



The foundation of bint al-Mustakfi and her literary salon

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Abstract- This research deals with a study on Andalusian poetess from the era of the Almoravid state, who was considered one of the most prominent poets of the Andalusian era at that time, as she had a great literary talent that made her superior to the girls of her age. The Andalusian state of a certain period from that time, but his rule did not last long, as he was interested in teaching and educating it until it became one of the writers of the Andalusian state and its council became a forum for writers, writers and poetry horses., She has written on various poetic purposes, including isolation, reproach, complaint and satire.

Key words : Wallada bint al-Mustakfi, literary salon, Ibn Zaidoun

I. INTRODUCTION

Andalusia is known for its literary and prose status, as many poets have emerged whose fame reached all over the Arab East, and in addition to the poets, we find poets whose poetry was distinguished by eloquence and eloquence and the ability to emulate men in various poetic purposes, and Wallada bint al-Mustakfi, one of whom must be highlighted. On her poetry, which was characterized by lightness, grace and smoothness, as it was consistent with the beauty of the poet and her shadow and social position was diminished, and the research required two parts. The conclusion, and one of the most important sources that I touched upon is the book Al-Thakhira by Ibn Bassam, as well as Nafta Al-Tayyib, as well as books of Andalusian literature.

II. LITERATURE REVIEW

1. Wallada bint al-Mustakfi

Her name and genealogy: is Wallada Muhammad ibn Abd al-Rahman al-Nasiri, nicknamed al-Mustakfi, who is the last caliph of the Umayyads in Andalusia, as her lineage goes back to the Umayyad house in the Islamic West. **(Ibn Bassam, 1997)**

Her birth: a childbirth, according to the estimation of (Al-Maqri) in the year 400 AD, as it is said that she lived a long time, as the year of her death was 482 AH, since her age when her father died was approximately sixteen or twenty years old. **(Shihabuddin, 1997)**

Her social life: Wallada bint al-Mustakfi enjoyed a prominent social position in Cordoba, the princess of Andalusia, who lived a luxurious life under her father's care, as he was keen on taking care of her and making her one of the most prominent Andalusian women at all social and economic levels. **(Jawdat, 1996)**

In addition to the social status that she enjoys, as well as the luxurious life, she was one of the wickedest women of beauty, goodness and intelligence, as Ibn Bassam said about her: (She was one of the women of her time, one of her peers, and the presence of witness, warmth, good looks, and sweetness, a resource and a source. This was mixed with high nisab, generosity of lineage, and purity of garments, on the grounds that it created ways to say in them the ways in which she carelessly and openly, with her own self, and they claimed that they found on one of my shoulders her dress she writes. **(Ibn Bassam, 1997)**

I swear by God I will fit the meanings, and I will walk my way and get lost ...

As for her special social condition, we find that she witnessed turbulent political events at the beginning of her life, as the rule of her father did not last for only a few years, for he was ill-remembered, and he was ungodly and immoral, and wisdom was characterized by chaos, turmoil and frequent cheating at that time, as it is not up to him to kill The hand of the kings of the sects, as it became a lonely Wallada, struggles with life in all its aspects. **(Jawdat, 1996)**

As for her mother, she is the "drunken, Moorish girl, who is a militant and evil Christian who despised the conscientious person if she inherited from her mother the ease of the veil, her white skin, her red hair, her blue eyes, and the beauty of her stature." **(Saeed, 1995)**

Her literary salon: We find Andalusian poets who participated in poetry systems, and we can say that this period began with the emergence of the kings of sects. The color is from literature and in good order, and there is a group of poems and Wallada bint al-Mustakfi is one of these. **(Jawdat, 1996)**

From a young age, her father was interested in teaching her and educating her, as educators and teachers gathered around her, and her talent was opened up on their hands, but she was not able to appear in the

middle and practice her literary activities until after the death of her father, as it gave way to her and she became free, and she began to speak out in her free life. (Jawdat, 1996)

Since Wallada palace doors was opened to poets, writers and intellectuals, its council was in Cordoba, the Egyptian Liberal Forum, and its yard was a playground for the horses of systems and prose. Individual poets and writers are consuming the sweetness of her friendship and the ease of her veil. (Ibn Bassam, 1997)

It is said that Wallada bint al-Mustakfi preceded the literature of France by several centuries.

Its council includes women and men from all classes of society. (Said, 1995)

We find this by saying:

*That I look to sleep for my joy
As the antelopes of Mecca, their hunting is forbidden
They consider those who are soft to speak obscene
Islam prevents them from betraying them*

Wallada has been written in various poetic purposes that have reached us: flirtation, satire and reproach, as Al-Maqri said about her: ((She was a poetess, she was a poetess of words, good poetry, and she struggled with poets, questioned writers, and excelled al-Baraa)). (Shihabuddin, 1997)

Umm Ibn Saeed says: In the West, like the upper house of the Rasheed sister in the East, but Wallada increases with an advantage of exalted goodness. And her cleverness, so it rarely passes through it, and the singing of poetry a lot as required by her age. (Shihabuddin, 1997)

It is said that Wallada bint al-Mustakfi received different types of people, so he talked and joked about that, and she accepted love for one without the other, and in her councils she invited various poets and appealed to poetry among themselves, as several Wallada were among the most prominent poetry at that time and that was due to the social standing that she was enjoying. Being a princess and the daughter of the country's owner, as well as the fact that her name was associated with the name of Ibn Zaidoun, and he was considered the last of the most prominent poets of the era of the kings of the sects at the time, as it had a wide fame, unlike the daughters of her era.

Literature and history books unanimously agreed that Ouldat was a subtle, witty poet and a connoisseur, and a literary seminar lady with an excessively strong personality, which made her refuse to marry and make her lose some of the strength of her personality. (Muhammad, 1985)

We find Wallada diwan full of delicate and sweet poetry, whose things aim between spinning, satire and reproach, as we said, and we find her poetry sometimes taking two directions, a chaste virginal direction and another crazy direction, and this is due to the freedom that she enjoyed. Andalusian women in the past, in addition to the spread of entertainment and entertainment gatherings at that time. (Ibrahim, 2012)

As for her satire, she says that her poems in satire are not familiar in terms of the nature of spelling, such as words and meanings, as we find that it does not coincide with the nature of being born as a beautiful woman characterized by tenderness, softness and modesty, as we find it a sharp satire devoid of modesty and modesty, and her other poetic purposes we find traditional purposes in which she followed the approach Al-Khalili is known for its artistic beauty, which we will mention later.

2. Wallada and Ibn Zaidoun

The love story of Wallada and Ibn Zaidoun is one of the most famous and most famous love stories in Andalusia, because it represents the aristocratic class between two gentlemen, one of whom is a disgraced lineage, and the other is an Umayyad princess from the Caliphate House, and there are poems that were issued by both parties embody this love that eventually devolved into khans. Forgetfulness, and it became just a love story shared by tongues. (Ehsan, 1997)

We find Ibn Zaidoun hid from this story, when he immortalized it in a diary or a self-translation, or narrated it relishing the memories of the past, so Ibn Bassam said a narrator about him ((Abu Al-Walid said, I was in the days of youth and in the midst of the quorum, wandering with a girl called Ouldah. Help the judiciary, I wrote to)). (Ibn Bassam, 1997)

Stay tuned if the darkness turns my visit, because I saw the night, I conceal the secret

And from you, Malo was in the full moon never, and at night it did not, and the star did not please

There are many situations that show the details of the relationship and the love, jealousy and separation between them, and there is a piece of prose that describes for us Ibn Zaidoun's meeting with childbirth and he asks her when he said: ((When the day folded its camouflage, and the night spread its scent, we turned to the praise of praise and the shadow of an obscenity)). (Said, 1995)

These evidences embody for us the meetings of each of Wallada and Ibn Zaidoun, through which they derive deep love mixed with boldness and disdain for the social values and norms prevalent at the time, and he saw that this is not a strange thing because he is a person of Wallada like this according to what was reported by the sources and specifically Al-Maqri when he listed two houses of childbirth she says about.

I swear by God, I am fit to the Almighty, and I will walk my way and come to it. (Ibn Bassam, 1997)

*My lover was able to plate my cheeks and I gave the kiss to whomever he desired
And if this indicates anything, then it indicates the openness, immorality, openness of pleasures, and the extra liberation that the poetess enjoyed*

Wallada relationship with Ibn Zaidoun did not last, as it collapsed and plunged under the folds of time, and became covered with handfuls of fine dirt, and it is said that the main reason behind this is jealousy, as Ibn Zaidoun told other stories indicating the jealousy of Wallada, when he asked the singer to repeat the singing without permission. Some of them were scared off by the lightning of smiles, and it seemed that he was opposed to the attack, and that they were not accompanying them, even if it was morning and he hastened to leave. (Ehsan, 1997)

As she said to him. (Ehsan, 1997)

If you were fair in the love between us, you did not come, try me, and you did not choose

After that, we find the love story began to recede, specifically after Ibn Abdus entered between them, where he took a picture of the rival Ibn Zaidoun and the evidence for that is a group of verses that Ibn Zaidoun wrote for Ibn Abdus and spells it with Wallada, but Ibn Bassam omits some of the verses from it because it contains a splendid satire as he says. (Ibn Bassam, 1997)

And your deceit from the era of his Wallada is a mirage that appeared, lightning and judging

Heaven is my father on a clutch and prevents his froth from churning

We see that this great love, and if it is correct to call it royal love by virtue of that it exists between two parties of the ruling class, this love has devolved into separation and jealousy was a major cause of failure, and then the entry of another character among them represented by Ibn Abdus

The tendency of his son to Ibn Abdus, according to our opinion, came as a reaction to what Ibn Zaidoun had done in revenge for the aggressiveness and pride that she enjoyed being the princess of the country and being one of the most beautiful women at the time. .

3. Technical study

- *First: building the poem*

There is no doubt that the Arabic poem has received careful attention and careful study in terms of its parts, including beginning, introduction, summary sense, presentation and conclusion, and this system in the Arabic poem was prevalent, as it became a pattern that most poets followed, and the poets did not improvise it but had its own standards in the poem's systems ,

The glorified poet does not lengthen so as to make the listener bored, and does not shorten it so that he leaves the listeners eager to listen to the beautiful words he spreads to them, artistic pictures and rhetorical methods, and since poets usually organize their poems looking for anything that the recipient tends to, and because spinning and cheering close to souls, The hearts tend toward him, so the poets used to start their poems with him as a solitary introduction, according to Ibn Qutaiba (Ahmad, 1954).

As for the poetry of the Andalusian poetess (Wallada bint al-Mustakfi)

So we find that her poems have reached their maturity in terms of artistic construction, as we find their commitment to the ancient Arab poetic heritage, so the poem was built according to a specific format known to ancient critics, consisting of an introduction, an introduction, a good finish, a presentation and a conclusion, an example of which is said in Ibn Zaidoun: (Ibrahim, 2012).

*I call in my night to the rising of the full moon, to keep you from my eyes, even if you are in my chest
Your passion has filled my heart with a concern with which I am fed up, and he - if they achieve - my excuse
I do not like the witness after what has ruled me with the patience that has passed since
And the palm of my soul is not coming from the palm of a Shaden who turns with his eyes glasses of wine
But I got drunk with your memory and passion, and I suffer with it a long time drunk on sugar
While my love is still resolute, he loves the palm of my penis from my memory*

- *Second: Vocabulary and Styles*

Most of the words existing in the poet's poem we find the words easy, clear and close to the ears and minds of the recipient. The poet moves away from words that are characterized by brutality and exoticism, and we find them words borrowed from nature sometimes and other times quoted from general social life, and most of them came represented by emotional words, either in Flirtation, reproach, or longing, and this is in line with the social life in which she lived and grew up from the luxury and the boards of Anas and the love stories that she went through.

Take an example

The heart has wounded a deer, harvesting both ends of his cheeks, picking roses

What was satisfied with the cheek from his eyelid, even with my echo, passed those boundaries

When we look at the above house, we find the words easy and smooth and quoted from nature as it says (gazelle, heart, roses, eyelid, and others). She drifted into those natural words as she spoke and complained about the heart wound caused to her by the beloved, whom she described as deer, and these words came in

harmony. With the biological makeup of the poet and what is known about her in terms of beauty and paper, it is thus reflected intuitively on her wording and style.

As well as in saying it. **(Shihabuddin, 1997)**

*Do we not, after this acquaintance, have a way to complain about my heart every once in a while?
I used to visit in the winter, I went on a stone of burning longing
So how, when I am in a state of a piece, I have been able to hasten, and I would not have fear
Nights pass, I do not see the house expiring, nor the patience of the parchment of longing for my
emancipation*

These words translated her jealousy on Ibn Zaidoun, where the words came here indicating jealousy and discontent mixed with spinning, and in this depiction it leaned to words derived from nature as in her saying: (winter, embers, night), in addition to emotional expressions, which took up a vast space From Al-Diwan, as it says (separation, longing, veining, longing).

We find her poems reflecting a specific social situation, that is, they very much aspire to mention the classes of society and the racial division between one person and another, that is, there is a social class in her poetry, and if these words indicate something, then they indicate the transcendent (I) that controls the poet.

An example of this is her saying: **(Mustafa, 2016)**

*If you were fair in love between us, she would not have been my maid, nor had she made a choice
She left a beautifully fruitful branch and drifted over to the one that did not bear fruit
I knew that I was full of heaven, but I went to see Jupiter*

We find the transcendent ego clear when she suspects herself of the full moon and that she is unmatched and all women are less ranked than her. Of all the values and rights when you described it as (Jupiter), a planet devoid of life and assets.

While the words represent the poet's lexicon from which her poems were formed, but that depends on the other part of her poetic language, namely the methods, which include methods of appeal, interrogation, command, prohibition, exclamation, condition, and others, as through it the writer can leave a special imprint in which he writes from poetry or Prose, and it is considered the distinctive face of literature, as the consensus of the accuracy of words and the elegance of style brings us poetic paintings that are distinguished by their beauty and splendor, as we can distinguish one poet from another

He notes that the mother of the Wallada has used a lot of methods, for example, she said. (Ibrahim, 2012)

*And let patience be loving, and let you spread the secret of what is entrusted to you
The tooth strikes, provided that it was not increased in that error, as it spread to you
O brother Al-Badr, Sana, God bless you for some time, I will show you
So preserve the friendliness and betray the secret of my love only those who made you
Adam studied the hadiths of love and had mercy in the heart of the meaning of your followers
O Badr Al-Daji, you are absent from my eyes. Whenever my side looks at you*

We find the poet here joking between a set of styles that made the poem as an integrated painting that expresses the simplicity and beauty of the paper of feelings, as well as the delicacy and sincerity of the emotional experience that the poet is going through. It is the manner of the command (let, save, Adam) as well as the style of the call (oh brother), as well as the interrogation style that came out to the purpose of the exclamation, and which you photographed in her last house did you look at the two sides of your beginning).

Third: the technical image

The artistic image in poetry is the boundary that separates the prescriptive poetry and the artistic pictorial poetry that stirs up the recipient's imagination and stirs his emotions, and brings him pleasure. The artistic image is one of the most important criteria in editing the value of the literary text in general and the poetic text in particular. (D255) is one of the first critics who considered a respectable opinion and relies on it. **(Al-Jahiz, 1974)**

The image is a creative process that derives from the reality that the poetic imagination weaves, because it is the constant and permanent essence of poetry. The thing in which imaging and jewelery are located, such as silver and gold from which a ring or bracelet is made of it, just as it is impossible if you want to consider forging a ring, and about the quality and poorness of the work, to look at the silver bearing that image, or the gold in which that work and that quality took place, as well as It is impossible if you want to know the place of merit and merit in speaking, and look at the mere meaning of it. **(Abdel-Qaher, 1982)**

As for the modernists, they define the image as ((a relationship and not a relationship that is identical, explicit or implicit, between two expressions or more, resisting in such a way that it conveys, to one of the expressions or a group of expressions, a color of emotion, and reveals its imaginative meaning and not always its literal meaning and is directed, And it is recreated to some extent through its association or identification with the aroma or other expression)) **(Muhammad, 1981)**

An example of this is the saying of the poet. **(Ibrahim, 2012)**

*Absent, adversities came after him
The people in the Mona Club denied grants
You left her bereaved
He found he stayed and teared up in the air
And her cheek, Zaki, was impossible, including
Bhara's pain to the air exposed
And its gaps passed by the witness after you
Patience for good days gone ugliness*

We find in the verses above a poetic image that reflects the anguish of separation and longing for the beloved as it came in words represented as a metaphor for the proportion of that love and longing, including ((ordeals, tears, pain, bitter)), as we find in this piece of literature an amount of passionate feelings associated with severe burning and deep feeling With longing and pain, he resembled in the last verse the days that passed from after to ugliness, as it is a piece of poetry that beautifies the image of that great love that is borne by Wallada that meaning and whose absence gave Wallada trials, tears, pains and bitterness that turned her life into a dark cloud filled with worries.

*You were visiting times in the winter
I sleep on burning coals of longing
How then when you evening in the state of a piece
The Almighty hastened what I feared*

We notice in the verses above an aura of longing that the poet transmits through an artistic painting that embodied the situation and passes through it, as her bed is suspected of embers, it is an image that reflects the anguish of separation and the intensity of longing for the beloved, as the bed has become an embers that glows with painful memories as embers glow. .

III. RESULTS

This research dealt with a poet from Andalusia poetry, and the research was devoted to the feminist side because it is one of the aspects most subject to marginalization and injustice, as we do not find the sources shed light on women poetry as they shed light on men, although poetry is a good percentage and also organizes poetry sometimes more than There are many poets in it, specifically Andalusian poetry, as many critics testified to them with their eloquence and eloquence, and their ability to match the poets, and the poetess, Wallada of one of them despite her fame, social standing, poetic ability and literary councils that were held with her, as well as her association with Ibn Zaidoun, so we do not find a great mention of her In the sources, a collection of her poems has not been issued for her, and this is one of the difficulties that I faced in writing the research, as I found only a few poems scattered in some literary sources..

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