took a middle position characterized by honesty and realism when he mentioned the defeat of the Muslims in the Battle of Tarif in 741 AH: (Al-Salmani, 1989, pg. 1/278)
Wars are a sparring as long as they are given their opportunity today and are restored for tomorrow.
The Romans should not be deceived by what they got and what they did, for that does not last for long.
So hearts from the gloom have a change in what was presented in Badr and Uhud.
And those who seek revenge are the lions of war with your misguided people or your hopeless forefathers.

The determination is clear, Allah's work is awaited, and the conquest is awaited, if it has not yet arrived.

The poet who belongs to the ranks of the masses follows the path of confrontation, describing accurately, daringly and objectively, the origins of the hidden disease that brought Al-Andalus to the edge of the abyss, such as the poet Khalaf bin Faraj Al-Alberi known as Al-Samisar (d. 480 approximately), who identified the direct cause of the deterioration of the conditions of Muslims during the era of the kings of the sects, that is the underlying reason in The wrong policy of these kings and weakened their resolve and submission to the enemy, he says: (Al-Kilani, 1992, p. 148)

Call the kings and say to them: What have you done?
I embraced Islam in the families of Al-Ada, and you remained
And it is obligatory upon you to rise up against the Christians.
Do not deny splitting the stick, for the Prophet's rod will be broken.

These verses indicate the poet's participation in the political events of his era, as they represent an explicit and bold call for the just retribution of politicians who have failed to support the homeland, through a rapid popular revolution that overthrows their thrones. The two requests to the poet's desire to expedite the accountability of the negligent, as well as the question mark in his saying (what did you make) have two meanings on the real and figurative level: the first meaning bears the poet's question about the good that those politicians brought to the country? The second meaning expresses the poet's denial of the frivolous policies of those kings for which the Andalusian people paid.

And the poet, while in this hurry to which his rebellious spirit pushes him, does not fail to present the evidence that condemns these kings; They betrayed the trust, handed over the country to the Christians, and opened the door to sedition that ravaged the unity of the class and the hopes of the masses.

The verses of the poet Abu Al-Hasan bin Al-Jed reveal another reason for the weakness of kings, which widened the chasm separating them from their people, embodied in the preoccupation of these kings with the people's concerns with their bodily pleasures between a cup, a hole and a flower: (Al-Shantarini, 2004, part 3, pg. 200)

I see the kings afflicted by Andalusia, circles of evil that do not leave them nor forsake

They slept and left their captives in the dark to the horrors and difficulties, and they did not feel them
How does one can feel in his palm cup of wine that is danced by the sounds of the flute and the string?

It is as if I see that you have become stagnant, and you have neither vision nor trace among the people
Your bad deeds made you die before your death, and how do people mention you of good when you did bad deeds?

The poetic texts that reveal, in one way or another, the negligence of the princes in Andalusia in the affairs of the people and the country varied, so we discern a state of irresponsibility among some princes from verses arranged by the poet Yahya bin Hakam al-Ghazal (d. 250 AH), after the incident of his sale of grain that led to his imprisonment by order of Prince Abdul Rahman al-Awsat, praising and pleading with the prince to get him out of Cordoba prison, in which the poet's boldness on the prince reached a degree that he is entitled to. We may describe it as (insolence) when he says, justifying his misdeeds: (Al-Ghazal, 1993, p.: 41)

If you want money, I am a person who did not make money and did not earn
If you take the right from me, do not seek profit and do not desire

Allah has been good to us together that the capital of money did not go

The prince put his trust in this poet and made him responsible for collecting the tenths of the crops that were saved to finance the soldiers and war in Andalusia, but the poet took advantage of the high yields at that time and sold them and saved their profits for himself! This heinous act the poet apologizes for in a bold way, as he presents to the prince - as if he is a benefactor and not a perpetrator - and insolently, his willingness to return the capital without profits! The strange thing is that the prince agrees with the poet on this idea and releases him in admiration for his cheerful spirit that these verses carry!

This incident reveals the poet's boldness in front of the prince. On the other hand, an important aspect is the weakness of the prince and his negligence in the general interest of Muslims.

The poet Abu Abdullah, the married one, tells us about a state of duality experienced by one of the princes of Bani Nasr in Granada between piety and tyranny. He is in front of the public a hermit and worshiper, and if he turns to himself, he does not refrain from killing and bloodshed: (Al-Tilmisani, 1968, p. 6/263)

We have been afflicted with a prince who wronged people and praised Allah
He is like a butcher who mention Allah and slaughtered..

One of the judges of the Nasrid state, Judge Abu al-Burkan Ibn al-Haj al-Balfiqi, declares in his boldness his praise of the enemies/Christians, and his censure of the companions/leaders of the Nasrids in Granada, without leaving us to our surprise at this strange tendency that we are not accustomed to from those who represent a facet of authority. ruling; He appends the result to its causes, and says: (Anan, 2001, p.: 2/165-166)

May Allah reward our enemies with good, for their coming made us forget the source .
They forced us to custom by force, and they diverted us from what is wrong .
And they made us sit in a council of government, and they made us in the summits of the pulpit.

And Allah did not provide our companions with pious or benevolent provisions.
They dared us to commit every sin, and without them I would not have been the informant. (sic
in the source, and perhaps the truth is informative.)

Some poets confront the faltering kings with extreme audacity, revealing their negligence in a bold and direct speech, directed to the negligent ruler by name in particular (Ahmed, 1988, p.: 104). The poet Al-Samisir threatens the King of Granada, Abdullah bin Balqin, with the speed of the expected change, after his submission to the enemy and his inaction has been proven: (Al-Kilani, 1992, p. 140)

The owner of Granada is foolish and he knows people's affairs
The maker of Adfonsh and the Christians, so look at the measure of his opinion
His building was erected in opposition to the obedience of Allah and the prince.
He builds upon himself its foolishness, as if he were a silk worm.
Let him build, for he will know if the power of the Almighty comes.

So the King of Granada, on his part, threatened the poet to shed his blood, which forced him to seek the protection of the prince of Almería, Al-Mu'tasim bin Samadh. So he rented him and lived with him until the fall of his emirate at the hands of the Almoravids in 484 AH (Dhaif, 1989, p. 234)

The poet and jurist Abu Hafs Omar bin Al-Hassan Al-Houzani (d. 460 AH) was a minister to Prince Al-Mutadid bin Abbad, and he left Andalusia for the Levant since the year 440 AH. When he heard the news of the fall of the city of Burbashtar in the hands of the enemy in the year 456 AH, he sent several books to Al-Mu'tadid urging him to fight the enemy and restore the rapist right. He included verses including his saying (Al-Shantarini, 2004, pg. 3, p. 68)

O worshipers the calamity grew, and the people slept in a condition that was not expected.
So receive my message by dedicating an hour of your free time, and if it is long, the description is worth it
If I do not inform you of the disease, I may have lost his medicine and deserve the blame

The poet and minister holds his emir, al-Mu'tadid, directly responsible for that military breach that affected the country, as evidenced by his saying (the people slept) due to the heedlessness of the commander-in-chief of the Muslim army Abbadiyah state / al-Mu'tadid, and for the minister's keenness that the prince would not be blamed one day because he missed the opportunity to rearrange the papers Again, and for his attempt to warn Al-Mu'tadid to devote an hour of his free time to the affairs of the state, as if this matter did not fall within the priorities of the prince!

Al-Hawzani's boldness against Al-Mu'tadid is also evident in addressing him ((in his name, stripped of titles, attributes, and other rules of addressing kings and sultans)) (Jarar, 2007, p.: 156).

Al-Hawzani was fed up with the prince's failure to fulfill his duty, so we find him relentless in calling Al-Mu'tadid to jihad, and he says in other verses: (Al-Shantarini, 2004, vol. 3, p. 69)

O worshippers, patience has run out and the breach has expanded,

and there is no west for the world if there is no east

And no matter how long you are told, the remiss remains.

The eye has a meaning that is not expressed by pronunciation.

You are the ultimate in hope, so strike with your intelligence and your determination with truth the head of falsehood.

Al-Mu'tadid wielding his sword, not as it is expected in the face of the usurping enemies, but rather to cut out a tongue that is bold in the truth; Ibn Bassam mentions that Al-Mu'tadid sent with the request of Al-Houzani to return to Seville, so when it was Friday in the year 460 AH, Al-Mu'tadid ordered two of his youths to kill the minister. But they took pity on him, so Al-Mu'tadid stood up to him himself and proceeded to kill him with his own hands (Mn, vol. 3, p. 68).

The poet Abu Ishaq Ibrahim bin Ubaidis al-Nafari (d. 659 AH) records for Andalusian history a historic opportunity that Prince Ibn al-Ahmar, founder of the Nasrid state in Granada, missed to rescue the city of Jayan before its fall following the collapse of the Almohad rule in 643 AH, when he addressed him by saying: (Ibn Ubaidis, 1983, p. 291)

Prince of Muslims, will you return to Andalusia	that suffers a severe disease?
And you are its doctor, and Allah heals, so why do	you not heal and do not come back?
And Jiyan is calling you: Ibn Nasr, will you return	the money or will you bring soldiers?
And you are its King, the lion, calling for the victory	of religion, if you devoted the soul.
property of Jian regrets Ibn Nasr, and does anyone	protect the property but the lions ?

The verses are recited in a rhetorical formation divided between enthusiasm, blame and reprimand in an attempt by the poet to awaken Prince Ibn al-Ahmar. The poet hopes in Ibn al-Ahmar's ability to achieve a military balance on the ground in terms of his saying (You are her doctor), and he places him between two choices that fall under his ability: Helping the people of Jayan with money or with a military tide capable of confronting the aggressors, so we find the censure present in the verses for fear of neglecting this historical opportunity, and this censure is mixed with reprimand, an indication of the prince's inaction and negligence. We find this in the repetition of the incitement tool (Ala) and in the denial interrogation (What is yours).

Ibn al-Ahmar misses that opportunity to lose the city of Jiyan with it, and even tends to choose a third where he stands on the side of the enemy to occupy another Andalusian city, Seville, that was in the year 646 AH (1 al-Tilmisani, 1968, pg/448).

Perhaps it should be noted here that history is recorded for Ibn al-Ahmar - despite that - and for Banu Nasr after him in Granada credit for maintaining the Arab presence in Andalusia for nearly two and a half centuries, just as history records for the Almoravids the pride of retaining the Arab and Islamic identity of the land of Andalusia after the demise of the rule of Andalusia kings of Denominations.

The poet could have slandered Prince Ibn al-Ahmar instead of this dangerous confrontation with him, especially as he is well aware of the need of the Nasrid state in the early years of its establishment for popular support and support. Poetry is the best of those who mobilize the masses, but duty and conscience are what prompted the poet to confront.

The poet's confrontation with the negative aspects of the political reality caused by the rulers' negligence and inaction, and in the era of sect kings in particular, indicates an authentic aspect of the poet, and that he turned towards the people, leaving the kings behind because the era of sects was characterized by

the activity of the praise market, so the poet could turn towards kings and live in the shadows their bliss. But he chose the path of confrontation as an expression of his original belonging and his core Andalusia.

And the poets expand the circle of responsibility resulting from the succession of political setbacks in Andalusia when they hold a large part of the masses as part of that responsibility. When the city of Toledo fell into the hands of the Spaniards in the year (478 AH), the poet Hisham bin Ahmed Al-Waqshi lamented it with verses in which he referred to the sharing of its officials and its people together with the responsibility for what happened, giving both sides the character of daring in debauchery and openly committing sins: (Mn, pg. 4/484)

So if we say, the punishment will come to them and the denial will come to them from Allah
We are like them and worse than them. We oppress, and how does one escape from the wronged?
We do not feel secure that vengeance will befall us, when all immorality and debauchery are common to us.

And eat for the forbidden and we are not obliged to, so the difficult matter becomes easy one.
But boldness in the inside abode of a home, so does a mischievous dog.
The veils are removed from a people if the veils are relaxed for disobedience.

Another poet holds the people of Cordoba responsible for its fall into the hands of the enemies and the woe and destruction that befell it because of their bad deeds and their failure to defend their city, when he says: (Al-Marrakchi, Bt., p. 3/110)

You have lost the firmness in managing your affairs, and together you will learn the aftermath of destruction tomorrow.

If you had seen with your own eyes your condition, you would have cried with blood that you had caused ruin.

But the ways of blindness have blinded your insights and have clothed you with clothes to rip again.
O nation that has exposed its hidden faults, not everyone humiliated must surrender himself.

And the verses of the poet Abu Musa Haroun depict the best situation of Muslims after the successive fall of the Andalusian cities to the Spaniards following the collapse of the Almohad rule in Andalusia, including the fall of the city of Seville in 645 AH, as he says: (Mn, p. 381)

Oh my asker about the affliction of Muslims with it, listen, so that you can hear something that causes deafness.

When the passions were divided and the fire of the transgressors kindled, it rose to evil like fire.

We leave the matter to its people, and it is done by those in whom we did not find courage or progress.
The anger of the Trinity arose, so hastened and awakened the determination from the drowsiness of heedlessness.

The verses embody a great paradox between the reality of Muslims in Andalusia and their enemies stalking them from every side. The division of passions and the conflict over power are two great indicators of the state of division in the Andalusian class. The irony and audacity is that this reality did not arouse the ire of those keen on the political unity of Andalusia - and they are undoubtedly many - while it aroused the ire of the enemies and awakened in them the feeling of being able to seize the historical opportunity to restore the land and expel the conquerors on their heels!

Among the most ironic verses depicting the weakness of resolve is what the poet Abu Ishaq Ibrahim bin Mualla Al-Tarsouni (one of the poets of Al-Muqtadir bin Hood) said, describing the exit of the Valencian people to the war of the enemy in clothes other than war, and their defeat in a place known as Batrana, a Valencian village, that was in the year 456 AH.: (Al-Shantarini, 2004, vol. 6, p. 641, and Marrakchi, Bt., p. 3/252)

They wore iron for war, and you wore the colors of silk ornaments.

How ugly they were and how beautiful you would have been if it hadn't happened in the heart of what happened

This sarcasm reveals great sterility on the leadership and military sides (: Al-Suhaibani, 2002, p. 163), and thus it is confirmed that ((states do not fall due to lack of numbers, but rather from the fall of determination, loss of pride and death of feeling)) (Al-Quda'i, b. T, part 1/ p. 36)

Perhaps it is expected of these poets to raise their voice early before the disaster strikes and it is too late, but their voice remains - even if it comes late - a daring tool in (confronting) the event that represents an attempt to save what can be saved or at least come out with a lesson and an exhortation.

The poet's keenness to confront the downfall of the state and his attempt to address the deterioration that is about to descend to it, are recorded together with his moral and human rejection of the negative political reality to which he belongs (Al-Qaisi 1979, p. 171), and his bold endeavor to change this reality by confronting with awareness and mobilizing masses. Therefore, (death), which is often the awaited fate of the poet, acquires an ideological dimension because it gives him in the bright pages of history the pride of martyrdom, sacrifice and redemption for the sake of the homeland and principles.

Conclusion

Andalusian poetry, in the situations we confronted, constituted an effective weapon that the poet took, defending and challenging his existence and victorious for his dignity. There is no difference in that between a man and a woman or between a minister, a jurist and a writer. The critical word in poetry had an echo that scratched its spatial surroundings, no matter how wide, drawing attention to a violent desire to achieve challenge and victory in Andalusian poetry.

The study contributed to shedding light on the bold contents apparent in many of the poetic texts that it adopted, as well as enhancing those open contents with hidden content of challenge and surrender that outweighed or matched boldness in the poetic texts themselves. Through reading, contemplation and analysis, the Andalusian poet revealed challenges and toughness on the one hand, and surrender on the other.

The study revealed bold contents in multiple poetic texts whose appearance does not suggest what is bold, through a mechanism that unifies those texts with their temporal and spatial surroundings without twisting the necks of the texts or making them utter something they cannot bear, and this includes most of the evidence of Andalusian poetry in the poet's victories and defiance Ruling authority.

The negligence of many of the rulers in Andalusia in following up on the affairs of their people and the follow-up of the workers in the state made the field open to the owners of weak souls to tyranny and exploitation in such deteriorating conditions, as well as the tyranny of the rulers themselves and their domination over the people. The poet was sensitive to the pain of the masses as he lived among their ranks, so he could stand up to forms of tyranny according to his boldness in confrontation.

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