Inspiring the Features of Nature and Sharing It Emotionally in the Seventh and Eighth Centuries AH in Andalusian Poetry

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Introduction: Nature is the most prominent element in Andalusian poetry throughout the ages and the era of our study, "the emotional presence in Andalusian poetry in the seventh and eighth centuries AH." Since it is a talk about conscience, it is not possible to neglect the presence of nature and its empowerment of the Andalusian conscience and how it took a large area from the imagination of the Andalusian poet, especially at this stage the stage of mourning the country and civilization and longing for it after being away from it. So the second chapter came and talked about the aesthetics of the emotional presence and its artistic characteristics. It proceeded on two topics, the first is the emotional dimension of the poet’s sense of self and the other, and the second was inspiring the features of nature and sharing it emotionally. It is one of the most important topics in which the Andalusian traveled without limits and went to it from the depths of his conscience and addressed most of his emotions until it was anchored in most of the poetic topics of flirtation, lamentation, praise and description of wars.

Abstract: The Andalusian excelled and was unique in employing nature and its elements in various purposes, which is the effective, strongest and most prominent element in the general Andalusian poetry, as it captured the poet’s conscience throughout the ages, especially in the seventh and eighth centuries AH, when nature became involved in many purposes and provokes longing for the country and we note how it was anchored in most of the poetic purposes, as wherever the Andalusian poet found, we find the presence of nature, hovering in its world, speaking about the secrets of his conscience.

Terminology
inspiration
nature
conscience

The listener of the term Andalusia will, at first glance, think of Andalusian nature, civilization and urbanization, and because of the intensity of the beauty of Andalusia and the many features of nature in their poetry, we are told that Andalusia is a garden of lush shades or an orchard teeming with life and beauty. The image of Andalusia took shape through their poetry and became entrenched, so the
word Andalusia became as if it is a synonym for the word orchard or a singing oasis. It is a lush with water, shade, urbanization and civilization, so how can poets not sing of love and admiration for its captivating beauty, for it was a fertile land for poets’ imaginations, Nature took the hearts of the poets and captivated their hearts, and they took care of nature in all its aspects, and in addition to this, the living nature harmonized with the silent nature and formed a very beautiful painting. The poets have spoken and become rich, mimicking the emotions in the conscience, and their poems showed the intensity of their love for Andalusia, its nature and its environment. Poets, critics, and historians have excelled in describing the nature of Andalusia, but the poets have held a sentimental partnership with it, so nature has become a garden and companion for them in their poetry. We note the Andalusian Poetry profusely with nature poetry and profusely employing the words of nature in most poetic purposes. The Andalusian poem created several motives in this era extending from the seventh century to the end of the eighth century AH these motives have contributed to the strength of their emotional presence, whether on the human, psychological, self, or altruistic levels, or emotional and self-expression. The first and most prominent motive throughout the ages was nature, but the employment of its elements in this era has diversified and taken different and varied aspects. Dr. Ihsan Abbas said in talking about nature (that nature in Andalusian poetry is the auxiliary chemical factor in the Andalusian poem) (1), and there is no surprise in that, as the poet may be able through it to achieve what he seeks from psychological balance through creative forms, The environment of Andalusia was and still beautiful for the poets to question, and Al-Maqri spoke about it in Al-Nafh, saying: (The virtues of Andalusia are not met in a phrase, and the streams of its bounty do not break its dust, and it is the possessor of the sword, in the countries of the West and the East?) (2) That is why we find that nature has imposed the existence of their poetry and lavished their poetry with pictures, and we touched its beauty in their poetry, and how the Andalusian innovated in employing its words and elements and made them obey his conscience, and the ink of his pen, to express what stirs their souls and mixes their conscience. So they went with their emotions and feelings, and the Andalusians mixed a lot between describing nature and sentiments, such as longing for the homeland, and the contract of emotional participation to communicate with the beloved, longing, and remembrance of the country and its beauty. And the Andalusian discussed the love of nature, and the coalition with its data everywhere, and from here the Andalusian features appeared in describing nature in particular, and in all their descriptions, for them, the poetry of nature is a connection between these topics and the poet’s soul and emotion, and a mixture between many of them and his vision in the universe and his attitude towards life. The poet adds his emotions to his situation and conveys to the reader his feelings with their details and facts, and makes the data of nature a way to emotional participation and self-preservation (3). Here, the role of nature and its impact and evoked by the Andalusian poet cannot be neglected to visualize his emotions and the repressions that abound in his conscience. Therefore, we find the elements of nature and their manifestations that mimic the Andalusian sentiment, and they spin their verses of poetry rejoicing with passion and emotional presence, so we see them projecting their feelings and emotions on all the elements of nature in their various forms, moreover, this land in itself is a powerful stimulus of poetry, so sing about this beautiful land, rich in its beauty, its winding waters, its chanting trees, its lush birds and its shadows. All of this is one of the topics that arouse in the soul its emotions and its secrets, so we see that it has become engrossed in it, and it has become a haven for the poet’s heart, And the Andalusian nature was a fertile soil in which the poets’ emotions bloomed, and it was the
A spacious space that contained most of their emotions and expressed the Andalusian poet’s innermost and emotional feelings.

(We find such a view full of admiration for the Andalusian nature in their poems, which include the eras of Andalusian literature from its beginnings to its conclusions and it is rare for an Andalusian poetry book to be devoid of these stops at nature, its monologues, its approbation, and living in its shadows, and describing what pleases the poet with emotion, love and connection)(4).

This feeling and mixing between the Andalusian and his environment was accompanied until the end. This mixing cannot be denied. The Andalusian practiced the most accurate details of his life among his environment. It was the important part in the personality and identity of the Andalusian, and their love for it and their obsession with it continued, even during the most difficult wars, temptations, conflicts and collapse of the Andalusian cities. Nature had absorbed their emotions, their lives and their events, and it was like the mother and the caring, for it contained all their psychological conditions and all the manifestations of conscience.

They excelled in talking about it and to it, and the poets of the seventh and eighth centuries, and this period coincided with the rule of Bani Al-Ahmar, holding on to the nature and love of their country, describing its environment and its atmosphere, following in the footsteps of the poets who preceded them from the prior ages. They employed the words of nature in most of their purposes and took new pictures, and we will address the topics that the words of nature entered and in which the poets’ passion emerged, as the ability of the Andalusian poet was manifested in achieving the link between his emotions, and the beautiful colors of his land, Which was the basis for the development of poetic images in their poetry, and the poet may depict to us the elements of nature, which are external elements, but the poet’s emotions and spirit are the ones who are inspired by images and put emotions in them. We see him send to these elements his emotions and conscience. Nature has a presence in several poetic purposes such as flirtation, praise and lamentation, describing wars, love, longing and nostalgia. (Nature is, in fact, a total meaning, and each of its parts cooperates to make this meaning a living and immortal being that inspires the poet’s heart with love and beauty and inspires in himself various sublime human emotions)(5) Andalusian poets organized in various poetic purposes and were distinguished by the poetry of nature and the employment of its elements. They added it to most of their purposes in which they organized and shared it in their various purposes, and their emotions and conscience.

First: Nature and the purpose of flirtation: Nature has become for the poets of Andalusia, an expressive tool, for what the souls are confused by, as their land is rich in exciting elements of poetry and smells. The rose symbolized the cheeks of the beloved, the sun for its yellowness and its lover’s love and its affliction, and many images, suggestions and symbols. If the Andalusian spinners, we see him flying in the world of nature, wandering its trees, flowers and rivers, as it is the spacious space for his imagination and emotions, Their poetry for the purpose of spinning was a delicate companion expressing intense and sincere emotions. The Poetry of spinning flowed on their lips as a result of the luxurious life, the tendency of their emotions and the inspiration of the elements of nature. Flirtation and nature were two inseparable elements. Wherever flirtation was found, the elements of nature were
found, so how could the poets of Andalusia not be inspired when their consciences were mixed with nature, and one image became expressing the emotions of the Andalusian and showing his identity,

Among these verses, in which we perceive an emotional presence that includes the features of nature, by the poet Ibn Sahel Al-Andalusi (d. 649 AH), saying:

Put the cups and do not obey the blamer
The clouds softened for what was in them
Lightning is a sword, and clouds are battalions
And the flowers are ringing from the sights that you have paid
These are the planets, but you can't
Praise the generosity of the guardian
She give the youth a fragrance from her,
It is as if it is the soul of the beloved in devotion
So the rain watered the ground
And the tears start to so this as well
And the planets drink from this cloud
Their eyes to the emotions like an arrow
And the sun of the day is like her bright
The lover sends peace to its beloved
It is as if the soul of the lover is afflicted(6)

We note here the poet's departure from his conscience; To share his emotions with the nature that provoked his emotions and his poetry, in the second line a sentimental sharing between the poet and the cloud is similar to his condition in the cloud when his beloved is cut off, so his tears become like cloud water after its intensification and accumulation. They share a sentimental image, as if he were crying over his grief, and his sentimental shared him, and complicates the sharing of the poem with it by comparing the heavy tears to the torrential rain that shed a little or a lot, and it is an expression of what is in his heart. So we see him seeing his condition in her, as she depicts his conscience and mimics his reality, and he is conversing with her while she is conversing with him with its elements and images, and that his heart, like Riyadh, needs the water after the crowd mobilizes, And the images of the falling rain are his tears, and we notice that the similes follow and the images that are represented in the mind of the listener and the reader with its parts and repetition, so that lightning resembles a sword that is in all the sky, and the clouds are like battalions synonymous with an eloquent analogy.
These pictures show the Andalusian’s attachment in this era to the elements of nature and its monologues and possession of space from his conscience, and the images of the dense plant and the blossom that he contemplates as he noticed the beloved to the intertwined branches and borrows for the flowers the characteristics of the eye in its observation and contemplation. We note the meanings, images and emotions that surround the verses in all their meanings between love, nature and affection, and we find nature’s acquisition of his poetic imagination and how he shared his emotions. Here, his depiction of nature was not a traditional depiction just to describe nature, and he depicts the twigs of poetry and likens them to the scattered veins of the beloved, a metaphor for the intensity of longing, the strength of love and sincerity in passion, and the intensity of images in these verses is an indication of the flow of emotions. We also find one of the poets of the seventh century, Aba Al-Hasan bin Harik (d. 633 AH), that is, one of the first poets of the seventh century AH. We see him making the elements of nature voluntarily, isolated.

Her beauty is waving in my heart like a stalk does
my longing for her is like the longing of a land to the rain
How sweet it would be when it came(8)

We note that spinning with nature is mixed together. The poet resembles how he vibrates when he sees the beauty of his beloved. Nature imposed itself in the hearts of Andalusian poets, and their analogies in isolation and love roamed nature and moved between its elements and resembled his longing for the beloved greeting as ground, which needed rain to come down to narrate, The exchange of these images between poets and nature indicates the relationship and attachment between the Andalusian and his environment, as he is like a bee that sips the witness of nature, which has become the identity of his poetry.

The poet Ibn Al-Jayyab (d. 749 AH) has a poem on spinning in which he employed vocabulary about nature in which he places the beloved beside the moon (Al-Qamar) which means the moon in fact and the beloved figuratively, and when she appears she hides the light of the moon, saying:

Is her face like the moon?
Or her check is like a flower
So the stars and the moon hide
Because she had all the light.(9)

We note that this flirtation piece has a traditional picture, where the face is like the moon, We also note here that the Andalusian poets have associated flirtation with nature. Their poetry is one of the abundant collections in the presence of nature in describing it or employing its words in various poetic purposes, so how did they authorize the poetry of flirtation? In one of his poems he said:

When the thunder came like my emotion and the rain do to
And I ask the youth to learn from me the concept of sickness
I'm awake all the night to the nights stars and I'm sick of their false consolation
The beloved in their Poetry is a part of nature, and it's one of its manifestation. In the verses, there is an abundant presence of the words of nature, showing their ability to express the sentiments of the poets of Andalusia and impose their presence in their poetic images. His mind expresses the poet’s sentiments and emotions, for it is nature that is in harmony with his condition and is able to convey his feelings and absorb it. And here in these verses we find the method of interview in the first verse, the smile is offset by crying, and to deepen and clarify the image, and between the depth of his feelings and the sincerity of his feeling, and the method of the interview here gave an integrated picture of his condition, emotions and sincerity. By observing the stars, and talking to them, about what provokes anguish before him, longing until the house of the night, he talks to the stars and tells them what is in his heart. He also has a flirtation poem when he said:

I love to see the flower in its youth
And the beloved look the same
And I'll never saw any flower like her (10)

The poet here wants to show that the beloved is beautiful and that the carnation flower resembles her cheek and her goodness, so she does not need to borrow for her from the characteristics of flowers or nature, for flowers are what resemble the cheek of the beloved. He had a poem in the 770 saying:

The Gazelle's eyes has touched me body
Softer that my Poetry about it
With closed eyes and a beautiful face
Had nothing to do with the people that loves him
His check is like a flower and his smile like honey (11)

The description of nature was mixed with the charms of the woman in this poetic piece, so we see him drawing a very beautiful picture of his beloved, employing the data of nature from the charms, as the rose resembles her cheeks and led by the waters like branches that dance with the wind, and her face is like a bright full moon in its darkness, It was an integrated painting that brought together the charms of women and nature, for he is the one who inhabited the beloved in the heart and the eye, and this is an indication of the depth of love and affection. Spinning is present in all ages and is inseparable from the elements of nature until they are almost inseparable, where spinning is the elements and data of nature, especially since poets of this era are fascinated by the beauty of the nature of their country and its uniqueness with this beauty (we find it infiltrating their poems and poetic images and inspired by their emotions and excites their hearts).

Second: Nature in Lamentations:
The poets of Andalusia in general and the poets of the seventh and eighth centuries of Hijri in particular have been drawn from the words of nature, until these words were mixed with poetic purposes, including the purpose of lamentation, which expressed sincere emotions in their
lamentations, Where nature and its elements received the attention of poets until most of their purposes were attended, including lamentation, nature is of various colors and shapes and has many and deep visible and hidden connotations. In the collections of Andalusian poets, there is an abundance of poems of lamentation, and that nature seems far from the purpose of lamentation, but it has entered into it. The Andalusian could not get rid of the elements of nature, so we found them traveling with them wherever his emotions traveled, so he brings out what is in his conscience with the help of nature and what it dictates of images. He depicted their tragedy and their lament for kings, countries, and cities employed for all purposes, including lamentation, which is one of the oldest arts of poetry and is one of the main purposes in saying poetry and in the collections of poets. The Andalusians lamented their lost cities and their lands whose fall concerned them, and their kings, sultans and their dead, taking advantage of the images of nature surrounding them. This is Ibn Zamrak (d. 770 AH) in lamenting Al-GaanyBilaah, saying:

The land will cry for you because you were its hope
And even the sky will cry for you and watered the earth with its tears (13)

The verses show the strength and sincerity of the poet’s affection, which appeared through his full emotional participation with nature, which made her weep over the departure of the lament. The earth, meteors, and clouds weep as his heart cries him, The one who grieved the hearts and the country, the sky and the earth, so the clouds and meteors wept for him, for they are descending as burning tears fall from the pain of separation and departure, so he made everything sad. (The fires) here is the plural a metaphor by attributing the verb to fire in mourning for his loss, and the line is based on the countertop that hid a chromatic image supported by an already dynamic image (crying) and its support for the star does not lead and ignite it in a sleepless eyelid and sleeps in its nights, meaning little sleep after parting.

Al-Khatib was his poet and minister, and he grieved greatly. After the words of nature simulated the pain of his separation and the tragedy of his departure, the poetic images were drawn to express the sentiments of Lisan al-Din Ibn al-Khatib. He regrets his departure and enumerates his good qualities and compares him to the full moon, and his bright age and the beautiful smiling flowers, but death has snatched him from them and he regrets that out of grief, pain and longing for him, and his use of the word (sorry) and its repetition in the poem a lot, the purpose of which is to confirm the heartbreak stuck in his heart in the face of his loss, bemoaning his proud age and his good manners and character, and he will repeat the analogy also in the three verses, with the tool, as if it were an attempt to draw an integrated picture of the lament. saying:

Everything you built is crying for you as the doves do
And the mosques with its people and prayers cry for you (14)

Mosques, one of the manifestations of the emotional nature that formed an integrated painting in Andalusian poetry, and also mixed between the living and silent nature, and in it is the metaphor of crying for inanimate mosques, similar to the crying of pigeons, and this analogy shows the depth of the calamities and fornication that befell the country with his death. And because Abar al-Quda’i (d. 658
AH) wrote about of Valencia, and he mentions the beauty of its nature sighing and lamenting, saying:

Oh Poetry How could I relive my life
When it was sweet like honey
When we were flirting with the flowers
And talk to the garden
Under a night that looks like the day in it brightness
And the Chandler next to the moon told a story about grief.

The subject of the poem is the scars of Valencia and their grief over what has passed on and the lost countries and cities. He describes the beauty of her gardens and daffodils, and used to address them with the subtlety of her images, which indicates an exchange of sentimental sharing between the poet and nature, and the symbiosis as the flowers of tenderness and beauty. And it has many connotations and images, including that it evokes the Andalusian and calls him out of the intensity of its beauty, and the converging of emotional participation, and is inspired by his emotions. The abundant nature, and even the Valencian night, because of its intensity, appears as a day of its beauty and the light of its moon, or perhaps it leads candles, as it is known in Andalusia, so the beauty of the Valencian night is likened to the beauty of the bright day and its effect on the soul, as if it had taken beauty and radiance from the flowers of youth, and that the stars were simulating the loss of the city and gathered together in mourning for its fall. Examples are many in lamentation and the presence of nature in it, and it shows that nature is a friend of man, mimics his conscience, his various emotions, and paints his thoughts. In his sorrows and joys, they serve the secrets of his conscience, whether love, praise, or lamentation, and we wanted models that illustrate the presence of nature in Andalusian poetry and lamentation specifically here.

Third: Nature and the Purpose of Praise:

(It is an art of poetry based on the emotion of admiration, and expresses a feeling towards an individual, a group, or an organization - the poet possesses his senses - and evokes in himself a spirit of pride and respect for those who are subject of his praise. And in this art of poetry an enumeration of the beautiful features, A description of the honorable, and a manifestation of the great appreciation that the poet has for those who possess these qualities and are known for such qualities and merits.

Praise is one of the poetic purposes present in the Andalusian poetry in the seventh and eighth centuries AH, in abundance and for various reasons, including wars and battles that push poets to praise kings and caliphs to sharpen their determination, as well as praising them upon victory in battles and mentioning their heroism and virtues, and we also find praise of the Prophet in abundance in this era, which is due to many reasons, including adherence to religion, wars and the collapse of the country. The words of nature in praise are the most beautiful use to highlight the images and attributes of the praised one, and they held a sentimental partnership with it and collected the common
characteristics between the praised and the manifestations of nature, so they praised kings, princes, people of knowledge, honor and status in Andalusian society from scientists, writers, poets and thinkers, so the praise is either admiration or recognition of the good. Praise is based mainly on the subjective feelings of the poet, which are affected by his tendencies, emotions and orientations, and in which he depicts his emotions. and the nature that managed the conscience of the Andalusian poet and his imagination helped in drawing these whims and tendencies(17). (And the view of the praised one shares with all people in looking at the claim, the leader, the eminent one, the rich and the prince, a view in which there is a lot of reverence and honor, in which the owner expresses himself for what he has of the types of saying and speech and the statement in poetry and prose)(18) Al-Jinan (d. 668 AH), saying:

I will pray for him every time that doves stood on the trees
And as much as mountains and rivers
And I will send him peace every time that a person stood or sit (19)

Ibn al-Jinan was famous for his praises of the Prophet, and we find that he benefited from the data of nature by depicting his emotions and his love for the Prophet (peace and blessings of God be upon him and his family), as he began to pray to the Prophet, and he borrowed the “sajj” that is known to the priests and the addition of pigeons to show the abundance of prayers on the Prophet. He repeated it as a pigeon sings, standing on the branches of the milky tree, and then in the next house, as if he was supplicating and asking God to multiply his prayers on the Prophet Muhammad (peace and blessings of God be upon him and his family) with the number of mountains, which indicates the magnitude, strength, blood count, and the number of birds and whales. That is, he enumerated the blessings of God upon us here and enumerates them and sends his peace with fragrant with the goodness of love and faith. And this is Ibn Jaber al-Andalusi (20) (d. 780 AH) organizing verses in praise of the Prophet, the purpose that was popular in the seventh and eighth Hijri eras, saying (21):

He who can do the miracles for the poor and the sad
And he who made the animal talk and the stone kneel
And the son returned to him after the sunset
And when he walks the clouds cover him

The verses began by mentioning the miracles of the Prophet (peace and blessings of God be upon him and his family) and everyone in himself had an iota of doubt or hesitation in the truthfulness and mercilessness of the prophecy. He drew miracles with the words of nature (pebbles, the trunk, the sun, the full moon, the clouds, and the soul), which show the features of the Andalusian in his environment and their connection in his poetic poem in everything he organizes and says, and for Ibn Al-Abar Al-Quda’i (d. 658 AH) to praise the Hafsids when he resorted to them, saying:

Their soul has been created with beliefs
And their hands full of goodness and generosity (23)
Here is a tribute to the group, and Ibn al-Abar used the words of nature to portray them and express what he felt for them. They have one religion and one language, and in the second line he draws inspiration from the manifestations of nature to paint a picture of generosity for them, the sip or pour is the permanent rain, and this is a metaphor for the intensity of their generosity, it is continuous and uninterrupted, when you ask them, as if asking from cloud water is a metaphor for good giving and kindness, the sweetness of his giving and his sincerity, and he exaggerates in describing their generosity. He was very attached to nature and its beauty, for Andalusia was a paradise, and this nature became a paradise for poets' hearts, a hotbed for their emotions, and a theater in which the most wonderful poetic images were presented.

Fourth: Nature in describing wars: that is, the other side of nature - the poetry of urging jihad, distress, sharpening of determination, and depiction of battles and wars appeared. Nature and its elements were manifested in Andalusia in the era in unusual images, and they are known to describe the beauty of women and the beloved poets, and their role in any spinning and bright aspects expressing beauty and life and this the interaction between Andalusian poets and the nature of their country, and this harmony in the emotional participation has become a hotbed of emotions and a theater for poetic poems, to the extent that it depicted the days of their wars and armies and took pictures that are new to photography in the elements of nature, and we note that most of the poets who employed nature’s data to serve this type of poetry are Ibn al-Khatib And Ibn Zamrak, and Ibn Khatma Al-Ansari and Abu Al-Baqaa Al-Randi and others, but these images are concentrated in these aforementioned collections, and we find in Abi Al-Baqaa Al-Randi (d. 684 AH) a poem describing the armies of Andalusia at that time. The poet began by displaying a picture of the Andalusian Islamic Army, Bani Al-Ahmar, which he portrayed as an image inspired by the poet's surroundings and the environment in which he was in. This is an integrated picture of movement, colors and a precise, deep meaning, flowing with feelings, and in the next line there is the alliteration style in (Al-Kama and Al-Kammah), where he wanted from the first word the armored army with helmets and shields, and the second in the sense of courage that comes in the form of preferring the army, the bravest and most heroic, This is an illustrative picture that is closer to reality at the time, as the rhetorical picture here showed the state of alertness experienced by the Andalusian in that era, which was known for the many wars between Muslims who defended Andalusian civilization and conquests, and the Christians. a very accurate and beautiful picture, and how much the poet's love for his country and his army and his admiration for them shows us. A picture with the conscience to show us this poem with meanings flowing smoothly and with high accuracy, with which the nature of Andalusia inflames the emotions of the poets, as well as the political situation at the time, which expresses the sentiment of the poet himself and the Andalusian in general in that era rich in events and political fluctuations, and we find the metaphor in (They put hearts on shields) where he wanted the metaphor here about the severity of their stock, strength, faith, love for their land and their adherence to it.He describes that in their nose there is fire, and what is meant here is rare strength and severity of beating when confronting enemies, and the second fire is meant by (Christians), so when confronting, they hit their noses with fire. Ibn Al-Jayyab Al-Gharnati, the most prominent poet of the seventh century AH (d. 749 AH), describes the wars in terms of nature, saying:
And the Romans were the culmination of their wars
the land was on fire
In the delay, a large number of fighters, as many as pebbles
And at the confluence of the seas, there are armies that stood away
polytheism has set up machinations
The poet depicts the two sides of the Romans and Muslims in Andalusia and the conflict between them, employing the most important elements of nature (fire, sea, pebbles, lion and dogs). Andalusia at that time, with poetry to be an integrated picture of Andalusia and its nature, life and events at that time, where Muslims mobilize to defend their civilization that they built and the countries they conquered, and Christians seek to restore their king and rule, and so they united the conflict in the last centuries of the civilization of Andalusia and the rule of Muslims in it, and how this image from the first line to the last clearly depicts the state of alert between the Spanish and Muslim opponents, and presents the image of the Christian and Andalusian Spaniard or the Muslim Arab (polytheism, religion) and these are also words that indicate the ongoing conflict and the strength of the collision and the Muslims are seeking help and urging leaders and kings to restore the prosperity and pride of Andalusia. Which depicts and expresses the poet's sentiments towards the events taking place in Andalusia at the time, saying:

This military, if it enters the war, his armies like torrential rain
They look like the sea and the wind
And like the thunder and the drums (27)
We note the succession and repetition of similes, and this indicates the accuracy of the depiction and to bring the picture closer to the truth, so it resembles the army crowds with the torrents of the sea, the army battalions at the sea, the speed of horses with the wind, and the sound of thunder with the drums of war to visualize the events and express the poet's emotions while watching these images on the ground, and this Ibn Zamrak (d. 793 AH) excels in this aspect of employing the data of nature, saying:

The sword is shining, above it is a dark cloud, and beneath it is liquid blood
Crows in the sea are like ships, and the sea is the carrier
And the land is green and full, protected by spears and arrows
We note in these verses the accuracy of depiction and employment, for example, by comparing ships to crows, and what is meant is the ships of the Islamic Andalusian. The words indicate the depth of the Andalusian elements of nature and the intensity of the interrelationship between them, and the skill in saying poetry, and the extent of the influence that nature causes in the poems of Andalusian poets, as well as the convergence of colors, and the word crows has indications of the compulsion of war, and anxiety due to what is happening in the country, then we find it back to describe the beauty of nature in his saying ((and green in its fairies)) to describe what surrounds the seas and rivers of gardens and shades, and makes them theaters for spears and battles, and it is that which protects them from enemies
and makes revelation blooming which is the spring of the spear, as he likens it to the blossom that
decorates waters these gardens It is the blood as a result of what the swords harvest. We notice how
the course of employing the data of nature has changed and taken on broader aspects that are unusual for
it.

The Andalusian remained a companion of nature, sensitive, as his emotions extended with tenderness
and a feeling full of love and life, blending with it to the end. They have been known by it and from it
throughout the ages. The Andalusian celebrated it, where it became part of it, and continued to adhere
to it until the end of the fall of Andalusia in recent times (the seventh and eighth until the ninth
century) despite the wars and conflicts and what the country witnessed from the continuous collapse of
the most famous and authoritative cities, where nature was the the incubator of their emotions
contained mixed feelings in their consciences, as they painted all their emotions and simulated the
conscience and its contents, which were translated by poetic images of very accuracy and beauty,
moving pictures with sounds and colors full of emotions and life. Spinning and describing wars and
armies, where poetry was the nature of the Andalusians, especially in the seventh and eighth centuries
AH.

Margins:

(1) History of Andalusian Literature in the Age of Sects and Al-Murabitin, Ihsan Abbas, Dar Al-

(2) Breathing perfume from the fresh branch of Andalusia, Lisan Al-Din bin Al-Khatib, written by the
writer of Morocco Ahmed bin Muhammad Al-Muqari Al-Telmisani, who died in 1041 AH,
verified and controlled by Muhammad Muhyi Al-Din Abdul Hamid, Al-Sa`ada Press, Egypt, First

(3) In Andalusian Literature, written by Muhammad Radwan Al-Daya, Dar Al-Fikr, Damascus -
Syria, First Edition, 1421 AH / 2000 AD, p. 120.

(4) In Andalusian Literature, Muhammad Radwan Al-Daya, Dar Al-Fikr, Syria - Damascus, First

(5) In Andalusian Literature, Dr. Jawdat Al-Rikabi, Dar Al-Maaref, Egypt, second edition, p. 126.

(6) The Diwan of Ibn Sahel Al-Andalusi, compiled, arranged and controlled by Ahmed Hussein Al-
Qarni, Al-Tanukhi Press, at the expense of the Arab Library, Egypt, I, 1344 AH / 1926 AD, p. 89.

(7) Zad Al-Musafir, with the appearance of literature, by Abu SafwanIbn Idris Al-Tajibi Al-Mursi,
took care of publishing and commenting on it, AbdLaqader, Beirut, 1358 AH / 1939 AD, p. 35.

(8) The Diwan of Ibn Al-Jayyab, a poet of the eighth century AH, investigated by Dr. JumaaSheikha,
Dar Al-Gharb Al-Islami, Tunis, p. 162.

(9) The Diwan of IbnZamrok Al-Andalusi, Muhammad bin Yusuf Al-Sarihi, investigated by Dr.
Muhammad Tawfiq Al-Nifer, Dar Al-Maghrib Al-Islami, Beirut, First Edition, 1997,
p. 345.


(16) The most wonderful thing said in praise, Emile Nassif, Dar Al-Jeel, Beirut, p. 98.


(18) The most wonderful thing that was said in praise, Emile Nassif, Dar Al-Jeel, Beirut, p. 10.

(19) Diwan Ibn Al-Jinan Al-Ansari, investigated and compiled by Dr. Munjid Mustafa Bahjat, Lisan Al-Arab, Mosul, 1410 AH / 1990 AD, p. 156.

(20) Shams Al-Din Abu Abdulla Muhammad bin Ahmed bin Ali bin Jaber Al-Andalusi, the blind Arab, was born in the city of Al-Mariya in the year 698 AH, and he studied there and took from its sheikhs.


(22) Lisan Al-Arab, Ibn Manzur, Sajj material: A day in which there is neither heat nor cold, moderate and good.

(23) Diwan of Ibn al-Abar al-Quda’i al-Balancey, reading and commentary by Professor Abd al-Salam al-Aras, Dar al-Awqaf and Islamic Affairs, Morocco, Qa’ala Press, Morocco, 1420 AH / 1999 AD, p. 103.


**Conclusion:** The Andalusian distinguished and deepened in describing what necessitates his conscience, and he began to employ everything that falls on him in service and voluntarily for his poetry, and soared in the world of nature, employing its elements and data, expressing his emotions and everything contained in his conscience. He gave nature another face, and the wars also participated with them, and new poetic images were represented for them.