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A CRITICAL STUDY OF METAPHORICAL REPRESENTATION OF FEMALE BODY IN SELECTED JAHILI POETRY

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ABSTRACT:

Woman is a strange and the most beautiful charisma of nature, which has been observed with respect in every age and condition. Before Islam, Arabs gave full regard to women in terms of a mother, a sister and a daughter. They were also great feminists and excessive supporters of women's rights. The Pre-Islamic poet has painted a beautiful picture of a woman in terms of a beloved, and described the parts of a woman's body (face, hair, eyes, mouth, neck, chest, back, legs, etc.) that represent her beauty, attractiveness and increase her love and honor. As a result, the Pre-Islamic Arabs were not only ferocious and outrageous about women, but also staunch champions of women's rights.

INTRODUCTION:

Before Islam, women were considered regressive due to certain customs and traditions. Therefore, current egalitarians consider pre-Islamic Arabs to be violent. However, the age of ignorance has described the negative image of women as well as the positive. In this short article, respect and love for women are described through the poetry of the pre-Islamic era. When we study the poetry of the pre-Islamic era, we know that the Pre-Islamic Arabs were the ones who loved women and raised their dignity-

Objectives:

- This study shows that the pre-Islamic Arabs were not violent and narrow-minded about women, but they were supporter of muliebrity.

- This study generally takes a closer look at the competing relationship between the two genders.
- This study aims at unveiling the men-versus-women competition.
- To describe that the pre-Islamic poetry has a huge relation with the poetry of present era.

Method for Data Collection:

This article falls within a descriptive method and a library-based strategy is adopted. The reference is made to the Arabic text of the seven Mu'allaqats. This study relies on expressive methodology in deducing how the poets of the Mu'allaqat speak about their beloved or how they express about the women in general.

The Pre-Islamic Poetry:

The dynamism and divergent perspectives of Arabic Poetry make its definition a difficult task. Despite the difficulty, some authorities and critics, early as well as modern, attempt to define or explain. A Qasida is basically regarded as the 'record of the Arabs'. A good deal of what has been preserved of the heritage of the past consists of what can be termed occasional poetry. According to Quddamah ibn Ja'far, a critic and philologist of classical literary Arabic, Poetry is 'a metered rhymed and conveys meaning that came to be adopted as a prescriptive device.'⁽¹⁾

According to the seven Odes of the Mu'allaqat, Beeston describes Qasida as the supreme verse for Arabic eloquence, consisted of three sections, each leading into the next following it. A musical composition as well as a logically connected verbal utterance, united from the first line to the last with one terminal rhyming word called 'Qafiyah'.⁽²⁾In other words, one thing certain is that the primitive form of Arabic poetry was the 'Saj'a'- rhymed prose in which the sayings have no measure and are of different lengths; their 'fiqra' or parts end in rhyming syllables: it is this common rhyme that makes the formal unity of poem. The 'saj' was originally used by the ancient pagan sorcerers (kuhan) in their oracles, malediction, incantations and other kinds of magic sayings. This type of sublime oration was called 'kalam almusajja'' that is talk in rhymed prose.⁽³⁾

According to Ibn Sallam and others, Arabic poetry first appeared as a short piece 'qit'ah' composed of one or two lines or a little more. Then longer poems began to appear and by the end of the sixth century of the Christian era, the Qasida was firmly established.⁽⁴⁾Nicholson notes: 'By the ancient Arabs the poet... was held to be a person endowed with supernatural knowledge, a wizard in league with spirits (jinn) or Satans

¹ Allen, R: "An Introduction of Arabic Literature" Cambridge University Press, 2000, P: 66.

² Beeston: "Arabic Literature to the End of the Umayyad Period", Cambridge: Cambridge Univ. Press, 1983, P: 29.

³ Desomogyi, J. "A Short History of Classical Arabic Literature", Berlin: Hildesheim, 1966, P: 8.

⁴ Beeston: "Arabic Literature to the End of the Umayyad Period", P: 31-32

(shayatin) and dependent on them for the magical powers which he displayed...the idea of poetry as an art was developed afterwards, the pagan sha'ir is the oracle of his tribe, their guide in peace and their champion in war. It was to him they turned for counsel when they sought new pastures, only at his word would they pitch or strike their 'houses of hair' and when the tired and thirsty wanderers found a well and drank of its water and washed themselves, led by him they may have raised their voices to celebrate.⁽⁵⁾

The golden age of Jahilliya poetry coincided with Basus war, history tells us that, the first pre-Islamic qasida was composed by Muhalhil ibn Rabi'a, of the tribe of Taglib, on the death of his brother. He set the standards and rules of composing poems and these standards set by Muhalhil had been imitated and mimicked throughout the literary Arabic poetic periods until the later part of Abbasid era when the structure of the qasida saw some dramatic reforms and modifications.

Nonetheless, some poets even in our contemporary time still mimic the Muhalhil's standards.⁽⁶⁾ Another worth mentioning feature of a qasida is its name; usually every qasida is named after its 'Qaffiya' that is the rhyming final consonants, thus, the 'mimiyatul' Imru'al-Qais, and 'mimiyatul' Antara are the titles of Imru' al-Qais' and Antara's Mu'allaqat respectively because both ends with letter 'm' whereas the titles of Tarafa's, and Harith ibn Hilzah's Mu'allaqat are 'daalliyah' and 'hamziyah' because the last consonants of their Mu'allaqat end respectively with letters 'd' and hamza-'a'. Yet still, some words critics refer to a qasida by mentioning the first two or three words of the first distiches of the first 'bayt' or verse. For instance the Mu'allaqa of Zuhair bin Abi Sulama is referred to as "أمن أم أوفى" amin ummiawfaa' which are the first three words of the first verse of his Mu'allaqah.⁽⁷⁾

Woman in the Pre-Islamic Society:

There is no doubt that before Islam, women were marginalized under the pretext of certain customs and traditions that existed at that time, especially the killing of newborns girl baby, confirming the superiority of men over women in different matters. The age of ignorance shows the negative image of women as well as displays the positive role of women in the pre-Islamic society. For instance, guarding her home, protecting her husband's property and sleeping bed, participating in the battlefield, watering and bandaging the wounded.⁽⁸⁾

At the same time, women were also prominent in trade and business, for example, Hazrat Khadija (May Allah be pleased with her) was a famous merchant of Mecca, she hired many men for her trade and business, Abu Jahl's mother, Hanzaliya had a big perfume business. Hazrat Abu Sufyan (May Allah be pleased with him)'s wife used to supply merchandise in Syria for her trade and business.⁽⁹⁾

⁵ Nicholson, R. "A Literary History of the Arabs", New Delhi, Kitab Bhavan, 1994, P: 72-73.

⁶ Allen Roger: "An Introduction of Arabic Literature", P:65

⁷ Desomogyi, J. "A Short History of Classical Arabic Literature", P: 10.

⁸ Al-Jubouri, Yahya, "Pre-Islamic Poetry: Its Characteristics and Arts", Beirut: Foundation of the Message, 1986 AD, p. 72

⁹ Noor Mohammad Ghaffari: "Nabi ki Maashi Zindgi", Karachi Shaykh-ul-Hind Academy, Modern

Even the woman is likened to a doll and a goddess, these were considered a sacred symbol in the pre-Islamic society. The importance of women in the age of ignorance is shown by the poetic pictures and rhythmical scenes in the pre-Islamic poetry.⁽¹⁰⁾

Beginning of the Article:

The Pre-Islamic poetry is discussed in this brief article and only those verses of ignorant poets have been selected, in which they have mentioned the woman and her parts of body. These body parts enhance the beauty of the woman and cause attraction. The following body parts of a woman will be described in this short article:

- | | |
|-----------------------------------|-----------------------------|
| 1- Height | 10- Chest and Breast |
| 2- Long Hair | 11- Waist |
| 3- Hair braid | 12- Hips |
| 4- Wide Eyes | 13- Thighs |
| 5- Beautiful face | 14- Abdomen |
| 6- The nose | 15- Hands |
| 7- Lips | 16- Fingers |
| 8- Mouth & Front Teeth | 17- Calf |
| 9- Neck | |

Height:

Arab poets liked tall woman. That woman should not be too thin or too thick, but should be tall in a suitable size. Some poets preferred a tall and a fat woman. Remember, fat does not mean obesity, but a fat that feels healthy and beautiful. The poet Amr ibn Kulthūm says:

وَمَنْتِي أَدْنَى سَمَقَتْ وَطَالَتْ
رَوَادِفِهَا تَنْوُّ بِمَا وَلِينَا⁽¹¹⁾

Meaning: The girlfriend is physically tall and flexible. Her hips are reasonably heavy, they are also very attractive.

Long Hair:

The Arabs liked women whose hair was long and black. Arab poets had likened long and dark hair to a cold and dark night. Long hair is still considered a symbol of beauty Imru' al-Qais says:

Edition March 2008, p. 29.

¹⁰ Abd al-Rahman, Nusrat, "The Artistic Art in the Ignorant Poetry in the Light of Criticism of Hadith", I, 2 Oman: Al-Aqsa Library, 1982, P: 132.

¹¹ Al-Tabrizi: Yahya bin Ali Tabrizi Abu Zakaria: "Sharh Al-Qasayid Al-Ashr", Indexing Status: Full Indexed Indexed, Publisher: Al-Muniria Press, Beirut, Lebanon, Mu'allaqah: Amr ibn Kulthūm, P: 222.

وَفَرَعٌ يَزِينُ الْمَتْنَ أَسْوَدَ فَاحْمَا
أَثِيثٌ كَفَتُو النَّخْلَةَ الْمُتَعَثِكِلَ (12)

Meaning: The girlfriend's hair is very lovely, when it is on her back, it also makes her back beautiful. The hair is very black. They are as thick as a cluster of dates.

Hair braid:

In Pre-Islamic times, Arabs did not have straight hair but tended to have wavy and curly hair. It is possible that an Arab woman wore some bandages on the front of her head so that her hair could be seen waving and flapping according to a coil. When a woman opens lock of her hair, the tresses are seen swaying like the sand dune or the water of stream, breeze is passing over them. If sunlight plays hide and seek to this zigzag of braid, it reflects the rays. These sunny waves in her hair increase the loveliness and the desire to touch them.

Imru' al-Qais says:

غَدَائِرُهَا مَسْتَشْدِرَاتٌ إِلَى الْعَلَى
تَضَلُّ الْعَقَاصُ فِي مَثْنَى وَمَرْسَلٍ (13)

Meaning: The poet's girlfriend keeps her Hair braid high. A tress of her hair is hidden in loose and tied hair.

The poet has divided his girlfriend's hair into three parts:

1. The short hairs on the front of the head are called (غَدَائِرُ), the girlfriend keeps them opened.
2. The long hairs on the front of the head are called (مَرْسَلٍ).
3. The long hairs on the back of the head are called (عَقِيسَهُ). She keeps her hair tied up into hair braid, this hair braid is called (العقاص).

Her loose and tied hairs on the front of her head are so abundant that when she puts them on the back of her head, the hair braid (العقاص) completely disappears. (14)

هَصْرْتُ بِفَوْدِي رَأْسَهَا فَتَمَائِلَتْ
عَلَيَّ هَضْبِيْمُ الْكَشْحِ رَبِّيَا الْمُخَلَّخِلِ (15)

Meaning: I bent my girlfriend down with her locks and tresses. So, she leaned towards me with her thin back and gaunt leg.

وَ بِفَاجِمِ رَجْلٍ أَثِيثٍ نَبِيْئُهُ
كَالْكِرْمِ مَالٍ عَلَى الدِّعَامِ الْمُسْنَدِ (16)

¹² Imru' al-Qais: "Diwaan", 5th Edition, Mustafa Al-Shafi, Dar al-Kutub al-Ilmiyya, .2, Beirut, Lebanon, P: 115.

¹³ Imru' al-Qais: "Diwaan", P: 115.

¹⁴ Muhammad Nasir: "Tasheelat-Urdu-Sharah-Saba-Al-Mualaqaat" Maktabah Rahmaniah, Ghazni Street, Urdu Bazar Lahore, p; 24.

¹⁵ Imru' al-Qais: "Diwaan", P: 115.

¹⁶ Al-Nabigha Al-Dhibiani: "Diwaan" Compiled and Explained by Muhammad Al-Taher Ben Achour,

Meaning: The poet Al-Nābighah al-Dhubiyānī praises his girlfriend's hair because it is very black and long.

Wide Eyes:

Arab poets liked the wide eyes having a marked contrast between white and black, intensely white and deep black. They associated the eyes of a woman to the eyes of a wild cow or a deer.

Imru' al-Qais says:

تَصُدُّ وَتُبْدِي عَنْ أَسِيلٍ وَتَتَّقِي
بِنَاطِرَةٍ مِنْ وَحْشٍ وَجُرَّةٍ مُطْفِلٍ⁽¹⁷⁾

Meaning: When she rolls her eyes from me, I see her beautiful pink one check. She looks like a wild mother deer of Vajra (وَجْرَةَ) place.

When she turns away from me, her onecheck comes before me. The poet compares his beloved's eyes to the mother deer of Vajra (وَجْرَةَ) place. Because the deer of Vajra (وَجْرَةَ) place are very beautiful and have wide eyes. Then when the deer becomes the mother of the baby and is looking at her baby, there is a special love in her eyes for her baby. That is why the poet has used this simile with great care.⁽¹⁸⁾

وَمَا دَرَفَتْ عَيْنَاكَ إِلَّا لِتَضْرِبِي
بِسَهْمَيْكَ فِي أَعْشَارِ قَلْبٍ مُقْتَلٍ⁽¹⁹⁾

Meaning: The poet says to his girlfriend: Your eyes do not flutter, but only because you have shot the arrows of both of your eyes into my broken heart. (Second translation): Your two eyes shed tears only so that you can shoot your two arrows from your eyes on ten parts of my heart and become the master of the heart.

وَكَأَنَّمَا نَظَرَتْ بِعَيْنَيْ شَادِنٍ
رَشَاءً مِنَ الْغَزْلَانِ لَيْسَ بِتَوَامٍ⁽²⁰⁾

Meaning: My beloved Abla will look at you, then she will look like a mother deer looking at her baby.

نَظَرَتْ بِمُقَلَّةٍ شَادِنٍ مُتْرَبِّبٍ
أَحْوَى أَحَمَّ الْمُقَلَّتَيْنِ مَقْلَدٍ⁽²¹⁾

Tunisian Company, For distribution, Tunisia, and the National Company for Publishing and Distribution, Algeria. P: 74.

¹⁷ Imru' al-Qais: "Diwaan", P: 115.

¹⁸ Muhammad Nasir: "Tasheelat-Urdu-Sharah-Saba-Al-Mualaqaat", P: 22

¹⁹ Imru' al-Qais: "Diwaan", P: 115.

²⁰ Rizvi: Mufti Ghulam Mustafa Rizvi, Zubda Al-Towzihat Alaa Saba Mu'allaqaat", Al-,Maktab Mehriah Kazmiah,

T Block, New Multan, Multan, Mu'allaqah Antra bin Shaddad, P: 335.

²¹ Al-Nābighah al-Dhubiyānī: , "Diwaan" , P: 71.

Meaning: The poet likens his beloved's eyes to the beautiful eyes of a deer.

Beautiful face:

Arab poets in the pre-Islamic era loved the beautiful face that had purity of auburn and reddish-brown color. The Arabs also loved the white color, whose whiteness is mixed with some yellow, and it comes out like the color of the moon or the pearl, they call it (أزهر). They likened the beautiful face to the moon and the sword.

Imru' al-Qais says:

نُضِيءُ الظَّلَامِ بِالْعِشَاءِ كَأَنَّهَا
مَنَارَةٌ مُمَسِي رَاهِبٍ مُتَبَتِّلٍ (22)

Meaning: The beloved's face illuminates the darkness of the night. It seems to be the lamp of a Christian spiritual ascetic-

Before Islam, some Christian spiritual ascetics left the world and built their places of worship in the mountains or deserts. At night, they illumined a lamp and kept it on a high place so that a lost traveler may see the light of the lamp, and seek guidance. Imru' al-Qaishas likened the face of his beloved to the lamp of this spiritual ascetic. (23)

وَوَجْهِهَ كَأَنَّ الشَّمْسَ أَلْفَتْ رِذَاءَهَا
عَلَيْهِ نَقِي اللَّوْنِ لَمْ يَتَّخَذْ (24)

Meaning: She laughs with a face that is clear in color and has no wrinkles. It is as if the sun has cast its veil over her face.

The nose:

From the cheek and the eye, the Arab poets move to the nose, which was always more straight, short, high, thin and thin, with narrowed nostrils.

The poet Ma'n ibn Aws al-Muzani says: (25)

وَأَقْنَى كَحَدِّ السِّيفِ يَشْرَبُ قَبْلِهَا
وَأَسْنَبَ رَفَاقِ الثَّنَائِيَا لَهُ ظَلَمٌ (26)

Meaning: The praise was also said with the “knuwa” (القنواء) and “shamma” (الشماء), meaning a straight nose that resembles a spear or a channel, the middle of which is slightly raised, and the openings are narrow.

22 Imru' al-Qais: “Diwaan”, P: 115.

23 Rizvi: Mufti Ghulam Mustafa Rizvi, Zubda Al-Towzihat Alaa Saba Mu'allaqat”, P: 28.

24 Muhammad Nasir: “Tasheelat-Urdu-Sharah-Saba-Al-Mualaqat”, Mualaqah Tarfa, P: 46..

25 <https://poetsgate.com/poem.php?pm=81196>

26 <https://poetsgate.com/poem.php?pm=81196>

Lips:

Arab poets said that the beauty of lips is that they are very red like pure sand. They also loved the thin lips. That's why reddish lips stick is used to beautify the lips in this age. Here is an example. Tarfa ibn al-'Abd said:

وَتَبَسُّمٌ عَنِ الْمَى كَأَنَّ مُنَوَّرًا
تَخَلَّلَ حُرَّ الرَّمْلِ دِعْصٍ لَهُ نَدَى (27)

Meaning: When a girlfriend smiles, her wheaten lips look like buds. Her lips are like a flower growing on a wet mound. And that mound is in a pure sandy area.

Mouth & Front Teeth:

Arab poets mentioned the beauty of their beloved's mouth and front teeth in their verses. They also described the cleanliness, gracefulness and strong alignment of the woman's teeth. As far as the gums are concerned, we can assume that the Arab poets considered red, clean and shiny gums as part of beauty. Imru' al-Qais says:

بِنَعْرِ كَمِثْلِ الْأَفْحَوَانِ مُنَوَّرِ
نَقِي الثَّنَائِيَا أَسْنَبِ غَيْرِ أُنْعَلِ (28)

Meaning: The beloved's mouth and gums are as bright as a beautiful flower like (الأفحوان). Her front teeth are thin and shiny. Those teeth are not crooked but straight in arrangement.

سَقَنَّهُ إِيَاءَ الشَّمْسِ إِلَّا لِئَاتِهِ
أُسْفَتْ وَلَمْ تَكْدَمْ عَلَيْهِ بِأُتْمِدِ (29)

Meaning: Beloved's teeth are irrigated by the rays of the sun. And they have been sprinkled with saffron and after that the beloved has not chewed anything with her teeth.

إِذْ تَسْتَبِيكَ بِذِي غُرُوبٍ وَاصِحِ
عَدْبٌ مُقْبَلَةٌ لَذِيذِ الْمَطْعَمِ (30)

Meaning: My beloved Abla (عبله) made me a prisoner with her shiny and white teeth. Because her lips and teeth are a sweet place to kiss, the saliva of her mouth is also very delicious.

27 Muhammad Ali Taha Al-Durra: "Fath Al-Kabeer Al-Mu'taal, Erabul Muealaqat Aleashr Altiwal"

Publisher:

Al-Sawadi Library, Jeddah - Saudi Arabia Edition: Second Edition, 1409 A.H. - 1989 A.D. Number of parts,

P: 165

28 Imru' al-Qais: "Diwaan", P: 116.

29 Muhammad Nasir: "Tasheelat-Urdu-Sharah-Saba-Al-Mualaqat", Mualaqah Tarfa, P: 46..

30 Antarah bin Shaddad: "Diwan", Tahih Saeed Mawlawi, Dar Al-Maqtab Al-Islami, Beirut, Lebanon, P:

96.

Neck:

It is very important to take care of the beauty of the face as well as the beauty of the neck, otherwise the beauty of the face will be tarnished. The poets preferred a long, slender and soft neck and presented it with camels and angles.

وَجِيْدٌ كَجِيْدِ الرَّئِمِ لَيْسَ بِفَاحِشٍ
إِذَا هِيَ نَصَتْهُ وَلَا بِمُعْطَلٍ⁽³¹⁾

Meaning: The poet Imru' al-Qais says: his beloved shows her beautiful neck that is like the neck of a deer, but when it is raised, it is not very long which looks bad, and this neck is never without ornaments.

وَكأَنَّمَا التَّقَتَتْ بِجِيْدِ جَدَابِيَةٍ
رَشَاءٍ مِنَ الْغَزْلَانِ حَرٍ أُرْتَمَ⁽³²⁾

Meaning: The poet describes the scene of his meeting with his girlfriend. When this girlfriend paid attention to me, her neck was like the soft neck of a baby deer. That baby deer who is still able to walk and has white spots on his lips and nose.

Tarafah ibn al-'Abd also praises her beloved's neck, and says as under:

وَفِي الْحَيِّ أَحْوَى يَنْفُضُ الْمَرْدَ شَادِنٌ
مُظَاهِرٌ سِمَطِي لَوْلُو وَرَبْرَجِدِ
خَذُولٌ تَرَاعِي رَبْرَباً بِخَمِيْلَةٍ
تِنَاوُلُ أَطْرَافِ الْبَرِيرِ وَ تَرْتَدِي⁽³³⁾

Chest and Breast:

Before Islam, the poets wrote about breasts in a woman's body. He likened the roundness of breasts to pomegranate, and sometimes likened breasts to different fruits. One of the most beautiful things about breasts is blonde nipples.

The poet Amr ibn Kulthūm says:

وَتُدِيأُ مِثْلَ حُقِّ الْعَاجِ رَخْصَاءُ
حَصَاناً مِنْ أَكْفِ اللَّامِسِيْنَا⁽³⁴⁾

Meaning: Her breasts are round like an ivory box; these are very soft and lenient. No one has touched them yet.

مُهْفَهْفَةٌ بَيِّنَاءٌ غَيْرُ مُفَاضَةٍ

³¹ Imru' al-Qais: "Diwaan", P: 115.

³² Tarfa bin Al-Abd: "Diwaan" 2nd floor, Al-Alam Al-Shantamry St., Tadría Al-Khatib, Lotfi Al-Saqal, I, 2, House of Culture and Arts, 2, Algeria, P: 25-26.

³³ Muhammad Nasir: "Tasheelat-Urdu-Sharah-Saba-Al-Mualaqat", Mualaqah Antra P: 184.

³⁴ Al-Anbari: Abu Bakr Muhammad ibn al-Qasim ibn Bashār; "Sharh Alqasayid Alsabe Altiwal Aljahiliaat", Investigator: Abdul Salam Haroun Indexing status: indexed on headlines Publisher: Dar Al Maaref, Beirut, Lebanon, Mu'allaqah: Amr ibn Kulthūm,P: 381.

تَرَائِبُهَا مَصْفُورَةٌ كَالسَّجْنَجَلِ (35)

Meaning: She has a delicate waist, a beautiful, sleeping body. Her chest is as bright as a mirror. The poet compared her beloved's chest with a mirror, due to brightness of her chest.

The poet Abeer ibn al-Abras praises his beloved's Chest and Breast and says as under:

تَبَصَّرَ خَلِيلِي هَلْ تَرَى مِنْ ظَعَائِنِ
سَلَكْنَ غَمِيرًا دَوْنَهُنَّ غُمُوضُ
وَفَوْقَ الْجَمَالِ النَّاعِجَاتِ كَوَاعِبُ
مَخَامِيصُ أَبْكَارٍ أَوَانِسُ بِيضُ (36)

Waist:

Arab poets love lean and slim waists. This is a feminine band between the hips and the breasts. The waist has a lenient and soft chest above the waist. The waist enhances the beauty of women.

وَكَشْحٍ لَطِيفٍ كَالجِدِيلِ مُخَصَّرِ
وَسَاقٍ كَأَنْبُوبِ السَّقِيِّ الْمُدَلَّلِ (37)

Meaning: The poet Imru' al-Qais says: his beloved has a delicate waist like a camel's bridle, her calf is like a soft and wet branch of bamboo. The poet describes his girlfriend's lean and slim waist as flexible and soft as a bamboo branch.

مُهْفَهْفَةٌ بَيِّضَاءُ غَيْرُ مَفَاضَةٍ
تَرَائِبُهَا مَصْفُورَةٌ كَالسَّجْنَجَلِ (38)

Meaning: She has a delicate waist, a beautiful, sleeping body. Her chest is as bright as a mirror. The poet says, her beloved's waist is very soft like a resting body.

Hips:

Arab poets have also mentioned women's hips in their poems. The Arabs died on long hips. Hairless white, red soft and delicate hips were very popular among the Arabs. The poet Imru' al-Qais says:

فَقُلْتُ لَهُ لَمَّا تَمَطَّى بِصُلْبِهِ
وَأَزْدَفَ أَعْجَازًا وَنَاءً بِكَأَنَّ كَلَّ (39)

35 Imru' al-Qais: "Diwaan", P: 115.

36 Abeer bin Al-Abras: "Diwaan", Ashraf Ahmed Dora St. Dar Al-Kitab Al-Arabi, Beirut, Lebanon, 1994, P: 75.

37 Imru' al-Qais: "Diwaan", P: 115.

38 Imru' al-Qais: "Diwaan", P: 115.

39 Imru' al-Qais: "Diwaan", P: 115.

Meaning: The poet Imru' al-Qais is telling his friend; when his girlfriend stretches her limbs due to drowsiness, boredom or tiredness, she stretches her back, pulls his hips back, and raises his chest.

Thighs:

Arab poets have also mentioned women's thighs in their verses. The Arabs liked long and round, smooth thighs. Hairless white, red soft and delicate thighs were very popular among the Arabs. They also found the magic secrets of beauty in silken thighs.

لَهَا فِخْذَانِ أَكْمَلَ النَّحْضِ فِيهِمَا
كَأَنَّهُمَا بَابَا مُنْبِيفٍ مُمَرَّدٍ⁽⁴⁰⁾

Meaning: The beloved has two white and soft thighs filled with flesh. The both attractive thighs feel like the two planks of door at the entrance of a worth seeing palace.

Abdomen:

As far as a woman's abdomen is concerned, Arab poets made it a part of their poetry. He likened a white belly to velvet clothes and soft waves. There is a beautiful beauty in the belly. And there are some places of passion and desire. Al-Nābighah al-Dhubiyānī says:

وَالْبَطْنُ ذُو عُنُقٍ خَمِيصٌ لَيِّنٌ
وَالصَّدْرُ تَنْفُجَةٌ بِئْذِي مُقَعَدٍ⁽⁴¹⁾

Meaning: The girlfriend's delicate belly has a lovely wrinkle. It is empty due to hunger and as soft as velvet. There is a round breast area just above the abdomen.

Hands:

Arab poets have also mentioned the hands of the beloved in their poetry. They liked long, soft and gentle hands.

أَصَاحَ تَرَى بَرْقًا أُرِيكَ وَمَيْضَنَهُ
كَلَّمَعَ الْيَدَيْنِ فِي حَبِيٍّ مَكْلَلٍ⁽⁴²⁾

Meaning: The poet Imru' al-Qais says to his friend: Have you seen the lightning of clouds? If you haven't seen it, come on and see the lightning in the movement of my beloved's hands. Because when my beloved moves his beautiful hands, they shine like lightning of clouds.

⁴⁰ Muhammad Ali Taha Al-Durra: "Fath Al-Kabeer Al-Mu'taal, Erabul Muealaqat Aleashr Altiwal", P: 165

⁴¹ Abu Jafar Tibry: "Jameul Bayan Fi Taweelil Quran", Investigator: Ahmed Mohamed Shaker, Publisher: Al-Risala Foundation, Edition: First, 1420 A.H. - 2000 A.D, V: 6, P: 113.

⁴² Imru' al-Qais: "Diwaan", P: 115.

The poet likens the movement of his beloved's hands to the lightning of clouds.

Fingers:

Arab poets have also mentioned the fingers of their beloved. There is no doubt that Arabs liked beauty very much. They knew the quality of beauty very well. They believed that thin hands and long fingers were a sign of beauty.

Imru' al-Qais says:

وَتَعْطُو بِرَخْصٍ غَيْرِ شَنْنٍ كَأَنَّهُ
أَسَارِيغٌ ظَبِيٍّ أَوْ مَسَاوِيكُ إِسْحَلٍ⁽⁴³⁾

Meaning: The poet Imru' al-Qais says that my beloved holds things with soft and lenient fingers. My girlfriend's fingers are like earthworms of (ظبي) place, or her fingers are soft as toothpick from (إسحل) tree.

Calf:

Arab poets have also described beloved's calf and shin in their poetry. They loved beautiful, thin and white legs. At the same time, hairless legs were considered a symbol of beauty.

وَكَشْحٍ لَطِيفٍ كَالْجِدْيَلِ مُخَصَّرٍ
وَسَاقٍ كَأَنْبُوبِ السَّقِيِّ الْمُدَلَّلِ⁽⁴⁴⁾

Meaning: The poet Imru' al-Qais says: his beloved has a delicate waist like a camel's bridle, her calf is like a soft and wet branch of bamboo. The poet describes his girlfriend's legs and calves as flexible and soft as a bamboo branch.

CONCLUSION:

Arab poets constantly looked at the physical features of women and embodied it in their poetry. These things enhance a woman's beauty. Arab poets considered these features to be an element of attraction and sedition. These attractive feminine traits captivate a sensible man. These are the feminine virtues that are found in the poetry of the age of ignorance. And women with these qualities were liked by men of that era. Returning to the above attributes, it is clear that these are the qualities that are still preferred today by the men.

Results and Findings:

- The Mu'allaqat are an authority in Arabic literature.
- We noticed that, the depiction of women in all the Mu'allaqat is mostly discussed in accretive style.
- Pre-Islamic Arabs were also staunch champions of women's rights.
- Arab poets have beautifully described the female body parts.

⁴³ Imru' al-Qais: "Diwaan", P: 115.

⁴⁴ Imru' al-Qais: "Diwaan", P: 115.

- We have come to the finding that love and respect for a woman will be created in the heart of a man after reading the Mu'allaqat.

SUGGESTIONS AND RECOMMENDATIONS:

There are a number of suggestions and recommendations for research on the Mu'allaqat, a few of them are mentioned below:

- The poets of Mu'allaqat can be researched separately.
- A woman can be made a topic of research in terms of a mother, a sister and a daughter.
- The Mu'allaqat cover topics such as ethics, peace, generosity and bravery, the research can be done on any of these topics.