

The poetry of exile in Andalusia, an artistic study

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Introduction:

Among the Andalusian poets were those who were subjected to many methods of oppression and intellectual and physical exclusion, which was represented in exile outside the country, and their output was characterized by sincerity of guidance, depth of experience, and accuracy of photography. Exile was a human and poetic experience and represented a source of inspiration for poets. The poet has literary and artistic expressions that reflect his sense of alienation from his homeland, evoking memories he lived in. The poet is objectively equivalent to him in the poetry of the exile.

Abstract:

The research concludes by analyzing the discourse of exile poetry in the Andalusian poetry of a group of poets of this phenomenon. One of the strategies that the Andalusian poet relied on in employing symbols to be an objective equivalent that embodies the relationship between poetic subject and psychological emotion poetically through aesthetic patterns.

(1)

Some of the Andalusian poets were subjected to many methods of oppression and intellectual and physical exclusion, which was represented in exile outside the country, and their output was characterized by sincerity of guidance, depth of experience, and accuracy of photography. The poetry of exile expresses the poet's experience with literary images that reflect his sense of alienation from his homeland, evoking memories he lived in, in a retrospective style that longs for his home, his family, and his friends, influenced by the pain of alienation and distance, and an encounter between two worlds: the

world of life in companionship and man, and the world of waste in the other emergency country that represents a reality. shrouded him.

The origin in the linguistic material (negation) indicates the stripping of something from something and keeping it away from it. He is exiled." She carried the meaning of negation: disqualification, repulsion, and expulsion, and these terms are almost in general close to each other with the different validations of their application, including exclusion from the home. Al-Nabigha Al-Dhubyani [Al-Taweel] said:

**We are pleased with you that you
have banished from our homes the
calligraphy of Ubaidan Al-Muhalli
Al-Baqara.**

And it is said: "The wind negates the dust, negating it, and negating it: its frame, and negation: what it negates." , and we use it in this research from the lexical rooting: "So-and-so was exiled from the country: he was expelled and walked, and so-and-so was exiled: he was called to have been exiled, and from the metaphor: So-and-so was

from the people's waste and exiled." The concept of negation is related to distance and expulsion. He moved away from his homeland, expelled, and exile: the place of exile. The semantic development did not exceed what was mentioned of deportation, expulsion and expulsion, except that the removal by the action of a ruler or colonialist represents authoritarianism in exclusion outside the country.

The mother, then "the ruler or the colonizer exiled so-and-so: he was banished from his country: he dismissed him and expelled him, meaning he was sentenced to be expelled outside his country and house arrest in another country." From his country."

And it was said: "It is the accusative noun of the one who is denied: that is, he is condemned to be expelled and reside outside his country." And he negated: "He negates, then he negates, and negation, then he is contrary, and the object is contrary."

The term "exile" was mentioned in the Holy Qur'an, the Most High said: "Or they will be expelled from the land" [Al-Ma'idah: 33], that is, they will be expelled. but repent before it is estimated to them, and «exile from the land: deportation from the place which is his homeland because exile meant not to exist, and to be deportation, because removal of all the people who fought them, said: denied So and so, ie taken out of them, a rake» Indeed, in his country and his people, a person has a measure of precedence that is not his In other than his own, that of the scholars said: deny to a distant country is biased to the point so that it is

Kmahsour, and was told it was an old exile to "Dahlak" and to "invasive" two islands in the Sea of Yemen.

From the foregoing it is noted that the linguistic connotation is based on the act of exclusion and expulsion, so it is called the place and inferred from it the implicit convict, and accordingly, the exile is a place to which he goes out for a palace, and stays in it for a long period of time, which may extend to the paradox of life, and exile is "isolation lived outside the community with a sense of Extremely severe, where he feels deprived because one is not with others in the common home..." Exile, even if it is a place, but it refers to the experience of forced living outside Homeland and exile from home: a well-known exclusionary formula, often practiced by tyrants with people of enlightened or opposing thought, and the concept of exile is associated with punishment and forcibly leaving a place that a person is accustomed to to another place. If a person is a stranger, deprived of family and confinement in exile, and whatever the exile is, at least in a certain period it may be long.

Exile is represented in the newcomer as alienation and loneliness; Because it is difficult to adapt, because the place ((is the most prominent elements indicative of the existence of man and his activity and the level of his thinking)), and from this saying it can be said: The place almost includes three dimensions: imagination, psychological state, and social situation, and depends on expulsion. And the expulsion from a political relationship extends from a denial

force, and the movement of the prophets has witnessed clear evidence on this level. Exile from the homeland or expulsion from the homeland is an exclusionary process that began with the beginnings of the human intellectual struggle and is still continuing, which is It reveals a fear of thought, as the output is an exclusionary, compromising language, represented in the language of tyrants, an attempt to get rid of the opposite thought. Thinking that negating the body is objectively equivalent to negating the thought: the thought of the other. Hence, we were in front of a poetic phenomenon that produced for us an artistic discourse that derives its characteristics from the art of saying with the true emotion that it carries, poetically reformulated.

(2)

The formulation of the poetry of exile in the Andalusian era is governed by multiple references in the saying, and perhaps the most prominent of these references is the authority reference, which derives its concept from its linguistic connotation in what power and oppression refer to, from that authority, from authoritarianism which is oppression, and that is why the Sultan is called the Sultan, and the Sultan: the argument, Jamil Saliba went in the "Philosophical Dictionary" to say that: "Power in language: strength and power over something, and the authority that a person has over others.... and the plural of authority: authorities, and there are types of authorities that fall under this concept, including psychological authority. Legitimate authority, religious

authority, authority of social organs, political authority, educational authority, and authority Judicial and other », and we will talk about it through two main sections, the first is the authority of the subjects, and one of these is the saying of the poet Abu Muhammad Abdullah bin Azra in Toledo, who wrote to his country that looked at (the Sultan) as authoritarian with what he lends to him from the restrictions, he does not leave him with a ransom that is salvation for him:

**Some of my feet are iron and I can't
move when I want or move**

**The Sultan has withheld my money
for a ransom, so what enriches the
rich and the change?**

The authority in prison is represented by the jailer himself, or by his order, and the poet himself takes multiple forms, some of them feel broken and weak, or he is of high determination and takes one of two ways: either seeking the help of his people, or praising the author of the matter apologizing with an emotion marred by sympathy, highlighting the original values of his praise, he says. Al-Mu'tamid bin Abbad in AlQuds:

**Bend in my legs, bend in Arqam,
bite her fangs**

The memory of the poet goes back to the days of his glory, when the spear was at that time writhing in his hand like a snake that pounced on enemies, but now this shackle is the snake that bites his feet:

**It was like a serpent, your spear was
in the fray, and tomorrow you have
to be chained like a serpent**

Then he describes its dark color, repeatedly comparing its movement to

a snake and its harm with its black thrust:

From greed, as for its creation, it is black and writhing, and as for the hands and tyranny, it is the lion

We find that the poet was agitated by the distress and pain he suffers from this restriction, so he expressed it, so the authority of the text prevailed over the poet.

It is to seek help and sympathy, which is ((that the prisoner pleads with those around him and seeks their sympathy while he is living his first days in prison, hoping for his release between this day and tomorrow to regain his freedom.... From behind the iron prison bars his throat creaks and his tongue utters the words of begging and sympathy)); He says:

My chains, did you not teach me as a Muslim, would you not have pity or mercy?

The ego added to the other / the praised person the qualities of hope that he would pity him and have mercy on him, because of the pain and torture he was subjected to. Prisons, describing the restrictions and loneliness of the place, with the outline of the past.

The other authority is the authority of discourse, which was represented by several patterns. We will stand on some manifestations of its representations, including the authority of the present time in capturing its psychological chains that bind him in chains. He has nothing but screaming from his pain that held him back in his defeat and refraction, and this is what we find from Ibn Saeed Al-Andalusi in Malaga, eager for the island green:

**O my time in the Hajibiya, I am not from drunkenness as long as I give you water in my morning
Oh what I found after you of anxiety, longing, alienation and displacement...**

I stay up at night I don't fall asleep in the morning I see sleep going in the morning

**The stars seemed to appear as ornaments, and he is from the clothes of youth in the vastness
An avenue whose covering is smoothed with urination and my eyelids are covered by a struggle**

Here there is an attempt to break free from the captivity of the time that weighed on him, so he distanced him from distance and estrangement, taking a whip from the night that does not let tranquility and sleep be a refuge or an outlet, then parting is like a pitch-black night, and meeting with a bright morning cheerful as the cheeks of a navigator, but his hope for change is great, and the night of parting will be gone and dissipated. Darkness itself on his return to his homeland:

O night, do not hope for an eternity that will soon erase your darkness

And the morning dawns, a bright light in which is to be inspired, the beginning of success. We note that Ibn al-Hanat (437 AH) in lamenting Abu al-Abbas finds that time is pardoned because it is like an authority in parting with loved ones, and losing them:

**Forgiveness for the days after Ibn Dhakwan and the ugliness of a world that changed every kindness
I will cry blood after tears with an example that changes my kindness and expresses my affair**

The ego of Ibn al-Hanat blames the other / the days that have changed after Ibn Dhakwan, so we find

The ego in the text struggles with time and vilifies days, which is one of the elements of time, and vilifies the world that changed everything. The ego here proves the betrayal of time and that everything has changed for the worse. Perhaps what is meant by the authority of the discourse is that poetry that contains the artistic and aesthetic dimension “mature in form, meaning and vision, What the poet wrote under tremendous revolutionary pressure, whether it was an ambush fetal pressure or a roaring revolutionary upheaval, which paved the way for revolutions against the brutal foreign foreign authorities, ... With this aesthetic and semantic role, revolutionary poetry becomes a huge aesthetic, cognitive and civilizational structure that stores all the colors of aesthetic, cognitive, social and intellectual agitation In fact, cultural and political Among the authority of discourse is the power represented by the place, which does not separate from the poetic time. In the experience of the Andalusian poet, the suffering of prisoners, detainees and captives is the narrowness and spatial alienation imposed by these desolate places devoid of all goodness and mercy. The poetic saying is an emotion, pain, refraction and weakness, and among these is the saying of the poet Abu Muhammad Abdullah bin Azra in Toledo, who wrote to his country:

If you were to answer me, what I say would melt your heart.

It suffices for me that I do not quit from kabul

Toward my moment, a thousand moments, so that I can establish and not cease

And if I want a message for you, I am not a thousand messengers.

This is how much we spent and in our oaths the cup of inclusion

And the lute beats, and the amber smoke roamed with it.

He suffers from the bitterness of distance and the power of restricting the place that he is inseparable in thought and poetry, so he took the strategy of transmitting poetic messages to the place of his harbor and comfort as a way of salvation from what he is in, for the restriction is his blood.

(3)

When the poet loses his homeland and his family, he resorts to fleeing from the present in recalling the past in time, place, events and people in his images, memories and imagination since childhood and youth days. With it, he draws worlds of beautiful imagination, and the humble life he used to inhabit, so he conjures them with their beauty and familiarity to represent his escape from a tragic image in the reality that has come to him.

The poet al-Mu'tamid bin Abbad recalled in the afflictions (of his exile) the incident of glory that had been dug in his heart when he was living with a broken heart and a broken heart, being treated badly, and drinking the

bitterness of humiliation. So he calmed himself down and looked at his daughters, the moons. So he wretched him that they were spinning to get sustenance, but he used to falter and plead for patience, and resorted to his poetry, so that he relieved himself with poignant poems, his daughters imprisoned him on the day of Eid, and when he saw them in shabby clothes, they showed signs of poverty and destitution; His scent flowed with sad, melancholy poetry:

They appeared towards you to surrender, their eyes humbled and broken.

He treads in the mud while his feet are barefoot, as if they had never trodden musk or camphor

He recalls that incident that he recalled in a memory that afflicted him, which was collecting musk and clay in a pond to entertain his daughters and his wife.

And among those who were tested by exile and alienation “from his homeland Abu al-Hasan Sahel bin Muhammad bin Malik al-Gharnati (d. 639 AH), his envy overtook him and tarnished him at the ruler of Al-Mariya, Abu Abdullah Muhammad bin Yusuf bin Yusuf bin Hood, who was called the emir of the Muslims, expelled him to his country, and he has poetic pieces depicting his condition in his exile and miserable residence, and enduring pain and the agonies of longing with patience and stubbornness.” He said: [Al-Taweel]

I defend my concerns about the aspects of my concern and the concerns of the knowers refuse to pay...

**The increase of my age when it rose,
and then there was dust for my sandals or dust on my sandals.**

I garnered beautiful patience and brought the swarms of nights to rip my shield

I did not fill my heart, nor held my hand, nor sculpted my origin, nor squashed my branches.

If it is exposed to me, my mouth will not utter it, and if it crawls for me, my arm will not be narrowed for it.

The poet expresses his intense pain, and what he suffers from the paradox of helplessness that is unable to respond and distance it, and to arrive at the light of a world of the imagination of his passion, in the retrieval of the pain.

Abu Amer bin Al-Asili (d. 5 AH) said, remembering his homeland in Zaragoza and including two lines of al-Thalabi’s chant for some of the people of his time:

Over Zaragoza I weep blood and its fresh and life-giving waters

And honorable people, so be sorry for the combination of them or the duality of them

And I became in a town whose people are harmful to the people of prohibition

The poet Abi Amer recalls the sweetness of the water he sipped when he was in Zaragoza, and his companions with whom he collected indelible memories from his memory, and the fragrance of life, that life that is not comparable to a painful reality he lived in a town that described its people as predatory predators for the people of thought, reason and contemplation. The lack of stability in

exile, which leads him to compare the present with the past and the land of the original homeland with the land of the alternative homeland, including a desire for liberation.” So he made a comparison between his homeland and the alternative homeland:

**How many cups of humiliation did I
drink it and did not show it, and it is
shameful to me**

**How many nights have I spent a
taoist, and I am ashamed to reveal
myself?**

**The poet suffers both, the bitterness
of being away and the bitterness of
living in a country in which he does
not dare to live.**

The Andalusian poet sings his pain poetry in exile, so he takes the symbols as an artistic aid that bears the grief of abandonment, and a tool equivalent to what he sees in himself. The Andalusian poet took from several types a feature of what he would like, including the image of nature embracing the branches as if they were loved ones after a long separation, and their uniqueness is strange in the words of Abu Al-Hasan

Sahl bin Muhammad bin Malik Al-Gharnati (d. 639 AH): [Al-Tawil]

**The branches embraced in him as a
lover met along the cores and a
lover**

**And what is below, after his
separation from me, is a strange
secret of existence.**

**Its affiliation is appropriate for the
two, and every stranger is a relative
of the stranger.**

**Yesterday in his trees and his house,
and today in the house of the
stranger, a stranger.**

The Andalusian poet took the embracing of the branches objectively equivalent to his nostalgia, and a form of alienation that inhabits him, for what he finds in the plant of life in exchange for what he suffers from the stillness and death, he finds in it a picture of life, beauty and growth, which is “the condition and himself, and he is a stranger far from The family and the country, in the form of a melon plucked from its branch and removed from its origin, has become as far away as him, and the meaning is close to Ibn Hamdis’ address to Nilufer when he united them by alienation as well.

This includes taking the dove as a symbolic equivalent of what it contains of life, movement, and freedom. The dove is a symbol equivalent to the poet’s freedom in the feelings of alienation he feels, as Al-Mu’tamid bin Abbad said:

And wake me up with watering Noah,
a dove sighed, and the stranger wailing
As she mourned and did not leave an
example, and swarms of tears carved
the slopes

She mourned and her chicks so that
you can see them, and without my
chicks, his duties will be loud

The dove is the image of the poet that
sings a sad melody with swarms of
tears, urging the parting of its fluffy
chicks.

One of the images of the symbolic equivalent of the Andalusian poet in exile and nostalgia is the image of the night, which indicates calm and tranquility. When people fall asleep to sleep, the sweet souls are occupied by pain. We find the poet Ibn Saeed Al-

Andalusi his hope for change is great, and the night of parting will disappear and the darkness will dissipate itself with his return to his homeland:

O night, do not hope for an eternity that will soon erase your darkness

The morning looms with a bright light in which to start a success

On the day of parting, I scattered a bird that wished without wings

Your color is the same as your color, so you are separated from my eyes, you are like a bird

The poet finds a picture of darkness in the night, waiting for a dawn that dawns with intimacy when the morning appears shining with its light.

Research results:

The discourse of exile in Andalusian poetry is a poetic feature that represents a sincere experience for those who were exiled from their homelands and places.

- I have not seen throughout the research and investigation who wrote on this subject singularly among the exiled poets.

The poetry of the Andalusian exile is based on ruling references, including the authority of discourse, selves, and the authority of space-time discourse.

- The poet escapes from his reality to poetic worlds in which he evokes psychological components in a poetic language that represents the needs of the soul.

- The Andalusian poet employed in the poetry of exile multiple strategies that represent gates and symbols of an equation on which he falls his worries and hopes, and broadcasts his complaints, such as night and

doves, and the intertwining of branches.

Margins:

- 1- Language Standards: 5/456.
- 2- Al-Ain: 8/375.
- 3- Diwan: 154
- 4- The bellow: a container made of leather or the like, similar to a sack used by blacksmiths and others to blow into the fire to kindle it.
- 5- See: Fath Al-Bari by Ibn Hajar: /118 (Hadith No.: 150), and Al-Fayez in Gharib Hadith and Athar: 1/403.
- 6- Language refinement: 15/342.
- 7- The basis of rhetoric: 2/296.
- 8- Same: 2/296.
- 9- The intermediate dictionary: 2 / 943.
- 10- See: Dictionary of the Contemporary Arabic Language:3/2262
- 11- See: Same: 3/2262 12-See: Same: 3/2262 13-Bride's crown: 40/116.
- 14- Liberation and Enlightenment: 6/184
- 15- Same: 6/184
- 16- Reflections on Exile 1: 121.
- 17- See: In exile, the homeland and the world, writing: Yassin Al-Hajj Saleh <https://ahewar.org/rate/bindex.asp?yid=15245>
- 18- See: The Other in the Qur'an: 52.
- 19- See: Introduction to Exile and Diaspora: Janabi Phone <https://www.ahewar.org/debat/show.art.asp?aid=86804>

- 20- Looking: In exile, the homeland and the world, writing: Yassin Al-Hajj Saleh
- 21- Writer and Exile: Abd al-Rahman Munif: 86-87.
- 22- See: On the poetry of place in the poetry of al-Akhtal: 56
- 23- See: The place in the poetry of Mustafa Jamal Al-Din: 128
- 24- Looking: In Exile, Homeland, and the World: Yassin Hajj Saleh
- 25- See: The Other in the Qur'an: 52
- 26- Seen: same: 53
- 27- Seen: same: 53
- 28- See: Language Standards: 3/95.
- 29- The Philosophical Dictionary in Arabic, French, English and Latin Words: 1/670.
- 30- See: Morocco in the ornaments of Morocco: 2/148-149, and the sweet breath of the fresh branch of Andalusia: 3/506-507.
- 31- Diwan Al-Mu'tamid bin Abbad: 111.
- 32- See: Andalusian Readings in Critical Efforts, Artistic Phenomena, and Poetic Experience: 176-177
- 33- Prison poetry in the Umayyad era (published research): 28
- 34- Diwan Al-Mu'tamid bin Abbad: 112.
- 35- See: Andalusian Readings in Critical Efforts, Artistic Phenomena, and Poetic Experience: 168.
- 36- Nafh al-Tayyib: 2/308.
- 37- See: Poetry in the era of the Almoravids and the Almohads: 233.
- 38- The rest of the literature of the blind: 180.
- 39- The duality of the authority of the text and the text of authority in Arabic poetry "Dalia Duraid ibn al-Samma" as a model: 6.
- 40- See: The place in Andalusian poetry from the Almoravid era until the end of the Arab rule: 138.
- 41- See: Maghrib in the ornaments of Morocco: 2/148-149, and the sweet breath of the fresh branch of Andalusia: 3/506-507.
- 42- See: Tashkeel poetic meaning: 132.
- 43- Poetry in the Age of Almoravids and Almohads: 235.
- 44- The tail and the sequel to my book, Al-Massoul and Al-Silah: 2 / 100.
- 45- The tail and the sequel to my book, Al-Massoul and Al-Silah: 2 / 100.
- 46- Poetry in the era of the Almoravids and the Almohads: 236. 47- Ammo: 3/69.
- 48-Poetry in the era of the Almoravids and the Almohads: 233.

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