

## Feminist Poetry in the Poetic Gatherings

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### The first requirement: The role of women in the poetic movement:

The life of extravagance and luxury and the mixing of women helped Andalusian women to have a presence and a wide position of freedom and boldness as a result of the mixing that prevailed between the elements of the formation of Andalusian society. Thus, women occupied prestigious positions and have the personality and the endeavor to prove themselves and succeed in that endeavor, and this is what the memory of days and time records have preserved.<sup>1</sup>

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In a society that bears the characteristics of Andalusian society, there must have been a difference according to the data of political life for each of its eras, between openness, closeness, stability, and lack thereof, a quick overview of the privacy of the Andalusian environment is fully aware that it is a different environment from others. The atmosphere of wars and the atmosphere of peace and strife were a factor of openness and overlap, as the abundance of wars, along with the period of prosperity, activated the trade of slaves, and boys, whether they were Spanish or immigrants from the East, then this affected the population interaction and the overlap between races and classes, and the submission of all to common historical conditions and a single environment, which resulted in cross-cultural cross-fertilization and unification in the common way of life.<sup>2</sup>

This, in turn, led to an increase in Andalusians' appetite for life and the participation of women in making it, so the seriousness and the amusement in it and the desired pleasure were inclined to poetry as a display of pleasure, luxury, bliss, and an expression of the spirit of rapture, singing and joy that women were the center of polarization in and their focus, which gave poetry sweetness of renewal<sup>3</sup>. Besides, just as the Andalusian woman embraced science, culture, literature, religion, and all sciences, acquiring the culture of her literary environment, so she was a writer and poet, as she preserved poems, absorbed the sciences of rhetoric, digested the heritage, and recited the poets of her time and recorded the great poets of her time, thus she had a wide contribution to the types of literary activity, including poetry, prose, stanzas, and poetic debates<sup>4</sup>.

"their harem is described by the good and the softness of the body, the indulgence of feeling, the purity of the mouths, the goodness of spreading, the lightness of movements, the nobility of speech, and the good conversation."<sup>5</sup>, in Andalusia, women occupied a great position, and had ample luck from education, as the girl enrolled in elementary schools from a young age and continued her studies in higher education, and she excelled in many

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<sup>2</sup>See: The Features of Andalusian Poetry, Omar Dakkak, Dar Al Sharq Al Arabi, Beirut, Lebanon, 1st Edition, 2006 AD 19.

<sup>3</sup>See: Innovation in Andalusian Literature: Dr. Baqir Sammaka, Al-Iman Press, Baghdad, ed. 1, 1971 AD: 133.

<sup>4</sup>See: Readings in Andalusian Poetry: Dr. Salah Jarrar, Dar Al Masirah for Distribution and Publishing, Jordan, 2nd Edition, 2009 AD: 171.

<sup>5</sup>Al-Hilal Al-Sandaani in Andalusian News and Antiquities, Prince Shakib Arslan, Dar Al-Kotob Al-Ilmiyya, Beirut, 1st Edition, 1997 AD: 1/202.

sciences, literature and arts: it was said that one hundred and seventy women in the eastern suburb of Cordoba used to work daily in transmitting copies of the Noble Qur'an in Kufic script, and that Ishraq al-Ardadiyah kept (al-Kamil) for Al Mubrad, and (al-nwadr) to Al Qali, and he used to entrust women with raising and disciplining the children of princes and the rich, so Ibn Hazm received his first culture at the hands of the women of his father's palace, and they taught him the Qur'an, narrated the noble hadiths, and trained him on the line, so he impressed himself with love of beauty, and his senses were opened to the whims of love<sup>1</sup>. We can say that the Andalusian woman was a teacher, a jurist, a poet, a calligrapher, a musician, a scientist, a narrator of hadith, a grammatical, and an episodic<sup>2</sup>.

The poetry was a prominent feature of Andalusian poetry for its abundance and genius, and the magic of women's poetry was associated with the name of the birth of the daughter of the Caliph Al-Mustaqfi, as her majlis was filled with knights of systems and prose, including Ibn Zaidoun, who was blessed with by staying with her and was brutal in deserting her, he described her with the most beautiful and thinner spinning<sup>3</sup>. Among those poems also are NzhunAlqulaeia, the outgoing poets of Andalusia, characterized by the sweetness of soul, nature, and lightness of shade, and in the councils of the caliphs she has a high position, he assigned poets to her, she used to sit with them and sometimes tease them with the cheerful tongue<sup>4</sup>. She was distinguished by her quick wit, she was reading to Abu Bakr al-Makhzoumi, so a man entered and said to him: <sup>5</sup>

**If you were to see who was sitting with him ... he blushed, and he found nothing but could not complete it!**

**Nzhun said regarding witness and quick thinking ... I became mute from his ankle.**

**(Al Kamil)**

**A full moon rises from its blue sky**

**And the branch has fun in its yields**

Perhaps this distinctive presence that women represented in the Arab-Andalusian environment is justified, especially if we know that the Arab man set foot on this island as a warrior and did not accompany him with a wife or woman. He needed to satisfy his desires and mix with what is present or what is imported from women, which made it important in the life of the Arab man and his participation in her, and created an atmosphere for her feeling of interest and comfort, so it acquired a character that might differ from some of the characteristics of the Eastern woman. We see it as having the same qualities as men, so they wore white when mourning, and some of them were good at saying poetry, performing rhythm, and singing, but they were the owners of literary and social councils that disclosed freedom and mixing with men moving away from social restrictions from religious values related to the prohibition of alcohol, the wearing of the veil of women, the spread of romantic relations between the sexes, and the demonstration and declaration of that relationship. Kings and princes had the effect of easing these restrictions and reducing the influence of religious teachings, and many of them spoke out<sup>6</sup>. In all this, the status of women, their high status, the rise of their political and literary voice, and the clear scope of their freedom to express their feelings and needs, but the administrative procedures were reaching all the details of organizing the relationship with the slave-girl and preserving their rights, such as writing the sale contract and explaining the reasons<sup>7</sup>. Then there is no contempt for the slave girl, for they have become the ladies of the palace. For example, the adoption of Al-Romikiyah, the wife of the approved and the mother of the princes, his children, and others<sup>8</sup>.

<sup>1</sup>See: Touq Al-Hamama, Ibn Hazm, under: Farouk Saad, Publications of the Library of Life House, Lebanon, 1st Edition, 1972 AD: 18.

<sup>2</sup>See: Andalusian Feminist Poetry, Said Boufalaqa, University Press Office, Algeria, 1995: 27.

<sup>3</sup>See: M.N: 27.

<sup>4</sup>See: nafahaltayb:4/296.

<sup>5</sup>See: Arab Poets in Jahiliyya and Islam, Bashir Yamout, The National Library, Beirut, 1st Edition, 1934 AD: 222.

<sup>6</sup>See: The States of the Taifas from their founding until the Al-Fath Al-Merabati, Muhammad Abdullah Anan, The Authorship and Translation Committee Press, Cairo, 1st Edition, 1960 AD: 406.

<sup>7</sup>See: Poetry in the Reign of the Almoravids in Andalusia: 50.

<sup>8</sup>See: The History of Andalusian Literature (The Age of Taifas), Ihsan Abbas, House of Culture, Beirut, 1st Edition, 1962 AD: 52.

The contribution of Andalusian women has emerged in the fields of literature, including poetry, prose, and debates<sup>1</sup>, through its literary councils, which were held either in the homes of the women of the majlis, or in nature, where the open-air and charming views and this tendency is consistent with the ancient preference for vast open spaces to hold their councils, Al-Ahnaf bin Qais preferred what the sight traveled in, and the body was left in it when asked Which councils are better?<sup>2</sup>. This phenomenon was transmitted in detail to the Andalusians when God granted them a beautiful nature from the richest and most beautiful spots, which the hearts were fond of and the souls were inspired by.

These councils were known for their goodness and the beauty of their appearance, and the women of the councils are not satisfied with what is in their gardens and orchards of natural beauty, but rather they decorate them with roses and winds, and this is what Buran has deliberately done, " There was in the middle of her council of the kinds of winds and oddities of fruits that Yitzhak al-Mawsili did not see"<sup>3</sup>, as, for the abundance of perfume and incense, it was a characteristic of their sitting, to spread the feeling of pleasure to their guests; since the scent precedes to the guest, and he perceives it with the sense of smell before entering the majlis<sup>4</sup>. Female councilors used perfume as a way to decorate their councils, and this care for these mejlises and the keenness to decorate them stems from the nature of women inclined to dress, beautify and decorate.

perfumes occupy the first place in the Andalusian woman, for it is her passport that announces her arrival before her arrival, and from the intensity of her interest in perfume, so that he was standing between her and her visiting whomever she likes because he remains stuck in the place she goes to, revealing her visit to him, Al Mutamad says in this description<sup>5</sup>:

(Al Baseet)

**Three, she prevented her from visiting us  
exasperation**

**The fear of the sergeant, the fear of the envious, the**

**The light of the forehead and the whisper of the jewelry its sentiments contain fragrant amber**

In addition to the pillows, furnishings, and seat of the owner of the council, the owner of the council is keen to ensure that these chairs are arranged according to the order and organization<sup>6</sup>, in them, there is the harmony that reveals a great deal of luxury and delicacy of sense and taste, " the people of Andalusia, are the cleanest Allah's creatures of what they wear"<sup>7</sup>. As for jugs and pottery and earthenware, they were present in these councils, and it is the best of what is possible since drink has become an essential ingredient in it.<sup>8</sup>

The Andalusian environment was adorned with quite a few women poets who contributed to the enrichment of Andalusian literature and imposed their presence on the procession of poetry in Andalusia, and the truth is that the poets of Andalusia enjoyed a great degree of freedom, they were not satisfied with what they used to hear from the poetry of the poets, but rather they were poets who produced and loaned poetry"<sup>9</sup>, they had a remarkable spirit of personal initiative in expressing their feelings, and they were not afraid or hesitant. So we find, by way of acting, the pleasure of Ziryab, a maid who came from Andalusia to Baghdad, and she openly declared her love for Emir Abd al-

<sup>1</sup>See: Naft al-Tayeb: 5/133.

<sup>2</sup>See: the phenomenon of female literary councils, Dr. Hajer Al-Harathi, Dar Degla, Jordan, 1st Edition, 2019: 257.

<sup>3</sup>See: Tuhfat Al Majalis and Nozhat Al Majalis, Al Suyuti, Under: Muhammad Badr Al Din Al Halabi, Al Saada Press, Egypt, 1st Edition, 1908 AD: 125.

• Buran: the daughter of Al-Hassan bin Sahl, wife of Al-Ma'mun Al-Abbasi (d. 271 A.H.).

<sup>4</sup>See: The Phenomenon of Women Literary Councils: 276.

<sup>5</sup>The diwan of Al-Mu'tamid bin Abbad, collection and investigation: Dr.Hamed Abdul Majeed, and Dr.Ahmed Ahmad Badawi, reviewed by: Dr.Taha Hussein, The Egyptian Library, Cairo, 3rd Edition, 2000 AD: 22.

<sup>6</sup>See: The Phenomenon of Women Literary Councils: 277.

<sup>7</sup>Andalusian literature - its subjects and arts -, Dr.MustafaShakaa: 82.

<sup>8</sup>See: Pages from the History of the Islamic Civilization in Andalusia, Dr.Falih Hasan Aziz Al-Sahlani, Al-Aref Publications, Iraq, 1st Edition, 2015 AD: 232.

<sup>9</sup>The Phenomenon of Female Literary Councils: 345.

Rahman al-Awsat al-Umayyad, so she moved from hinting to declaring while singing in front of the Prince ... So Ziryab realized that and gave her to the Emir as she says; <sup>1</sup>

(mnaalmujtath)

**O who covers his whim                      Who covers the day?**

**I had my heart                                      Till I stuck**

Regarding Hafsa al-Rukuniya, she fell in love with the poet Abu Jaafar bin Said Al-Andalus, and she was in Granada at her time, like birth in Cordoba. Indeed, Hafsa feels and is more daring in spinning, excitement, and jealousy, and it is taking a new behavior here in liberation, a phenomenon that is hardly acceptable to an Arab society other than the Andalusian society.<sup>2</sup>

(mnaalwafr)

**I visit you, or you visit, my heart is always inclined to whatever it desires**

**I have hoped that you will thrive and sacrifice if the one who is told to meet you.**

**Hurry to answer, so how Jameel your refrain from Buthainah**

As for the times of these councils, the night is considered the most important frame of time during which the Arab woman held most of her literary councils, and if some women's councils extend over a certain part of the night, then some other councils extend over the whole night until the morning lightning<sup>3</sup>. It seems that the abundance of these councils, the fame of their owner, and the mechanisms of their management by female poets, in addition to the abundance of the fields of singing, dancing, and poetry, were a magnet for the revival of the trade of slave girls and boys, and among them were poets who found a space for the imagination to express themselves and their beauty with frankness and uncharacteristic boldness, and the call to the contemplation of the body, the display of charms, the beauty of the gap and the smile, and the display of feelings of friendliness, love, and passion<sup>4</sup>, those councils are the councils of wladbtntalmustakfi.

### **The second requirement; wiladabtalmustakfi poetry Majlis**

wiladabtalmustakfi, the daughter of the Umayyad Caliph Al-MustaqfiBillah, is one of the flags of the Andalusian women's spin. She was associated with the minister and poet Ibn Zaidoun, and she was beautiful, so Ibn Zaidoun described her, saying: Allah crafting of pure silver, and crowned her head with hair like yellowing dust. "She was one of the women of her time, one of her peers, the presence of witnesses, a distinguished presence, warmth of the soul, good sight, and sweetness. Her council in Córdoba was a forum for the free Egyptians, and its annihilation was a playground for the prose. People of literature live to the light of her forehead, and individual poets and writers perish on the sweetness of her relationship, to the ease of her veil and the abundance of her reproach"<sup>5</sup>

"The first to enact women to be exposed and underestimated"<sup>6</sup>, however, she was famous for its chastity, and in it, Ibn Zaidoun stripped his excuses, and he had poems and syllables therein, and it was a birth in the West as an attic in the East. However, this is more than the merit of Al-Hassan Al-Faiq, and Ibn Bashkawal mentioned her saying "She was a poetess, a lot of words, good poetry, and she mixed up with poets, debated writers, excelled the master, and she lived for a long time, and she never married."<sup>7</sup>

<sup>1</sup>Nafh al-Tayeb: 3/389.

<sup>2</sup>See: Andalusian Literature, Its Topics and Arts: 225.

<sup>3</sup>See: The Phenomenon of Women Literary Councils: 268.

<sup>4</sup>See:nafahaltayib min Ghosn al-Andalus al-Rutayb, al-Tlemceni's headquarters, under: Ihssan Abbas, Dar Sader, Beirut, 1st Edition, 1968 AD: 5/133.

<sup>5</sup>Al-Thakhira, Ibn Bassam Al-Shentrini (d.542 AH), ed.Ihssan Abbas, House of Culture, Beirut, 1979 AD: 1/376.

<sup>6</sup>Arab Poets in Jahiliyyah and Islam: 224.

<sup>7</sup>Alilah, Ibn Bashkwal (d. 578 AH), under: Izzat Al-Attar Al-Husseini, Al-Khanji Library, Cairo, 2nd Edition, 1955 AD: 657/2.

Feminist poetry and literature councils are hardly mentioned in Andalusia unless the princess wiladabntalmustakfi was mentioned, Ibn Bassam mentioned "That her council was always open", women from all walks of life used to attend her majlis to learn reading, writing, music, and singing<sup>1</sup>. Her councils were not only restricted to women, rather writers, poets and scholars entered these councils, such as Ibn Hazm Al-Andalusi, who had a strong friendship and often the great people would attend her council, and they would enjoy her browning, sing to her conversations, and drunk with her music and melodies.<sup>2</sup>

Wilada was telling poetry and entering literary matches with many poets and surpassing them, as she was distinguished by boldness, strength, and standing in front of the customs and traditions of society. She said addressing Ibn Zaidoun<sup>3</sup>

(mnaltawil)

**Stay tuned, if darkness brought my visit, for I saw the night, silence for the secret**

**By you as if the sun did not persist, the full moon did not rise, and the night did not please**

From here was the first spark of love between wiladabntalmustakfi and Ibn Zaidoun, where Ibn Zaidoun met her in the majlis. It was said that he did not leave her for one day, as he admired her from the first sight and liked him in turn with greater admiration than him, and soon a strong relationship arose between them, but wiladabntalmustakfi approached him at times and leave many times, Ibn Zaydoon made every effort to satisfy her, which he considered his source of inspiration. He wrote to her saying<sup>4</sup>

(mnalbasiyt)

**As for your love,  
I will never exchange its refreshing source  
For any delightful drink.  
Your love, although quenching my thirst,  
Leaves me parched; athirst again**

**I never abandoned the skies of beauty,  
Illumined by the bright star of your presence  
I never sought another,  
Never turned my back on you**

After a long period of serenity, love, and affection between the two lovers, and on one of the nights of gatherings in wilada palace, her maid was singing, so Ibn Zaidoun rejoiced to her voice, and he asked her to repeat what she was singing again, so wiladawas very angry and wrote her poem, which says:<sup>5</sup>

(mnalkaml)

**If you were doing justice to us, my maid would not have liked or had a choice.**

**Left a branch that was fruitful in its beauty, and went a branch that did not bear fruit.**

**You knew that I am the full moon of the sky, but you went to the Misery.**

Wilada had her famous literary council in that era, it was intended by notables, dignitaries, and poets of Cordoba so that they could speak about literature and poetry after the fall of the Umayyad Caliphate in Andalusia, and therefore it was the birth of mixing great poets in its time, and she made it was intended by notables, dignitaries and poets of Cordoba so that they could speak about literature and poetry after the fall of the Umayyad Caliphate in Andalusia,

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<sup>1</sup>Aldhakhira: 1/367.

<sup>2</sup>The diwan of Ibn Zaidoun, Explanation: Dr. Youssef Farhat, Arab Book House, Beirut, 2nd Edition, 1994 AD 30.

<sup>3</sup>Aldhakhira: 1/377.

<sup>4</sup>Diwan Ibn Zaidoun: 302.

<sup>5</sup>Aldhakhira: 1/378.

and therefore it was the birth of mixing great poets and writers in Cordoba at that time<sup>1</sup>. After that, she was occupied with poetry, literature, and amusement, and during this period Wilada connected with Ibn Zaidoun, one of the most famous poets at that time, became famous for the love story that arose between them, although it did not last long. Ibn Zaidoun loved her greatly and became fond of her, and he kept asking for her friendship and meeting her throughout the period that brought them together. Some have mentioned the reason why their relationship did not last for long because Ibn Zaidoun showed his inclination to a black-skinned slave girl who was skilled at singing, and she says with her maidservants while she suffers from affection and after the lover<sup>2</sup>:

(mnaltawil)

**You will spend the night in the rising of the full moon, to keep you from my eyes, even if you are in my chest.**

**Your passion has filled my heart, am fed up with it and he is my excuse.**

**I do not taste honey after what has happened to me, because of the abandonment.**

In another meeting, she says, attended by her maidens and her companion, she was blown away by patience and the long wait:<sup>3</sup>

(mnalrml)

**If my night was long after you, then I would complain about the shortness of the night with you.**

**So preserve affection and preserve the secret whose love is nothing but what you lost.**

**Oh Badr Al-Daji, I have gone out of my sight, when my limb looks at your countenance.**

Ibn Zaidoun tried a lot to placate her with his poems, the most famous of which are: <sup>4</sup>

(mnalbasiyta)

**Separation converted instead of our relative. And our good time replacing by comparative.**

However, despite this, she did not notice him and punished him for that by going into a love story with a wealthy and little-intelligent person, the minister Ibn Abdos, and she never returned to Ibn Zaidoun after that, so the story of their love became one of the most famous love stories in Arab history.<sup>5</sup>

Although wiladaloved poetry a lot and set up a literary council in which poets and writers gathered in her time. However, she was, as was narrated by Afifa, people attesting to her purity and she was competing with the great poets in Andalusia, and she was considered one of the glorious poets. Her poems are good and beautiful, and the expressions of her poems are great. In addition to her high lineage, beauty, and good manners, she was a master in saying poetry, cleverness, and eloquence, through which she surpassed all women of her age, and most of her poems were distinguished by sweetness and tenderness except what she said in satire was otherwise. Her name is still one of the brightest names despite the passage of more than ten centuries after her death, "and by this, she would have opened a literary forum that preceded the famous French women by several centuries"<sup>6</sup>, Wilada outperformed Madame Rocamier, Madame Dorolan and other French (literary salons) in the eighteenth century. Besides, Wilada outperformed sakina and allay in the East as well as the virgins of the desert, who were satisfied with the hint without declaring.<sup>7</sup>

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<sup>1</sup>Minister Ibn Zaidoun with wiladatbntalmustakfy, Ibrahim Al-Ahdab Al-Trabelsi, Hindawi Foundation for Printing and Publishing, Egypt, 1st Edition, 2014 AD: 17.

<sup>2</sup>Minister Ibn Zaidoun with wiladabntalmustakfi:21.

<sup>3</sup>Al-Wazeer Ibn Zaidoun with wiladabntalmustakfi:41.

<sup>4</sup>DiwanIbnZaidoun: 298.

<sup>5</sup>See: Andalusian Literature - Topics and Its Arts, Dr.Mustafa Al-Shakaa, House of Knowledge for the Millions, Beirut, 12th Edition, 2008 AD 212.

<sup>6</sup>Andalusian Women, Dr.Dalal Abbas, The Print Company for Distribution and Publishing, Beirut, 1st Edition, 2019 AD: 147.

<sup>7</sup>See: Social Life in Andalusia, Dr.MuhammadSa`id al-Daghli, Dar al-Sa`ah, Egypt, 1st Edition, 1984 AD: 47.