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Connotations of Place in the Poetry of Al-Rusafi Al-Balansi Al-Andalusi (D. 572 AH)

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Abstract

This study seeks to reveal the main connotations of place in the poetry of al-Rusafi al-Balansi al-Andalusi, represented in the psychological connotations that revolved around: the connotation of longing and nostalgia for some places related with memories of childhood and youth, as well as emotional places full of love, warmth, and reassurance that are also filled with emotional and spiritual pressure. The study also presented the social connotations of the place in the poet's poetry, which reflected the nature of the social relations between people and the standard of living of some groups of society at that time. The study attempted - in the beginning to clarify the importance of place in relation to the literary work, then the research began to study the manifestation of the most important connotations contained in the poetry of al-Rusafi al-Balansi al-Andalusi, which are the psychological and social connotations. The study adopted the descriptive analytical method to reach the results noted in the conclusion, the study was then concluded with a list of sources and references from which it benefited.

Keywords: *Place; Longing and Nostalgia; Love and Adoration; Social Connotations; al-Rusafi al-Balansi; Andalusian Poetry.*

Introduction

The study of places was linked to narrative analysis, because it is the field in which narrative events take place, the events must have a spatial framework that includes them, defines their dimensions, and gives them the plausibility that makes them capable of occurring in this manner.

Events must assume their true size based on the spaciousness of the field on the one hand, or its narrowness on the other hand. Places give events a social and psychological value associated with them on the one hand, and with the emotional feelings that accompany them on the other hand.

Modern critics have become aware of the dialectical relationship between poetry, place, and its hidden, subtle, obvious, and declared influence on poetry. So, they have fully devoted themselves to clarifying this relationship, describing place as one of the important pillars of poetic message.

Since Arabic poetry is spatial poetry in terms of its connection with the environment that produced it and the human being who created it, it is necessary for the literary scholar to pay attention to the place in it from a point of view that is not governed by subordination, limiting

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the concern of the place to some secondary aspects, or bypassing it merely by mentioning it in terms whose uses have become worn out, whose significance has faded, and its novelty has weakened. Rather, delving into the depth of the relationships that the place has with the various meanings, verbal and actual customs, morals, and behavior.⁽²⁾

– **The Significance of the Study**

The importance of this study comes from its investigation of the connotations of place in the poetry of al-Rusafi al-Balansi al-Andalusi due to its prominent presence in his poetry.

– **Objectives of the Study**

This study aimed to do the following:

To show the psychological and social connotations of place that are evident in the poetry of al-Rusafi al-Balansi al-Andalusi, which constituted a striking artistic and stylistic phenomenon for the recipient.

Study Methodology

The study adopted the descriptive analytical method, which monitors significant texts and determines their psychological and social dimensions and connotations.

– **Reasons for Choosing the Study**

It was represented in the absence of any specialized study which dealt with the phenomenon of the place and its aesthetics in the poetry of al-Rusafi al-Balansi al-Andalusi. Moreover, this study came to reveal an aspect of the aesthetics of place in this poet's poetry, represented by the psychological and social connotations.

– **Delimitations of the Study**

The study relied on the poetry collection (Diwan) of al-Rusafi al-Balansi al-Andalusi, which was collected and presented by Ihsan Abbas and was issued by Dar Al-Shurouq in Beirut and Cairo, 2nd edition, 1983 AD.

Previous Studies

There are some studies that have dealt with the poetry of al-Rusafi al-Balansi al-Andalusi from several aspects, perhaps the most famous of which are the following, and they are arranged according to seniority:

3- The study by Khaled Shukr Mahmoud Saleh Al-Faraji, entitled: "The Poetry of al-Rusafi al-Balansi - An Objective Study - Unpublished Master's Thesis, Faculty of Education - Ibn Rushd, University of Baghdad, 2003

He talked about the poet's biography and the topics of his poetry in the study. He also addressed the prominent artistic characteristics of the poet's poetry. This study corresponds with the current study by talking about the nature that God Almighty created.

4- The study by Yahya bin Ahmed Al-Zahrani, entitled: "A Reading of Nature Poetry

²⁰ See: Mu'nisi, Habib, *The Philosophy of Place in Arabic Poetry - An Aesthetic Thematic Reading*, Arab Writers Union, Damascus, 1st edition, 2001, p. 8.

according to al-Rusafi al-Balansi,” Yearbook of the Faculty of the Arabic Language in Zagazig, Vol. (3), Issue (1), 2012

He presented the description of the silent nature of the poet, from the description of: rivers, gardens, and light ... etc., as well as the description of the moving nature, such as: horses, birds etc, and showed the reflection of these natural manifestations on artistic and self-experiences of the poet. It corresponds to the current study in terms of talking -also- about the silent nature of the poet's poetry.

5- The Study by Sarhan Hassan Sarhan Muhammad, Entitled: “Al-Rusafi Al-Balansi’s Poetic Excerpts from the Artistic and Rhetorical Point of View,” Yearbook of the Faculty of Arabic Language in Zagazig, Vol. (32), Issue (1), 2012

He discussed the most prominent artistic features of these excerpts, such as: various rhetorical images, good reasoning, strangeness and innovation, and repetition.

6- The Study by Jumaa Hussein Youssef, Entitled: “the Image of the Praiseworthy in the Poetry of Al-Rusafi Al-Balansi - an Analytical Study - Al-Farahidi Magazine, Issue (12), 2012

He discussed the motives for praise in it, whether it was fake affection or true love for the praised one, and the concept of the artistic image, as well as the most important figures whom the poet singled out for praise, including: Prince Abd al-Mu’min bin Ali al-Mawhidi (d. 524 AH), Abu Abdullah Muhammad bin Abdul Malik bin Saeed (d. 589 AH), and Minister Ahmed bin Abdul Rahman bin Ahmed al-Waqshi (d. 574 AH).

7- The Study by Rizq Omari Barakat, Entitled: “The Description Between Al-Rusafi Al-Balansi and Al-Sari Al-Raffaa - a Comparative Study - Journal of Educational and Humanitarian Studies, Damanhour University, Vol. (5), Issue (4), 2013

This study compared between these two poets in one topic, which is: "Description", and what the researcher dealt with the comparison between al-Rusafi al-Balansi's poem of the longing and nostalgia to his country, Valencia, and between al-Sari al-Raffa's poem of the longing and nostalgia to his country, Mosul.

8- The Study by Ahmed Daibel Jassim, Entitled: "Employing Proverbs in the Poetry Of Al-Rusafi Al-Balansi.

He concluded that the poet reformulated the proverbs he used to suit his poetic texts, and inspired the meaning of the proverb from them. Perhaps the poet’s inclination towards indicative proverbs is due to the freedom of wording in dealing with proverbs, and rephrasing them in a way that suits his poetic text.

Preface

Place represents a major element in the Arabic poem in general, and sometimes the poem shapes its language, its details, and even the poet’s feelings and emotions through it. The poet also recalls the memory of the place, his childhood, his youth, his adventures, his sorrows, his joys, his hopes, and his pain through his poems.

Place is not just geometric dimensions, but rather refers to complex relationships and intense attachment to the memories, sorrows, love, and hate it carries. So: “The place, towards which the imagination is drawn, cannot remain an indifferent place with only geometric dimensions;

it is a place where human beings have lived, not only objectively, but with all the bias of the imagination.”⁽³⁾

This means that the place - in this way - cannot be separated from: our senses, our feelings, and our emotions, as it is a familiar and beloved place for us, and it may also be hateful and repulsive.

A person looks at a place according to several considerations: he may look at it from the sacred religious aspect, the emotional aspect, the social aspect, or the political aspect.

When you search for the concept of place - from a linguistic standpoint - you will not find much difference between lexicographers when talking about: place, the place of a person, and other things. The plural is (places); for example, someone holds a position in the eyes of the ruler, i.e.: a place.⁽⁴⁾

The linguists used the same meaning, but they added only a little to it, except for what al-Zubaidi (d. 1205 AH) said, based on the opinions of the speakers who preceded him, as he said: "Place is where something is contained; it is a showing place for some speakers; it is where two bodies are joined: one is a container and the other is contained, as the body of the container is surrounding the content of the contained. For them, place is the relation between these two bodies, and this is not known in the language"⁽⁵⁾. Thus, al-Zubaidi has brought the linguistic concept of the place closer to the idiomatic concept, so linguistically, the place -in the real aspect- is: the place where a person and others resides, and the high status and moral aspect.

As for the concept of place from an idiomatic standpoint, its definitions have varied due to the fact that it was approached by various fields of knowledge, such as: philosophy, pure sciences, geography, sociology, psychology, and literature. This word found its meaning in those sciences and others.

There is agreement and disagreement among the experts of these sciences, and therefore arriving at a comprehensive definition of the place is a matter that is somehow complex, ambiguous, and difficult, since this concept is disputed by many sciences and fields of knowledge.

It is not possible to talk about place regardless of the psychological feeling of the individual who is associated with it and the social interaction that results in it.

The place, as Yassin Naseer sees it, is “summed up as the social entity that contains the essence of the interaction between a person and his society. Therefore, like any other social product, it holds a part of the morals, ideas, awareness of its inhabitants.

The place represented the visible paper on which a person recorded his culture, thoughts, arts, fears, hopes, secrets, and everything related to him, as well as what he had gained from his past...”⁽⁶⁾.

It does not matter whether a place is real or imaginary, but what matters is the feelings and emotions it holds that make it alive, full of relationships, and filled with the events that take place in it.

In general, a person’s relationship with a place ranges between: warmth, friendliness, and

30) Bachelard, Gaston, *Aesthetics of the Place*, Translated by: Ghalib Helsa, University Foundation for Studies, Publishing, and Distribution, Beirut, 2nd edition, 1984, p. 31.

40) See: Ibn Manzur, Muhammad bin Makram (d. 711 AH), *Lisan al-Arab*, Dar Sader, Beirut, (d. i), (t. d), article (Makkan).

50) al-Zubaidi, Muhammad Mortada Al -Husseini (d. 1205 AH), *Taj al-Arous min Jawaher al-Qamous*, investigated by: Abdul Karim al-Azbawi, reviewed by: Dahi Abdel Baqi, Khaled Abdel Karim Jumaa, Kuwait, 1st edition, 2001, article (Makkan).

60) Naseer, Yassin, *Narration and Place*, General Cultural Affairs Publishing House, Baghdad, 1st edition, 1980, pp. 16-17.

intimacy. As such, the person clings to it and cannot stay away from it or leave it for a single moment. Rather, it reaches the point of humanizing the place, making it a human being, speaking to it, hearing its voice, and feeling its joys and hopes. He feels its sorrows and pain, and experiences its bitterness, cruelty, and alienation, so he leaves it, stays away from him, and even distances himself from it. However, while he is in his homeland and among his family, he feels alienation, discontent, weakness, and lack of self-confidence.

The place is considered “the ground that binds the details of the literary work” (7). It is the backbone that connects its parts to each other; therefore, the interest of critics and scholars, especially the modern ones, towards the place emerged as a psychological and spiritual component, and not towards its geometric, physical and geographical dimension. Since the place is inhabited and lives in the soul of the poet, its importance becomes clear to the recipient.

The relationship between poetry and the place is a deep-rooted, multi-dimensional relationship, as poetry may imbue a place with a special feature, and it transforms it from a dwelling place that was ruined into an exciting location, and from a deaf stone to a witness to moments of glory or affection. Some places may gain a poetic value that almost persist with them, such as the moon, the lake, and other places that have a permanent poetic ^{aura}, and words like: "Siqt Alliya", "Addakhul", and "Houmal" remain places that hold poetic connotations many times more than the geographical connotations.⁽⁸⁾

You may land in one of these places, and it will remain a geographical place, with no life or spirit in it, unless you conjure sorrows, joys, glories, and heroism while you are in it.

In conclusion, the relationship of the creative person, especially the poet, with the place is either a relationship of love, affection, and familiarity (the familiar place), or a relationship of alienation, discontent, and distress, so the place becomes a real prison, a metaphorical prison, or a repellent environment (the hostile place).

The poetry of al-Rusafi al-Balansi al-Andalusi celebrated the mention of the place, as it holds passion, longing, and nostalgia in its folds, as it became one of the psychological and social components. Also, it reflects the person's strong attachment to it, and his strong connection with its most accurate details, so most of his feelings were related to the place. This is considered one of the inspirations of his poetry just like other poets who visit (in reality or imagination) muddy quarters and the grassy whiteness when creativity becomes difficult; as a result, writing poetry becomes easier, and they get inspired by the best kind of poetry in a faster manner. ⁽⁹⁾

How, then, if Andalusia were the lands of “green, water, orchards, rivers, mountains, plains, fruits, and basils! As such, Andalusia became a sweet song in the poet’s mouth that he sang while he was in its midst” ⁽¹⁰⁾. He also sings it while he is estranged from it, forcibly or voluntarily.

The place -in its various types- was mentioned in the poetry of al-Rusafi al-Balansi al-Andalusi, and it carried a number of connotations that explain his care for it and his special vision of it: The place is always shaped and formed according to the human condition” ⁽¹¹⁾. Place remains

7) Naseer, Yassin, The problems of the place in the literary text, Department of Public Cultural Affairs, Baghdad, 1st edition, 1986, p. 8.

8) Darwish, Ahmed, in Criticism of Poetry: The Word and the Microscope, Dar al-Shorouk, Cairo, Beirut, 1st edition, 1996, p. 84.

9) See: Ibn Rashiq al-Qayrawani, Abu Ali al-Hasan bin Rashiq (d. 456 AH), The Master in the Beauty of Poetry, Its Etiquette, and Its Criticism, edited by: Muhammad Muhyi al-Din Abdul Hamid, Dar al-Jeel, Beirut, 4th edition, 1972, vol. 2, p. 206.

10) al-Shakaa, Mustafa, Andalusian literature: its subjects and arts, Knowledge for Millions Publishing House, Beirut, 1st edition, 2014, p. 23.

11) al-Share', Ali, Ibn Khafaga and the formation of the text, the self looking for itself in the frameworks of time and place, Journal of Studies, Humanities, and Social Sciences, University of Jordan, Amman, Magazine. 13, Issue 3, 1991, p. 194.

with multiple connotations for poets, and perhaps the most important of these connotations found in the poetry of al-Rusafi al-Balansi al-Andalusi are the psychological and social connotations, and this is what this study seeks to clarify.

The First Topic: The Psychological Connotations of the Place in the Poetry of Al-Rusafi Al-Balansi Al-Andalusi

Place is an important part of literary production, and a major element in the poem in general. Spatial formation in the poetic text revolves around subordinating nature to the movement of the soul and its needs. The poem and its components are -originally- an expression of a psychological state, and not an expression of an idea or a topic. The psychological state has a great impact on the formation of the poet's vision of the place, as he reveals these feelings and these emotions as poetry when he is affected by feelings and emotions towards a place. The place "is more attached to people's lives from the physical aspect, since the person's perception and experience of place is different to those of time; while the person is indirectly aware of the time by the actions he does, he is directly aware of the place by his sensory awareness." ⁽¹²⁾

The poet, as a human being, cannot live outside the place, but his feelings vary and differ depending on the place in terms of feelings of warmth, security, hatred, and discontent.

Based on the poems of al-Rusafi al-Balansi al-Andalusi which were included in his Diwan, the psychological connotations can be divided into two observations: nostalgia and longing for the place, and the emotional place.

The First Observation: Nostalgia and Longing for the Place

Nostalgia and longing -in general- are a subjective feeling filled with sincere emotion, and it is a natural human instinct which burns and glows in him, especially if he is far from his homeland, and some circumstances force him to leave it, whether forcibly or voluntarily. It is: "Sadness and withering overwhelm a number of people in the event that they move away from their homeland, which produce a delicate emotion in the soul of the artist or poet ..." ⁽¹³⁾. It is also "a journey in time, and a return back to coexist with the past in poetry, or its retrieval and evocation at the level of the place, the family, and the facts" ⁽¹⁴⁾. Longing is: longing of the heart, a deep and lasting affection, and it is only applied to human emotions. ⁽¹⁵⁾

Nostalgia prevailed in the hearts "of poets who were far from their homeland, they felt longing for it, so they sang of it and its beauty, and they expressed it. The poetry of nostalgia for homelands does not occur if a person is in his homeland, unless he is in psychological alienation" ⁽¹⁶⁾. It is also for family, loved ones, friends, relatives, dear memories, and everything that connects a person with a strong connection and strong ties. Nostalgia is not only for the homeland, but for everything that is dear to the soul and precious to it, and holds sincere experience, sincere suffering, overflowing conscience, intense emotion, and the sad, melodious tone.

One of the places that attracted the attention of al-Rusafi al-Balansi al-Andalusi is Valencia, which "God has designated as the best place, and surrounded it with rivers and gardens, so

12) Lotman, Uri, *The Problem of Artistic Place*, Translated by: Siza Qasim Daraz, research in the book "The Aesthetics of Place", Ayoun al-Maqal Publications, Casablanca, 2nd edition, 1988, p. 59.

13) Abd al-Nour, Jabbour, *Literary Dictionary*, Knowledge for Millions Publishing House, Beirut, 2nd edition, 1982, p. 100.

14) Tahtah, Fatima, *Alienation and Nostalgia in Andalusian Poetry*, al-Najah New Press, Rabat, 1st edition, 1993, p. 10.

15) See: Saliba, Jamil, *The Philosophical Dictionary*, Dar al-Kitab al-Arabi, Beirut, 1st edition, 1982, vol. 1, p. 500.

16) Al-Tunji, Muhammad, *the detailed dictionary of literature*, Dar al-Kutub al-Elmiya, Beirut, 2nd edition, 1999, vol. 1, p. 385.

that you see nothing but flowing waters, hear nothing but birds singing, and inhale nothing but blooming flowers.”⁽¹⁷⁾

Our poet was born in this enchanting, picturesque, and charming environment, and he acquired the tenderness of feelings, the sensitivity of the senses, and the reasons for creativity from it. Then, it occupied a special place in his soul. It is no surprise, then, that when he forcibly left it with his father to Malaga, he longed for it and longed to see it. Ibn al-Abar (d. 658 AH) says: “He left his homeland when he was young, and he often longed for it and wrote most of his poems about it”⁽¹⁸⁾.

He kept mentioning the places of his amusement, the time of his childhood, and the places where he spent his youth, in al-Rusafa itself, Ma'an Bridge, the lake and the river, and all the other natural landscapes.⁽¹⁹⁾

He says about nostalgia and longing for the Rusafa of Valencia⁽²⁰⁾ from [Al-Mutaqarib]:⁽²¹⁾

| | |
|--|---|
| There is no home like al-Rusafa | Where the clouds poured the rain of al-Wali⁽²²⁾ |
| I long for it and those who are there | The same way al-Sari longs to Mosul? ⁽²³⁾ |

There is nothing dearer to him than his hometown of al-Rusafa, and because of his intense love for al-Rusafa, he prays for its irrigation, so that its people remain in it. In this case, he remembers al-Sari al-Raffa (d. 362 AH), the Abbasid poet who lived most of his life far from his country, Mosul, and continued to yearn and long for it. They share nostalgia and longing for the homelands of youth and places of happiness, in addition to their participation in the profession of sewing clothes.

He longs for Valencia and yearns for it, and he had left it young, as he said in [al-Taweel]:⁽²⁴⁾

| | |
|---|---|
| O my friends! What made the deserts smell so nice? | And why are the heads of the riders staggering from being drunk? |
|---|---|

He opened his poem with the call: “O my friends!” according to the custom of pre-Islamic poets with the intention of alerting and drawing attention to what he wants to talk about, he also reinforced this warning, and drew attention to what he is wants by repeating the interrogative style in his saying: “What made the deserts smell so nice? And why are the heads of the riders staggering from being drunk?” This line, with which he opened his poem, carries nostalgia and longing for Valencia within it in general, and al-Rusafa, his birthplace in particular, since circumstances forced him to leave.

He moves on to talk about Ma'an Bridge in particular, and al-Rusafa in general - after asking his lovers to pray for irrigation, goodness, and blessing for them, so he says:

17) Ibn Saeed al-Maghribi, Ali bin Musa (d. 685 AH), *al-Maghrib fi Hula al-Maghrib*, edited by: Shawqi Deif, Dar al-Maaref, Cairo, 4th edition, (i. d), vol. 2, pp. 297-298.17

18) Ibn al-Abar, Muhammad bin Abdullah (d. 685 AH), *The Supplement to the Book of al-Sila*, edited by: Abdul Salam al-Harras, Dar al-Fikr for Printing, Publishing and Distribution, Damascus, 1st edition, 1995, vol. 2, p. 46.

19) See: Abbas, Ihsan, *Introduction to the Diwan of al-Rusafi al-Balansi, Dar al-Shorouk*, Beirut, 2nd edition, 1983, p. 11.

20) al-Rusafa: A city established by Abd al-Rahman ibn Muawiyah ibn Hisham ibn Abd al-Malik ibn Marwan (Abd al-Rahman al-Dakhil, d. 172 AH), who was the first Umayyad king of Andalusia after the demise of their rule. Valencia: a village and a famous city in Andalusia, and al-Rusafa is a neighborhood in the city of Valencia, to which the poet was named. See: Yaqut al-Hamawi, Yaqut bin Abdullah, (d. 626 AH), *Mu'jam al-Buldan*, edited by: Farid Abdel Aziz al-Jundi, Dar al-Kutub al-Elmiya, Beirut, (d. i), (t. d), vol. 3, pp. 55-56, vol. 1, p. 581.

21) al-Rusafi al-Balansi al-Andalusi, Abu Abdullah Muhammad bin Ghalib, (d. 572 AH), his collection (*Diwan*), edited by: Ihsan Abbas, Dar al-Shorouk, Beirut, 2nd edition, 1983, p. 118.

22) al-Wali: The second batch of rain, and it may be after al-Wasmi.

23) al-Sari al-Rafa': He is Abu al-Hasan al-Sari bin Ahmed bin al-Sari al-Kindi al-Rafa' al-Mousili, the famous poet. He died in the year (360 AH). See: Ibn Khalkan, Ahmed bin Muhammad (d. 681 AH), *deaths of notable persons and news of the living*, investigated by: Ihsan Abbas, Dar Sader, Beirut, 1st edition, 1978, vol. 2, pp. 356-362.

24) The poem is included in: *Diwan al-Rusafi al-Balansi al-Andalusi*, pp. 67-73.

| By Ma'an Bridge and al-Rusafa, | I hope the rain waters al-Rusafa and the bridge⁽²⁵⁾ |
|---|---|
| Its my country, where my little feather grew strong | when I was young, and it was my dwelling place ⁽²⁶⁾ |
| There, I lived a good life in the beginning of youth | God has forbidden me to ever forget about it ⁽²⁷⁾ |
| In it, we wore the dress of youth | Later, we lost it and were naked, but it was not naked |
| What can separate us from the land of our youth | and make us go far away from it and that time? |
| Every time I remember the home of our childhood | My eyes produce red, bloody tears from crying ⁽²⁸⁾ |
| There is no other place on earth that can become a homeland | and a passion for a boy, as long as he lives under pressure |
| There is no earth like this ground which is mixed with musk | and youth grabs some of it and perfumes itself with it. |
| Its like a plant that the cheek carries its light | And it seems as there is silver or gold at its heights |
| And water, like ornaments that decorate the galaxy, with | Flowers surrounding it, so they became more beautiful. |
| As elegant as the splendor of a past life | Free as the youth that passed by |
| They said: Is where you have lived like paradise? | And I said: How can paradise in the other heaven be comparable to this one? |

The preceding verses depict the poet's nostalgia and his longing for his country, al-Rusafa, his birthplace, and the place of his youth. They also show his strong attachment to it, as it is there that he grew up /Its my country, where my little feather grew strong/when I was young, and it was my dwelling place./ He was in the comfort of living in his early youth, so it is no wonder that he remains faithful to its memory /God has forbidden me to ever forget about it./ Moreover, no wonder that tears flow from his eyes in abundance whenever the memory of it comes to his heart /Every time I remember the home of our childhood/My eyes produces red, bloody tears from crying./ After he was living a peaceful life, circumstances forced him to leave it forcefully /Later, we lost it and were naked, but it was not naked./ Due to the severity of his suffering in a foreign land, he forgets the reasons for leaving his homeland/What make us go far away from it and that time?/ Whatever the case may be, a person loves his hometown out of necessity and without the need for introductions or persuasion.

In these verses, the image of the beautiful, enchanting nature is also evident, where: harmonious colours, intertwined flowers, and various plants, some of which resemble silver and some of which resemble gold, as well as the clear waters that imitate the galaxy in its purity, and the winds of youth, whose breezes carry the pleasant fragrance. Hence, al-Rusafa appears as if it were paradise, a paradise whose beauty was created by God and whose beauty was shaped in the most beautiful form.

He also tells us about Valencia - in this poem -: It is aquamarine, its water is pearls, it resembles a bride in its beauty and charm, and it is a white pearl that shines from all sides. Its light is greater than the light of the rest of Andalusia, and its flowers sway under the impact of the wind as if they were meteor showers that are being thrown to contains demons, so they cannot

25) Ma'an Bridge: Perhaps it is the bridge over its river. See: *Diwan al-Rusafi al-Balansi*, p. 68.

26) Little feather: Diminutive of feather. It is one of the four feathers in the front part of the wing.

27) The beginning of youth: its first and best.

28) To produce something: to let it out.

approach them, as he says:

| | |
|---|---|
| Valencia, that aquamarine that | Every pearl flows over it as a river. |
| As if a bride whose beauty was created by God | So the young man's pressure became a lifetime for her |
| And if the hand of reconciliation between us has been extended | Of the earth, you will have glory for a month. |
| bright lights are perpetuated during it | If the sun played with the lake and the river ⁽²⁹⁾ |
| Flowers transfer the wind's breath with its blossom | stoned, no devil approaches it, out of fear |
| This is the white pearl from where you came from. | It was illuminated, and it was like the full moon. |

The Second Observation: The Emotional Place

The poet often recalls his beautiful memories in the place he left, the house he left, and he returns to this memory and weeps over it; as such, he is overwhelmed by a torrent of sadness and sorrow, and he may be filled with hope and joy, perhaps these memories will return, and he will enjoy the closeness of his beloved, and be happy living by his side. Thus, the place constitutes one of the spaces of love, and thus the connection of the place with the beloved was one of the most important reasons for creating the poetic text, as it (the place) addresses him in all its details for the sake of this beloved, and his suffering is depicted through it. The place associated with the woman/beloved forms part of the poet's life, and through it he achieves His presence and belonging, and his psychological and material alienation is achieved. Place may be the main engine for poets, and the effective trigger for their emotions "due to its power that drives their feelings and sensations, and ignites their longings, so their memories come back, forming beautiful and influential poetic verses."⁽³⁰⁾

Among the places that are linked to the emotional aspect - in the poetry of al-Rusafi al-balanis al-Andalusi- is al-Ajra'⁽³¹⁾, he says from [al-Kamil]:⁽³²⁾

| | |
|--|---|
| Al-Ajra is occupied by Hind | The breeze gets wet and the raindrops swing⁽³³⁾ |
| Its valley benefits from its resources | Until it was claimed that its water has roses in it |
| It is the best mixture that strengthened my wing | by speaking about it, even if the soul grows cold |
| It greets you with a distinct fragrant | If musk had left its mouth, the musk would not have returned |
| My love has been renewed, even if | Passion is worn out and the promise is outdated |
| A remembrance that passes through the heart as | It reveals to you by its location ⁽³⁴⁾ |
| And when I am alone with it, it appears to me | That time and its comfortable life |
| Our goal is to meet our neighbors until then | As it is available and seeking them is intentional |
| And their tents in the days of traveling | Are at Saqt al-Loua and its high dunes |

The poet (al-Ajra'a) describes, that is: the place in which its owner (Hind) is inhabited by (Hind): his breeze is a dew, his land is fertile, his flowers, and his roses are fresh, and the valley has

29) Perpetual: to be established forever. Bright lights, i.e., the light that are bright. The lake: a reference to a lake in Valencia, which increases the light of Valencia due to the sun shining on it.

30) al-Kaabi, Alaa Ayed, Jamil Badawi Hamad al-Zuhairi, Place among the poets of chaste romance until the end of the Umayyad era, Journal of the Faculty of Education, Wasit University, Issue 41, Part 3, 2020, p. 43.

31) al-Jara'a, al-Jar'a, al-Jara', al-Ajra', and al-Jaraa': The earth with the hardness that resembles sand, and it was said: it is the smooth level sand, and it was said: it is the dug earth that does not grow anything. And al-Jaraa' for them is: a fresh, good-growing sand that has no moths in it. It was said: al-Ajraa' means a dune that part of it is sand and part of it is rocks. See: Ibn Manzur, Muhammad bin Makram (d. 711 AH), Lisan al-Arab, previous source, article (Jare').

32) al-Rusafi al-Balansi al-Andalusi, his collection (Diwan), previous source, pp. 85-59.

33) Rand: a pleasant-smelling tree.

34) Saqt: the spark. al-Zind: The tool which ignites fire. This means: mentioning it ignites desire.

been repeated, because he was affiliated with it.

Then he begins to talk about his moral and material owner: speaking about it cools down the heart, and extinguishes the fire of passion, and its mouth smells of musk, and its remembrance of the heart is sparked, so it suffers from the pains of love. Talking about it renews the love and restores its vitality, and if the promise is very old. Finally, its location is accurately determined /Saqt al-Loua and its singular dunes/ by saying: “al-Arja' is occupied by Hind” is a metaphor for the strength of her people, and their pride, as the signifier lives as “it”. The poem used metaphors for expressing: his feelings, emotions, and his feelings towards his beloved, such as his saying: “by speaking about it, even if the soul grows cold, it greets you with a distinct fragrant, speaking is good ...” in order to present the image of the beloved to the mind of the recipient to be more influential in him. In addition to pleading with the vocabulary of nature that adds beauty to its beauty, such as: “The breeze, the dew, the rose, its valley, Saqt al-Loua, and its fresh dunes...”. He mentioning the fertile place /The breeze gets wet and the raindrops swing/ And the female /al-Arja' is occupied by Hind /Its valley benefits from its resources/ Because they are united in indicating goodness and giving.

Likewise, what he said in [al-Taweel]: ⁽³⁵⁾

| | |
|---|---|
| He watered the promise from Najd with what | The tears will be jealous of it if it is watered from the drops ⁽³⁶⁾ |
| Oh, my dear Ghina, what happened to us, what happened really? | There is nothing but time, so come back and we will complain about time ⁽³⁷⁾ |
| The life that is worth living has ended, except for a small part. | If it asked about meeting you, I mention it as a remembrance. |
| It has many prestigious gardens | The breaths of the winds flow through them ⁽³⁸⁾ |
| And from a blue spot playing with the echo | When a shadow descends, it becomes surrounded by brown spots |
| And a cool breeze which bent me when I mention it. | On exhalations that weaken normal people |
| And there are places contained deep within | Few of them would make us uncomfortable |

The poet prays for irrigation for the places of Najd so that they have: life, movement, and activity, after it had become a lifeless place, as was the custom of the pre-Islamic poets who used to pray hoping for rain to fall on the beloved places, through which life returns to the earth, since it is exposed to drought when it is absent. But the poet hopes to water it with the tears of his eyes if he can, but that is far from possible. He also complains about the time that prevented him from enjoying meeting his beloved, and complaining about time embodies a state of struggle with time/reality for the sake of achieving the deprived self. Since he was unable to reach his beloved, he chose to be content with remembrance and reminiscence, thus explaining to himself that he was deprived of seeing his beloved in the hope that this would ease the burden of longing and the exhilaration of passion.

These places are considered: (Najd, its places, Ghina, and al-Naqa) -in this emotional excerpt- the source of memories of the poet, and have turned into places charged with great emotions

³⁵⁾ al-Rusafi al-Balansi al-Andalusi, his collection (Diwan), previous source, pp. 74-75.

³⁶⁾ Najd: one of the names of Andalusian places. And famous for this name, we find Granada, which is a place overlooking its simple, from the supervision of its parking. See: Ibn Saeed Al-Maghribi, Ali bin Musa (d. 685 AH), al-Maghrib fi Hula al-Maghrib, previous source, vol. 2, p. 105.

³⁷⁾ Ghaina: Originally, it means neglected, and the correct form means opening or breaking an eye, and it is one of the names of places. Ghina: the barren land. See: Abbas, Ihsan, Diwan al-Rusafi al-Balansi, previous source, footnote, p. 74. al-Jara'a: The smooth flat land, with sands.

³⁸⁾ Swinging: vibrating and swaying.

dreaming of returning to it, and enjoying their vision. In addition, these feelings full of emotions were embodied through the influential artistic images like: “The tears will be jealous of it if it is watered from the drops”, where jealousy was attributed to tears, and it is one of the characteristics of man, as for the sake of metaphor that indicates the poet's attachment to the place, and the beloved at the same time. Likewise, when he said: “There is nothing but time, so come back and we will complain about time,” which reflects the poet's suffering from deprivation and distance from his beloved. He was fed up with this time, and then he had no choice but to live on memories that weaken the body and crumbles the organs. Movement, life, and harmonious colors that arouse admiration and pleasure in the soul are gathered in this image.

Likewise, he said the following from [Mukhalla' al-Baset]:⁽³⁹⁾

| | |
|--|---|
| O traveller, as you head towards al-Liwa in the North | towards your intention and trees of al-Ghadha are to the right |
| Go to Najd, as it is a road | which the longing eyes travel across it |
| Greet it on my behalf if you come across a town | the memories of which have hit my eyes more than the sharpest of swords |
| And say on a grove in a valley | The leaves have a longing deep within |
| Oh, a grove which draws no pigeons | What will a sad nostalgic person find in his heart? |
| If leaves would suffer what is in my heart, | The branches would have burned beneath them |

The poet asks his friend /O traveller, as you head towards al-Liwa in the North/ to go to Najd /Go to Najd, as it is a road/ to greet those quarters that his beloved occupies /Greet it on my behalf if you come across a town/ for the memories of it have hit him harder than the sharpest of swords /the memories of which have hit my eyes more than the sharpest of swords/. He was also killed by longing and nostalgia for it, which is not equal to the leaves' longing for their trees and branches, and if these leaves carried what was in his heart of longing for his beloved, the branches would have burned beneath it.

It is noted that the place (Najd) formed the artistic framework for this emotional narrative excerpt. There is an intimate relationship between the place and the main character/poet on the one hand, and between it and the beloved on the other hand. The place does not stand out alone without a character moving in it and events taking place within it. The poet made this relationship clear through the poignant, suggestive poetic image, as when he said: “the memories of which have hit my eyes more than the sharpest of swords, which the longing eyes travel across it. If leaves would suffer what is in my heart/The branches would have burned beneath them.” The relationship between the writer and the place are represented by reformulating it aesthetically through the descriptive language that It does not rob the place of its geographical dimensions, but rather preserves them, as well as giving it an impressive aesthetic dimension. The place, when it is an imagined aesthetic subject, acquires the characteristic of the creative impact whose ownership is transferred to the reader in one way or another ⁽⁴⁰⁾.

The Second Topic: The Social Connotations of Place in the Poetry of Al-Rusafi

39) al-Rusafi al-Balansi al-Andalusi, his collection (Diwan), previous source, p. 131.

40) See: Munsî, Habib, The Philosophy of Place in Arabic Poetry, previous source, p. 130.

Al-Balansi Al-Andalusi

One of the connotations that can be inferred from literary works is the social connotations, as the literary work indicates the nature of the life lived by the writer of this work. It can also reveal the nature of the life lived by the social classes in a certain environment and a specific period of time, as the place may form the nature of the relationship between family, loved ones, and close friends.

Some literary works also reveal the dialectical relationship between place and man. In general, place can “be independent in its existence from man, but man’s existence is linked ontologically to place. Therefore, the dialectical relationship was created between man and place”⁽⁴¹⁾.

The sense of place is an innate, deep, and authentic feeling in one’s mind and conscience, and the connection to it is an existential need. Since the poet is a human being, yet he has more precise feelings and more sensitive feelings than others, he is more capable of expressing the different social relationships, rich in feelings and warmth of emotions which appear in places than other people.

Among the poetic examples that carry some poetic connotations indicating: luxury, gentleness, and rich nature, is what al-Rusafi al-Balansi al-Andalusi said from [al-Taweel]:⁽⁴²⁾

| The place where Ibn Rizk dwelt. | Where clouds were abundant and watered the land with rain⁽⁴³⁾ |
|---|---|
| I remembered an evening in a time that was not bad. | Even if we did not enjoy meeting him that much |
| When I left, I realised that something was stuck to me. | A scent of musk from one of your beautiful maids |

In this text, he describes a pleasant evening in the garden of Musa ibn Rizk, where the clouds that watered that garden, so the channels and the streams were filled with water, and the people felt joy, pleasure, and the smell of musk -from a beautiful maid- which was stuck in the clothes of the people when they left from this pleasant gathering.

He also said -in the same context- from [al-Kamil]:⁽⁴⁴⁾

| There is no one who has the privilege of Ibn Rizk. | He has wonderful gardens and a flowing stream |
|---|--|
| As if it was a page of your flowery gardens | Goodness grows in its wealth in creative ways. |
| And in the evening, it wore a pale robe | As the weather was covered with thin clouds |
| It has brought us great joy when we gathered | And the night was approaching when we left |

The poet expresses his great admiration for the garden of Ibn Rizk, which has beautiful flowers and streams whose clear water flows smoothly; there is not a place that is comparable to this place /There is no one who has the privilege of Ibn Rizk /He has wonderful gardens and a flowing stream/ No wonder that this beautiful place is due to the goodness of Ibn Rizk, since goodness only produces goodness /Goodness grows in its wealth in creative ways/. Then, he

41) Ibid., p. 130.

42) al-Rusafi al-Balansi al-Andalusi, his collection (Diwan), previous source, p. 133.

43) Ibn Rizq: He is the vizier Abu Imran, Yahya bin Muhammad bin Rizq. He was one of the prophets and scholars, and he was generous and purposeful. He died after the year 560 AH. See: Ibn Askar Abu Abdullah (636 AH), Abu Bakr bin Khamis (686 AH), Notable Men of Malaga, presented, graduated and commented by: Abdullah al-Murabit al-Targhi, Dar al-Gharb al-Islami, Beirut, Dar al-Aman for Publishing and Distribution, Rabat, 1st edition, 1999, p. 207.

44) Ibid., p. 133.

mentions the psychological impact of joy and pleasure that this scenery left in his heart /It has brought us great joy when we gathered/. Also, the night enjoyed their gathering /the evening/ since it was approaching as they left /And the night was approaching when we left.

He said, talking about the city of Shalab, the following from [al-Baset]: ⁽⁴⁵⁾

| | |
|--|---|
| And the land of Shalab, O what a land! It gave birth to | Many people who were not popular ⁽⁴⁶⁾ |
| They knew the customs of dialogue by instinct | As if they grew up in the deserts |
| They speak in rhymes without an intention | As if that was an unconscious talent by heart |

He said: The people of Shalab are eloquent, as if they grew up in the deserts, and not in cities. They speak poetry inadvertently and without intention /an unconscious talent by heart, that is: as if it was held by their hearts and thoughts unconsciously.

He said the following from [al-Kamil]: ⁽⁴⁷⁾

| | |
|--|---|
| They went in and took you from the depths of the Gulf | For the white pearl not to be lost ⁽⁴⁸⁾ |
| They hastened to bury you in the grave | For the red beads not to be greater ⁽⁴⁹⁾ |
| I wondered about your body, for its essence was complex | Since both the dirt and water attracted you ⁽⁵⁰⁾ |

In this poetic excerpt, he laments a person who drowned in the Gulf, was pulled out of the water, and buried in the ground. The person contemplating this excerpt notices the poet's care for the artistic image. When he said: "For the white pearl not to be lost," this is a declarative metaphor that reveals the status of this person -at least- for the poet on the one hand, and his intense sadness for him on the other hand. This is also the case when he said: "the red beads" which depicts the many tears they shed in grief for this deceased. Also, the metaphor when he said: "both the dirt and water attracted you" which reflects the rational and philosophical thinking which the al-Rusafi al-Balansi al-Andalusi was known for. He imagined the essence of the deceased person as a confusing reality, so the two elements of dirt and water attracted him, and each of them claimed he belongs to it and that it chose him.

He uses the place for the purpose of praise and commendation, so he said when congratulating a newborn child from [al-Kamil]: ⁽⁵¹⁾

| | |
|--|---|
| A blessing that made the ancient time young again | And a glorious sky with a new planet added to it |
| A high status that is glorified by flowers | Like a star, except that it does not fade away |

This newborn was likened at times to a planet, and at other times to a star, with a combination of high status and honor of position. What made the meaning more beautiful was also the metaphor in the word (blessing): the blessing which was attributed to the newborn. This blessing changed the state of time, bringing it from being ancient back to being young.

⁴⁵ Ibid., pp. 97-98.45

⁴⁶ Shalab: An Andalusian city, in a plain of land with a fortified wall, and it has gardens and crops. See: al-Himyari, Muhammad bin Abd Al-Moneim (d. 727 AH), al-Rawd al-Ma'tar fi Khabar al-Aqtar, edited by: Ihsan Abbas, Library of Lebanon, Beirut, (d. i), (t. d), p. 342.46

⁴⁷ al-Rusafi al-Balansi al-Andalusi, his collection (Diwan), previous source, p. 31.

⁴⁸ Dhanana: miserliness. White pearl: It means his person.

⁴⁹ The red beads: the tears they shed for him.

⁵⁰ Its essence is complex: its reality was difficult to understand, meaning: its reality was confusing, so the two elements of water and dirt attracted it, and each of them claimed that it belongs to it and chose it.

⁵¹ al-Rusafi al-Balansi al-Andalusi, his collection (Diwan), previous source, pp. 39-40.

Also, he said the following from [al-Waafir]:⁽⁵²⁾

| | |
|--|--|
| I pray for his features to become more joyful | Like the rain gardens laugh happily |
| His high status is well-known | Just as the months are known from the moon |
| Head to the Gemini star and other people behind | whose aspiration do not exceed a mere chair or a bed |

He used rain gardens to express the bright and joyful features of the praiseworthy, as this ease that characterizes the praiseworthy overflows with joy to those around him. He also employed the moon to show his status among other people, and his importance to them, like the importance of the moon in time, as the months are known through it. This is also the case with the use of Gemini star, which he used to express the high status he seeks, and the lofty status he aspires to, while other enemies' concerns and aspirations do not exceed chairs and beds.

Furthermore, he said the following from [al-Taweel] :⁽⁵³⁾

| | |
|---|---|
| You wear the Gemini star as an earring, | And you grasp stars with your hand like al-Daghath ⁽⁵⁴⁾ |
| You are a crescent moon, and I would say a gazelle, | And around you are a swarm, yet I do not call it a flock ⁽⁵⁵⁾ |

The use of the place, the Gemini star here, to describe the high status of the one praised, and this is the case in the words (crescent, gazelle) and star to demonstrate his strength and glory. He also used the place for the purpose of lamentation when he said the following from [al-Kamil]:⁽⁵⁶⁾

| | |
|--|---|
| They landed on the road as it dimmed, | For the sake of that burning star ⁽⁵⁷⁾ |
| The mighty mountain has lowered its Qizal | After you, and the valley has shuddered ⁽⁵⁸⁾ |
| The shrine was put in a high place within the valley; however, | The lowland was blessed with the most miserable of plateaus |
| How many hills are seen now because of you; | Had it not been for you, they would remain flat lands and ravines ⁽⁵⁹⁾ |

The poet used the following place words: “The burning star the mighty mountain, the valley has shuddered, the shrine, the lowland, plateaus, hills, flat lands, and ravines.” Each word has its own meaning, according to the context in which it was mentioned, so: “The burning star” is a simile and a metaphor of the high status and position that the eulogist enjoys, and this is also the case in “the mighty mountain.” The metaphor of “the valley has shuddered” holds feelings of sorrow, grief, and regret for the deceased, and the same for the word “the shrine.” As for the word “the lowland,” it carries the connotation of wandering and pride, since whenever the low places of earth “the lowland” implies being lost, it took pride in what rose from it “plateaus,” because it included the remains of this deceased. The word “hills” was used to indicate that many people were proud of this deceased, and their status were elevated, so they became famous; had it not been for him, they would not have been so. This is also evident in the words “flat lands and ravines.”

52) al-Rusafi al-Balansi al-Andalusi, his collection (Diwan), previous source, pp. 82-84.

53) Ibid., pp. 84-85.

54) al-Daghath: The bundle or group of flowers and other things that the hand grasps.

55) Gazelle: the sun.

56) al-Rusafi al-Balansi al-Andalusi, his collection (Diwan), previous source, pp. 63-65.

57) On the road: its side.

58) Qizal: plural of Qazl, which is: what is between the ears at the back of the head.

59) Flat land: thick land.

Conclusion

This study concluded with a set of results, perhaps the most prominent of which are the following:

The relationship of a person to the place in general ranges between: warmth, friendliness, and intimacy; as such, he clings and relates to it, so he cannot get away from it or leave it for one moment. Also, it reaches the point of personifying the place, so he depicts it as a person who addresses it, hears its voice, and feels its joys and hopes. However, he feels its sorrows, pain, bitterness, cruelty, and alienation, so he leaves and moves away from it, and even stay away from it. Then, while he is in his homeland and among his family, he feels alienation, discontent, weakness, and lack of self-confidence.

Place is considered the backbone that connects the parts of a poetic text -in most cases- and binds its parts to each other. As such, the interest of critics and scholars, especially the modern ones, has emerged towards the place as a psychological and spiritual component, and not in its geometric, physical, and geographical dimension. Since the place is inhabited and lives in the soul of the poet, its importance becomes clear to the recipient. The relationship between poetry and place is a deep-rooted, multi-dimensional relationship. Poetry may imbue a place with a special character, transforming it from a ruined dwelling into a wonderful location, and from a deaf stone into a witness to moments of glory or affection. Some places may acquire a poetic value that almost stays with them, such as: the moon, the lake, and other places that are enveloped in a permanent poetic aura. Each of the following words: "Siqt Alliwa", "Addakhul", and "Houmal," remain places that hold poetic connotations many times more than the geographical connotations.

- The poetry of al-Rusafi al-Balansi al-Andalusi celebrated the mention of place, as it carried within it the feelings of passion, longing, and nostalgia. It also became one of the psychological and social components, and reflected his strong attachment to it and his strong connection to its smallest details. Most of his feelings were spatial, and it is also considered one of the inspirations for his poetry like other poets who mentioned places in their poetry. The poet often recalls his beautiful memories in the place he left, and the house he left, and he returns to this memory and weeps over it, as he is overwhelmed by the feelings of sadness and grief, and he may be filled with hope and joy.

Perhaps these memories will return, and he will enjoy the closeness of his beloved and be comfortable living beside him.

The connection between the creative self and the place is represented by reformulating it aesthetically through descriptive language that does not rob the place of its geographical dimensions, but rather preserves them, as well as giving the place an influential aesthetic dimension.

When a place is an imagined aesthetic subject, it acquires the characteristic of a creative effect, the ownership of which goes to the reader in one way or another.

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