

Discourse Of Female In The Andalusian Poetry

A Style In The Light Of The Feminist Criticism

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Abstract

This research entitled "Female Discourse in Andalusian Poetry as Approach in the Light of Feminist Criticism" selected a female literary achievement as a different authority and a cultural given to an important and marginalized segment in the history of Arab literature, in addition to being a poetic matrix that reveals the feminine vision of its issues and problems.

The research focused on two main section , first - the patriarchal system, in which it shed light on the concept of patriarchy and its various patterns in the female poetic code, especially 1- racial authoritarianism and color discrimination 2- class authoritarianism 3- political patriarchy. Second - Sex (Gender) and this section concerned with the distinction between terms used in this cognitive field, its gender, sexuality and sexual pattern, then it dealt with gender according to 1- traditional gender roles 2- Breaking the gender role 3- The plurality of the gender role 4- Gender identity. The research invested in the approach and treatment of the most prominent propositions of feminist criticism, especially the perspective of male domination over society, and its various manifestations, as well as site policies and the shifting of patterns, and the research ended with a package of results, then followed by a glossary of the footnotes, followed by the bibliographies and references.

The first section - the patriarchy (patriarchate)

Many terms have become common in the studies of feminist criticism, some of which have risen to the level of principles, and among those terms and concepts, patriarchy or patriarchy. This term goes back to two Greek vocabulary: they mean collectively (the rule of the father), and the reason for the spread of the term to two different fields: (anthropology) and (feminist studies) ... and this term took place in common since the seventies of the twentieth century and has played a central role in the pursuit of the people of the field of

feminist studies seek to trace male domination in human societies by describing that control as a source of oppression imposed on the female. (1) We should understand the concept of patriarchal or patriarchal structure and define it in two contexts; Because the term carries two meanings at the same time, one is general, and the other is specific to the chronological and cultural or literary given. Note that the patriarchal structure throughout history is a structure, not a single structure, even if it converges around a central section, which is the presence of male authority in front of female marginalization. And because the scope of this study is Arabic poetry in the Andalusian era, specifically the writing of women and their poetic product, we had to refer to what Dr. Al-Sharabi said,: “Patriarchy is distinguished as a social formation with a unique structure, because it is the result of special cultural and historical conditions. The patriarchal social formation appears to be specific successive stages, and from the structural point of view, it is a series of types that are related to each other.”(2) What Dr. Sharabi harmonizes with the historical determinism of the relativity of concepts and systems and the fragmentation of systems

Patterns of Parental Dominance:

The descriptive and analytical reading of the Code of Feminine Poetry in the Andalusian Era focus on the suffering of women due to the many patterns of patriarchal domination as a sociocultural structure, and among these patterns:

- 1- Racial authoritarianism and color discrimination: It is a pattern of authoritarianism based on the struggle of skin colors, and this racial superiority tendency can be incorporated under the concept of the patriarchy from the angle of reproducing the categories of male domination in preference to white over other colors. Among the examples of racial hegemony is the saying of Hafsa Al-Rkuniya when he “told her that Abu Jaafar bin Said was in love with a black slave girl who stayed with her for days, so she wrote to him: (3)

O sweetest people before a situation brought about by fate

You fell in love with a black woman like night, her beauty has been disappeared

The light doesn't appear in her dark, nor watchers don't see her

By Allah, say to me, and you know of everyone who love the female

Whoever loved a meadow in which there was no light, nor flower

This piece shows us a cultural pattern that reflects a form of conflict in the social structure in the Andalusian era, a conflict that has roots in previous eras. This cultural pattern focuses on crystallizing the cultural identity in the category “the feeling of its identity is derived in a negative way.” (4) The sender Hafsa al-Rkuniyya employs the color differentiation between black and white in the context of the imminent danger to the being addressed, and then this racial employment falls into the space of the piece as one of the mechanisms (Mechanisms) of self-defense to exclude the black slave girl from Abu Jaafar's care circle. The feminine discourse, and especially its statement in the second verse, revealed female support in an indirect way to more male domination of women. Because the one who showed the characteristics of the text of Hafsa al-Rukuniya is Many terms have become common in the studies of feminist criticism, some of which have risen to the level of principles, and among those terms and concepts, patriarchy or patriarchy. This term goes back to two Greek vocabulary: they mean collectively (the rule of the father), and the reason for the spread of the term to two different fields: (anthropology) and (feminist studies) ... and this term took place in common since the seventies of the twentieth century and has played a central role in the pursuit of the people of the field of feminist studies seek to trace male domination in human societies by describing that control as a source of oppression imposed on the female. (1) We should understand the concept of patriarchal or patriarchal structure and define it in two contexts; Because the term carries two meanings at the same time, one is general, and the other is specific to the chronological and cultural or literary given. Note that the patriarchal structure throughout history is a structure, not a single structure, even if it converges around a central section , which is the presence of male authority in front of female marginalization. And because the scope of this study is Arabic poetry in the Andalusian era, specifically the writing of women and their poetic product, we had to refer to what Dr. Al-Sharabi said,: “Patriarchy is distinguished as a social formation with a unique structure, because it is the result of special cultural and historical conditions. The patriarchal social formation appears to be specific successive stages, and from the structural point of view, it is a series of types that are related to each other. ”(2) What Dr. Sharabi harmonizes with the historical determinism of the relativity of concepts and systems and the fragmentation of systems

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the masculine tone or the voice symbolizing the standard of authority in the female discourse, and this pattern of domination among women worked on crystallizing "a different direction in the patriarchal reading that stems from an awareness of the importance of racial belonging, as according to some black researchers who criticized the concept of patriarchy." In feminist studies in that it assumes the equality of all women on a gender basis, and they affirmed that the theories of feminist patriarchy adopted by researchers of the white race ignore racial and ethnic differences between women. This trend is different, as the post-structural trend acknowledged, but it states that the experiences of women of color differ from those of western women, their poverty was dual, both from their societies and from Western colonialism, which is colonization carried out by both the Western man and the Western woman. (6)

The rhetoric of derogation in Hafsa's verses is based on two issues, the first of which is: The formulation of biased ideas and negative values can be represented and embodied in an aesthetic expression and poetic depiction, and this is what we see in her saying:

Whoever loved a meadow in which there was no light, nor flower

This exclusionary discourse, in its deep structure, assumes an aesthetic self that reflects the poet's imagination, the imagination of her cultural group and the characteristics of her environment and nature. Even though she denied her lover in an interrogative manner (who ..) she loved a woman of color, but her aesthetic awareness did not go beyond the despised spaces and ugly places, as she likened those black to the kindergarten. , Which is a linguistic component meaning the lexical meaning of the beautiful green garden. The poet represented the other contrast - the black slave girl - in a way that was not without aesthetic, and she referred her legal content and deliberative intention to an abominable color conflict. And the other: reaction equals action in strength and opposes it in direction. We see this principle in its

effects in the discourse of Hafsa, which is characterized by a lack of convulsion or exaggeration in the negative response after knowing the nature of Abu Jaafar's feelings towards the servant girl. Hafsa expressed this emotional and emotional dimension by saying: "There is a pleasant reproach and a paper in strife when she says:

By Allah, say to me, and you know of everyone who love the female
Whoever loved a meadow in which there was no light, nor flower (7)

This type of influential action can be read according to two factors:

- The psychological factor, the personality of the poet is characterized by many positive characteristics, including literature, humor and calm, which is confirmed by one of the researchers, saying, "This beautiful reproach we did not notice at Mrs. Waladah, which we found when IbnZaidoun asked her maidservant to sing, hit the slave girl and throw the most terrible curses at him, and perhaps the difference between the two personalities are represented by her calmness at Hafsa and her flare withMrs. Waladah, which is the reason for the lack of estrangement between Hafsa and Abu Jaafar and its abundance between Mrs. Waladahand IbnZaidoun. (8)
- The Maqam context: The external context declares that Abu Jaafar is the actor in establishing the relationship with the slave-girl, and not through the seduction of the slave-girl. This is clear when he said" when Abu Jaafar was in love with Slave-girl"9
- Class domination, is a form of domination, and it is intended in this historical context to switch roles between master and slave, and it is an acknowledgment of the existence of a society divided into two classes - at least - dominant and defeated, and how male authority affects the formation of class. The historical legacy of the special class in the social structure distinguished between the assumed identity and the realistic identity of the individual in the permanence of male authority, meaning that the patriarchy as a system usually based on customs and traditions as the largest male or father constitutes absolute or partial authority over the wife and children, especially girls. 10) Among the samples of this patriarchal system in its class dimension is that "when Buthaina was taken into captivity and bought her by a Seville merchant, he gave her to his son. But she refused to him except to contract with her and marry her, and consult her father about this, so she wrote to AlMa'atmad verses she sent him,:

Do not deny that I was exiled and I am the daughter of a king from the BanuAbbad

A great king took over his era, and likewise time is devolved...

So I ran away, and a man hurt me who did not come in haste but punished me.

As he sold me like slaves, and I went with who save me from the hardship

And he wanted me to marry a pure son of good manners and son of kings.

And he went to her father, asking his opinion of satisfaction, and you look in the way of my guidance

I hope, my father, introduce him to me if he can serve the love (11)

The poetic discourse presents a model for male sovereignty in one of the social systems, which is the pattern of marriage, and the previous practices and rituals, including the approval of the girl's guardian, and the activation of this religious heritage and social tradition in the poetic text is effective in different contexts, despite the shifting social positions and the breach of the class hierarchy of the father and the daughter. From a king and princess to a prisoner and captivity, this shift in the class ladder did not fall as a symbol of male domination in Buthaina's mind. And we see that patriarchy as a power and authority that worked on two characters, of the father and the king, and then the metaphysical presence of the class domination of the patriarchal system is embodied in the second part of the second verse, her saying:

Do not deny that I was exiled and I am the daughter of a king from the BanuAbbad

The phrase "a daughter for a king" refers to the top of the highest forms of male domination, which symbolizes power and authority politically, socially, economically and culturally. On the other hand, female discourse shows the objective vision of male models. Because the poem reveals two forms of masculinity, which are the positive image embodied by:

(A) The father, the king, and the counselor in her saying: "And you are looking on the way of my guidance."

(B) the uncle and the future husband, as in her saying:

And he wanted me to marry a pure son of good manners and son of kings.

The following words: pure, good manners, reproach to positive standards of masculinity and reinforce the positive stereotype of men in general and husbands in particular.

The negative image, and the poetic message of Princess Buthaina illuminated this negative role of masculinity in her saying:

So I ran away, and a man hurt me who did not come in haste but punished me.

As he sold me like slaves, and I went with who save me from the hardship

The female voice has permitted a negative role model for men in Andalusian society, which lacks the sensation of revealing the socially differentiation between women and deplors its behavior with the following expression “as he sold me selling slaves.” The deliberative intention of this news act is to oppose the image of the violent man and the brave merchant. This objective and varied view of masculinity models and patterns in the social construction leads to some advocates of feminist organizations in the world reviewing their proposals, especially their opposition to patriarchy in its various forms, because not every male domination is an evil or a negative matter.

In the context of patriarchy in its class dimension, we see the supremacy of the male view over the hierarchy of society to perpetuate class differences, including the saying of HafsabintHamad al-Hijazi:

Oh Lord, I am among my servants, injustice people, and there is no good one

Either ignorance, tired idiot man, or cleverness of his malice does not answer

The semantic load of the appeal structure initiated by Hafsa al-Hijazi includes the presumption that the poet possesses slaves, and the external data related to the poet indicates that she belonged to one of the strata of the special class, as stated in the following praise, “that her country was proud of her.” (12) The aforementioned discourse reveals the class disparity within the societal fabric, and the duality of the master / slave indicates what comes next. Socially, the discourse shows that Andalusian women work to reproduce male power by mediating solutions in the authoritarian role of men, and what he has created of patterns of domination, including class differentiation. Owning the HijaziHafsa implies a pattern that contributes to strengthening male authority and the permanence of the patriarchal role. It is well established that the class disparity, and the position of slaves in the margins of social peace, is in fact nothing but a form of violence against this class, and the adoption by women of this negative role of masculinity has historically worked to perpetuate oppression and oppression, and creates a double conflict not against men, but both sexes. In light of this, we can add a different understanding and expand the concept of the male woman, to mean her participation with men in the continuing marginalization of a group of people on the basis of contrasting color as a criterion for differentiation. By this practice, she is working to increase the proportion of masculinity in her behavior and vision more than men who do not enjoy power and strength. The male woman's affiliation with the authority of the patriarchy revealed her suffering with the lowest of her class, and this leads to the fact that the authority of the

Hijazi emotions was greater than her class authority, and the second house results in two types of emotions, namely frustration and discontent.

- The patriarchal political system: The political system as a patriarchal system means acting as a father towards people who are considered children, and that the roots of this term politically are the idea of structuring the state similar to the family structure, so that the ruler for his subjects is like the father of his family and thus it is assumed that the state is working to achieve the interest of his family whether they agree with him Opinion or not; Because the ruler in the state or the father in the family is wiser than the parish. (13) The patriarchal system in the structure of Andalusian women's writing crystallized different functions that formed a whole bundle of relationships, most notably the relationship of literature to politics according to a female perspective. Among the examples of female poetry that dealt with one of the problems of the Andalusian woman was Hasana al-Tamimiyeh's saying: "When Abu al-Mukhashi died, Hassana's father, she wrote to the ruling, and she was not yet married:

Abo Ma'asiI complain to youAba al-Mukhashi(my father) was died.

I was living in his blessings, and today I return to your blessings

You are the imam to whom the people were led to him , and you have crowned the control

I don't afraid if I you was my helper,stay with him and no one hurt me

You are still in the disgraced honor dressed until you are humiliated by Arabs and non-Arabs

The Hakam ordered , after approving this poetry, to paysalary for Hassana and honored her, and wrote to his worker in Ebera to do so ... (14) Abu Al-Asi Al-Hakam bin Al-Hasham * represents the patriarchal system from the political point of view, and promises the term "Imam" in her saying: "You are the imam." You imam ... "is an authoritarian title in the political system of Islamic governance, and this indicative formula, which the producer of the speech employed to activate the economic connotation of the patriarchy of power on the basis of the principle that" the people view the state and its representatives from the rulers as responsible for their basic needs, otherwise they are not custodians of it and are not sensitive to its public interest (15) What appears from the generosity of the Imam or Caliph and an arranged procedure for Hassana, as conveyed to us by the intention of responding to us, the financial poverty and financial misery of the poet after the death of her sole breadwinner as evidenced by the context of the pans and the maqam, and the implicit connotation of that declared pattern of monopolizing wealth and failure In economic development in a rich country

The poetess has two poems that share the same theme, and to this one of the researchers indicated that she received Hasana's poetry. The sources then mention nothing to her except for these three occasions, from which we conclude that BintAbi al-Mukhashi is a printed poet. She did not say poetry and did not organize it except when she needed to express. She complained about her status, and when she was ready, she no longer needed to say it or organize it, and she is a smart woman who knocked on the door of the rulers, reminding them of her father, and asking for help, because her father was a poet known to them. " (16) This pattern of receiving Hasana's poetry highlights the phenomenon of earning a loan in order to improve the standard of living and raising it, exploiting the social and literary position of her father as a well-known poet in the Umayyad court, but this structure in response refers to an implicit connotation, which is to decorate the system of begging and unemployment in a civilized and cultural form in the social structure, investing praise as a way to reach the intended and in light of that praise became a tool. The patriarchal authority or the ruling elite to confer legitimacy and domination over the classes of society according to the dichotomy of attraction and expulsion. The poet who praises the authority receives the favor and the material and moral gifts, and he who is outside the space of adulation, and who is far from playing the role of the trumpet of power and the dominant class is in the orbit of the dispossessed and the marginalized. This leads to the fact that the female praise of the political system as a patriarchal system makes the Arab cultural discourse hypocritical, false, unrealistic, unreal, and irrational. (17) It also shows us clearly the subsistence of the female under the domination of the patriarchal system in her saying, "I am with you, Abba Al-Asi, with pain. And "I have been ablaze in his blessings, I have been reckoning" and "Today I harbor to your blessings, he shall judge." And finally, her saying, "Nothing I fear if you do not have a kafaf." Among the mirror effects of financial dependency on male authority are the squalid living conditions, which are depicted by the word "painful". But the context of the times denies that financial and economic dependency is an imposed and inevitable condition, but the data confirm the opposite, as women have the right and freedom to practice any profession, the work of Andalusian women and their productive activities have diversified, especially in literature, calligraphy, copying, libraries and other professions through which they It generated wages and salaries for the woman. (18)

Among the manifestations of patriarchy in the female discourse is what was evident in the culture of submission to male political authority, even if that authority was by force and not by action, and the model of that when "Aisha entered upon Al-Muzaffar bin Mansour AbiAmer a boy in his hands and she said:

You are the Aamer family, the best of one, good children and grandfathers

Your son has opinion as his elder, and your sheikh is brave like young." (19)

Although the political patriarchal system during the Umayyad era during the time of Al-Muzaffar bin Al-Mansour was characterized by the appearance of democracy and the rejection of the cultural monopoly policies of power, and then "the passion for collecting books in the era of rule was not limited to the Emir, so many of the era's elders and scholars were concerned with establishing rich private libraries. With the merits of books and the passion of educated women as well as collecting books and creating books, and among the most famous of these is Aisha bint Ahmed Qadim, and she was one of the most brilliant women of her time in knowledge, literature and poetry, and her bookcase was one of the richest and oldest private libraries. (20) However, we see in the two previous homes the subordination of women. Of male authority, regardless of actual or symbolic male power. The poetic text also reveals the educated woman who is attached to power and who is connected to her from the benefits, especially if we know that the poetess was one of those who "did not return her intercession." (21); Because she is from a famous family, known in Córdoba, and "the house of Beni comes, a famous house in Cordoba." (22) Here we face an image of a woman subject to male domination politically and classically, "an image that contradicts one degree or another with the axioms of a culture based in its essence on change, criticism and rebellion." (23) Aisha's discourse exposes to a large extent the dichotomy of domination and submission. While the female text exposes the patriarchal structure claiming to culture, freedom and equality, we see a male political system dominating in parallel with blatant subservience to the cultural elite. However, this dependence on male authority on the part of the educated person embodied in the family of the woman and the poet, we see it in a different context that turns into hegemony and a justification for belittling a man who came to ask her hand: (24)

I am a lioness, but I do not accept to live as servant of my lifetime with anyone

And if I choose to do so, I do not , like a dog and how much I have closed my hearing about a lion

Researcher Fawzia Al-Aqili justifies this pejorative speech by saying: "They are verses that take the poet out of her dignity and show her unbridled anger until she described her suitor as a dog and perhaps this person was incompetent to her. And her wealth, and her etiquette, are reasons that caused her not to marry, because she did not find someone who proposed to her who was worthy of her. " (25) We see that this negative reception of the researcher reveals her cultural blindness. Because she does not see the systemic defects of the discourse, and this, according to Al-Ghudhami, is a sign of the empowerment of the pattern in us, even to blind us

from objective critical consideration. (26) Her saying in the second verse in it of arrogance, harm and violence reflects a form of duality in the female discourse towards masculinity.

- The second Part - Sex: (Gender)

Throughout its history, knowledge seeks to study and understand the human being, and everyone related to him from various angles and subtle specializations, and those efforts in the disparate fields have resulted in many terms, and among those terms that have become common in postmodern criticism, especially in feminist criticism, is the term gender and it should be distinguished between several Terms in this regard. Gender is an English term, originally from Latin origin (Genus) and comes in several meanings (gender, race, family, and gender), and in the Arabic language it corresponds to the term (gender). (27) The World Health Organization defined gender as "a term referring to social roles. The behaviors, systems and characteristics that a particular society considers appropriate for men and women." (28) A related terminology is gender, which "refers to the biological concept of both a man and a woman (male and female), (boy-girl)." (29) While the sexual pattern is based on To "the biological structure of women or men, and according to these structures mental and emotional capacities are attributed to them. Man showing or declaring aggression is a kind of sexual stereotyping, as if aggression is innate, while in fact we ignore the great impact of early education that occurs during childhood and encourages children to appear aggression" Against others. " (30)

It should be noted that there are those who said that gender is fixed and gender is variable in the context of mentioning the differences between them. (31) This difference may have been constant in the past, but nowadays, with the help of hormone therapy and surgical intervention, sex can be changed or changed from female to male or vice versa. In order to reach compatibility between an individual's sense of his sexual identity and his external appearance. In light of the aforementioned, gender will be a sensory invested and revealing in feminine writing in the Andalusian era, as this era represents a fertile field in the gender approach, and reading the female body based on gender resulted in the following:

1. **Traditional gender roles.** The poetic texts of Andalusians in large part reflected the patriarchal structure of Andalusian society, and the authoritarian relationship on the part of males resulted in limits to the space of women in the structure of society, the most prominent of which are:
 - a. The reproductive role, which is the only role based on biological difference, and has no relation to society and its culture. Among the poetic texts that refer to the field of motherhood and the role of breastfeeding, Hamda said: (32)

We dwelt in Doha, so it comfort us, like nursing mothers on the weaning

This poetic text, especially “We are the tenderness of the nursing mothers over the weaned,” embodies women in one of their gendered forms, with the reproductive role at the forefront. The text, although it did not come in the context of marriage and family formation and related to the ability of the two partners to fertility and reproduction, nevertheless revealed one of the roles of women in social upbringing and their complex relationships. Because the female imagination of the poetess created a metaphorical structure between nature and the mother and the focus of the tropical text is the theme of tenderness. The graphic imaging with simulation technology evoked complex and integrated stages of the female gender role, specifically the role of reproduction, and reproduction represents the main role for the vast majority of women and includes in general and simplified pregnancy, childbirth, breastfeeding and raising children and caring for the family, and what is meant by the main role, that is, the only role recognized by the society. The upbringing of girls since their reception at birth is based on preparing them to play this role in due time in the best possible way. (33) Among the examples that depict gender stereotyping of women is the saying of Qasmonabint Ismail, as “I looked in the mirror and saw her beauty and the time for marriage has reached, and she has not yet married and said:

I see a kindergarten whose harvest has come, and I do not see a hand that reaches out to it

My regret, young was lost, and remains what I call it alone. (34)

The letter of regret sends out the division of social and legal codes, as well as the desire to represent the role of reproduction, which is one of the oldest and most important roles of women in all cultures throughout the ages except rarely. The social pressure on the poetess showed the girl in adulthood, especially the pressure on the fundamental question: Have you not married yet? Because marriage leads to preparing her to exercise her role in pregnancy, childbirth and motherhood. (35) A societal oppression against women emanates from this gender role, and this pattern of oppression and violence is exemplified by the culture of repression directed at women regarding the issue of the girl's request for a man's hand for marriage, but social customs and traditions have been imposed. The opposite is true for females, and this practiced and systematic coercion on femininity is one of the mechanisms of male domination to pass a culture of domination over women and their oppression, and this pattern of violence and coercion is the product of a historical work in the light of which the history of domination should be reconstructed as it is linked to a repetitive social construction and restoring the principles of vision and division Generated for both types. " (36)

- b.** The productive role, which is intended to work for women in return for a wage. This practice of Andalusian women came as a result of cultural differences, cross-fertilization,

and their contact with European peoples and their influence with some of their characteristics. The mixing of Arabs in the Andalusian society with the Berbers had a great effect as the women in their society had a different position in the Arab society, as the protectors took the mother as the head of the family, so the family members were They belong to it and not to the father. (37) This dynamic process through which living cultures transform and adapt in light of internal and external forces is called cultural transformation. (38) This transformation can be considered a form of special cultural and social development, which is characterized by some variations of direction. The general or prevailing human social and cultural development or trends opposite to it, as a result of specific historical, geographical or environmental circumstances. (39) Among the productive roles in which women competed with men in the Andalusian era are the following:

- a. The educational role and the Andalusian woman excelled in practicing the profession of education, so she was the teachers of elite girls in the political and social establishment, as they practiced teaching jurisprudence, religious sciences and literary production, most notably Maryam bintAbiYaqoub, and Hafsabint al-Hajj al-Rukkiya, as "they were teachers of the daughters of Mansur, Sultan of the Unitarian." (40) Also, "a professor of women's education in Mansour's house was the grandson of the Commander of the Faithful, Abd al-Mu'min bin Ali." (41) In a test to measure her literary competence and evaluate her in the royal palace, Mansour asked her for improvised poetry, and she said:

O Lord of the people, who people hopehis help

Give me with a check, it will be help in life

Draw your right hand on it, praise be to Allah alone. (42)

The fictional context clearly shows us the professional role played by the poetess woman in the Andalusian era.

- b. The Calligraphy Profession, and one of the sectors of work in female Andalusian poetry is calligraphy and copying, and among them is that "a woman reproached Khatt al-Sifaia, and she replied to her by saying:

The fault of my handwriting, so I told her shut up, I will show you the pearls in the verse

And I called my hands to write, and brought close to my pens, paper, and ink

The work of women in calligraphy as a productive role was not restricted to one gender without the other. The logic of challenge in this poetic text was a psychological and linguistic response in order to refute the claim of the Aiba for a line of Safia, taking from the style of

disconnected dialogue an artistic method to persuade and influence the addressee. It is evident from the structure of diminution and challenge in the linguistic and non-linguistic contexts that Safiye was devoid of calligraphy, especially in her saying, "I will show you the role in systems," and "I called my hands ..." and the line of professions in which women had a prominent role as a productive role. The interest in copying and libraries was high during the reign of Al-Mustansir, as the library used to be in his era ... it included different departments, one of them for copying, and skilled calligraphers, including girls and boys, were employed.

2. **Breaking the gender role**, the culture of society in every era instilled in its holders permissibilities and taboos that should be adhered to, but the social reality and psychological desires were not constantly flowing in the orbit of the signs * drawn, and from the inferences about the violation of the behavioral pattern that was conveyed by the narratives in NafhAlTeb. The Majlis of Mansur bin AbiAamer to his minister Abi al-Mughira bin Hazm:

O my people, marvel at a deer, treacherous in my love while he is my neighbor

If only I had a path to him, and I would spend out of his love my heart

And when Anas al-Qulub finished singing, Minister IbnHazm said:

How do you reach the moons, between blonde woman and high white?

So the Caliph was angry at this exposure between them, and so he declared his adamant and harsh words in his words, so the maid apologized. In the presence of the king, he formed behavior that violated the relationship between the master and the slave, which generated a negative act of the king that was manifested by two patterns of response, namely, action-level behavior embodied by the sword-raising, and verbal behavior that was manifested with rudeness in speech, because he considered the act of the slave as one of the patterns of violation of the perceived gender formation between Classes, and a form of transgression over the constants of the caliph's standing in the hierarchy of social peace, and the current apology from the head of power is a clear indication of patriarchal control.

3. The variety of the gender role

In the poetic discourse of Andalusian poets, we see a clear plurality of the roles of women as a social type, and this phenomenon was not limited to Andalusian women only, but was present in other cultures and in different eras, which reflects a revolutionary vision of the gender role in the structure of society, and the engine of this pluralism was not the pursuit. For gender equality to the extent that economic and social conditions imposed. Among the

examples of the multiplicity of the gender role of women is what we read and hear in the poetry of Umm al-Karambint al-Mu'tasim after her love.

O people not, marvel at what the sickness of love has gone wrong

Without it, he would not have descended from the darkest horizon of the earth. " (44)

Contradicting the horizon of society's expectation, whether on the part of men or women, of gender status and its habits destabilizes gender and destabilizes its prestige, and this is what we discern from the silence about it in the discourse of the Honorable Mother. And her exclamatory call in "Oh people, do not marvel," is an audio depiction of the poet's psychological state, and its functional connotations of excitement and surprise. Condemning the abolition of stratification in society linked to gender; And because it develops for the rich and ruling class, it expresses itself as "full of darkness from its upper horizon" and is about the poor and the lower classes with "education", which clearly reflects the gender vision from the perspective of kings and rulers as a special or higher social class. Likewise, the cultural legacy is effective in shaping the image of the marginalized, as the poet "is from a house that is ancient in lineage, and her father Muhammad bin Maan ... was king of Maryah." (45) The gender role of the poet by virtue of her social status as a daughter of a king obliged her to conduct and role specific to royal traditions and rituals. Stratification; But she violated her culturally-perceived role by explicitly declaring her love first, and her love for those below her is a second social order. A woman's cultural activity in society, especially her writing of poetry and her presence in literary salons is a classic role for women in Arab culture throughout the successive literary eras. This step came to break her idolatrous role of procreation and the performance of domestic duties, and among these poems, the mother of honor. Mastery and excellence with the presence of the queen and her talent ... and the literary milieu in which she grew up in the confinement of her father and her fellow poets ... until she organized poetry and muwashahat. " (46) Umm Al-Karam's poetry is not a change in the role of women in her era, but the undermining of her gender role was an act. Organized by al-Ghazl in the beautiful young man: (47)

If only my poetry is a way to a solitude, that every observer has heard

Wow, I miss for a retreat from tomorrow, and its resting place between the waist and breasts

We see the effective presence of patriarchy in the gender institution as embodied in "every observer." The observer is a representation of the influence of male authority and its cultural implications in dividing the roles of men and women, especially the duality of permissibility and prohibitions. In light of the gender perspective, the poetess is an aggressor against the societal institution. Because it violated one of the inherited customs, which is not to allow a

woman to be alone with a foreign man in the jurisprudential concept, and in this context comes the reprehensible and surprising reception of this gender shift in the following reading: "The strange thing is that this princess utters the poetry of spinning in a beautiful boy from Daniyeh called Sammar ... The strange thing The matter is that she declares this love, and that the muwashahat says about this boy, but wishes in her poetry that she should be alone with the beloved, without regard for a standing and without dignity. " (48) The silence about him in the express tone of the honorable mother refers to a gender pattern common in the Andalusian era. For women in general, and poetry in particular, which is the space of freedom and liberation, and the connotations of courage and rebellion that are fragmented from it, and this behavior is a protest stance against dominant customs and a form of revolution at the cultural and literary level. We conclude from saying that the honorable mother has exercised many roles, as she was a daughter of a king, a poet, and a revolutionary against social situations, and that rebelling against traditions and opposing them is a human activity practiced by both genders.

4. **Gender Identity:** "Gender identity refers to the internal perception of a person's gender, and how an individual classifies himself according to the extent of his compatibility or lack thereof with what he understands of gender options. Gender identity is often confused with biological sex or the sex that is determined at birth." (49)

To start with, it can be said that homosexual lust is one of the semantic loads prominent in female literature in the Andalusian era, and it is a recurring theme in the arts in general and literature in particular. This type of literature expresses positive feelings about the same sex, whether the same is a man or a woman. The search and investigation resulted in the emergence of this type of literature exposed in the poetic texts of four Andalusian poets out of a total of (31) poets or more. We would rather point out that these texts are in the homosexual orientation, whether it is included in the theme of satire or virulent criticism. (50) Or its implicit connotation contradicts the literal meanings, as "through them the poems expressed latent emotions that are not necessarily an act of performing." (50) 51) Or it was an artistic motive intended to ruminate on artistic traditions and literary traditions, or a social motive represented by the acceptance of Andalusian society for this purpose. (52) Or other motives and reasons, but on the surface we see a homosexual orientation, and these texts can be classified according to sexual orientation to:

1. "Bisexual, a person who is emotionally and / or physically and / or sexually attracted to their own two sexes or genders, and to the other gender." (53) A female poetic model of this sexual identity explained HamdaBintZiad Al-Maddeb. She went out to the valley of the city of Ashe with a female neighbor, and she swam with them, and

she had a liking from them. ”(54) In another narration,“ She went out hiking in a Ramla from the sides of the Ashe Valley and saw a handsome face and said:

The tears revealed my secrets in a valley, for him were beauty clear traces

Among the gazelles is a human one that cursed my heart and possessed my heart

She has eyes for something, and that prevents me from asleep

If she show her legs , you would see a full moon in the blackness (55)

This passage moves in multiple semantic directions, including a superficial reading that captures the sensual description of the poetess. It describes a beautiful girl or slave girl and the effect of her beauty on Hamda, who robbed her of her affection. The significance of the emotional revelation of the poetess can also be interpreted in the context of reproducing the artistic Sunnah and imitating poets in the theme of spinning, just as the spinning shifted with females towards males or boys, we see the example of some poems to spin with the female. On the one hand, and on the other hand, to formulate a female revolutionary pattern and prove the feminine self, on the other hand, to keep pace with male creativity. As for the third reading to which the study tends and adopts it, it spills out the file of the poem and coincides with the compositional and metaphorical structures of the text, and this reading sees that the verses have a role in the circle of homosexual orientation. The stage of emotional exposure, which is the first stage of the stages of equatorial calligraphy that extends the passion from the deep level to the superficial level. (56) The identity dimension has been extracted here from the poetic speech; Because we treat the word or sentence as a semiotic sign to reveal the emotional state of the speaking subject and see the emergence of love in a temporary and rapid state of emotion, and "MahaAnas" or "with a beautiful face" was the external active stimulus of that emotion. This emotional exposure of the female only stabilized at the level of expression, and did not rise to the practice of a homosexual act of the intended female or any other female. However, this homosexual orientation did not lead to the formation of a new social role for the poet, specializing in lesbians alone. We see that there is no violent clash between her homosexual orientation and what the sources have reported about her, that she is a "noble writer, poet, with beauty and money with chastity and preservation ..." (57) This is what some researchers have explained by saying, "Artworks usually show the person of homosexual tendencies." As a person who is a harasser ... it is one of the most misconceptions and misconceptions that feed the fear and hatred of homosexuals in society ... The homosexual, like the heterosexual, can be a harasser and may not be, on the contrary, the percentage of molesters in heterosexuals is much more than homosexuals, because

homosexuals by nature Contrary to what most imagine, he is a sensitive and moral person. " (58)

As for the emotional attraction of Hamda towards the opposite sex, i.e. the man, it is apparent in her saying: (59)

When enemies refused anything just our Separation, and I have no rebellion for them

And they waged every raid on our ears, and no helper and supporters

I conquered them from your eyes and tears, and from myself with sword, torrent and fire

The sexual orientation recorded by this piece classifies the poetess in the category that is more common, widespread and accepted in society compared to other classifications, but the female discourse indicates a blatant societal violence to this desire and attraction between the sexes, especially in the following text: "And when the whisperer refused anything but parting with us," and "when we heard every raid," ". We also see the harsh treatment that women are subjected to as a result of expressing their emotions and losing protection from society, as in "Say my mother-in-law to that and my supporters." The area of freedom that the poetess portrayed may not coincide with the shift in the role of women in Andalusian society, and the space of freedom granted to her by analogy with the eastern woman. The monotheist was not very praiseworthy for his bad reputation, especially for women. (60)

The poetic production of Andalusian women did not fail to evoke the gender displacement of the sexual passion of men in general and the poets in particular, as well as some poetic texts of Andalusian poets, specifically in three of them, they are birth, dialect and exhilaration. As their texts surrounded this erotic desire. All of their texts are contained in the context of satire, and this leads to a central question: Are the satirists excused from homosexual orientation or, more precisely, were they of the bisexual category, or these texts came in the context of the scathing satire and obscene insults that affixed them to those desires and desires. Among those texts was what the historical and literary texts narrated that "Waladah was called IbnZaydun with the gun, and faithfully says:

And I titled by a Guyand it was an adjective,that not leaves you up to death

A homosexual, an unmarried, an adulterer, a Horner, and a thief. (61)

This poetic fragment exposed a certain segment of males in society, taking IbnZaidoun as a representative of the ruling class as a sample to expose the reprehensible and dangerous

behaviors at the level of the family and society. The intentionality in this pluck tends blatantly and violently to reject these outrageous acts and abnormal practices, even if the speech came in the context of satire, but it is a clear rejection of immoral values and advocates of a culture of sexual liberation. The hermeneutical reading filtered from the previous verse was based on the following:

The external context constitutes evidence of the candidate interpretative reading; Because Walad said these two verses in the context of IbnZaidoun's satire, after an incident of her black slave-girl singing and the admiration of the two ministries.

The poetic product of IbnZaidoun is devoid of homosexuality in terms of action and practice. As for the plucking, fragments and poems whose theme revolved around spinning with the masculine, which amounted to (48) poetic texts, they all fall under the sensual description, romantic attraction, and verbal performance, and we did not see in them any endorsement or remembrance of the practice of homosexuality, and then the description of IbnZaidoun as homosexual and the passive homosexual - It was with intent to disgust and disgust the perpetrators of this act, or let us say that the gun is the lowest and most despicable example of a man in society.

- As for the cuckoo and the two horns, then imputing them according to the true meaning, it is not correct to associate IbnZaidoun with these two properties. Because he was not married until his death. However, one can read a poetic text of him, and he discovers this concept from it, and he is saying about the birth and IbnAbdos: (62)

A delicacy we poured some of its delicacies, and forgave it for the mouse

Considering women a commodity and promoting it in the market of pleasures is inconsistent with the moral values and norms of emotional lofty among lovers, and at home the poet is satisfied with the participation of other men in practicing romance with his beloved, which constitutes a break of the horizon of expectation of true love.

- Feminist poetry blows absorb religious and moral standards in its rejection of tolerance in matters of homosexuality, fornication and patriarchy and the dangerous effects it has on lineage and affiliation; Because the divine law and innateness with new roles of masculinity and femininity, including patriarchy, gender liberals and homosexuality, will gradually perpetuate the culture of destruction, devastation and disruption of natural balances, and all these results are manifestations of the culture of non-belief and psychological and moral virtues, pleasure for the sake of pleasure is not the supreme goal in the relationship between masculinity And femininity.

Results:

1. The female memory retains the duality of response and rejection of male authority.
2. The female poetic discourse diagnosed different forms of male domination over women in society.
3. Shaping the image of women in society is one of the mechanisms of the culture of male domination.
4. The masculine style was present in the poetry blog of Andalusian Women.
5. The study on the issue of gender revealed the existence of a conflict between culture and religion, and the cultural component prevailed in it in certain stages, and this prevalence led to the introduction of women to new roles.
6. The female poetic sample showed that the new gender roles were not the outputs of a systematic policy of power, nor for the sake of developing women and enhancing their role in society, or their equality with men within the permissibility of Islamic law, but rather came as a result of cultural pressure and social transformation.
7. There are many gender roles for women in the female poetic context of Andalusian women.
8. The refusal of the male authority to deviate from the gender role decreed for women was a prominent phenomenon.
9. Diversity in sexual orientation is a social and historical phenomenon, the most prominent of which is material civilization and intellectual rickets.
10. Discoloration in expressive language to show gender identity between gentle expressions and beautiful artistic depiction.

Footnotes:

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