



THE MANIFESTATIONS OF THE YELLING AMONG THE POETS OF ANDALUSIA (THE ERA OF THE KINGS OF THE SECTS) AS A MODEL

DR. HAKIM JASIM ABDULLAH

College of Basic Education, Sumer University, Iraq

hakimgassim@gmail.com

Article history:	Abstract:
<p>Received: 10th March 2022 Accepted: 10th April 2022 Published: 20th May 2022</p>	<p>The Andalusian poet became the mouthpiece of his society in asking for help from his brothers to defend his homeland, and the art of yelling and pleading is one of the main purposes in poetry of the fall of cities and wars, where the poetry of screaming began with the dissolution of the era of the kings of sects and the rise of revolutions and divisions at that time and became small states so that they could not withstand the big challenges. This style flourishes after the fall of the cities, and screaming is sometimes considered official. Yelling's poetry is one of the most prominent poetic contents that embodied the so-called objective renewal in Andalusian literature. Through this, the Andalusian poets resorted to seeking help in order to stir up religious sentiments in the hearts of all Muslims and to arouse their determination, in order to resist and defeat the Spanish presence.</p>
<p>Keywords: Screaming, Poetry, Poets, Resistance, Era of Sects</p>	

INTRODUCTION

The Andalusian poets realized the danger of the deterioration of the political and social conditions in Andalusia, so they bravely saved those conditions, calling through that to advance society and resist weakness in order to lead to change.

The Arabs have known the phenomenon of screaming and calling to fight and urging it strongly for the sake of the homeland, since the pre-Islamic era, as the poems that were organized in this phenomenon were called (Al-Muwathbat), and poets continued to organize these poems in the following ages, after they realized their importance in spreading enthusiasm and the determination in the hearts of the fighters, in order to repel oppression and aggression from Muslim lands. It represented jihad for the sake of Allah - for the Muslim Arabs - a higher goal, and a shining beacon in the face of the mightiest forces that tried to undermine the Islamic presence in various ages.

Andalusian poets also used this phenomenon in their poems, which were filled with a strong call for the Muslims of Andalusia as a whole to preach jihad with all their capabilities, because it contains their salvation, as well as their pride and dignity that the Spaniards tried to undermine.

It seems that the Andalusians realized the importance and virtue of jihad, which God Almighty mentioned in several verses, including the Almighty's saying: "Verily, Allâh has purchased of the believers their lives and their properties for (the price) that theirs shall be the Paradise. They fight in Allâh's Cause, so they kill (others) and are killed. It is a promise in truth which is binding on Him in the Taurât (Torah) and the Injeel (Gospel) and the Qur'ân. And who is truer to his covenant than Allâh? Then rejoice in the bargain which you have concluded. That is the supreme success" (Attawbba: 111). Al-Habib Al-Mustafa mentioned it in several hadiths, among which we mention his saying: "People from my nation will remain visible until the command of Allah comes to them while they are visible." He also said in inciting Muslims to jihad: "And know that Paradise is under the shadows of swords." (Abd al-Baqi, 2/263).

The call to jihad appeared strongly in Andalusia, after many important Andalusian cities fell into the hands of the Spaniards. The poets witnessed the fall of those cities, so they conveyed to us their sincere feelings and feelings, in which they depicted what happened to the Andalusian people.

THE ERA OF KINGS AND SECTS

Among the important cities that fell into the hands of the Spaniards during the era of the kings of the sects, is the city of (Burbishtar), which fell in the year (456 AH), and among the poets who were shaken by its fall was the poet Abu Hafs Al-Hawzani, who called with his moving words aimed at jihad for the sake of the homeland, and the meaning of his poem he said in the above occasion:

O worshippers, the calamity is great and the people are asleep
And the situation is not expected to be a disaster

Take my book out of your emptiness for an hour

And if it is long, then what is described is worthy of length

If we do not find a cure for this disease,

I will fall short and be blamed for my shortcomings. (Al-Shantarini Q2/M1/p.83)

The poet, through his touching words, addresses Al-Muaatadhid and urges him to jihad and to resist the enemies, who constantly threaten the Andalusian homeland. We feel in the poet's saying: (and the people slept) the intensity of reprimand through which the poet tried to awaken the whole country, and alert them to the danger facing the homeland.

Abu Hafs al-Hawzani said other verses, in which he urges jihad and mobilizes all countries, including:

Be prepared to defend your land, even in your sleep be prepared

Be ready for attack, roughness, and steadfastness. All can be get is less except the religion of God

The enemies showed their wickedness, so do not underestimate them if they deem it permissible for you to leave ruin and destruction

The beginning of the earth's thunderbolt, rain, storm and wind, then dark clouds (M.N: Q2/M1/pg. 89-90).

The poet - through his verses - formed a wonderful artistic painting, through which he expressed his rejection of the state of Andalusian society, which is walking towards the abyss; Because of the lack of leadership that can raise the collapsed Andalusian reality, to the prospects of facing the danger of the encroachment of enemies. The poet formed his artistic painting by using some of the phrases through which he proceeded to alert the Andalusians to the coming danger, and that their fate will be like the fate of a people who returned, if they do not rectify the matter and mobilize one row to fight the encroaching Spanish danger, with the help and search for the causes of salvation and victory.

Perhaps the poet released his phrases, after he realized the weakness of the kings of sects - in particular - and their abandonment of jihad and resistance, as a result of their preoccupation with the fleeting pleasures of the world.

And the poet in his saying: (The shocking of the earth began to rise and fall), as if he had derived its meanings from the saying of Al-Buhturi:

And the blue of dawn comes before its white, and the first rain falls, then it pours. (Diwan al-Buhturi, 1/171)

Also, the poet in his saying: (I have hoped that he returned a cloud that is easy ...) Rather, he derived his meanings from the Almighty saying: {And in 'Aad [was a sign], when We sent against them the barren wind* It left nothing of what it came upon but that it made it like disintegrated ruins} (Surat Al-Dharyat: Verses 41-42). As an expression of inspiration from the religious heritage and its use, to influence the minds of the listeners.

The fall of the city (Toledo) in the hands of the Spaniards in the year (478 AH), a strong reason for the emergence of the call for jihad in order to save the country in general from the Spanish danger. Among the most prominent poets who called for jihad and resistance after the fall of (Toledo), the poet Abu Al-Walid Al-Waqshi, in his saying:

Take the vengeance of the religion and support it, for the vultures hovered over the dead

And do not be humiliated, and beg every anger from which the necks fear being struck. (Al-Tilmisani 4,484).

The poet cries the Andalusians to rise, and urges them to jihad in order to save the Andalusian homeland, which began to suffer greatly from the weight of the greedy Spaniards. The poet affirmed his sincere call for jihad and resistance to enemies with his words that bear the connotations of jihad, such as his saying: (Take the revenge of religion..) and (Do not be faint and have fun..). There is no doubt that the poet wanted to stir up Arab-Islamic fervor and brotherhood in the souls of the sons of Andalusia for the sake of jihad, as he believes that "death without a dear life is better than life in the shadow of a humiliating life, and it narrows the patient to revenge, and blames those who remain without it." (Al-Taher, p. 230).

Then the poet goes on - by calling him to jihad and urging it strongly - to emphasize the importance of having courageous leadership, which can unite the ranks and resist the enemies, when he says:

And do not incline toward peace and fight, for the broken bone may be redressed.

Is there not a man who has an authentic opinion of what we warn for protection? (Al-Maqari 485-486)

Through our contemplation of the verses, we find that the poet did not lose hope in saving the Andalusian homeland from being lost, and at the same time he emphasizes the role of the wise leadership in achieving this, and this is what we notice in his saying: In Qana al-Khattar), rather, the poet did not lose hope for the unity of the class and the achievement of the desired victory, until his last breath in the poem, and this is evident in the last verse of the poem, in which he turned to God Almighty in supplication for victory.

And the Andalusian poet's view of jihad seems to be compatible with the view of the Arab in the Islamic era, whose ambitions "do not preclude the desire for survival after he was convinced that eternity is for the mujahideen, and survival is for the righteous believers, and the annihilation of the polytheists who sold the means of life at the lowest price, so life in their imagination has fallen short." (Al-Qaisi, p. 12)

Among the prominent poets who called for jihad for the sake of the homeland, and aroused their enthusiasm for the sake of that poet Ibn Hamdis, who called for jihad in his poems more than once, including his saying:

Protectors, if you see them in battle, you will be pleased with the lions who are angry

If they strike in a dilemma of striking, they strip the lightning bolt from their hands in the clouds.

On the day of adversity they stabbed with hands that profess the kidneys of a lion in their balls for foxes

These are a people whose deviation from death would not be feared if the black battalions swirled (Diwan Ibn Hamdis: pp. 31-32)

The poet excelled in evoking the Arab heroism, in a sincere attempt from him to tighten the resolve and enhance confidence in souls, leading to jihad and resistance to the Spaniards.

It is noticeable on the language of the verses, the accuracy in the formulation with the clarity of the meaning, through which the poet succeeded in conveying his jihadist stance to the people, aiming to achieve a strong response to it from the community. Therefore, the poet mentioned the sacrifices and heroism of his people in the battlefield, in many expressions in which he strongly called for jihad and resistance to the Spaniards, in order to save the homeland, such as his saying: (Protectors, if you see them in battle, strip the lightning bolt from their hands in the clouds....) And they are undoubtedly - artistic expressions For a minute, the poet sought through it to stir up souls and zeal, in order to create a jihadist tide in Andalusia and escalate the resistance.

This phenomenon, which the poet employed for the sake of resistance, was prevalent in poetry in the past, as the poet used the sacrifices and heroisms of his people as one of the reasons for enthronement and the kindling of wills. (Al-Qaisi, p. 11)

Ibn Hamdis also called for jihad in other verses, in which the poet appears more daring and enthusiastic, as he says: Bani al-Thaghr You are not in the wrath of my mother's children if I do not reach the Arabs from you upon the non-Arabs.

Leave sleep, for I am afraid that you will be trampled by your peril while you are in wishes with dreams. (Diwan Ibn Hamdis: pg. 416-417)

The poet's inner feeling of pain over what happened to the homeland, made him release his expressive cries in which we glimpse the nose of the Arab, who refuses humiliation and submission, and calls with strong breaths to fight the enemies without fear or apprehension. , such as his saying: (Leave sleep), through which the poet alerted his people to the factors of their weakness, and the necessity of adorning them with the jihad in which the nation's pride and security, as the poet indicated these indications by multiple methods of request, such as his saying:

We perceive in the poet's style clarity and ease, while harnessing the features of the silent and living environment in intense images, which the poet drew from himself and his reality, to form a wonderful artistic painting, through which he appeared wise and advised to his countrymen, to serve his jihadist ideas in which he called for resistance and deterring enemies. All of this came from the poet's participation in the issues and concerns of his countrymen, until his poetry was considered "at the forefront of poetry in Andalusia, which contributed to the call for jihad, vigilance, and revival to resist occupation and confront social conflict." (Khalaf, p. 134)

It turns out to us that poetry in the era of the kings of the sects had a great impact in calling for jihad and resisting the greedy Spaniards. The poet of resistance and defiance was rarely standing in surrender, in front of the catastrophes that befell Andalusia.

Almoravid era

In the era of the Almoravids, the call to jihad appeared strongly as well. When the Spaniards besieged the city (Zaragoza) in the year (512 AH), the poet Ibn Khafajah urged Prince Abu Taher Tamim bin Yusuf to jihad in a commendable poem, in which he said:

And are the aggregators anything but wildfire, and are the blades of swords nothing but flames?
So tell the horses and the heroes the steadfast ones Be brave and tell the sun to set
And cool the guts of the loyalist, and make the bowels of the enemy inflamed.

.....
AAnd to make them taste the poison in war from the stab wounds of your spears (Diwan Ibn Khafajah: p. 93)

The praised poet rises up vigorously, to carry out the duty of jihad, in which he saw the only way to save the city in particular, and the threatened Andalusian homeland in general. The poet excelled in the linguistic formulation, which clearly expressed the values of jihad and the ways to achieve it, so the poet repeated the questioning method in the first verse twice, where he said: (And did he collect the enemy... and are the eggs of swords..); To enhance Mamdouh's confidence in victory. In confirming his insistence on jihad and resistance, the poet has used strong and influential methods of request, such as saying: (say, and cold.).

Perhaps the poet was able to formulate beautifully expressive, by expressing his emotion at the Spanish danger that threatens the homeland.

The Almohad era

In the Almohad era, Al-Waqshi said he was Abu Jaafar Al-Waqshi Al-Balance, who lived in Malaga, and he was the minister of Ibn Hamshak, and he is Mamdouh Al-Rasafi Al-Balancey, and Al-Waqshi is not Abu Al-Walid Al-Waqshi, who lived in the era of the kings of the sects. Abu Jaafar died in the year (580 AH). See his translation in: (Al-Maqri, 4/477). Prince Aba Ya'qub Yusuf bin Abdul-Mu'min bin Ali praises and urges him to strive for the sake of the homeland:

Would my poetry be extended to me, so that I could see the infidels as a fugitive?
Will the Christians yet be judged for victory, that you leave them for the gracious ones as a prey?

And he invaded Abu Yaqoub in Shant Yaqbas he would restore the commander of the unbelievers as the commander. The wounded and killed leave them, prostrating themselves, kneeling on the face of the land, and prostrating themselves (M. Al-Maqri 4/474).

In his verses, the poet is as if conveying to us real scenes of one of the battles, through which he was most successful in expressing his feelings and his true and sincere desire for jihad and resistance.

Optimism about victory is evident from the poet, who saw in his praise a gallant and brave leader, so he could face the Spaniards and defeat them. The poet Mamdouha urged jihad and resistance to the Spaniards through some expressions, such as his saying: (So he saw the polytheists included., and is he yet judged against the Christians., and he invades Abu Yaqoub., and cast on their Franks., and leave them wounded and dead), which we touch In these phrases, the aesthetic melody and the music that touches the soul, all in order to sharpen the resolve and jihad to resist the occupying enemies.

There is a poem by Ibn Tufail (d. 581 AH), in which he called for jihad and resistance for the sake of the homeland, including his saying:

Set up horses' chests towards the Maghreb to invade the enemy and acquire the desires.

And they said the slanderers of the common people over the adversaries, as it was presented to the war, Jurd al-Sahib (Ibn Abi Sahib 437/438)

The poem expressed the aspirations of its author, who relied on the philosophy of social reality with strong jihadi meanings and values, with the intention of harnessing every part of the poem to serve the overall purpose of jihad and resistance. Among these jihadist values is his saying:

As the poet charged these values in every word to address the purpose of the poem, he also mobilized for this purpose all the data and used various methods to serve the basic issue and its desired goal, deriving all of this from his piercing thought and his insight into reality, which the poet sought to change through his poetry aimed at instilling resistance and establishing it in a way Complete, and inflame the enthusiasm for fighting in the hearts of Andalusians.

The poem expressed the aspirations of the striving souls towards the highest and glory.

It is noticeable that the poem was taken from praise as a means to stir up Arab-Islamic brotherhood in the souls of the Muslim African Arabs; This is because praise has a great impact in enhancing confidence in proud souls and motivating them to jihad and resistance, to rid Andalusia from the brunt of the Spaniards.

And when the Spaniards besieged the city (Valencia) at the end of the Almohad era, Prince Zayan bin Mardanish sought help from Abu Zakaria Al-Hafsi, Sultan of Tunis. Ibn al-Abar recited his well-known cenita in the presence of the Hafsi Sultan, among which are verses in which the poet urged the king to strive to save Andalusia. He said:

Purify your country of them, for they are unclean and there is no purity as long as you do not wash the impurity.

And the legion of greats would trample their land until everyone treads on their head (Diwan Ibn al-Abar: pp. 399-400)

The poet calls on the Hafsi king to carry out the duty of jihad for the sake of Allah, in order to help his brothers in Andalusia, using the influence element, which is represented in the jihadist values he mentioned, as he said: (Purify your country from them, and the legion trampled their land...). It seems that the poet's interaction with his environment and his reality made him include in his poetry wonderful poetic images that conveyed his sincere sense of the suffering of his beloved homeland, which he employed in order to save him all poetic data, in a language that shakes conscience and conscience down to resistance.

And we see in the style of Ibn al-Abar, the easy and abstaining style, which indicates the taste of its owner and his ability to formulate phrases in a beautiful and impressive way. We also see in the verses a flow of sober meanings, which reject the Spanish presence and call for resisting it with jihad, and uprooting it from its roots.

Ibn al-Abar followed his previous poem with another wonderful poem, which he composed after Valencia had finally fallen into the hands of the Spaniards. In it he urges Abu Zakariya al-Hafsi to wage jihad:

Andalusia called you, so answered her call, and made the tyrants of the cross their redemption.

She cried with your lofty call, so love her from your passions that protect her love (M. Man: p. 33)

The tone of sadness and pain over what happened in Andalusia is clear in the poet's verses, in which the Sultan of Tunisia appealed to him by saying: (I called you), where the poet limited the call of Andalusia to the person of the Sultan; In an attempt to awaken him and spread the spirit of jihad and resistance in himself, in order to eliminate the Spanish danger that the poet was sure would inevitably affect all of Andalusia, so he added the call of Andalusia by saying in the second house: (I screamed), as a stronger expression used by the poet to shake the depths of the Hafsid Sultan and influence him; To carry out the duty of holy jihad, and to declare it openly in word and deed against the expansionist tendencies of the Spaniards. For this, the poet used words that suggest the necessity of resisting the Spaniards and defeating them through jihad.

After that, the poet seeks help from all the Muslim Arabs, so that they may recover what is left of Andalusia, and he says, urging them to wage jihad:

The people of al-Jazirah are victorious, for the enemy seeks to seize its lands.

It has been reduced by the people of polytheism from its extremities, so protect the believers for its survival.

Allah forbid you to show that you put her in a crisis or pretend to exclude her

Wade into it, and its sea will become for you in love, and you will have to roam towards it with its own hands (M.N: pg. 36)

Despair was never able to the poet's soul. Rather, the hope of saving Andalusia was radiant in himself, until he made him – out of his patriotic and patriotic sense – launch cries of resistance, calling for jihad, for the victory of Islamic Andalusia, which is threatened with extinction, and this is clear from the expressions The poet used it in the awakening of the Muslim Arabs, such as his saying: (Give the island a victory), (So protect the believers for its survival), (Allah forbid that you appear..) and (Walk to it its sea).

By contemplating Ibn al-Abar's poem, we see a virtuosity in terms of formulation, and in terms of semantics. The language of poetry must move away from the usual formulation.

And when the city of Seville fell in the year (646 AH), the poet Ibn Sahel Al-Andalusi urged the people of the enemy to wage jihad, in which not only the salvation of the city, but the salvation of all of Andalusia. In his saying:

The jihad called out to you for an implicit victory that seems to you between freeing the conscience

Leave the abode for the abode of Eternity, and ride the immersion of ivory to green bliss.

O Arabs who have inherited the trait of zealotry more than the greatest

You are more deserving of victory in the religion of your Prophet, and for you it was paved in the old days of the age (Diwan Ibn Sahl Al-Andalusi, pp. 140-141)

The poet pleads for the help of the people of the enemy, calling them to jihad for the sake of God, in order to save the homeland. He used some influential connotations of jihad, aimed at escalating the resistance, such as his saying: (Jihad called for you, vacate the homes, and justify the calamity of manholes..), and the poet adopted the style of the appeal affecting souls, in saying: (O Arabs...) praising them. With magnanimity and courage. It is noticeable on the poet's verses that they are of an Islamic nature from their beginning to the end, as the poet employed that to excite Arab and Islamic souls, and instill in them the spirit of resistance to achieve victory over the enemies, on the basis that the Muslim Arabs are the bearers of the message, so they are more deserving than others in defending this religion The great.

Thus, the poet of resistance in Andalusia derives from his reality and environment everything that motivates the souls and urges them to jihad, in order to eliminate the injustice and aggression that the homeland suffers from.

In the end, only Granada was left of the Andalusian cities, which its Muslim residents defended for a long time, even after it was besieged. Abu Abdullah Al-Aqili, praising the jihad of his people and their resistance to the enemies of the homeland, said:

How many stands for honesty in jihad for us, while the horses are bereft to the bridle?

And the sword turns red from a clot of white from its paths, and black from a thicket (Al-Maqri: 4/531).

The poet is proud of the jihad of the people of Granada and their heroic resistance, which bedded the Spaniards for a long period of two and a half centuries.

After the Spanish threat to the city increased and became more dangerous, the poet Malik bin Al-Marhal called Abu Al-Hakam Malik bin Abdul Rahman bin Al-Faraj Al-Malqi bin Al-Marihel Al-Nahwi, he was a gentle poet with quick wit, good poetry and writing. He died in the year 699 AH. (Farhat, p. 381) The people of Morocco went to jihad, in order to save the homeland from being lost. He said:

The religion has been helped by you, so proceed, for if you accept it, he will be delivered.

Do not lose Islam, our brothers, and be restrained to its victory and bridle (Kunun: 3/19)

With his religious and patriotic sense, the poet painted an expressive picture of the suffering of the Andalusian homeland, an integrated religious picture, through which the poet tried to shake souls and consciences, in order to declare jihad for the sake of God in order to save the religion and the homeland threatened with demise. This is evident from the poet's influential words that he came with, such as his saying: (Seek the victory of religion through you, and do not submit to Islam). It is noticeable on these words that they are expressions of appeal with connotations and values of jihad charged with human content, through which the poet tried to arouse religious passion in order to serve the phenomenon of calling for jihad and resistance, which dominated the verses of the poem. This religious sentiment has long been tried by poets to evoke in their praises since the era of the kings of the sects.

Then the poet proceeds - after seeking help from the Arab Mujahideen - to arouse their determination strongly, for the sake of jihad in Andalusia, and says:

Draw up your arms and go forth and hurry to the one who is from your Lord you have promised

In front of the sea of your brothers created for them I turn to you

And their eyes are at you, looking that does not feed sleep, and how is it that you are fed? (M.N: 3/22)

The poet strongly and insistently asks the mujahideen to conquer Andalusia again, urging them to come to it and jihad on its land, reminding them of God's promise to the mujahideen of bliss in the afterlife, so the poet came with three methods of request in one house, which is his saying: (Stand up arms Go forth and hurry), emphasizing the importance of jihad and resistance in saving the Andalusian homeland from collapse. The poet called, in a poignant artistic language, to those Mujahideen, to allow the sea to help their brothers in religion from the sons of Andalusia.

Among those who also called for jihad and resistance in the era of Bani al-Ahmar was the poet Ibn al-Khatib (d. 776 AH), who said:

And when the water reached the high water, then save yourselves, for the true religion has extended to you.

Enemies control the people of Andalusia, so eager for Islam is all eagerness

And the armies of infidels swarmed between them, and neither a hoof nor an arm was left upon them.

The enemies surrounded us from every side, We found no escape or refuge from them. (Diwan Al-Sayb and Al-Jaham, pp. 628-629).

Through contemplating the verses, we find a flood of renewed, rich and fruitful human emotions, which expressed the aspirations of the soul of its owner, who released a loud cry in which he called Moroccans to jihad in the land of Andalusia; In order to save her from the sway of the greedy Spaniards. In all of this, the poet deliberately provoked the religious aspect, asking the Muslim Arabs to resist the enemies through unity and the closeness of the jihadist ranks. The poet also used the method of diagnosis, making the Andalusian gaps laugh, so he gave his poetic data a power that works to arouse the feeling, and bring the meaning and the image closer to the soul.

The poet benefited from the artistic heritage, and employed it in his verses intentionally; In order to tighten the resolve and influence the souls, leading to jihad and Arab Islamic resistance.

Ibn al-Khatib said in another poem, addressing the Sultan, Abu Inan, and urging him to wage jihad:

Andalusia called you, and your glory guaranteed that you would not be disappointed.

The enemy usurped her country, and your sword goes on, the rapist has come back.

Show them the true heroism, unlike weak and the laggards (M.N: p. 288).

The style of the first house seems somewhat close to the beginning of Ibn al-Abar's poem in the Almohad era, where the poet here made the call of Andalusia specific to Sultan Abi Anan, employing his beautiful and influential language all the images that motivate the Sultan to cross to Andalusia and establish jihad on its land. In his verses, the poet monitored some jihadist values that provoke souls and shake consciences, such as his saying: (Andalus called you), (the enemy usurped her country) and (Show them the true heroism...).

It is noticeable on the verses the poet's superior ability to manipulate words, while clinging to the human contents that guarantee him the delivery of his main goal to the addressees and influence them.

RESULTS

The research showed that the Andalusian victories over the enemies while they were facing external challenges, was an important factor that motivated the poets to compose their poems, through which they intended to enhance confidence in the souls of Andalusians, especially in the era of sects, leaders and people, in order to continue crying out for the Spaniards through those battles.

The research personified to us the emergence of jihadist voices launched by the screaming poets in Andalusia who were aware of the great danger threatening the country, so they resisted it with the truthful word, as well as the resistance with the sword led by kings against the external enemies who divided the country.

It is clear to us that the many calamities that Al-Andalus was subjected to, had a significant impact on the emergence of jihadist voices, which call for screaming and not to submit and surrender to the invading Spanish enemy. Andalusian poets felt their role in educating and directing society, so their poems came full of meanings of jihad and types of screaming.

It also turns out that despite those catastrophes that afflicted the Andalusian homeland, the poets kept uttering their cries, which strongly call for jihad and resistance in order to save their dear paradise (Andalusia). religious and patriotic, and the awakening of resolves that were killed by inactivity; In order to resist the enemies and save the homeland from the loss that threatens it. And they strongly persisted in their jihadist calls, even after the fall of their last stronghold in Andalusia.

REFERENCES

* The Holy Quran .

1. Ibn Abi Sahib Salaat, The History of Manna by Imamate on the Oppressed, That God Made Them Imams and Made Them Heirs: Investigated by Dr. Abd al-Hadi al-Tazi, Baghdad, 1979 AD.
2. Al-Taher Ahmed Makki, Andalusian Studies in Literature, History and Philosophy, 2nd Edition, Dar Al-Maaref, 1983 AD.
3. Diwan Ibn al-Abar: Commentary by Dr. Abd al-Salam al-Haras, Tunisian Publishing House, 1985 AD.
4. Diwan Ibn Hamdis: Investigation by Dr. Ihsan Abbas, Beirut, 1960 AD.
5. Diwan Ibn Khafajah: Investigation by Dr. Mustafa Ghazi, Mansha'at al-Maaref, Alexandria, 1960 AD.
6. Diwan Ibn Sahel Al-Andalusi: presented to him by Dr. Ihsan Abbas, Dar Sader, Beirut, 1967 AD.
7. Diwan Al-Buhturi: Investigated by Hassan Kamel Al-Serafy, 2nd Edition, Dar Al-Maaref, Egypt, 1963 AD.
8. Diwan Al-Saib, Al-Jaham, Al-Madhi and Al-Kham: Lisan Al-Din Bin Al-Khatib, study and investigation by Dr. Muhammad Al-Sharif Qaher, 1st Edition, The National Company for Publishing and Distribution, Algeria, 1973 AD.
9. Al-Shantarini Abu Al-Hassan Ali bin Bassam (d. 542 AH), Al-Thakhira in the Beauties of the People of the Island: Investigation by Dr. Ihsan Abbas, House of Culture, Beirut, 1399 AH-1979AD.
10. Abdul-Baqi Muhammad Fouad, Al-Lu'lu and Al-Murjan as agreed upon by the two sheikhs, compiled by the Islamic Library, Dar Al-Baz for Publishing and Distribution, Makkah Al-Mukarramah, d.
11. Dr. Youssef Farhat, Dictionary of Andalusian Civilization, 1st Edition, Arab Thought House, Beirut, 2000 AD.
12. Kanon, Abdullah, Moroccan Excellence in Arabic Literature, 2nd Edition, School Library and Lebanese Book House, Beirut, 1961.

13. Al-Maqri, investigated by Dr. Ihsan Abbas, "Nafh al-Tayyib from the good Ghosn of Andalusia": Dar Sader, Beirut, 1388 AH-1968 AD.
14. Al-Qaisi, Dr. Nuri Hamoudi, The Priorities of War Poetry among the Arabs, Al-Adab Journal, No. 34, University of Baghdad, 1986 AD.
15. Khalaf, Dr. Nafie Mahmoud, The Content in the Poetry of Ibn Hamdis al-Siqali: Journal of Arts, Issue 58, University of Baghdad, 2002 AD.