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**THE FEMALE IN THE PAGAN (PRE- ISLAMIC)POETRY
A READING IN THE MARKS OF BEAUTINESS AND
CHERISHING**

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Abstract

This research tackles one of the most important objects which the poets talked a lot about in their collections of poems through many ages. Their stories had been endless with the female they wrote many poems about her. They had flown in their imagination in the wide space, imagining the most precise details about the female. Since beauty and cherishing are the brands of the female, hence it was important to study it. It is worth to mention that the poets were differ in the using of beautiness and cherishing, from each one to another, this because of the difference in the point of views and the varied sense, as well as the differences in cultures.

Thus as a result of this, the poetry production were not similar to each other. In addition, the culture of that age had produced a special mark for beautiness and cherishing, and it were divided into two divisions, the first one is the physical beautiness and the second one is the spiritual and ethical beautiness. Each division includes marks which considered as privileges of that division. The cherishing marks had been divided into two parts, the first one is the tangible cherishing and the second one is the spiritual cherishing. Sometime there had been interference between the marks of the beautiness and the marks of cherishing.

This research is the first try to discover the characteristics of beautiness and cherishing, which were the features of the females in the pagan (Pre-Islamic) age, this study comes from a masculinity point of view that express what it see in the other (the female), what kind of beautinessmarks that make it in an admiration level and a unique attention. It seems that the

female had been knowing its important role in her society at that time; although looking at her as she is a weaker than the man.

The introduction:

Our pagan poetry has still been the spring which we drink from it the knowledge and the guidance, and it gives us a precise image of the social life and the situation of the nature of the society and its privileges. The female still the primary concern of the poets in the past and present. The poet found in her the fertilized object and the spring that will not be drained.

Ibn Qutaiba in his book *The poetry and poets*, is regarded as one of the first criticizer who tackled the woman object considering her as one of the important principals that participate effectively in enlightening the mentality of the receiver, and enlightening the inventive poet as well, achieving a special communication between the three parts of the inventive process: (The inventor, the invented message, and the receiver).

This them has not been arbitrary, it were built on steady and firm principles, some of them had been tackled in objects, whereas the other objects still have been looking forward that it will be written by the pens of the researchers

In the Arabic peninsula the female had lived two images, and there might not be a third one, in the first image the female reflected a positive attitude and she were active in the society. The female were know in its significant role in promoting the social ties between the tribes. While the second image can be a contradict to the first one, in the second image the female were submitted to the manhood authority.

In this image she appeared as a tool for pleasure and entertainment, but this image was not so dark and ugly, this image reflects different point of view. In addition, this image were too much exaggerated because it were based on the masculinity; the male 's, point of view that it could be correct or wrong. Though of this we find that the marks of beautiness and cherishing had appeared in the poems of the poets themselves.

The speech about the marks of beautiness and cherishing depends on the poems which tackled the object of the female in the love poetry. It was almost the only object which presented an image close to reality, the poet might exaggerate in other objects, but his exaggeration had been less when he was tackling the object of beautiness and cherishing. The speech about those poets; whom appeared this in their poetry, is because of the interference between the beautiness and cherishing with each other. The speech about beautiness include a speech about cherishing and vice versa. This will be clear later in the research.

The idea of the research stands for to chose different texts of a different groups of the poets in the pagan (Pre-Islamic age), and try to state the situation of the female concerning the beautiness and cherishing in the poems, as we find a lot if marks refer to the beauty of the female, she were described as a belly, beautiful, exiting, delirious, and stylish, as well as a lot of descriptions that refer to cherishing.

Concerning why we have chosen the lexical “ female" the answer can be found in our previous research “ The female between rebelling and protesting" In which we discussed this lexical word.

The female in the Pagan Poetry: A reading in the marks of beautiness and cherishing:

IbinRasheeqAlqazwini, in his book “ Alumda fi MahasenAlshi'rWalAdabWalnaqid” which translated into “ ThePrinciple of beautiness and ethics in poetry and its criticism", he mentioned a nice reference refer to the importance of the beloved woman, and its role in evoking the inspiration of the poet. He transmit the saying of the poet DhiAlrimm when he was asked, what do you do if your inspiration has been locked down? He answered: “ How the inspiration locked down and I have its key” The asked him: “what is it?”, he answered: “ The staying lonely mentioning the beloved woman, because I'm a lover, and I swear by my life ofthe poet initiated a poem I then he put his leg I the ship of inspiration¹”.

If it is so, it is means that the female were the source of inspiration and a she were a spring that the poets irrigate from it their senses, and they formatted their poems according this. The had nothing left from the woman unless they described it precisely. Their objects tackled specifically;for a long time ,the body of the female and all it cherishing remarks. That description happened through many stages, for time they describe the female's appearance like her clothing, and some times they describe the sensual aspect which is represented in her manner in eating. Sometimes the poets tackles object taken from her appearance and the sensual aspect and refer it a marks of cherishing.

Based on this, the woman is not only considered as partner to the man, but she was considered as a symbol to life itself. In other precise meaning, coming to her means coming to life², hence, the poet look at her that she is indispensable creature, and she is not only for sex, but important to man to complete his life, his entity and himself, she is inside his senses, such senses that are reflected in a poem. There is no one; among humans, who did not meet in his life with “ the other” whom she put exited his interest and pulled him out of the “loneliness”, and he started to turn “ Me" to “ You³”.

The marks of beauty has been divided into tow divisions, the first one is the appeared physical beautiness, which is considers as one of the main important

object in the poetic texts of the poets, as they didn't leave a physical description unless they use described it precisely in their poets. The other description is the spiritual one that relate to the ethical features, like loyalty, beauty of soul, keeping the secret...etc.

Marks of the physical beautiness:

The poet of the pagan age had a special vision in describing the beautiness of the female, there had been many main basic factors that made the female beautiful or not. Some poets had praised the chubby woman and showndesire in it, as it means fertility. While other poet interested in the long neck of a female and its beautiness, other poet liked the color, (color of skin) of a female, and he found in it all the beautiness. Hence, their poetic verses came a result of personal expression and the individual contrast. It seems that this difference is because of the different in tests, and in the end of conclusion these tests meet in one point which is beautiness.

The poets description were not only about the apparent physical description of the female, but they also described the unapparent physical parts of the female, which had been not seen by the viewer.

The best poet in reflecting this, he was the Poet Ta'batShara who said in his poetic verses:

At that night I slept between the wrap around cloth.

She turned the bardic like turning logic

the speech was silent.

She raised up and walked, Stacked to me.

When she approached to me.

She pulled her beautiness like a snake in a desert⁴.

Poet Ta'abatSharapresents a nice description as he used the bardic which is a knight's tool as a metaphor to describe his female who were slim and beautiful. The poet had not stopped at this when describing the marks of beautiness, but he went further that he used a simile, describing her approaching the slime female like a snake in a desert.

It's not far that the saying of Al A'sha, he said: " The poet was very dare, and he referred to images indirectly and his presentation was characterized with power of speech. He says:

He heart waked up from a killing memory being to her like chained prisoner.

She has a feet well created and her legs fatty to the bangle of her feet.

Her hills close to each other and her nice soft hands.

To a high goal you see from her beautinessyou see perfection.

If she were ridden by a knight then the best knight and the well ride⁵.

Al- A'sha intended in his poem to give an image about the beautiness of the female, through showing the beautiness of the legs. The two portraits of the two poets reflected very precisely the beautiness of the women., describing her like a statue of prettiness.The poet had even described her fluctuating during sleeping.

Based on above, we can summarize the marks which represented the real beautiness in the following:

1. The leg and the feet
2. Points can not be mentioned.
3. The mark that relate to the bed.

The poet Zohair bin Salma is not less than the other poets in describing the marks of the female's beautiness, he might outperformed over them in some poetic texts, he says in one of his poems:

I asked her and everything if asking taking long it ends.

The deer competes her in senility.

She is a diamond of seas and looks like a dear.

What above her golden series looks not a human.

Her eyes, pure diamond look like eyes of a deer⁶.

The poet described the beautinessin a wonderful technique, and he used simile in showing the physical beautiness. Although of “ the closed simile and successful following up as well as the sensual and the spiritual aspects" the poetry image looksas a diagnosis to a wonderful beautiness, it shows clearly the poet's admiring⁷.

In the pagan poet, the face of the female was a special beautiful them, as it one of apparent figures. When the poet Antara bin Shadaddescribes the face of his female, he gives a different image, he says:

When I disclosed her veil her face shined.

the night has gone and the day shined again.

The marks of beautiness came full with brightness, in addition to the mechanism of the time changing that represented by the shining. In his

poetic verses, describing the beautiness of the female was in unexpected way, as expected that the man would show t the moon in the night while he showed the sun.The poet Antara brock the rule and he surprised the receiver.

As the face has beautiful marks, the hair was too, in accordance to the poets' views, the poet Umru' Al-Qaisgives an image in his poetic verses:

A thick branch and pitchy black heavy and thick like frond of a palm tree⁸.

The pitchy which means dark black, it were one of the female's beautiness marks. The poet described the thickness of his female's hair like the frond of the palm treewhich interwoven with each other. The poet did not only described the face and the hair as figure of beautiness, but he also described in his poemall parts of the body. Thus it were marks of beautiness.

The figuring of the female' beautiness were too much and it is not possible to mention all the poetic texts, it require a PhD thesis.

The incorporealethical beautiness marks:

The view of the pagan poet had not been specified with the physical beautiness, it went further toturn to turn to the moral and ethical aspect. Some pagan poets did not much mare care about the business marks related to face as they found that mortality and ethics is the core of beautiness. It is regarded as an important mark. This can be found much in the poetry of Alsa'aleek (Ragamuffin)and the lovers poets. It seems that the real reason is because the r difference of their point of view with the other poets.

Their view to the woman as a real lover, it was not a view of a wealthy person looks into entertainment with women. In addition, each of them was tied in love with one woman no more.

Al- Shangary gives image of his beloved woman saying:

I'm admire to her because her mask does not fall when she walks or turns.

Before she sleeps she gifts her neighbor womanmales if there is no gift.

Her house is empty of selfishness where other houses full in selfishness.

she speaks to with her other only If you talk to her she keeps silent.

Umaimacause nosham to her husbandIf morality is mentioned then it is she⁹.

Al- Shangary gives an image to the moral beautiness of Umaima, she is a moral and ethical woman. His image is wonderful as he described the real image that any female should be honest, moral, and ethical. These figures

came all in Umaima. Then the poet moves from the moral description to the physical description, as she is decent, her mask does not fall when she walked or turned. When she went out her house, she keeps looking down shy, as she looking for something. She is too shy that she is little speech. She gifts her neighbor woman her food, even she was a hungry.

In this image the poet outstood on the other poets, he gave a special image to the moral beautiness. This what was said by the old critic Al-Asma'ee: “ These verses is the best verses in women morality¹⁰”

The Al- Shangary continues; with no exaggeration, in describing the morality of his female, he said:

If her father inter returns home he would not ask where she is.

One of the other images that figure the moral beautiness is the image which was presented by Antara Bin Shadad, saying:

She run and went shy putting her veil and her checks throwroses.

This image is regarded a unique image of real beautiness of female, as the poet Antarafiguredtow successive images. The first she was too shy thus she run. This image what a man is looking for in the female, otherwise she would not be morale. The shy of the female reflected in another image of the realbeautiness, because she is a shy then she is a female. One of the marks of shyness is that the checks becomes reddish, this gives the female more beautiness. One of the images in which the moral beautiness mixed with the physical beautinessis found in the poetic texts of theragamuffin (Sulook) poet Al-Salik bin Al-Salala:

Your father should be proud of her, best neighbor the sister of BaniQhuaar.

She’s moral and did not bring her family shame.

When she walks her back like dunes of desert¹¹.

The poet in his verses brought together , the moral beautiness which is that she is moral woman ethical and she did not cause shame to her family, and he described her physical beautiness giving simile image taken from his desert environment when he described her back like the dunes in the desert that moves with the winds. The similarity between the two figures is the highness and flexibility, hence the poet could bring the physical beautiness together with the moral beautiness.

The search about the moral beautiness has no limits, and because of the much poetic texts and the limited search, we stops at this point. The above mentioned is enough for this research.

The second aspect of the research relates to the marks of the female's cherishing, this aspect is divide into two parts, and there have been remarks of beautiness mixed with the remarks of cherishing, we will tackle it in the research.

The tangible cherishing.

The marks of the tangible cherishing appears clearly in the woman appearance through her clothing, perfume and her accessories. These marks indicate to richness and no need to other. The female were the main object of the pagan poet, and she were the key to his poem, and he was too imaginary describing n image sometimes differ from reality but it was successful, and because he was in need to the woman, he reflected that in his poetry, and he was busy in describing¹² her.

Though of the poverty of the Arab peninsula at that time , and its difficult environment makes difficult live in it, therefore there were many vary images represents different views of the pagan poets, and it were contradicted at the same time with the reality and the impression that reached to us. The presented to us images reflect comfort , wealthy and cherishing that had nothing like it. The female appeared cherished, comfort, and wealthy while she faced poverty and misery.

Thus image appeared on the tongue of the poet Al-Shammakh Bin Dhirar in his poetic verse

She's cherished, hasn't seen miseryand never she has spunon the stick of yarn¹³.

This image speaks clearly that the female was “cherished” and she didn't face “misery”. She lives comfort while other females are not. The address of the female refer to the level of the comfort and cherishing she lives in, in accordance the poet's view. In fact the address of a person indicates his level of living, if it is well address, then it indicates that the person is wealthy, if it is not then the person lives in misery, this indicates to the level of the living for both of men and women. In the pagan poetry the female appeared as nice well dressy, indicates certainly to the wealthy and cherishing that she lived in.

The poet Umru' Al-Qais reflect this when he described his female, saying:

She is like hatching egg never seenstaying home wealthy and comfort.

I tried to see her, crossing guards and people if see me they kill me.

She look like the Pleiades star and her vile that cover her.

I cam and she covered herself her dressing is well.

We came out and her white dress tall to the ground¹⁴.

The marks of love and cherishing have been indicated in many places of this poetic context. Many transitions happened in this context, make the receiver feel that he/she in front of a complex poetic verses that it is difficult to be interpreted. The first verse was the key of the context. It is considered as the introduction to the reader, from other side it reflects the inner feeling of the poet. He described his female as hatching egg, meaning that she was wealthy and comfort never exerted any effort at home, as she has female servants, and she could not be seen, and she was not vulgar.

Reaching to her was too difficult, as she was surrounded by guards and servants whom prohibit any one to be close from her, but the poet's knightly had enabled him to reach to her challenging them all, pushed by the sense of love, cherishing and beautiness. The poet's poetic sense reflected a poetic inventive capability.

The love does not move forward a body empty from a soul. It moves toward a soul that was embedded in a body. It makes inside it a group of lusts mixed with pain, that it makes it difficult to distinguish between the tangible erotic and that effort which is exerted to break the loneliness, in order to be united in one person,. The love push someone to reach completion, or getting enough, and love makes the strong emotion flow to the heart as well as makes the individual to accept to give up his/her self independents¹⁵.

Beautiness marks	Cherishing marks	Mixt features
Simile the female with the hatching egg	Staying at home and never go out	The beautiness of the skin and it's high location
Nice	Softness	The compatibility between both of them
White	Comfort, wealthy and cherishing	Both of them
Not fat	Well cared	The appeared beautiness
Slim	Splendor and shiny	Well shape

The remarks of cherishing are also the accessories that the female wears. The accessories were mentioned in the poetic texts, which reflects an important phenomenon indicates to the cherishing .

The poet Al- Dhubiani gives image about it in his poetic verses, saying:

**I looked and could see she is sitting eating.
her necks surrounded with jewelry series.**

glittering like fire in darkness.

Ruby and gold on a throttle neck like a neck of camel¹⁶.

This is one of the clear images of cherishing that does not need for interpretation. The poet give an image to the female where she is dressing jewelry, gold and ruby from upper of her head to her feet. This indicated on cherishing that appeared on her body.

The spiritual cherishing marks:

If the jewelry refers to the tangible cherishing, that reflect the female's wealthy level, there are also intangible spiritual cherishing marks, and it interfere with the marks of the tangible cherishing. The poets described it very well and sang it, but in the end it refers to the female's cherishing. One of the important figures which were presented by the poet Malik Bin Harem when he describes his female saying:

She is wealthy and never see poverty and misery.

I'm admired in her all of my life¹⁷.

There are three marks came together , she were wealthy, she did not see poverty, and she did not face misery. That girl had not seen neither poverty, or sadness or malnutrition.

The poet Amru Bin Kalthum invests the skin of the body in his poetic texts, he was not referring to specific female, but to the females of his tribe. He also used another mark which is the care of men to the females, saying:

Like us they are white beautiful we care about them.

When they walk they swings¹⁸.

In the second poetic verse he describes the walking of the females swinging as the drunker. This mark refers to the high wealthy and comfort.

The poet Abed Bin Al-Abras presents a nice image in which the two figures are mixed, the cherishing and beautiness, in one of his poems he said:

The white females stood they have seen no misery or poverty

Rich of money and positions and well descended origin ¹⁹

The marks of cherishing are cleared in these poetic verses, and he used marks of beautiness. The receiver can figure out the mark of beautiness when the poet described female's skin as white., then the poet move to describe how they are well addressed and rich. The poet could link between the marks and beautiness and cherishing in smart wonderful way, and it was the firs mark

that has a mix between beautiness and cherishing, and then it were followed by a pure mark of beautiness. This made the content of context a solid.

The poet Al- A'shaa gives another image in which there is beautiness mars is mixed with cherishing, saying:

If she stand up the smell of misk (Perfume) spread.

Here address flowered with flowers.

She is not a land of sadness.

she's a fertilized green land irrigated by rain.

She's the planet of east, the sun laughs with her.

Has the well plants, and its smell spreads, and the best origin she is²⁰.

The Al- A'shaused conditional with the action, as if she stands, the smell of Misk and Anbar(kind of arabicperfume) spreads. This is a remark refer to the comfort and cherished life she lived. She was fragrant in perfume even in her sleeping. The actions in the texts turned to be marks of cherishing. (The sitting down of female) became a remark of cherishing to the female.

The poet Uday Bin Al-Ziady he's not far from this figure when he said:

Dignified girls have not seen harm they are dolls with perfumes²¹

Another figures of cherishing appears in the poetry of Umru' Al- Qais, he gives an image of wealthy females, wearing jewelry accessories, and used Albanperfume, and that perf were expensive, he says:

Well kept and wealthy they are their jewelry the gold and ruby.

If the wend pass close to them their Misk perfume is smelled

Alban, and Akwia perfumes from India and Lubna, Kinda, and Kiba perfumes²²

As .mentioned above, the pagan poet had known clearly the marks of cherishing, and dealt with it in a special way. Most of the poet agree on that there are mutual marks between the beautiness and cherishing.

Conclusion

The study has reached to group oresults as shown in the following:

1. The poets of the pagan age dealt with the beautiness of female in a special way. The based a group of principals that show the female as beautiful, otherwise she is not.

2. The poetic contexts contained remarks that approved cherishing the female and her wealthy living.
3. The female beautiness has been divided into tow parts, the first one isthe physical appearance, that could be seen, and the second part is relate to morality and ethics, like shyness, loyalty, honesty, and other moral ethical characteristics.
4. The poet's view; though ofthe different schools and sects, had embedded in one point, they all agree that the female carries two characteristics which are the beautiness and cherishing.
5. The poetic contexts had interfered with each other, when the poet describe the female with beautiness, he also mention these marks as mark of cherishing.
6. The poet's view towards the beautiness of the female were differ from a poet to other, the view of the knight poet see the mark of beautiness in a way that different from other poets.
7. The economical factor played a role in figuring the image of the female. Through the apparent figure of the female, the marks of cherishing were recognized.
8. Because the pagan poet had lived in a desert environment, hence his images that he presented, it were taken from reality, but it does not mean it is conventional or invented; on the contrary, it often comes a vital images and renewable.

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¹ Aleumda 1: 206

²Man and time in pre-Islamic poetry: 115.

³Time and place and their impact on the life and poetry of the pre-Islamic poet: 1/ 295.

⁴ Poet Diwan: 145, Al-Bajali: a man from a tribe of Al-Bajali.

⁵Diwan Al-Asha: 351-353.

⁶Diwan:61-92, Dor Al-Bahour: Al-Durrah, White, desert: a place where no one is.

⁷Aws bin Hajar's poetry:291

⁸ His Diwan 16

⁹ His Diwan: 31-38

¹⁰ almflyat : 109-110

¹¹ Al-Selik Bin Al-Selka His poetry: 55, and see Al-Aghani: 364/4. Khafreat: the plural of Khafira, a woman who is very shy, and Al-Shanar: is a defect.

¹²Same reference 74

¹³His Diwan 74

¹⁴His Diwan 13, egg: the woman is like an egg for her whiteness and delicacy, yasheroon:appear, Al Mafsal: between each two beads in which there is a pearl, Nadht: stripped out, Amaamah: ignorance, Al Marhal:the mushi, the sand.

¹⁵Love problem: 29

¹⁶His Diwan: 130, Laqram: the thin, Al Taraeb: the bones of the breasts, Albagam: the sound, Al Jaida: with pretty neck, the arak: the trees, Al Jaza: the bend of the valley, tasif baririha: that is, you eat the fruit of arak, a bisham: a tree, birayrih : its fruit, tarawd: come and go.

¹⁷Al- Asmaiyat: 63

¹⁸His Diwan: 86-87

¹⁹Rare Jahiliyyah poems 130- 131.

²⁰His Diwan 56-58

²¹His Diwan 139.

²²His Diwan 59-60.