

The Theme of the Woman (as the Wife and the Slave Girl) in the Poetry of Al-Mu'tamid bin Abbad (d. 488 AH) -A Technical, Analytical Study

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Abstract

This study dealt with the theme of the women in the poetry of Al-Mu'tamid ibn Abbad. It focused on the theme of the woman, the wife, and the slave girl because they were the most prominent and important themes that the poet presented in his poetry. It consists of: an introduction, two chapters, and a conclusion in which the most important results of the study were mentioned, followed by the list of sources and references which the study referenced from. The study used the descriptive, analytical approach to reach its results; the most prominent of which are: Women were the most important motives that evoked the feelings of: joy, happiness, pleasure, pain, sadness, and sorrow in the heart of the poet. The artistic structures of the poems that were studied resemble a poetic experience and a sincere emotion in terms of vocabulary, structures, and themes.

Keywords: *The Woman (the Wife, the Slave Girl); Artistic Theme; Intertextuality; Al-Mu'tamid bin Abbad; Andalusian Era.*

Introduction

The theme of the woman in Arabic poetry has a unique status, and rarely has any other theme enjoyed such a status, since the reader does not find a collection of poetry, whether ancient or modern, that does not talk about the woman, as a mother, a sister, a wife, or a lover... The woman was also considered a symbol of the homeland, its concerns and issues, and a symbol of the world with its charms and temptations. Her image fluctuated between the stereotypical image, which was represented in her submission to social traditions, disavowing her emotions, desires, hopes and aspirations, as well as the non-stereotypical image, which showed her as a partner to the man in giving and struggling, as she strives for her happiness and independence.

Al-Mu'tamid bin Abbad⁶, who was a poet, a prince, and a king, was the same as other people and poets in the fact that the woman, as a wife, a daughter, or a lover, had an

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active presence in his poetry; his relationship with them was full of warmth, love, and tenderness, as he was a lover who loves beauty wherever it was and wherever he saw it. His tendency towards love was clearly obvious, as it was not completely innocent, nor it was completely explicit. He did not see the woman in a stereotypical way, or as a tool for sensual pleasure; as such, the theme of the woman which was expressed by Al -Mu'tamid bin Abbad was sincere in terms of emotions and aesthetic vision.

– The Importance of the Study:

The importance of this study comes from its analysis of the theme of the woman in the poetry of Al-Mu'tamid bin Abbad, which is a theme of great importance and constitutes a remarkable presence in his poetry.

– Objectives of the Study:

This study aimed to the following:

Revealing the theme of the woman in the poetry of Al-Mu'tamid bin Abbad, which constituted a remarkable aesthetic phenomenon for the recipient, as well as revealing the artistic characteristics related to the poetic texts throughout the study.

– Study Approach:

The study relied on the descriptive analytical method, which monitors significant texts, determines their objective and technical structure, and analyzes them.

– Reasons for Choosing the Study Topic:

The reason is to add to the literary and critical studies that were conducted on the poetry of Al-Mu'tamid bin Abbad with more research that reveal aspects of creativity in his poetry, as well as encouraging researchers to reconsider his poetry and to highlight the other artistic phenomena that characterized it, in addition to discussing the phenomenon in question and dealing with objectively and artistically.

– Since there are many previous studies in this topic, the researcher chose the most prominent ones related to his study and arranged them chronologically from less recent to more recent, which are:

The study of: Shaaban, Hilda Jalil, entitled “Al-Mu'tamid bin Abbad, the Poet King,” unpublished master's thesis, American University, Beirut, 1957 AD. She concluded that most of the poems of Al-Mu'tamid bin Abbad have a unity in their meaning, talking about one goal, an idea in his mind, or an emotion that he felt within himself. His words conveyed his feelings and emotions in an accurate way; also, the poetry that he said in his hardship and his captivity were an manifestation of himself and his feelings in different conditions of his life.

The study of: Mohsen, Aisha Ibrahim Musa Salama, entitled “The Theme of Women in Andalusian Poetry in the Era of the Tawaifs and Bani Al-Ahmar,” unpublished doctoral dissertation, Omdurman Islamic University, 2007 AD. She talked about the theme of the woman (the wife/the daughter/the beloved...) and her theme in various poetic purposes. She concluded that the woman was an important element of Andalusian poetry, in which the mother appeared as an example of goodness, sacrifice, and the denial of self; the wife

6*He is: Abu al-Qasim Muhammad bin Abbad bin Muhammad bin Ismail bin Abbad, nicknamed as al-Mu'tamid, al-Thafer, and al-Mu'aid to Allah. He inherited the rule of the Kingdom of Seville from his father. Al-Mu'tamid, who was thirty years old, was one of the greatest kings of the sects. He was a writer and poet, brave and generous, and a lover of scholars, writers, and poets. He was captured in the year (484 AH) and remained captive until he died in the year (488 AH). See the translation in: Al-Muqari, Ahmed bin Muhammad (d. 1041 AH), Nafh Al-Tayeb from the branch of Al-Andalus Alrtaib, edited by: Ihsan Abbas, Dar Sader, Beirut, 1st edition, 1968 AD, /1, 438-440. Ali al-Marrakshi, Abdel-Wahid bin Ali (647 AH), Admirer in Summarization News of Morocco, edited by: Muhammad Zainhum Muhammad Azab, Dar Al-Farjani for Publishing and Distribution, Cairo, (ed.), (d. t.), pp. 116-130.

had a distinctive status in the eyes of her husband; the image of the beloved came as a result of admiration and approval. Moreover, the Andalusian environment had an active role in motivating poets to flirt with the woman.

The study of: Khalil, Muhammad Abdul-Jawad, entitled "The Hardships of Prison in the Poetry of Al-Mu'tamid bin Abbad- Technical Study- Journal of the Arabic Language, Etai El-Baroud, Al-Azhar University, Volume (26) Issue (1) 2013 AD. It became clear to him that his poetry in prison was his most honest poetry and the closest to depicting his reality. This poetry represents a tangible reality that the poet lives, and it is also the poetry that immortalized his memory. This poetry was mostly distinguished by its ease; it was not strange, since the situation made it unreasonable for it to be deep or to contain difficult words.

The study of: Al-Qurashi, Suleiman, entitled "The Theme of Women in Andalusian Poetry," Al-Tawhidi Publications, Rabat, 1st edition, 2015 AD. He concluded that the theme of the woman in Andalusian poetry differs from one poet to another, and it is distinguished from a poetic experience to another. The theme of the woman in the poetry of Al-Mu'tamid bin Abbad -for example-, as he was the king and the Sultan, is not the same as the theme in the Andalusian love poetry, which is an emotional theme in general. In addition, the Andalusian poetry is an integral part of the structure of Arabic poetry in general, as it is one of its parts which is self-existing and independent from the rest of the Arab poetic experience.

The study of: Ali, Sayyed Sayyar, entitled "The Style of Grief and Nostalgia in the Prison Poetry of Mu'tamid bin Abbad," Peshawar Islamics Magazine, Volume (8), Issue (1), 2017 AD. He presented: the grief of Al-Mu'tamid in prison, his grief on himself in the detention, and his grief over his family and his children. Hence, the impact of the hardships and tribulations that happened to Al-Mu'tamid bin Abbad in the last days of his life was clearly evident in his poetry, especially the one he recited in prison and behind iron bars.

The study of: Sheis, Jamila, entitled "The Duality of Pain and Hope in the Poetry of Al-Mu'tamid bin Abbad," Arabic Language Journal, Volume (23), Issue (2), 2021 AD. She talked about psychological pain, and physical pain in the poetry of Al-Mu'tamid bin Abbad, as well as hope for his poetry, which is represented in his optimism towards strength, heroism, pride, honor, and the days when he was a prince then a king. This dualism was the fuel that ignited the poetry in his soul, as he expressed it with immortal poems full of sadness and grief, as well as hope and optimism.

1- The Woman as the Wife:

The wife has a distinct and remarkable presence in Andalusian poetry, perhaps unparalleled in Arabic poetry in general. This indicates the openness of the Andalusian poet to his family environment, especially when days are beset by hostility and he faces hardships. The image of the wife glows in this poetry, especially when she is absent from the sight of the poet, so the poet becomes deprived of the pleasure of being in touch with her, and loses the blessing of going back to her. In addition, this image has moved away - to a large extent - from stereotyping and repetition, as she is the beloved as well as the wife. (Al-Qurashi, 2015, p. 61)

E'timad al-Rumaykiyah, who was nicknamed as Um al-Rabie*⁷, was among the wives of Al-Mu'tamid bin Abbad whom he immortalized in his poetry and wrote a lot of poetry about her; his poetry about her combines the delicacy of words and the elegance of style.

⁷*She is: E'timad al-Rumaykiyah; Andalusian poet, who was a slave girl of Ramik bin Hajaj, was attributed to him, and he came to Al-Mu'tamid bin Abbad, married her, and he had children from her: Abbad, nicknamed Al-Mamoun, and Obaidullah, nicknamed Al-Rashid, Yazeed, nicknamed by Al-Radhi, Mu'taman, and Buthaina the poet, who died before him in the prison of Eghmat. See: Al-Zirkli, Khair Al-Din, Al-A'lam, Dar Al-Ilm Lil-Millain, Beirut, 15th edition, 2000 AD, 1/334.

Even if he did not mention her name except in a few of his poetry, it is very plausible that much of his love poetry was directed to her (Shaaban, 1957, p. 147). She was the most possessive and most controlling of his slave girls and women, as he used to go back to her in all his matters and let loose of his dominance for her sake (Afifi, 1933, 3/58).

He said in [Al-Muttaqarib], flirting with her, the following: (bin Abbad, 2000, p. 8).

Even when you are away from my sight	You are still present in the deepest part of my heart
Peace be upon you as much as there are feelings of sorrow,	the tears which I shed, and the extent of my sleeplessness
You control me in a way I cannot escape	and you easily won my love to you
I want to meet you at all times	and I wish I could be given what I want
Please be true to the vow which is between us	and do not make it impossible by being far away
I put your sweet name inside this vow	And I wrote in it the letters: E'timad

He was deeply in love with her, as she won his heart and soul. This made it easy for her to control him as she wants and to lead his opinion as she pleases, even when was considered strict and hard-minded. Due to the intensity of his love for her, he included the letters of her name within the first lines of this poem, as well as emphasizing it in the last line of the poem. The formation of the image that he depicted for his wife, E'timad, consists of the words: (present, absent, sorrows, tears, and sleeplessness), in addition to the use of juxtaposition in (present and absent), as well as referring to the difficulty that he feels within his chest when he said (Muradi) to show his suffering from torment, tears, and staying up without sleep.

She is the beloved whom no other woman shared a place in his heart like her, despite some circumstances that came between him and her. He said in [Al-Taweel]: (bin Abbad, 2000, pp. 9-10)

I wonder where you were residing within my heart, as you have it all	and how many times you left me weak from what you have done to me ^(*8)
I swore that if someone would attack it	of enemies who would puncture its delicate structure
I would raise my sword and defeat them	when I hit them with determined strikes as sharp as my sword
No one has resided in the heart of man	like E'timad did in the heart of Muhammad
however, this is fate which kills without notice	which damages without killing, and what hits without using a hand.

As it seems, according to Al-Mu'tamid bin Abbad, fate is unjust and oppressive. It humiliates and causes grief, takes away what it has given, is unjust with man, and is governed by fluctuation and change. It damages without killing, and is rarely kind when it injures someone. (Aqdah, 2012, p. 51)

*8 Residing: Lingering and remaining.

Also, he confirms this status that she has in his heart, eyes, and soul; he declares that his love for her is witnessed by all people, and he hopes that the connection between him and her will not fade away. He said in [Al-Baset]: (bin Abbad, 2000, p. 10)

O my deer, I see you in everywhere I go	Since my heart, my eyes, and my soul belong to you.
People have witnessed my love to you	And you bear witness that they are envious of it.
The connection between us has never faded away.	as long as you love me in the same way that I love you

He called her Um al-Rabie and begged her for forgiveness if he was late for her once for one reason or another, as how can he abandon the one who lives within his heart and settles between his eyelids?! She is like a garden in which he goes back to rest. He said in [Al-Taweel]: (bin Abbad, 2000, pp. 9-10)

Um al-Rabie thinks that I have abandoned her	I hope that the Most Gracious would forgive me if I have sinned?
How can I abandon a deer that has his Kinas (shelter) inside my ribs	and a full moon that rises in my eyelids (* ⁹)
You are like a beautiful garden, from which I reap fruit	and which the coldest nights did not destroy
If my palms are empty, you fill them up with your generosity	as you are generous to the Mutafi (modest person) or to an enemy whom you might encounter (* ¹⁰)

Also, he said about her in [Al-Kamil]: (bin Abbad, 2000, p. 23)

She woke up and started blaming me, even though there are birds that sing for her in my heart.	How foolish is it for the wise to be dissuaded by the ignorant!
Oh, enough of this, for I am in love with	the person who does not reject my love
The love of E'timad resides within my heart	and my heart is neither tired of it nor will it fade away
O my deer, you have stolen the heart of Muhammad!	Did the fierce lion make you scared
and in doubt that I am deeply in love with you?	The proof of my love to you is on its body.
as its color became yellow due to my sadness, the tears	that I shed from my eyes, and my slender body.

These meanings within this text are not far from the previous meanings that were presented in his previous texts, but here he adds some of the things that happen to lovers, such as: yellowness of the face, shedding a lot of tears, and a slender body that has been the result of prolonged rejection, abandonment, and a longing for connection.

B- The Woman as a Slave Girl:

9* Al-Kinas: The shelter of the deer in the trees where it hides.

10* Al-Mutafi: A modest person, and the plural: modest people.

The talk about female slaves in Arabic literature is long and varied, in terms of their contribution to public life and the private lives of rulers, ministers, and governors. Heritage books have collected much of their news and their impact on life at various cultural, social, and political levels. Through their long conflict with the Spanish, the Andalusians took many female captives, such as Eastern, Berber, and Abyssinian slave girls from the war, in addition to purchasing many of them from neighboring countries. (al-Ali, 2018, pp. 207-208)

The female slaves had a great impact on the poetic life in Andalusia. They were a source of inspiration for poets, and a motive for their poetry compositions. They also contributed to the transmission of Levantine culture, especially the Levantine poetry that they sang and transferred its melodies to Andalusia, not to mention their role in the singing movement and its development. (Shabana, 2005, p. 67)

Many poets were interested in slave girls, as love poetry which was dedicated to them was at the forefront of the poets' interest in them, and they loved the poets back. They were bold in revealing the female feelings of love and dignity with sweet words in a way that the free women were not accustomed to.

Al-Mu'tamid bin Abbad had many slave girls in his palaces, and he was very gentle with his harem and among his wives and slave girls; furthermore, he treated them as equals, as he did not intimidate them with his tyranny and power, but rather he was kind and gentle to them. He used to forgive and forget their mishaps, and he tolerated their cruelty and sometimes their foolishness. Also, he used to entice them with eloquent poetry and sweet words. (Adham, D.T., p. 131). Among the slave girls who were mentioned in his poetry, and they played a major role in the development of his poetry was:

Sahar, one of Al-Mu'tamid bin Abbad's slave girls, who was beautiful and charming. (*¹¹)

He said about her in [Al-Taweel]: (bin Abbad, 2000, p. 2)

I will ask my Lord to perpetuate my illness as it has brought Al-Rasha (the deer) Al-Ahwa (which is red and blackish green) close to me (*¹²)

If the illness is the cause of your company and being close to me, I wish that it would remain and get stronger

I complained as Sahar rarely visited me, Then the illness, which was a blessing, brought her back to me (*¹³)

O my illness I wish that you remain in my body; I love it this way And my Lord, please hear my call and my complaint

He complains that Sahar is far away from him since she rarely visited him. When she came to him, she ignited pain and longing in his heart, for she was the beloved whom he could not live without. Despite “the groaning and pain that he suffers, and the constant complaints, he wishes that this groaning would remain with him, so that he would be able to see his slave girl Sahar” (Hato Faal, 2018, p. 464).

Also, he would always, despite his high status and esteemed position, ignore her cruelty and indulge her excessively. He did not intimidate her with his power and tyranny, and did not treat her harshly, even though she punished him by abandoning and resisting him, which makes him linger in his suffering and torment. He said in [Al-Taweel]: (bin Abbad, 2000, p. 3)

May God forgive Sahar in every and do not punish her for what has done

11* I did not find a biography for her among the sources and references which were available to me.

12* Al-Rasha: The deer that moves and walks with its mother. Al-Ahwa: Red or blackish green.

13* Rarity in visiting: Being once a week.

situation,	to me.
Was it magic that made you treat me unfairly and choose to leave me	as I gathered my sorrows while they were broken to pieces?
My sorrows would leave me when you come close to me	But now they are back again when you left
If you enjoy drinking cold water away from me,	then I do not know the taste of cold water away from you.

Jawhara: A slave girl from Al-Mu'tamid bin Abbad. He loved her, but an argument occurred between him and her. (Al-Muqqari, 1968, 1/438-440)

He said about her in [Majzu' al-Rajaz]: (bin Abbad, 2000, p. 8)

O Jawhara, it tortures me	when you are angry of me
Then, I would exhale loudly	and I would shed tears
O beautiful star,	you are more beautiful than the most majestic of meteors
You reside inside my heart, so do not	cause it to suffer and to be in pain

As it appears, Jawhara continued to rebel against him and abandon him, and then she saw that he was overcome by distress, and his tears were pouring down his cheeks. There is no surprise about that, as she was extremely beautiful and charming, and she had a place in the innermost part of his heart.

She used to torture souls with her beauty and charm, and steal hearts with her sweet voice, as if it were an angel from the angels of paradise. He said about her in [Al-Kamil]: (bin Abbad, 2000, p. 3)

She has the sweetest of voices that affects worries in the same way that	The spears of my people affect the enemies (*14)
She has a tone that captivates hearts with its Rasha (light movement)	who escaped from her captive, Radwan, and came to me (*15)

She has a flat abdomen, a thin waist, and has experience, wisdom, and kindness in serving wine to guests. He said about this in [Al-Baseet]: (bin Abbad, 2000, p. 3)

O God, bless the cupbearer who is muhafhaf (has a flat abdomen and thin waist) and gorgeous	as she started to serve wine in a wonderful way (*16)
She gave us a gift from her gentle wisdom,	in the shape of gold (wine) dissolved in cold water (*17)

The poet shows the female cupbearer's physical and psychological characteristics, like the Abbasid poets before him, whose interest was dominated by female cupbearers. You find the Abbasid poet flirting with the cupbearer, describing her with the most beautiful descriptions, and expressing their feelings in poems that are close to the heart and easy

14* The sweetest voice of deer and others: the one whose voice is rich and sweet.

15* Rasha: That is, the lightness of movement and activity.

16* Muhafhaf: With a flat abdomen and a thin waist.

17* Gold here is: Wine.

for the listeners to understand. This indicates that the language of poetry was in line with the spirit of the times. (Azzam, Al-Dahoun, 2019, p. 219)

His happiness is not complete, his mind is not clear, his life is not pleasant, and he does not feel joy, unless he sees her present in front of him. He said about this in [Al-Sari']: (bin Abbad, 2000, p. 219)

My happiness is incomplete And life is neither pure nor sincere
when you are away without you

And if we try to search for the when you are absent, we will not find
star of happiness it as it weakens and dims.

They were unfair when they as a pearl diver would never be able
called you Jawhara (a jewel) to find something as precious as you.

He loved Jawhara, so he wrote to her to appease her, and she responded with a letter that she did not title with her name, so he said about that in [Al-Sari']: (bin Abbad, 2000, p. 14)

She is not content with I do not see (Jawhara) in its title
me, that is why

She knew that I was in so, she did not want to mention
love with her name, it out of anger.

She said: If he sees him a I swear to God I will not see
second time, him.

Qamar: A slave girl of Al-Mu'tamid bin Abbad's slave girls who is beautiful and charming. (*18)

When she stood in front of him, she blocked the light of the sun because of her bright glow. He said about her

in [Al-Baset]: (bin Abbad, 2000, p. 15)

She stood up to block the sun with from my sight, and she ended up blocking
her stature it from the sight of others

You should know that she is Qamar and nothing can block the sun other than
(the moon) the moon

Widad: One of the slave girls of Al-Mu'tamid bin Abbad's slave girls. She was very beautiful and charming. (*19)

He said about her in [Al-Khafif]: (bin Abbad, 2000, p. 10)

Drink the cup for the sake of and feel comfortable mentioning her
the love of Widad in private.

She is a moon that has gone and has taken its place in the deepest
away from your sight part of your heart.

He feels comfortable and happy when he drinks the cup from her hand, and he never forgets her image because she has a place in the deepest part of his heart.

He called her to drink the best wine in front of him, as he said about this in [Al-Kamil]: (bin Abbad, 2000, p. 11)

If you had visited us, you would which was mixing Al-Lujain (cold water)
have seen something unique, with Al-Asjad (wine). (*20)

18* I did not find a biography for her among the sources and references which were available to me.

19* I did not find a biography for her among the sources and references which were available to me.

A beverage that trickled with bubbles, which made it look wonderful;	These bubbles were not frozen so that they preserve a body that had not been frozen (*21)
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He describes a scene of farewell to some of his slave girls. He went out with them from midnight until the break of dawn, bid them farewell and returned, while longing and passion destroyed his heart. As such, he tried to hide his passion and love, but the tears of grief exposed his secret and revealed his attachment to them. He said about this in [Al-Kamil]: (bin Abbad, 2000, p. 36)

My passion was apparent, as it refused to stay hidden,	and the tears it caused refused to be held back, so they were shed
When they left, it tried to hide its love to them, but	the tears of sorrow clearly stated and revealed it
I walked with them as the night started to fade away	Until we began to see a landmark from a distance
Then I stood, bewildered, as the	hand of dawn stole those beautiful stars away from me

The Second Chapter: The Artistic Characteristics of Al-Mu'tamid bin Abbad's Poetry Regarding Women

Whoever contemplates previous poetic texts will find that they are characterized by many artistic features, perhaps the most important of which are the following:

1- Artistic Imagery:

Artistic imagery is considered one of the most prominent aspects of creative linguistic discourse. When using it, it is possible to discover the meanings and ideas inherent in it, reveal the creator's poetic and emotional experience, and clarify his position on the universe, life, and man. The artistic image, as a linguistic formation that carries the emotional experience, and a broad field for creation and ingenuity, has received significant attention from ancient and modern Arab rhetoricians and critics alike. It is: "a drawing made of words... charged with feeling and emotion." (Lewis, 1982, pp. 22-23). "An emotional structure that, in its essence, belongs to the world of emotions more than to the world of reality." (Ismail, d.t., p. 127). It is taken from: "Words and phrases, after the poet organizes them in a special and declarative context, to express an aspect of the poetic experience inherent in the poem, using the power of language and its capabilities in: connotation, structure, rhythm, truth, metaphor, synonymy, opposition, contrast, homogeneity, and other means of artistic expression." (Al-Qit, 1988, p. 425)

Al-Mu'tamid bin Abbad relied on artistic images to express his feelings and emotions towards the woman, whether she was a wife or a slave girl, in order to convey sincere feelings of love, the suffering caused by admiration, and the outbursts of passion. One of the rhetorical techniques that Al-Mu'tamid bin Abbad has implemented in conveying his images was:

2- Simile:

It is: "The description of a thing with something it resembles and is similar to from one aspect or from many aspects, not from all of its aspects, however, because if it were to be similar to it completely, it would be the thing itself..." (Ibn Rasheq al-Qayrawani, 2000, p. 478). Since simile is a suggestive energy, and any suggestion does not convey the same meaning, it does not provide the meaning as is, rather it opens the door of interpretation

20* Al-Lujain: Means cold water. Al-Asjad: Means wine.

21* Bubbles, and the singular is a bubble, which are air pockets that rise above the surface of water and drinks.

and explanations wide in front of the recipient, and brings him into this world without being able to reach a definitive conclusion. (al-Bustani, 1986, pp. 121-122)

For example, when he talked about his slave girl, Jawhara:

O Jawhara, it tortures me when you are angry of me
O beautiful star, you are more beautiful than the most majestic of meteors

He compared his beloved Jawhara to a planet, as it is considered a symbol of light and radiance. The comparison is eloquent, which lacks the comparing word (like) and the similarity, and it indicates admiration for the person in question, and the high position that she occupied in the heart of Al-Mu'tamid bin Abbad.

Also, when he talked about his slave girl: Widad:

Drink the cup for the sake of the love of Widad and feel comfortable mentioning her in private.
She is a moon that has gone away from your sight and has taken its place in the deepest part of your heart.

He compared his slave girl, Widad, to the moon, as it is considered the symbol of high status and position, radiance and illumination, beauty and grace. The comparison is eloquent, reflecting the distinguished status of this slave girl, as well as the deep love and intense passion he has for her. If the moon is in the sky, then Widad is in the deepest part of the heart.

Moreover, when he talked about his wife, E'timad:

No one has resided in the heart of man like E'timad did in the heart of Muhammad
O my deer, I see you in everywhere I go Since my heart, my eyes, and my soul belong to you.

Therefore, E'timad, the wife of Al-Mu'tamid bin Abbad, was compared to the deer in beauty and grace. The comparison is eloquent, indicating the beauty, charm, and intelligence of E'timad. This made her occupy an elevated position in his heart, so that her orders were obeyed at all times.

1- Metaphor:

It is: "To mention one side of the similarity, and use it to refer to the other side, claiming that the similar is included in the same rank as the simile, which is done by referring the similar to something that pertains to it." (al-Sakkaki, 1987, p. 369). It is divided into two main types: the declarative metaphor in which the similar is declared, and implied metaphor, that is, if the similar is not mentioned. The metaphor transmits the text from the state of verbal stagnation to the state active expression because it is a linguistic relationship that creates images based on the transitions of words between the fixed connotations of different words; as such, metaphor is considered active and not fixed. (Abdulaziz, 1984, p. 234)

For example, what he said about his slave girl, Sahar:

I will ask my Lord to perpetuate my illness as it has brought Al-Rasha (the deer) Al-Ahwa (which is red and blackish green) close to me

If the illness is the cause of your company and being close to me, I wish that it would remain and get stronger

compared her to one of the angels escaping from Paradise while its guardian, Radwan, was unaware of it. These dense and intertwined metaphors, which were based on the deletion of the similar, reflected the psychological state of the poet, which was represented by suffering from the rages of passion, and the consequences of longing and attachment to women with great beauty and charm.

1- Intertextuality:

Intertextuality - as a critical term - targets the text and its relationship with other texts, whether absent or hidden. The text- according to Julia Krizeva- is: "A mosaic picture made of quotes, and every text is an explanation and transformation from other texts." (al-Ghazami, 1998, p. 329). This does not necessarily mean that the present text loses its own identity that gives it its uniqueness and distinction. In any case, "a poem is a text that is linked to other texts, and requires the active participation of a skilled reader capable of interpreting it." (Chulz, 1994, p. 77)

Restructuring absent texts and transforming them into new texts that express a new experience means that "texts do not originate from what is not considered texts, and everything that always exists is an act of transformation from one discourse to another, and from one text to another" (Todorov, 1990, p. 76). This - of course - provides the text with the necessary opportunity of openness to other texts in order to provide the new text with influential poetic energy on the one hand, and the active participation of a skilled recipient capable of interpretation and deconstruction on the other hand.

Al-Mu'tamid bin Abbad summoned many poetic texts from his predecessors and benefited from them in enriching his poetic texts and expressing his emotional and psychological experience, whether this summoning was in terms of styles and images, or in terms of ideas and meanings. An example of this is what he said describing his slave girl, Jawhara:

O Jawhara, it tortures me when you are angry of me
O beautiful star, you are more beautiful than the most majestic of meteors

In the first line, you glimpse the reluctance and abandonment that the poet suffers from, which resulted from the beloved's anger and her emphasis in it. Loving poets have always complained about this behavior of the beloved. Al-Mu'tamid bin Abbad has benefited from these meanings that came from the poets before him, as Antara bin Shaddad- for example- said in this sense in [Al-Taweel]: (bin Shaddad, 2004, p. 105)

If arrows of fire hit my heart and fate altered the fact that I am close to my beloved by keeping her away
Then I would wear the armor of patience to face this and I would fight the army of longing on my own

As for the second line of Al-Mu'tamid bin Abbad: "O beautiful star...", he summoned what Qays bin al-Mulawwah said in [Al-Taweel]: (bin al-Mulawwah, 1999, p. 67)

She is the moon and other women are mere planets and there is a huge difference between planets and the moon.

It is common in Arabic poetry for a woman to be compared to the moon, as it is a symbol of beauty, charm, and brightness, while it is rare to compare her to a planet, even though the moon and planets both have beauty and charm, but these features are more prominent in the moon. Therefore, women were exclusively compared to the moon. Perhaps Qays bin al-Mulawwah is more suitable for the purpose of comparison than al-Mu'tamid bin Abbad.

One of the examples of the intertextuality he made with previous poets was what he said about his slave girl, Jawhara:

They were unfair when they called you Jawhara (a jewel) as a pearl diver
would never be able to find something as precious as you.

Here, he compared her to a solid pearl in the depths of the sea, so that it is impossible for the diver to extract it. Perhaps this meaning calls for what al-A'sha said in [Al-Baset]: (al-A'sha al-Kabir, D.T., p. 367)

As if she were a beautiful Zahraa (white) pearl, brought out by a diver in Dareen who feared drowning without her. (*²²)

As such, it is the jewel/Jawhara/pearl is never found by the diver in the line of al-Mu'tamid bin Abbad, but it is a pearl that the diver was able to extract as a result of perseverance and hard-work. Perhaps meaning mentioned by al-Ash'a is more realistic and appropriate to the reality of the situation, as it depicts the adherence of the lover to the beloved, regardless of the sacrifices that are given in the process.

Also, what he said about his wife, E'timad:

Peace be upon you as much the tears which I shed, and the
as there are feelings of extent of my sleeplessness
sorrow,

In this line, the suffering of passion and the joys of love are depicted as: grief, tears, and sleeplessness. Poets have presented such things, especially the virginal poets, as Qays bin Dhurayh said - for example - in [Al-Taweel]: (bin Dhurayh, 2004, p. 73)

Love is only a heavy sigh It is heat to the inner organs that does
followed by another heavy sigh. not get cold.

It is the running tears that are something new, which was not seen
shed whenever before, is seen from your land

They were on the same page in talking about the suffering of the lover: sighs on fire, heavy exhalations, and running tears whenever the beloved is remembered, or something which reminds them of the beloved is seen.

In addition, what he said about her:

Please be true to the vow and do no make it impossible by
which is between us being far away

He used the word "Aqimi (be true)" to describe love and passion, and its significance to the speaker, and his desire for a permanent connection between him and his beloved. This meaning is hinted at in the words of Antara al-Absi - for example - in [Al-Khafif]: (bin Shaddad, 2004, p. 166)

And my love to her is true and everlasting and I am tortured by this true,
everlasting love

He also said about this:

I swore that if someone would of enemies who would puncture its
attack it delicate structure

I would raise my sword and when I hit them with determined
defeat them strikes as sharp as my sword

Talking about the horrors and dangers faced by the lover, and challenging the difficulties and obstacles for the sake of the beloved is a common matter in Arab poetry, whether

²²* Zahraa: Bright white. Dareen: A place which is famous for having pearls in it, a bay in Bahrain.

ancient or modern. We see that - for example- in what Imru' al-Qais said in [Al-Taweel]: (Imru' al-Qais, d. t., p. 13)

I passed by guards just to reach her, and people who are determined to kill me if they caught me.

He also said about this:

O my deer, I see you in Since my heart, my eyes, and my
everywhere I go soul belong to you.

O my deer, you have stolen Did the fierce lion make you scared
the heart of Muhammad!

He compared her to a deer that took over his heart, his soul, and all his body. She also stole his heart, and she was not hesitant by his great ability, his courage, and the extent of his strength. The comparison of the beloved to a deer is a common comparison in pre-Islamic poetry and the eras that followed, such as what Ubaid bin al-Abras - for example - said in [Al-Khafif]: (bin al-Abras, 1994, p. 95)

They are deers just like soft jugs which are kind and gentle to children.

The connection between the deer and the woman is a natural connection due to the various aesthetic qualities it indicates, and because it indicates growth and fertility. Therefore, "the pre-Islamic poets bestowed many images of beauty and tenderness on the deer" (Abdul Rahman, 1983, p. 87), and then they made the deer an objective equivalent to the woman.

As for what he said about his wife: E'timad when he compared her to the full moon on a bright night, which rises in his eyelids and not in the middle of the sky:

How can I abandon a deer that and a full moon that rises in my
has his Kinas (shelter) inside eyelids
my ribs

Comparing a woman to a full moon refers to another line of poetry, such as what Antara said - for example - in [Al-Kamil]: (bin Shaddad, 2004, p. 67)

When I saw her, I thought that she was the moon in the day when it becomes full,
and the stars of Gemini was its crown.

Poets chose the full moon as the similar because it embodied youthful age, impulsiveness, vanity, and arrogance, accompanied by youthful vigor. (Hammadi, 2003, p. 60)

Conclusion:

This study, entitled "The Theme of the Woman (as the Wife and the Slave Girl) in the Poetry of Al-Mu'tamid bin Abbad - A Technical, Analytical Study -" was concluded with a set of results, perhaps the most prominent of which were the following:

- There were a lot of slave girls in the Andalusian era. They entered public and private homes, had wide freedom, and married caliphs, princes, and ministers. Some of them had the upper hand in running the matters of government and managing the affairs of the country. They were also highly skilled in: culture, science, and literature, especially poetry and singing. Then, they became an integral part of the cultural, economic, and political structure of society, and they were also one of the incentives for reciting poetry, and love poetry was at the forefront of the poetic purposes that were written for them.

- Al-Mu'tamid bin Abbad surrounded himself with many slave girls who were present in his palaces, as this was provided to him by his father when he was a prince; afterwards, he had a relationship with many of them on the day he became king, such as: Sahar, Qamar, Widad, Jawhara, and others. He immortalized them in his poetry, and they were among the motives that aroused the feelings of happiness, joy, pleasure, pain,

sadness, and grief in his heart. His life with them - as his poetry showed - was a mixture of refusal, abandonment, separation, connection, and bliss.

- His poems - in this field - were poetic pieces, characterized by sincerity of emotion and warm feelings, and were a true manifestation - to a large extent - of his suffering and pain, as well as his amusement and absurdity.

- Most of his love poetry was about his slave girl, E'timad, who later became his wife and the mother of his children. His love for her was sincere and pure due to her beauty, charm, and intelligence. She possessed his heart and took away his mind, which made him obedient to her.

The study revealed that the artistic structures of the poems that were studied, in terms of vocabulary, structures, and images, embody a sincere poetic and emotional experience that ranged between pain, hope, joy, pleasure, repulsion, abandonment, closeness, connection.

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