

# A Study of the Effect of Al-Andalus and Mashriq Bilateral in the Production of Andalusian Creative Prose

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The writers of Al-Andalus have considered al-Mashriq "the eastern part of the Arab world" as a homeland where they displaced from and reflected in the literary imagery of prose. Although the literary heritage of al-Mashriq "the Arabs" was considered as a model of literature, it has been exemplary throughout all the ages of Andalusian literature. The development of these cultural relationships between al-Andalus and al-Mashriq during the different ages of literature has a great effect in prose. The eastern part of the Arab world "al- Mashriq" was credited on al-Andalus throughout the ages of al-Mashriq culture. Until the late of the 3rd century, al- Andalusians "the Spanish people" started bragging, then begin with literary self-assertion, and they try to make a prose literary identity that concerns them. Then al-Andalusia through its location, geographical, and the social environment has acquired a great value represented by features of Arabic literature as well as the features of Andalus that have acquired from the new home. Intercultural literature between al-Mashriq and al-Andalus is one of the most important features of the late ages of Andalusian literature. The direct communication between al-Andalusian literati and al-Andalusian writers with the civilisation and the cultural literature of al-Mashriq, which has a great effect in creating the competitiveness favourably in prose that makes it bilateral and positive. That aims to creativity by simulating the science and arts of al-Mashriq as well as to try to one-up. Bilateral in this study means the positive will - the positive and constructive competition between al-Mashriq and al-Andalusia. The presence of the factors helped to engage the positive literary partnership between the two environments actively, and created creativity in al-Andalusian prose at that time; this is the main aim of this study. So, the present study is titled as the effect of Al-Andalus and Mashriq bilateral in the production of Andalusian creative prose. The study topic is about the manifestations of the effect

of al-Mashriq literature in the art of the Andalusian prose "although there are lots of models". We must summon these prose relics of al-Andalusians at the forefront of the book of the rules of speech work of Abu al-Qasim Muhammad bin Abdul Ghafur al-Kala'ai, Abu Amer Ahmed bin Abdul Malik bin Shaheed and Abu al-Ala' al-Ma'arri in their two epistles (The Vassals and Cyclones and The Epistle of Forgiveness), as well as the literature of Andalusian debates about being a clear model of the positive bilateral manifestations of creativity and excellence, but before that must be briefed to pave the most important features of Andalusian prose and compare it with the prose of al-Mashriq artistic environment. Finally, this study ends with a conclusion, results and references.

**Keywords:** Al-Andalus, Creative Prose

### **Preface: The Summary of Andalusian Prose Features**

In its beginnings, Andalusian prose carried tradition, simulation, which was for them of audible and written treasury and what the late transferred to Andalusia and vice versa of the writers and students of science added to that the nature of the Andalusian environment unstable and not destined for innovation and prose luxury because it is an environment of war and conflict and most scholars agreed on this, but the contrast in the case of prose art became the subject of controversy in later Andalusian eras when the Andalusian literature and writers acquired an Anadis identity.

We go on to say that there are followers and simulations in the early Andalusian periods, but when Landes became a prose literary identity that came out of the robes of followers to the robes of creativity and trying to emulate, compete and even excel in some times and in later times, he found that taste was his great request in the term exquisite, and when you read books like the rhetoric (Ihsan Abbas, 1983).

The advantages of Oriental prose were known in the age of the built-in "Umayyad". It tends to be brevity, and takes more care of the power of the phrase than the care of its beautification, as it is characterised by its lack of long introductions, the surrender of the word to new meanings, the tendency of composition to accuracy and the drift of the building without strict limits, and the need for fresh tone. The first generation carried these characteristics with him in the intellectual and audio treasury and seemed to emulate him in his works. It was one of the most important aspects of tradition in Andalusian prose in terms of prose arts, and his intellectual methods, the most important and not the most important and unturned a new doctrine in the history of Arab prose. They stood at the limits of the simulation of the Oriental writers. At the same time, it was not possible for the Andalusian stone to be influenced by the local Gothic culture, and therefore because of the weakness of

this culture, its narrow horizons, and its limitation to the religious field in particular. In addition to the fact that the political conditions of Andalusia in the era of the governors grew in an atmosphere that did not suit any progress in the field of culture, as explained by Dr Hazem Abdullah Khader, who had a long history on this subject. He saw that many critical studies dealt with the subject of the two-oriented Andalus in Arabic prose, and emphasised the idea of tradition on many occasions a link between the wheel of Andalusian prose in oriental prose, and then made part of it dependent on it, and many writers and researchers followed the origins of this prose. They went on to look at the relationship between the traces of bright prose and andalusian (Andalusian prose in the era of sects and Almoravids, Dr Hazem Khader Abdullah/527).

The first phenomenon is this prose does not show a great writer before the fourth century of migration, for the simple reason that the literary character of Andalusia was integrated only in this century (Shawky, 1426) (Ali, 1990); (Hazem, 1984); (Bin Al-Khatib, 1968).

The second phenomenon is the Andalusians did not create for themselves a new doctrine in the history of Arabic prose, which can be added to the previous doctrines. The prose in the Orient stood at the simulation for a positive competition to create models in which progress and prosperity, as a representation of the book of the rules of speech workmanship and the letters of the son of shaheed the famous writer (Art and its doctrines in Arabic prose (1/316).

### **First: al-Kala' ai's Book "Ahkam Sanat AL-Kalam"**

Al-Kalay is Abu al-Qasim Muhammad bin Abdul Ghafoor al-Kalai, a prominent critical awareness among his peers for his availability of writing in criticism, including his books related to this subject, the book "The Fruit of Literature", the book "Victory for Abu al-Tayeb" and his message in "The Tightening of Speech". The critics have ruled that he was not in the making of systems and prose-like him, neither before nor after, except as a father of the good in poetry alone," (History of Literary Criticism by The Arabs, Ihsan Abbas, I.1-1983, Dar al-Culture, Lebanon, 1971 (1/509).

Dr Ihsan Abbas stated in his book The History of Andalusian Literature that: A full-fledged independent critical author representing a clear trend in the Andalusian criticism of this era has arrived only in the book "The Provisions of Speech-Making" by Muhammad ibn Abd al-Ghafoor al-Kalai (History of Andalusian Literature (The Age of Sects and Almoravids), Dr Ihsan Abbas Dar al-Da'a, Beirut /1<sup>st</sup> ed.:1962, (1/93).

Muhammad ibn Abdul Ghafoor al-Kala'i was confined to prose in this book because he saw the side delivered that prose, and Akram was pregnant. A student (the rules of speech work, Muhammad bin Abdul Ghafoor al-Kala'i, T. Dr Mohammed Radwan al-Daya, Beirut-Dar al-

Da'i, i1, 1966/36) and this letter deals with prose by rules. For examples, after the introductions of the section of the letter in two sections: the first part in writing and literature, and the second part in the types of speech: text, signature, speech, judgment, proverbs, maqam, anecdote, documentation and authorship, but in some of this term, he did not notice the confusion that might result from the use of some of his terms other than what he used (the history of literary criticism in The Arabs, d. Ihsan Abbas T4, 1983, Dar al-D'Ta'a, Beirut 1/510).

It is a model for Andalusians to relate to the recommended colours of writing to the Orient and the honourable prose.

The author of the book (Ibn Abdul Ghafoor al-Kala'i 550 Ah) told us that he met with a friend in four councils and his talk was the motives for writing al-Kala'i for his writings: he met in four councils with a friend who talked about the types of eloquence and eloquence they missed both. I am aware that despite his money from writing and that he is from a family his father and grandfather were great fathers and good poets can not write as al-Maari wrote in the bowls he raised this charge in himself and his heart a site, but it was a motive to write like what al-Maari wrote and carried on His book is similar to the way of Abu Alaa in his book "The Sultan's Saja". However, this did not work because his owner mentioned a lot about the prose creativity of The Father of Alaa, which does not run in him, and for the clarity and not to be opposed to what he wrote, he said, "He returned to prove superiority." He wrote his book "Al-Sa'a and Al-Gharbib" against the message of Abu Alaa (Al-Sa'aal and Al-Sahaj) and then opposed (fall of the zind) with a taif al-Kala'i (the fruit of the door) and did not like it, but he opposed the sermon of the Book of Al-Fa'a'a to The Father of Al-Alaa with the sermon of reform (Abd Al-Salam, 1983); (Mustafa, 1985).

This is what Dr Ihsan Abbas pointed out: "This is the effort of one fan of Babi Alaa." This indicates that the Andalusian admiration for the Oriental prose producer and like him who led ibn Abi al-Khasal to follow the writings of Abu Alaa al-Maari, opposed his necessity by his talisman (the sabil) and the same motive led Abu Taher Mohammed al-Zarrari, known as ibn Al-Ashtakuini, in his shrines, which he built along the lines of "Zum Ala", and the holy places of 50, which he opposed (Ihsan, 1985); (Ihsan, 1962).

### **Second: Abu Amer Ahmed bin Abdul Malik bin Shaheed and Abu al-Ala' al-Ma'arri in their Two Epistles "The Vassals and Cyclones and The Epistle of Forgiveness."**

The letter of forgiveness created by the famous Abbasid poet, Ibn al-Alaala al-Maari, is a fictional journey written by its author in the 5th century AH, in response to a letter addressed to him by Ali ibn Mansour al-Halabi, known as Ibn al-Qarh, asking him about several matters relating to history, thought, sufism, literature, grammar, prophetic biography, and heresy.



Abu alaa's response to Ibn al-Qarh came on two sides: the first is the imaginary side, in which al-Maari imagines ibn al-Qarh on a journey to the other world, similar to the literature of the Prophet's Maraj. The second is the response of Abu Alaa al-Maari to the issues that Ibn al-Qarh asked. The first aspect, which is a fictional journey, is the one for which eternity was written (Comparative Literature/Author: World City University Curriculum' Publisher: World City University, (1/310) (Abu, 1966); (Saad, 1984).

Ibn al-Qarh's journey to the other world is divided into three stages: ascension to heaven, then visiting hell, then turning to paradise. Al-maari has benefited from the literature of Isra and Al-Maraj, and his first sources in the Qur'an, interpretation and hadith, in the context of the journey, its content and details, and during this journey in its three stages. Ibn al-Qarh meets with many personalities of poets, writers, critics and intellectuals, and discusses with them a range of intellectual, literary, monetary and religious issues (Ibn al-Shaheed, 1996); (Al-Maari, 1962).

What concerns us in the field of research are two questions: the great interplay between the message of forgiveness, and the message (disciples and tornadoes) of Shahid al-Andalusi's son, both of which present literary issues in a narrative manner. They have taken their stage outside this earthly world, and the authors were contemporary. This issue was addressed by researcher Dr Bint al-Shata (Daughter of the Beach, The Message of Forgiveness, House of Knowledge, Egypt, 1962) and also addressed by Dr Abdalsalam Haras (The Message of The Disciples and The Tornadoes and their Relationship to the Message of Forgiveness, M. Al-Manahl, P. 25, 1983) and also (Abbas, Dr Ahsan, History of Andalusian Literature, Era of The Sovereignty of Cordoba, Lebanon, I7, 1985, 143). He died in 426 Ah1, a house of literature and glory, whose grandfather was the minister of Abdul Rahman al-Nasser and a writer of the greatest writers of his time, and his grandson inherited his literature, as he inherited his good connection with the Umayyads, and the second issue. The reasons for ibn Shahid's authorship are ibn Shahid wrote his message, known as the message of the disciples and the tornadoes, and what he mentioned in the introduction to this letter. He addresses his opponent Abu Bakr and says , "I thought he was deaf, and I was deafened, and I was shot, what I was asked") (The message of the disciples and the tornadoes, son of the Andalusian martyr, Tah Boutros Al-Bustani, Dar Sader, Beirut, i.e. 1/1996/87). In the first chapter, he imitated the old poetic models. He took leave from the ancient poets to exonerate himself from the charge of imitation to take leave from them as followers of the critics of humankind to pay the charges against the son of shahid al-Andalusi (poetic aesthetics and cultural patterns the message of the disciples and the son of shahid al-Andalusi model, visions of Abd al-Amir Rahma, no. 9/mj linguistic studies. There are those who believe that the real motive behind the authorship of ibn Shahid al-Andalusi's letter was the personal motivation that stemmed from his sense that the people of his time of poets and writers did not give him the

status that befits him (Features of renewal in al-Andalus, 86) and (Andalusian renewals in Arabic prose, 90).

The message is a fairy tale about a journey of the jinn, during which the hero meets the demons of the book. They talk to them and conclude sabotany of limited critical and literary features, and the journey of the hero (disciples and tornadoes) takes a historical course in his meeting with the descendants of the poets in the First Council starting from the Islamic, Umayyad and Abbasid periods. He talks a number of followers of the virility, such as the qais, his party, Abu Tammam, al-Bahtri, Abu Nawas, and The Metn, and he is the author. One of the most important features of ibn al-Shaheed's story-telling style is his luck of fiction; World City University's Curriculum Publisher: World City University, (1/311). Let's turn to this reason hidden under the tongue and wings of the son of a martyr after he rode with the genie and his name continued his name Zuhair bin Naemir. He found the demons of the Orient such as Amr al-Qais, Twinkle, Abu Tammam, Al-Bahtri, Abu Nawas, Al-Mutanabbi and others, where there were between him and among them, including the swords and literary conflicts, as well as linguistic discussions in which the opinions of The Son of Shahid al-Cash and extracted the confession of the sharqiya of his literary superiority. Their admiration for him got their neighbours by telling their poems, and it was a way of doing so that he listened to them for their poetry and then sang them the masterpieces of his poems. He reached the admiration of some of them as his bright enemy (Andalusian, son of a martyr, the message of the disciples and the tornadoes, the realisation of Peter al-Bustani, Dar Sader, Beirut, 1967, Chapter 1, 89) (Mohieddin, 1997); (Ali, 1981). Yes, they are his bright enemy, and thus the son of a martyr melted the ice between him and the peaks of the Orient but became the pinnacle between them. This is what the son of Shahid wanted from writing his message to prove merit and superiority to his enemies before his supporters. He did not receive from the writers of his time honours, which is his family and did not appreciate his literature his right to his destiny, on the contrary, was the target of challenging him and undermining him (Mohieddin, 1997),

### **Third: Literary Debates**

The debate is defined as a pure lynched or audio interaction between human beings whose purpose is to know the inference and distinguish the right from the impossible. The debate is in accordance with the innate and natural nature of human communication and with its approval and with its intention to give this discourse integrity and health by upgrading it to be an industry with its rules and origins, and the corresponding industry becomes one of the highest standards, and literary harm that we take care of is the literary prose art that he wrote. The Levantine, for example, is a factor of positive impact and the ability to create a simulation that rises above the original and is good for him, quality and examples, and has become their most famous colour. The sharqa did not know him until after quoting models of

Andalusia. He is truly Andalusian face and tongue (features of renewal in Andalusian prose during the 5th century AH, Dr Mustafa Al-Sioufi, scholar of the book, Beirut 1985/128) in the era of the Emirate, Abu Hafis bin Bard wrote a pen-sword: Pen, god bless you, matters, starting with your tongue and baffling your innerness and intuition that fills your hearing and narrows your arms the best of the true sayings and Ahmad Al-Sajaya al-Assa... The sword says: We went from mentioning nature to mentioning sharia and from describing the strand to describing the mullahs, not families, and I do not declare the value of everything, so that it is better to carry a ahmadi for Smid, and that Adwa is now and sadistic to Seded. (Ammunition: Ibn Bassam Al-Shantariti ammunition in the merits of the people of al-Jazeera / Ali bin Bassam al-Shantrini (t. 542H), Tah Ihsan Abbas, Arab Book House, Libya /I1, 1981/2/116-117). The desire of Andalusians to show their literary superiority over their counterparts in the Levant, especially in addition to highlighting that literary status, enabling them to speak and secrets and different methods, and to select and distinguish and improve, and from the language and the terms and phrases. The choice of pictures and the Andalusian literary debates took several forms (Ihsan, 1986); (Ruaa, 2016).

The Andalusians developed in the era of sects and Almoravid corresponding, he wrote in the exhibition dialogue and the exhibition of dialogue and the exhibition Abu Bahrban Safwan al-Tjibi, a funny debate between the cities of Andalusia characterised by tenderness and ease and quotes from the Holy Quran and in which a dialogue between the cities of Andalusia to receive the prince describes each city the secrets of its beauty starting with Sevilla And Granada Falega and then Valencia, and then the other speakers, She said: "May God enjoy your time and his children, and you have reached what you want from security and security. Córdoba looked at Sevilla Shazra and said, "The words of the enemy are a form of delirium, and we are to explain and explain, wow, the centres are led to the Sunnis, and for the others, you prefer to curse. :(For me, the stronghold, which refrains from the stars and only the horses of the clouds run under it and does not lead to the imagination of Tarek or Latif... And so all the participants and the lecture are based on the tongue of Málaga and Murcia (Nafeh al-Tayeb from the branch of Al-Andalus al-Rifaib, and its minister, San eddine bin Al-Khatib, Shahabuddin Ahmed bin Mohammed al-Magari Al-Tlemceni.

The principality of proficiency is a tool that seeks recognition and honour among those who are the highest of his contemporaries, and the highest fame and the highest heel in prose, a phenomenon Andalusian origins, collective performance, uninterrupted extension, limited presence in time, especially in the 5th and 6th centuries Hijri, (Andalusian literary prose in the 5th century AH, its contents and problems, D/ Ali Bin Mohammed, House of the Islamic West, Beirut, 1 990 A.D./94). Some rulers have played a significant role in creating a climate of competition between writers and writers, by holding debates. Critics have argued that debates are a feature of excellence and the emirate of the Principality of Proficiency. This tool seeks recognition and honours when Those who are the highest of his contemporaries,

the most famous and the highest heel in prose (History of Literary Criticism in the Arabs, Criticism of Poetry from the Second Century to the 8th century AH, Dr Ihsan Abbas, Dar al-Shorouk Publishing and Distribution, 1986/477).

In these two centuries, Andalusian artistic prose achieved a tremendous breakthrough on the path of development and maturity when it began to conquer the spheres that were dependent on poetry (Andalusian literary prose in the 5th/203rd century). The writers were looking for a new art form, and they were keen to make the argument that among the Andalusians. The latter were placed with the flags of the two al-Mezans (the artistic origins of Andalusian poetry (the age of the principality), Dr Saad Ismail Shalabi, Renaissance Of Egypt Press, Cairo, 1984/207).

### **Results and Conclusion**

It can be seen that the Bilateral of al-Mashriq and Al-Andalus with the prose literary debates has a great role in the existence and increase of literary production between the two cultures. Throughout what has been mentioned above in this study, the Arabic Andalusian Muslim has the right to be proud, and then they are proud of their literature that is no less than what has been presented in al-Mashreq and al-Maghreb. The Influence of al-Mashriq writers has a great effect in an attempt by the writers of al-Andalus to progress and prosperity to the poets of al-Mashriq. The simulation and tradition were neither their approach nor their aim. Also, it was not only to be like the poets of al-Mashriq, but also their aim was to differentiate and uniquely the poets of al-Mashriq (Mustafa, 2008); (Ihsan, 1983).

It can be said that the bilateral of al-Andalus and al-Mashriq has a great effect on the bright side in terms of competition between al-Mashriq and al-Andalus as well as the resulting literary and prose production.

### **Results and Conclusion**

After explaining the literary role that was resulting from the bilateral of al-Andalus and al-Mashriq in prose; how this bilateral generated a rich and prosperous literary product; what was presented in the prose production of the writers of al-Andalus; and the effect of positive literary and cultural cognitive communication between al-Mashriq and al-Andalus in the prosperity of prose, it can be summarised the most important results of this study as the following:

1. The bilateral of al-Mashriq and al-Andalus in prose was represented in the increase in literary production and the writers in al-Andalus on the bright side due to the direct

communication of al-Andalusian writers with all literary sciences of al-Mashriq as well as the prose.

2. The bilateral of al-Mashriq and al-Andalus in literary prose and the Arabic was not limited to the simulation and imitation of Andalusia and then to follow the writers of al-Mashriq in the quality of prose and the writers, but the view of the writers of Al-Andalus to innovation and discrimination. Thus, the uniqueness and renewal of the writers of al-Mashriq, as a result of what they saw from the Arabic production of their own prose and literature in general.
3. The influence of the Book of the writers in al-Mashriq has an effective impact in an attempt of al-Andalusian writers to progress, prosperity and uniqueness.
4. The literary debates of prose writers in al-Andalus leads to transfer from the role of admiration and simulation to a love of progress and innovation for the prose of al-Mashriq.
5. Al-Andalusian prose is an extension of Arabic literature in al-Mashriq.
6. The creative production of Andalusian should be seen as a combination of the advancers and the followers of spacetime. This gives the truest of their feelings of conscience and the most accurate of their cultural worlds and the right to Andalusian Arab Muslim people to be proud, and thus to be proud of their literary output is no less than al-Mashriq and al-Maghreb.



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