

THE ALBA BETWEEN THE POETRY OF ABU FIRAS AND PROVENÇAL POETRY

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Research Summary

The research determines its scientific hypothesis as it sees that there is a similarity between the Subahiyat (Morning poems) of Abu Firas Al-Hamdani and the Al-fajiryat (Dawn poems) that came in the Muwashahat, Azjal and Alba poetry or the songs of Dawn in the Provençal poetry due to acculturation and the movement of literature, so the researcher conducts a comparative critical study to test his scientific hypothesis.

Andalusia has known Muwashahat as a result of cultural pluralism and civilizational mixing, and rather than searching its origins and roots in which conflicting points of view exist, we discover that it arose developed from the arts of oriental poetry, in addition to what the Andalusian environment prepared for it from factors of prosperity due to civilizational and cultural development. So, a new purpose appeared in the Muwashahat known as Fajriat, similar to what later appeared in Provençal poetry and was known as the Alba. We found a similarity between it and what Abu Firas composed of stanzas called the Subahiyat (mornings), which was a fleeting moment in which the poet met his beloved, and the dawn comes to mark the end of that happy moment. This is what brought the two topics in Arabic and Provençal literature together, with some differences in the text that occurred during its long journey outside the borders of its country of origin.

Through an applied study that focuses on the artistic and objective characteristics of this hybrid purpose, the research aims to demonstrate the similarities in this poetic purpose in two literatures.

The topic is of great importance because it has not been studied adequately within the framework of comparative studies, and no one of the scholars has undertaken a comparative study between the appearances of Alba in the East, the Moroccans and the West, and the studies have been limited to studying the impact of Andalusian poetry on the poetry of the troubadour, a comparative historical study that has hidden the text, and therefore we will rely in the study on the methodology of comparative literature, mainly the critical approach, by focusing on the common phenomena between Alba and Subhiyat of Abi Firas and their significance, and clarifying the characteristics of that art among the Arabs and the Provincialists, and identifying common denominators and aspects of difference in order to reach a satisfactory scientific result away from researching historical means that may link two similar works in two different literatures..

The research problem is determined in the question about the extent of the similarity between the Alba and the Subhiyat, to determine if it is just an intersection produced by the similar circumstances for the emergence of the two purposes, or it is the result of the interaction of cultures between neighboring nations?

Previous studies: We did not find any previous study that dealt with the comparison between Subhiyat of Abi Firas and Alba, but Brockelmann referred to this art in Abi Firas's poetry when studying the history of Arabic literature.

Introduction

Alba's poetry arose in a setting and time that fostered cultural interaction, qualifying it for comparative studies that look at similarities between literatures rather than researching the principle of influence and being influenced because of what is in this approach, "which raises the ire of some nationalists who are enthusiastic about their nationalism and contradicts their sensitivity towards what they are proud of in their literature and art and may touch their pride " (Astif, 2015, 979). The study of similarities was the first attempt at this transgression as the comparative researcher turns to work on the similarities between the two literary works and pays attention to what distinguishes each of them in these aspects to prove the originality or subordination of someone compared to the other. Later, there was the reception theory that determines the nature of receiving the guest in the host culture and the aspects of employment in the culture that receives it, with a space for intellectual, cultural, literary, and artistic interaction between nations to reject the saying of influence (Astif, 2015, 980). Based on this critical perspective, we will overlook the categories of vulnerability and influence to purge the research of any tendency that suggests superiority and dominance, except for situations that necessitate clarification, such as when we are responding to a precedent-seeking claim that we refer on it to the past.

Perhaps the clearest example of the struggle to prove precedence is the controversy surrounding the role of the Andalusian Azjal and Muwashshah in the emergence of the Provençal lyric poem at the hands of the troubadour poets and their first poet, Guillaume IX, Duke of Occitania to find out if he was the originator or he was influenced by neighboring Andalusian and that his participation in Crusades had the prominent effect in knowing the Arabs and their poems. It seems that the contradictory sayings regarding the origin of this lyrical poem, is due to the fact that it does not depict the European reality, as Stendhal believes that the poems of the troubadour did not reflect the reality of European society before the twelfth century AD, but rather their content was part of the essentials of the Arabs, so the search was "for the type of true love and its home must be in the desert under the tent of the Arabs" (Stendhal, 1966, 190).

The troubadours made the theme of his poetry extracted from the soul in all its states, so they expressed love in all its glow. Challain Ribera has proven the connection between the poetry of the troubadour and the Muwashshah, which were represented in the external form, and in the internal content, and in the fixed facts of the history of the people" (Bayoumi, 1980, 115).

Perhaps the environment had a major role in cultural mixing, and this applies to the prosperous regions of southern Europe, which emerged from the captivity of the deadly feudal reality, and what is known as the "sun civilization" appeared, that is, the civilization of regions that were warmer, and the province of "Provence" was in the south of France was the first of these provinces to prosper, and its Provençal language was the most famous of the Romance languages. Its location enabled it to be a point of civil contact between the Islamic and Christian civilizations.

It was geographically on the edge of Islamic Andalusia with a wide extension, and it witnessed the first literary boom that did not take Latin as a language for it, but was written in its colloquial language, and this boom occupied two full centuries (from the tenth century until the twelfth century), and it owed that to a group of troubadour poets who came as a development for another primitive movement, flooded this side of the land by the virtue of the Arab civilization in Andalusia. (Makki, 1997, 184-185)

The troubadour poets lived in the palaces of kings and princes, and uttered expressions of longing, homage and to the beloved, then they roamed around Europe in the Middle Ages, chanting to people their lyrics, some of which they brought from Andalusia, so they took the appearance of Muwashshahs and Azjal and their contents, mainly the content of the poems of virginal love that was known in the Najd deserts, so it contains the bailiff, the informer, and the sergeant, the love at first sight, the weariness of appeasing the beloved, the cruelty and horror of desertion, and the exaltation to please the beloved, her arrogance, refusal, and rebuff." The sentiments that were not common in Latin flirtations, and perhaps its appearance in the Troubadour poetry in the shapes of Azjal and Muwashshahs suggests the explicit influence of these arts, in addition to the influence of the books of "The flower", "The gardens", and "The collar of the dove". These Azjal and Muwashshahs and those virginal poems with these books of love had inspired the poets of the troubadours with their psychological direction and made women in their souls have a sublime status, so they came to speak about her with imitation and bride." (Bayoumi, 1980, 117)

Challain Ribera has proven that Ibn Cosman's Diwan is the wondrous key that reveals the secret of the formation of the molds into which the poetic styles that appeared in the civilized world during the Middle Ages were poured. This orientalist pointed out that the study of Ibn Quzman's Diwan showed the origins of European poetry, as the first Provençal troubadour used the oldest Andalusian Zajliyya forms and sang their love songs that prey on decency with the same freedom and lack of embarrassment that we see in Ibn Quzman's writings. Italy was also influenced by Arab culture as far as Spain. Muslims occupied part of its territory, and Sicily's contact with Islamic culture reached its climax in the eras of the Norman kings (Rojer II and Gilliom the Good), and Italian poetry was influenced by Andalusian poetry specifically in the two topics of "bad marriages or Al-fajriyat." (Palancia, 2011, 687-698)

With a myriad of sayings regarding the actual truth about the historical links between Andalusian folk poetry and the poetry of the ancient troubadour, our study will begin where the researchers left off, assuming the existence of a relationship between Andalusian and Spanish culture and the poetry of the ancient troubadour, and the relations became one of the interesting western manifestations to indicate the impact of the Andalusian culture. Since the tenth century, it has had an undeniably profound impact on the life of Western Christen world (Provençal, 1990, 296-301).

Despite the large number of comparative studies, none of the scholars mentioned Alba's connection to the Al-subahiyat of Abu Firas Al-Hamdani, which appeared a long time ago, except Carl Brockelmann, who said: "It is noteworthy in the ghazals of Abu Firas that he repeats the

meaning of Alba, which is the warning to the beloved that their time is almost coming to an end." However, Omar bin Abi Rabia portrayed this meaning before him on the morning that separates the two lovers, so there is no need to assert that Ibn Quzman took this meaning from Andalusia." 2/93-94 (Brockelman, d.t.) In the footnote to the same page, he adds a definition of alba; It is an object of medieval poetry, depicting the parting of the beloved at the dawn of the night announced by the Night's watch from the heights of the towers. Perhaps what Brockelmann went to is far from the correctness and resorting to history, so it is known that the later takes from the previous, and Abu Firas preceded Ibn Quzman for a long time, and also preceded the poetry of the Alba by about two centuries, so he is the author of the founding text, and it is recognized that his Fajriyat migrated to Andalusia among the heritage that entered with Arabs as it showed in the poetry of Ibn Quzman Al-Andalusi, and from it, it moved to the west.

One researcher believes that the idea of Al-fajriyat echoed in the poetry of Omar bin Abi Rabia, confirming its oriental origin (Abbasah, 2012, 292-293). But another researcher responds to him to deny his claim, saying: "This purpose was touched upon by the poets of Andalusia and they excelled in it, just as they excelled in many of the images that they introduced, and we do not find a similar to it in the traditional contents of Arab poetry that were prevalent, although the researcher Muhammad Abbasa saw otherwise, citing the idea of Al-fajriyat in ghazal poem by Omar Ibn Abi Rabia, but the study finds that this was mentioned casually, and did not rise to constitute as a phenomenon in Arabic poetry, which indicates that it is a new product of the results of the new environment in Andalusian society. (Rahahleh, 2021, 306).

Perhaps the researcher Muhammad Abbasa's restriction to referring to Ibn Abi Rabia's Ra' poem as the basis for the poetry of the Al-fajriyat, suggested that this art came as a casual and did not constitute a phenomenon, and perhaps the follower of Arabic poetry finds what he needs in those Al-fajriyat, especially in the poetry of Abu Firas Al-Hamdani, so we will show – in this Research - Subhiyat Abi Firas at first, to know the technical and semantic components of the subhiyat in his poetry, and the extent of the similarity between them and the Al-fajriyat that appeared as a new purpose in the muwashahat, and the Alba that appeared later in the Provençal lyric poetry.

Subhiyat in the poetry of Abu Firas Al-Hamdani:

Al-Tanukhi pointed out that in Abu Firas's Romyat, there are many invented meanings that have never been mentioned before (Al-Tanukhi, 1995, 230). One of the most prominent of these meanings in Abi Firas's poetry is what is called the Alsubhiyat, which are represented in a night meeting so that dawn comes, heralding the end of the meeting.

Al-Subihat are not flirtations, as they differ from it in its physical and chaste beats, as the snitch and the observer are absent from it, and the woman is present through a sublime love affair that the two lovers conceal and separate at the onset of dawn, and in these elements its objective and artistic characteristic is represented. The author of Alzakhirah believes that the precedent in this art is Imru' al-Qays (Al-Shantarini, 1997, 1/286), who referred to his night adventures, and openly outspoke about, and we find a clear difference between the Alfajriyat of Abu Firas and the Liliyat of Imru' al-Qays in terms of motivation and presentation. Imru' al-Qays wanted to

consolidate his claim that he is adored, desired by women even who have no desire for men : so his Liyiyat was following a single pattern of bragging, repelling the accusation with the argument, and contradicting the reality with evidence, as he recounts the stories of adventure while he is in the way of responding to his reluctant companions to him, so the story of the “pregnant” and “breastfeeding” adventure he presented to respond On "Fatima", who was unable to find him on the day of the dune, and the story of the “girl”, which was as if she was a perfect statue, was to respond to "Besbasa" repulsion and abandonment, so we assume that those women are several and this is why he mentioned their names, but the woman in the Subhiyat of Abu Firas was not with certain feature and this proves it was just a symbol.

As for the famous RAA poem of Omar bin Abi Rabia, and what is mentioned to consider it as an example of Fajriyat in terms of its portraying hid night visit to his companion and spending the night with her, we can say that Omar preferred the night, because his love was based on fun and absurdity and on abundance and mobility, so he used to hide at night, and lived in it, and grew in its blackness, and he found in the inattention of the eyes, and turning off the lamps, and the sleep night observers the horizon in which he can breathe . He did not know the day, and he did not love it either, if everything of its events is in its brightness, it is the hidden day that approximates the night in its meaning, even if it does not converge it in its colors and shapes, and the review of Omar's poems clearly highlights this nightness in love. The friendship between Omar and the night in which the sounds perish so that the call of the rooster or the brightness of the dawn is evident in his poetry" (Faisal, 1959, 396-397). On the other hand, there is no connection between the dawn and virginal love, who did not know those Subhiyat (mornings) or Laliyat (nights), because they were friends of the day, declaring their love in broad daylight, so they did not need the black robe of the night to hide. As for the subhiyat of Abu Firas, it seemed sublime love in a night meeting, shrouded in secrecy, and dawn comes to separate lovers.

The elements of the Subhiyat (mornings) in the poetry of Abu Firas

The night, love, women, and secrecy Abu Firas preferred the night and hated the mornings, as the night is a dark time, which in the usual habit loosens its walls to apply its darkness to beings; it is a dead time in fact, which stops in its immersion the human activity, he says: (Abu Firas, 1994, 52)

We put on the robe of the night, and the night was suckling until its head was covered by gray hair of oldness

And we became like two branches of ban tree that messed them up until the morning, by the wind of north and south

Until the morning light seemed like beginnings of blades in the clothes of a woman covered her hands with henna

O night, you have parted not insulted ed, and O morning, you have come unwelcomed

The text depicts a night encounter full of emotions involving itself, with a clear inclination for the night, and a desire to elongate it, to retain happy moments with a clear hostility to the morning. Abu Firas wanted eternal pleasure, but the morning light reminds him of the change and transformation that comes on the whole existence, which brings life closer to the end, so he did not mean a specific night, but the whole existence, and he expressed the fluctuation of time in a

style of antagonism that embraces his entire life, which ranged between the state of happiness and misery, the first achieves his existence, and the second is full of a sense of nothingness. Perhaps the fear of the volatility of existence, which is the fluctuation of night and day is an image of it, has been rooted in the soul of Abu Firas, so he excelled in drawing a literary picture of time, clarifying his view, and revealing what he blinked inside, highlighting the controversy between him and himself and his world, and succeeded in portraying the contradiction in the universe, depicting his anxiety about it. This is consistent with the emotional contradiction that divides the same Abu Firas to contradictory feelings, he has united with the night, then separated, united with the beloved and then separated, and the dividing line is the day, his life is connection and separation, freedom and captivity, peace and war.

The woman is the one who reminded him of the morning dawn, after a night meeting, the woman alerts him to the morning dawn, feeling its effects on her bracelet, as his coldness walked on her, and she bid farewell to him after announcing his promises, so she panicked and turned the frightened gesture to warn him of the dawn of the morning. (Abu Firas, 1994, 157)

- Until the night garment was parched away from us,
and she said, "Arise, the bracelet has cooled."
She started to look at me in fear
and turns around anxiously like a trembling Siwar bird
That morning has approached, so that
I don't know if it was longing to me, or he wanted to hurt me
And I have felt the morning light as an enemy for me that
my eyes do not like it.

The morning is the truth, reality and the captivity that interrupts his dream, and moves him from a dream of pleasure to a mirage, so he considered it as an enemy for himself.

Love in Fajriyat of Abu Firas is a high chaste love, in which the poet is alone with his beloved in purity of their souls. He says: (Abu Firas, 1994, 125)

When we became alone, Allah only knows,
our whispers were pure, and our souls were chaste
And for how many nights passed, I walked with its moon
until the morning, and no one felt of my affairs
There is no doubt or shame but only that talk which was like
weak gems or scattered pearls
I say, when the ornaments were noisy,
and good news shine but I never touched till the morning
Oh God, even the ornaments are of what we fear, and even the whiteness of
the morning is from what we are aware of

Love is chaste and the relationship between the two lovers, and the conversation is the only suspicion between them, although it is transparent. So, they were busy in nice talking in happiness and suddenly morning attacked them to put an end for all of this. So, the morning became the

source of sadness and thus he was aware of it. It is known that the morning whiteness brings optimism and joy, but for Abu Firas it was something he feared because it revealed the matter of his meeting.

This hostility against the morning is coupled with the separation of lovers, and Abu Firas does not want to be explored or looked at. So what is the truth about the morning for Abu Firas? He says (Abu Firas, 1994, 157-158)

If the darkness recedes, the night extends as if we are pearls, inside the seas

It is waving in my eyes like water, and it blows like winds in hot deserts, like a fire

So the morning is the truth, the reality, and the captivity that interrupts his dream, and transfers him from the dream of pleasure to a mirage, so he considered as an enemy, and perhaps these two verses explain the reality of morning or day for Abu Firas, as the day is a mirage, and the mirage is a vibration and a light vibration that is governed by a pause and confinement due to the vibration that follows it and is necessary for it, so there is movement and stillness - Stillness between movement and the next - and this is what constitutes blurry vision, and so it is useless.

Whatever it was, the gentle poet was defeated by the morning - the reality - which in his mornings constituted a break in the imagined aesthetic moment, or an interruption of the dream. It was no way but to say his poetry, so he formulated his sorrows and daily concerns into spiritual states rich in dimensions.

These are the Subhiyat of Abu Firas with their technical and objective characteristics, has been empty from the snitch and the blamer, and what disturbs him, and so, it was a night of optimistic love, soft curves, soft footnotes, in which the poet lives in pleasure and ease, believes in the moment, and does not know permanence.

These mornings embodied the moments of meeting and separation together, and their meanings were later echoed by what was known as Alba poetry, so did his morning move as it is to Andalusia and became an important topic of the muwashshah? Or did it lose some of its characteristics during its journey, and acquired other characteristics that were added to it by the environment and new cultural influences?

Al-fajriyat in Andalusian Muwashahat

There is no doubt that the similarity that we find between the subhiyat of Abu Firas and the Fajriyat in Azjal and Muwashahat with different visions and influences of the Andalusian environment, draws attention and tempts to study to show the similarities and differences.

It is known historically that the Andalusians have been known of being fond of imitating the Eastern, and many of them traveled to the East to get knowledge and science, and the oriental literature and poets' collections were introduced to Andalusia, with a passion for it, so they imitated the East for a time until Andalusian appeared in their poems, and they added the modern to the ancient, and they created Andalusian systems known as the muwashshat, so it was an advanced form of Arabic poetry, imposed by the environment, including the manifestations of luxury, elegance and singing. Thus, it began to appear in the muwashahat New artistic purposes,

called "Al-Fajriyat" or poems "Al-Fajr" which was a sincere expression of the impact of mixing and diversity that appeared in Andalusia and reflected in literature, meaning that these systems and Muwashahat that express the poets' longings, and describe the councils of love that begin in the evening and end suddenly when dawn rises, so lovers pay attention to the passage of moments of love and connection, and broadcast their complaints to the dawn, and differentiate them from those they love, and its focus is mostly that the lovers complain of the shortness of the night and the early dawn. The idea of complaining the shortness of the night has been present in Arabic poetry since its earliest times" (Abbasa, 2012, 293). The Fajriyat in the Muwashahat has much evidence, including the saying of Ibn Zuhri (Ibn Zuhri, 1983, 187).

Oh, departer who did not say goodbye
You left with all the pleasure
And the dawn gives and prevents
Your nice eyes passed by late night, and they didn't farewell me.

Ibn Zuhri describes the interruption of the moment of the night meeting, and the end of the lightning encounter that took with him love and pleasure with the first signs of dawn, as he makes the moments of the meeting hostage to the dawn.

Ibn Baqi says in the same meaning (Al-To'mah 1979, 166)
You and I are the example of this abandonment
With patience we are home with the coming of dawn
And since we left, the sadness sang in my chest
My love traveled at night, and I didn't say goodbye to him Oh what a longing of my heart in the night if you remember him

The attitude of dawn is repeated, which separates lovers because the meeting is nocturnal, and the crack of dawn without meeting. Abu Bakr al-Sabouni (al-Andalusi, 2004, 261) said:

I swear by the love for the wise man the night of longing man has no dawn
the morning became solid and will not go on
I think night has no tomorrow.
Right, Oh night, you're the eternity.
Or the eagle's feathers were peeled off or the stars of the sky do not move

Lisan al-Din ibn al-Khatib (al-Harout, 2012, 132) opposed it by saying:

In some nights, I won the full moon, and the stars of the sky did not know
May God save our night and take care of it
What a great inclusion of love, it has collected
The observer of the time and the censor together were absent
I wish the river of the day did not move and may God judge for me on the dawn
I swear by the love for the wise man the night of longing man has no dawn

The Andalusians have used the theme of dawn with all its characteristics, as they mentioned their

complaints about the length of the night in their poems when the beloved abandoned, and the beloved night meeting, which is condemned by dawn to disappear. Ibn Quzman has turned to the subject of shortness of the night in Zajal (Ibn Quzman, 1995, 406)

The talk is going on and the drink is being drunk,
and I sing while she feels happy of it.

I asked her what is asked for.
she says yes and gives me hope but does not give.
the morning, and he is the oppressor,
why did he come

It is the same idea in terms of expressing the meeting with the beloved, but the morning is unjust, why did it come? Is it to differentiate between lovers? It seems that morning is the enemy of lovers, and how much they wished it had not come.

Such zajal and other Arab poetry were followed by the Occitan poem "Alba". Ibn Quzman had already been in this art, so he was the first to organize the poem of The Fajriyat (Dawns) before the Bovansalians, because this theme appeared after the generation of Guillaume IX, Sarkamon and Joffrey Rodel, who are contemporaries of Ibn Quzman.

The Fajriyat (Dawns) in the Muwashahat maintained their well-known characteristics, and their themes revolved around love and women, complaining of shortness of the night, and about the dawn. The Fajriyat were mentioned in the name of Alba in the Andalusian Muwashahat and Azjal outputs, which included this word in its foreign letters in Zajal by Ibn Quzman (Ibn Quzman, 1995, 251):

Alba Alba Ish zi lag annon zih

The beginning of Zajaliya came in latin letters like that:

Alba· alba es de luce en una di'a

It means:

Oh dawn, oh dawn, you are the one who lights up this day

Ibn Quzman repeated the word Alba, which later appears in Occitan poems, as we will show later.

Perhaps what came in the Andalusian Azjal of the recitation of the poetry of the Subhiyat (mornings) and the idea of complaining about shortness of the night and antagonizing the morning, was a source of the poets of Oak as a term and a subject because they are topics that preceded the poem Alba by centuries, and they are very similar to it.

Alba in Provençal poetry

Its subject is flirtatious, in which the knight talks about meeting the beloved in the dark night, and describes his longing and wandering with her, but they feel the shortness of the night, and the knight does not pay attention to the dawn (Jeanroy, 1965, 61).

As for the name, we mentioned earlier that the term Alba was mentioned in Azjal of Ibn Quzman, and then something similar to that subject and matching its name appeared in the poetry of the troubadour, and most comparative studies have focused on studying the impact of the Andalusian Muwashahat on the troubadour, which is "a type of itinerant poets who were organizing flirtatious lyric poetry in the language of southern France langue d'oc, in the twelfth and thirteenth centuries.

Most of their poems were addressed to one of the honorable ladies as an expression in a gentle manner, of loyalty and admiration, and the main features of the love that was sung in those poems were the humble subordination to a cruel reckless lover, the extravagant praise for the beauty of the lady, and the commitment to a style that symbolizes that love is illegal because of its distance from the marital relationship, and at the same time insisting on the purity of that love because of its distance from the direct sexual relationship (...). The troubadours' poems, some of them, were composed with music and formed arts of different poetic forms." (Wahba, 1974, 581). In the poetry of the troubadour, a poetic purpose known as the poetry of dawn or Fajriyat, and was known as "alba" which is " a type of lyrical poetry in Provença in the Middle Ages whose subject was usually to express the nostalgia of the two lovers of each other after a night spent together, it describes the feelings of the two lovers and the form of nature at dawn at the same time as mentioning the singing of birds and their chirping receiving the sunrise while depression prevails in the feelings of the two lovers. A third character may appear in the poem, which is the character of the blamer, for which the two lovers are forced to keep their relation secret or to express it as a monologue in front of him" (Wahba, 1974, 8). Alba ou Able is a city in the Italian countryside of Piedmont and the word Alba means dawn in Occitan language, and Occitan is a region in southwestern France on the Spanish border. Occitan language is of Romanian origin spoken in southern France, Spanish, Italian and Monaco. The name of this region was also associated with a type of medieval literary text, a genre of lyric poetry used by the troubadour. It is called the songs of dawn, and it is similar to "Al-fajriyat" in the Andalusian Muwashshat. In this pattern, we find the lover describing a dangerous secret night of meeting, which is the meeting of the knight with the beloved, a meeting threatened by the dawn, or the censor. This theme is repeated in medieval Germanic lyrics, as preserved in manuscript volumes in a number of monasteries in the Southern Tyrol (Lulu , 2013, 204).

There were some poems with a religious meaning and therefore called religious Fajriyat, in which the poet remembers the desires that come in the morning, and wishes that the night had not passed. The morning symbolizes ecstasy and divine kindness, and symbolizes the Virgin that every man desires. On the contrary, the night symbolizes loss as man searches for his way in the darkness despite difficulties and sin... Example: A poem when a nightingale sings:

When the nightingale sings with his girlfriend day and night
 I will be with my girlfriend under the flower
 Until the guard of the tower comes shouting:
 Lovers, wake up! Dawn has come and light has appeared

Four elements on which the poem « Alba » is built in Occitan poetry. They are the expression of the lover about the shortness of the night of connection and the sadness of the beloved after separation, the character of the caller, and then the awakening of the family, the censor or the jealous. One of the beautiful dawns is Guiraut de Bornelh's poem (A Berry, 1979, 41):

en chantan Vos apel, Bel companho.
 eu.aug chantar l'auzel·qu Non dormatz plus
 Qui vai quereren lo jorn per lo boscatge;
 Et at paor que 'l gilos Vos assatge;
 Et ades sera l'alba

Oh, wonderful lover I invite you
Don't sleep, the bird started singing
And the day will come through the jungle
The envious will attack you if he sees you
And soon dawn will come

In the Fajriyat the word "dawn" is repeated at the end of each section, and the poet stays awake at night with his beloved and exchanges love, and does not pay attention but suddenly he hears the voice of a friend or bird, pointing out the arrival of the dawn, so the lover is forced to leave the sanctuary of his love unwillingly hoping to return to it and the idea of the shortness of night is echoed in the poetry of the Arabs before the emergence of Occistani poetry, and it is an old subject associated with flirtation.

What confirms the similarity between the poetry of Alba and Al-Fajriyat in the Muwashahat is that the themes of love that were included in the troubadours did not reflect the reality of European society before the twelfth century AD, but rather is part of the components of the Arabs, so the search was "for the type of true love and its homeland should be in the desert under the tent of the Arab" as Standall (1966, 190) said.

The similarity between the subhiyat of Abu Firas and the dawns in the Andalusian azjal and the poetry of the alba that arose from the poetry of the troubadour, is determined in: love, attitude towards the night, the sweetness of the meeting, the pain of separation and the preparation of dawn. What is unique in Alba was the flirting for luxuriant married ladies in most cases, and the presence of the snitch or censor, envious and evil, who overwhelms the lover to meet his beloved, and the character of the caller and then the vigilance of the parents (or sergeant or the jealous) and secrecy about the beloved for fear of the snitch. In addition to that this topic formed a creative type characterized by unity of emotion and attitude, and perhaps this is what distinguishes Alba or dawn in Provençal poetry than it is in Andalusian dawns and Subhiyat Abu Firas.

This similarity between the three images of the dawns shows the close link between troubadourian flirtation and earlier Muwashahat and azjal flirtation in Andalusia, confirmed by Lévy Provençal (1990, 290). The love poems in Provençal poetry came up with a new print, with no roots in European heritage. (Denomy, 1954, 184).

As for what characterized the Alba – the presence of the snitch or censor, it is very similar to what was mentioned in Arabic flirtatious poetry, namely the "dramatic characters themselves in Arabic poetry as well as in Provençal poetry, i.e., the whistleblower in Provence, (gardador) and the censor in Arabic and (Luzengiers) in Provençal, but the source of the threat (envejos) which is the envious in Arabic. The actual secret of lovers in Arabic poetry and Castilian poetry in the fifteenth century, is the haste of lovers and their rush to express their love and adoration. In the collection of Spanish lyric poetry, we find hundreds of poems that take on the subject of the struggle between the preservation of the secrecy of love and the desire to express it" (Boaz, 1998, 678-679).

This censor appeared frequently in Provençal poetry (Melli et Lavaud, 1926, 215).

Plagues a dieu la nueitz nom falhis
Ni l l amux lanc de mi no s parties
NI La gayta jorn ni alba do no vis

Oy dieus· oy dieus· de l'alba tont
Tosti vie

Its translation:

Oh God, I wish this night never ends
So, I don't lose sight of my beloved
And the dawn does not come until the sergeant sees it
Oh my God, dawn has come in a hurry

The secrecy and secretiveness of the beloved for fear of whistleblowing did not appear in European poetry before the troubadour (Jeanroy, 1973, 317), but it appeared in Arabic poetry a long time ago, and it appeared frequently in the flirting poems of Arab poets, including Orwa bin Hizam's (Ibn Hizam, 1995, 26) saying:

I Keep the soul away from you and the soul is deep in love by remembering although the walk to you is close
For the fear that the whistleblower will seek to suspect and guard you that a suspicious person will be suspicious

And Jamil buthainah said :(Aluzry , D.T., 190)

And they said: we see her, Oh Jamil, has changed and the whistleblower have changed her, so I said: maybe she has

Qais ibn al-Mullouh (1960, 51)

If they block her or prevent her from contacting me a word of a snitch or a threat of a prince
They will not prevent my eyes from continuous crying, and they will not get out what I have hidden in my heart
And the snitches continued until the stomachs of love seemed to be us upside down
To God I complain about what I find from love and from a breath that gets used to me and exhales

Aliyah bint al-Mahdi (al-Souli, 1936, 65) said:

I hid the name of the beloved from the people and echoed the patience in my heart
So, what am I longing for an empty place to call the name of whom I love freely

This is the tip of the iceberg of what we see the whistleblowers and censors as they track the lovers, they are overwhelmed by their love, and perhaps the censor and the blamer are symbol of the authority of society, and the power of customs and traditions, poets have fed up with them, so they denied them their actions, and their poetry. The censor was also mentioned in Andalusian poetry, it was mentioned in the words of Lisan al-Din ibn al-Khatib (Ibn al-Khatib, 1976, 198).

I do not utter the name of my love, for fearing the censors
In the poetry of Ibn Abd Rabbo (1979, 176)
Oh, a crescent in his highness and a branch in his foldness

Which I don't mention his name, but I call him in kuniah

This snitch was absent from the Subhiyat and Fajriyat, but this difference does not eliminate the space of similarity between them and the Alba.

We see that the Subhiyat is unique in its language and intellectual content, and it was organized in al-Fusha first, as what Sultan Ahmed (al-Muqri, 1995, 9/297) said

And the nights of feeling are going as the river of the day flows with no dawn

I would prefer the night for a long time for me alone

If you see me, I made it my cover.

Fatimid in the dislocation of Al-Jaadi

It is Lyla the sister of Bani Bishr, so where are you, Aba Badr.

I swear by the love for a wise man, the night of longing has no dawn

After two centuries, the mornings decayed, so Ibn Quzman organized it in colloquial language because of the change in artistic taste, which prevailed at that time and the tendency to sing and have fun, and because of cultural diversity and human mixing, which paved the way for the transition of dawns to troubadour poets.

In conclusion:

We conclude by saying that the similarity between literatures between nations may lack evidence to prove the link between them, but the research in the similarity may lead to the recognition of these links, the similarity that we found between the Al-subhiyat and Al-fajriyat in the Andalusian Zajal and Alba is determined in:

-Love.

- Antagonization of the dawn.

- Night meeting.

- Confidentiality.

- Parting at dawn.

The Al-subhiyat differ from the Al-fajriyat and the alba by:

- Language.

- Intellectual content

The Subhiyat were organized in eloquent Arabic and adhered by Khalili rhythms but in terms of intellectual content, Subhiyat were expression of the position of existence and life and fluctuations. Abu Firas created his Subhiyat by calling into memory in the nights of captivity, to rid himself of the sense of desolation and loneliness, and he wanted to find himself through mixing with women to work together to renew life and permanence. The night is a guide to isolation, deep meditation, thought, revelation and self-salvation, and it offers him the ideal space in which his thoughts roam, and the day has a restricted closed, unlike the night, which made the movement fast at night, because it is impossible to start a reality, so the night was the field of his psychological movement, as he found in it an immeasurable spiritual extension.

Al-fajriyat that came in Muwashahat and Azjal were language approximate colloquial, as overlapped linguistic levels of eloquent, colloquial, and Latin language, the introduction of many foreign words, and perhaps this was the result of historical and social variables and cultural

diversity witnessed by Andalusia. Al-fajriyat were characterized by superficiality and lack of depth that internalizes the self, and shows the attitude towards life, and perhaps the trend towards fun had an impact on this.

Alba is unique in mentioning the snitch and the watchdog, which is often mentioned in Arabic poetry. He is repeated in Alba, in the same position towards them.

Finally, it must be said that the similarity between literature is a reason to study it, to reveal the changes that affect the literary impact in its journey from literature to literature, as well as the factors that contributed to its development.

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