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**IDENTITY AND DIFFERENCE
A CULTURAL STUDY IN THE REFERENCES OF THE
FEMALE POEM
(ANDALUSIAN CALIPHATE ERA) AS AN EXAMPLE**

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ABSTRACT

The identity of the Andalusian woman formed an important part of the identity of the era at all levels (political, social, and cultural) to match with her identity the difficulties of life to prove to her opponents her identity, which has long suffered from marginalization and male domination over several periods and periods for quite some time in an attempt by her to demonstrate her cultural content as a well-established entity that has an effective impact on Serving that community on the one hand, and to prevent its identity being stolen and making it a bodily machine subject to the service of its opponents, in order to hide with it into decay and dissolution in the battle of other identities.

Introduction

Andalusian societies have known the phenomenon of gendered women by gaining the advantage of male identity by settling men's holdings in the folds of subjects, as they have implicitly envisaged them in their cultural references, whether on the

theoretical level, such as expressing love and similar boldness that suggests a man's identity through work and actual practice in all aspects of life. As Andalusian literature is not accustomed to this type of feminine identity, but the ideology (the era of the Caliphate) helped the emergence of this identity in relation to the flourishing of the era and cultural openness to what is adjacent to other cultures.

Literature review

• The Gendered Woman (Samir, 2015) And their included formats

1. Dr. (Muhammad Saeed) believes that the woman was fully aware of explaining her importance in that society, and she began to struggle with the collections of the age through the mediation of the man, and her house became a station for the intellectuals at that time (Muhammad, 1984), and in what was put forward by a clear statement of the feminist movement (Samir, 2016) That it seeks to meet the tasks of men in order to gain the gender identity, a domain for the internal strength that it bears, and its call to the application of marginalized rights and to achieve a class balance between both identities through the influx of intellectuals to their residence due to the similar method in which students go to the Sheikh's home to learn, so Dr. (Ahmed Dhaif) says describing the woman Andalusia is well-established and dominant, and its effective impact on society: ((It had a great place and a high stature and an apparent impact on the mental movement, and it even raced men and preceded them at times) (Ahmad, 2012) , ((Women enjoyed under the Umayyad in Andalusia a share of freedom, and fortune The esteem is greater than what they enjoyed under the Abbasids in Baghdad) (Ahmad, 2001).

It is also considered one of the causes of the abundance of poets in this era, and the reason is due to the cultural openness that enabled the feminine identity to appear in the literary arena by mixing with men and joining the poets to donate their cultural products that are no less determined than their cultural creations in terms of quality and casting (Muhammad, 1985. Mustafa, 1999). The question here is, does the Andalusian woman (poet), after acquiring a gender identity, give up her feminine identity and why? The context of the answer is explained by the cultural patterns that the woman included in the texts of her cultural poetry, which are as follows:

1. Yarn Layout:

The law of nature in the harmony of the sexes (male and female) was formulated on the statement of a man's love for his lover and not vice versa. Because he was not able to conceal his emotions unlike her, on the one hand, he is an admirer of her beauty and charms, and the state of his acquired identity is one who tends to her influenced by the aesthetic edifice and her female dominance, to admire her in the language she desires and desires and fits the content of the content (Zahir, 2006), which

establishes the process of feeling that As long as the lover wants to reveal it, and it is one of the features of the male identity, but the context of the societal circumstance made the Andalusian woman gain this identity and she is the one who begins the process of frankness in the subsequent emotional squabbles inside her to give her the characteristic of the masculine identity based on boldness and its stock as a result of actual coexistence in the comfort of Community . Speaking (Abdullah Algmami) on the investment of a woman 's body culturally in poetic texts and sees the woman of her femininity presented in the cultural context (Abdullah 2006) or display with a man of her body , which harm is identity with a statement of their causes, saying: ((shrunk and women just became (the body This body was culturally invested, and the woman was pushed to see herself as an erotic body, and she sought to highlight this meaning in her, and the male culture had to break the mind and isolate it from the body to make the mind for the man and his grandfather, and the body purely for the female, through The commercialization of femininity and its marketing as a commodity that entices the male consumer and pushes him to give and respond) (Abdullah, 2006). Despite the defense of (Al- Ghadhami) for the identity of women and the attempt from him to clarify an identity that guarantees the woman her being in the adversities of male society, it is a muzzle of her cultural and social identity alike, and his lack of acceptance of revealing the expressions of her heart and the beauty of her meditations that gives her the pattern of femininity that is one of her characteristics, and this It harbors the scent of marginalization that she has always suffered from, and women have their own world in which they reveal the terrain of their broad imagination to acquire a field of knowledge that guarantees them a free identity away from domination and domination, and this is what we observe on the poet (Hafsa al-Hajjari) (Ahmad, 2009, Zainab, 1988, Turki, 2012) A drawing drawn up for this work and revealing to her lover the sorrow of her love and the pain of reproach, as we see her saying (Marrakech, 2019 , Ahmed, 2001 , Ahmed, 2009 , Turki, 2012): [Al-Khafif]

*I have a lover who does not bend over with
 reproach
 He told me, "Have you seen someone like
 me "?*

*And if I leave it, I will become more worn out
 I also said " ,Do you see something similar to
 me "?*

The apparent context of what was mentioned above carries the scent of blasphemy to its beloved, but the implicit pattern that the text meant in the poetic texts revolves around two axes indicating its loudness in dealing with topics and employing them by the context of the text, namely:

1.Revelation of her emotions to her lover breaks the familiar laws of nature to conceal behind the scenes of the implicit pattern for an intended purpose, as I considered an indication of the entity of women and the integrity of her identity to resemble the

masculine identity in the disclosure to draw her an advantage that differs from her other female peers who silenced the laws of nature in her tongue and made it an idle machine in The flirtatious pattern and she was unable to keep up with the one she liked, as if she does not allow her to generate her feelings and that she is a human without feelings and feelings, which gives her male dominance and makes her a statue without a soul.

2. If we notice the dialogue circulating in the context of the cultural text between the lover and the adored is the reformulation of the question taken from the male identity (Tell me, have you seen me of a likeness) to say afterwards (I also said and do you see me being similar) , to indicate with its implication that the woman is subordinate to the man after her settlement of the male language With the same appearance and meaning, that is, she is thorny under the horrors of tradition, and she has the right to explain her aesthetic form that she possesses and flaunts, which distinguishes her from other women.

In another poetic deliberation by (Hafsa al-Hajjari), we note that it is consistent with the male work in employing the skill of men in the context of its cultural texts to give it the advantage of a gender identity, as we see it saying (Jalaluddin, 2002, Ahmad, 2001 , Jalaluddin , 2009): [Al-Tawil]

A beautiful son saw the whole time

He has a character like wine after being mixed with it.

With a face like the sun that calls for its flesh

All vowel has generalized them the sins of his grace

And well, what is sweetest from the time of his creation

Eyes and they live with excessive awe

In spite of her acquiring a gender identity, she still maintains that female spontaneous pattern (nature and beauty), the language expressing her identity (feminine expression) in terms of delicate terms that denote the identity of women. This is one side, and on the other hand lies in the cultural context the gift of equality in expression. On the love contained in the light of Andalusian nature, but the running in keeping with the consolidation of the pattern of wine, which does not improve its appearance in the feminist poem's references, especially if its content is platonic spin, which indicates the spontaneity of the poetess centered in her cultural context (he has a character like wine after he is mixed up) The expression is not only on its roses, but it is surrounded by the centrality of dealing with it and how it tastes good, which indicated previous knowledge of the mechanism of the arrangement of wine in terms of the cultural term (after its intermingling), thus bypassing the composition structure of the female poem familiar to everyone.

The poet (Hafsa al-Hajjari) was not satisfied with revealing her pain to the one she loves, but the situation led her to reveal her pain because of their separation, to

express her sadness through her cultural references in the indication of heartbreak on her past in the sign of standing on the homes of loved ones like all other poetry, as we see her saying (Ahmed, 2009, Ahmed (2001 , Turkey, 2012 , Ahmad, 2009): [Mjzu Al Kamil]

*Oh my beast for my beloved ones
 O night I said farewell*

*O persistent loneliness
 Night is what it is*

The expressive tools of the poet are clear in describing her condition mediated by the given cultural context, and this refers to two aspects:

The first: the implicit context hidden in the heart of words indicated the dominance of the pain that prolonged her struggles (oh my wolf , oh my dear), to reveal through her expressive weapon (language) the contents of her emotions left behind by love and its exploits, to prove to her opponents the integrity of the feminine identity on what was hidden behind the pattern of love and its equality with the feelings of men Who was allowed by the law of nature to practice the actual practice in the most complete way, and by this it goes beyond the usual to gain an easy part of that space that dominated the male society, and the context of the repetition contained in the cultural word (night) indicated the troubles of the night that dominates the two lovers and which poets have always employed in The context of cultural texts to bring the same theme and embed it in the context of its cultural context.

The second: the tradition in employing the topics that the poet uses in the patterns of spinning and what is related to the darkness of the night on the conditions of the lovers, just as the context of the year in the content of the verses is (standing at home) by recalling the past that is filled with grief and woe to those who crafted in his battlefield, as if the context of spinning is concerned with the identity of Masculinity without opposing it, and in this way it intends to connect issues to break that power and hegemony left by society and impose it on the identity of women.

The poet (Aisha al-Qurtubiyah) did not contradict her wife in what she formulated from the passion of love and embarrassing him, so that she also declares what is going on in her thoughts, contrary to societal traditions in terms of acceptance and rejection of the violator, as we see her saying (Jalaluddin , 2009 , Ahmad, 2001 , Turki, 2012): [Complete]

*If not for the tears, I would not have been
 afraid*

She is the one who brought you a path

The ingenuity is present in the context of the incident that the poet wants to show to her beloved, because he left a trail of pain and pain, leaving behind a torrent of tears in terms of the cultural word (tears), so that her implicit pattern is a statement of the familiar situation of losing the beloved so that it paves the way for us to describe her

condition centered around the patterns of mother and crying as well. The same man does it while losing his beloved, so that she bears similar grievances to the man, and that love and pain were not confined to the same masculine identity, taking into account the disclosure of it, that the rotation of the system around the centrality of the force that the female carried by not being frank and revealing her love in terms of the cultural term (if not), i.e. the product of pain is from The reasons for this revelation are in the apparent context. As for the implicit context, the poet tries to recover her emotional identity and equate it with the masculine identity in terms of declaring and declaring, as if she is offering us an excuse for the reason for this act.

It also did not confine itself to spreading her grievances and sorrows, and her fondness for the one she loves through her cultural texts, but went beyond her to employ the pattern of beauty that she declared, in contrast to what the male offender does by describing the woman's body, describing descriptions indicating her feminine character in which the gender identity is acquired by the actual practice that employs her. Through its cultural references, as we see it saying (Jalaluddin, 2002, Ahmad, 2009, Ahmad, 2001, Turki, 2012, Zainab, 1988): [Al-Kamil]

*I am a man, but I do not accept
 And if I choose that, I would not have
 answered*

*My soul is a climate as long as anyone
 Dogs and how closed I heard about lion*

Altitude identity of the poet is the context General of the content of the text in terms of greatness contained in the cultural sentence (I lioness) contrary opinion violators and not exposed to their rule and employed in the cultural context (do not accept them , even if I choose) as baptized in employment and in response to male it began to authorize As he wanders in her thoughts, moving away from being subordinate to the man, following her passions and aspirations, while ensuring her identity from melting away and declaring her right to equal choice and opinion. The answer to the aforementioned question, despite the frankness and revelation of the topography of the cultural texts by the poets, her shrewdness remains hidden behind the scenes of writing, expressing her spontaneity and the nature of her composition, which is one of the features of her formative identity. Therefore, (Ahmed Khalil) says: (((It is natural that) Spinning flirtatious women is characterized by secrecy, because women are printed on the shyness of speaking out about their love, and they are forced to conceal the passion that heals their hearts, while the man loves is not able to retain his love, so he expresses his feelings with a poem that he lends to him, or a melody that he seeks, and his imagination flies with him in a spacious space, so he fills the world with spinning As for the woman, she loves, but delights her affection, conceals her feelings, and locks her love in her chest, as though she is no less than a man's love) (Ahmed, 2001).

2. Font Layout:

It was not the country of Andalusia distant of about line format, as it is characterized by a line of its own distinguishes it from the rest of the other identities, as disclosed patterns formulated cultural heritage a great deal impact on the cultural life, and did not line the profession is limited to the offending male , but women had Andalusian share in That is, as Andalusia has known many women who excelled in the skill of calligraphy in order to reconcile with the male identity, so that they would have the leading role in that society, most notably:-

Safyaa Bent Abdul onshore (Ahmed, 1997, Mohammed, 2008, Ahmed, 2001) :

She was known for her skill and creativity in good calligraphy and beautification, which was known among men. She began to formulate her writing in order to gain their admiration through her poetic writings, but this did not prevent her opponents from giving her offense and it is surprising that she was so angry and envious of her female gender when one of the women reproached her handwriting (Ahmed, 2001) and she replied to it with a piece of poetry, in which she says (Muhammad, 2008, Ahmad, 2001, Turki, 2012): [Al-Tawil]

<i>The fault of my handwriting, so I said to her, Shorten</i>	<i>I will show you the pearl in an mythical system</i>
<i>And I called my palm so that it could be seen in its handwriting</i>	<i>And I brought near my pen, my paper, and my ink</i>
<i>She wrote three lines, which she organized</i>	<i>So that my handwriting appeared to her, and I told her to see</i>

Wisdom and cunning in responding is the poet's content in warding off her opponents with the skill of presentation to enable her identity with what men are theirs (so the parts will be shown in a mythical system) an indication of the integration of the cultural identity of the skill of calligraphy in women, and the skill of the poet enabled the use of cultural tools for work that allows She has the right to participate in the occupations of men (pen, papers, inks) that are among the features of feminist culture. The humor of work is that the envy reads the verses of the response to it mixed with good calligraphy and its aesthetics to prove to her the coherence of action and action in terms of the cultural sentence (and I told her to see), and the truth that was not taken Seriously, it is the focus of most of the concerned people on a character as a (descriptive) calligrapher and was not studied by many of them as a unique poet in terms of the response that indicated the content of the verses and is apparent in her poetic sophistication in warding off her opponents, and the formulation of this act is to muzzle the identity of the Andalusian woman and make her a printer machine that works on The man, so the creations of the feminist identity as a poet allow her to show the feminist identity more than it is as a writer or a calligrapher, so that the

poet's writing responded to the envious and malevolent offender in a poetic style that contained For her skill in writing poetry, she did not rely on prose style.

-(Aisha al-Qurtubiyah) (Ahmad, 2009, Jalaluddin, 2002, Ahmad, 2001):

She was distinguished by cultural patterns, including eloquence and the quality of her literary output, which varied on several joints, ranging from poetry to prose. She was also known for her good handwriting, which thus contributed to the content of her cultural life in writing many Qur'ans. She also envisaged her cultural creations in poetic improvisation and good address to the caliphs, and they received a share of her praise, even he (Ibn Hayyan) it is the best silks of Andalusia understanding of knowledge and poetry and literature and eloquence (Jalaluddin, 2002, Ahmed 2009). ((We also read on the authority of Aisha bint Ahmad al-Qurtubiyah, who in Egypt did not have in her fairness, understanding, knowledge, literature, poetry, eloquence, chastity, decency and prudence, and this Aisha was very passionate about knowledge and knowledge, and she had a valuable bookcase)) (Ahmed, 2001)

In addition to her acquisition of the identity of calligraphy, her life has gained a great share referred to as Lebanon in the field of science and knowledge, as she was passionate about collecting books until she had a great library, as the author of the book (Ahmed Khalil) says: ((In addition to all this, she is very interested in her books, as women are - In general - they hate books and people of books, and how much we have seen, heard and read, the suffering of many scholars around them of women, especially wives, who hated books and considered them more severe than the evils, so that some of them said to her husband, the great scholar: If your books are more harmful to me than two harms.) (Ahmad, 2001) and this indicates the gender of Andalusian women and their carrying out the tasks of men to gain their identity a wider space, whether on the cultural and social levels. The truth is that Andalusian women are marginalized and have become a subjective subject in the writings practiced by the male offender, and we will talk about it in the third topic of this chapter, and the practice of marginalization in terms of what we have received from their poetry, as we notice that some of it arrived and the other did not arrive, and it was restricted that it did not exceed (two houses or More) and this is what we will notice in the coming pages, and when women were allowed to create and write their cultural content and what was in their minds, as it was nothing but a copier, tied under the weight of the male hegemony, and our example of that (Aisha al- Qurtubi), despite the praise of her poetry and her broad imagination, we We notice that she is classified by scholars as a writer more than she is a poet, and it is a restriction of her free tongue, as we notice that some poets have been influenced by the cultural context that she formulates, so they weave according to her example from that of the poet (Abi Bakr Ibn Al-Abyad Al-Ishbili) who says at the beginning of it (Imad Religion, 2017): (The Simple)

*O best of Maan and her first are
 knowledgeable
 Let the auspicious knight wear a plane*

*God is blessed for her. Everlasting souls
 God, you have given him a kiss*

- Others:

The skill of calligraphy was not limited to what was mentioned, but (the era of the caliphate) had the emergence of brilliant names that influenced the cultural renaissance at that time, most notably: (Lubna 374 AH), the writer of the Caliph (Al-Hakam Al-Mustansir), as she was known for her poetics and skill in arithmetic in addition to her skill of calligraphy and articulation. The same is the case with the writer (Muznah 358 AH), who was known for her good handwriting and overpowering her skillfulness of other women next to her. As for (Fatima bint Zakaria bin Abdullah, the writer known as Al-Shablari, 427 AH), Molly Bani Umayyah, she was known for his skill in calligraphy and lived a lot as she reached ninety-four years (Ahmad, 2001). As well as with (Dora the writer), which also contributed to the cultural renaissance in the Andalusian society deserved quality in a good line, he partnered with (Ali Bin Ahmed Al Warraq) in refining and binding Koran incubator Smokeless isotope which carries the history Thabaysh in Ramadan in the year (410 e) (Ahmad, 2001). While it was mentioned that Andalusian women were not crowned with a golden crown that would lead to actual practice in cultural life; Because the skill of calligraphy overwhelmed some poets (intentionally or not) and made it a printer in the hands of the man and dictate what is broadcast on her ears taking into account that she is a unique poet with her position in that society and her tongue is a weapon with which she gains her marginalized rights with an explanation of the exploits she suffers from such as persecution and cochlea in The battlefield of male identity, as we noted in the defense of the feminist identity on its rights in practice among the poetess (Safia) when a woman blamed her line so that her linguistic weapon would support her cultural identity from decay.

3. Deprivation pattern:

Feminist identity still suffers in the outward and subtext of its life, swinging between the two hands of domination And marginalization, that the context of the case made women reluctant to marry for reasons that conceal themselves, including their lack of acceptance of the male offender, and thus they become a disabled body deprived of the most basic rights to lose their identity as a major part and it is a sign of the system (mother and wife) which is part of their realistic patterns. What was mentioned by the poet (Aisha al-Qurtubiyah) who decided to abstain from the husband and continue on the educational and cultural path far from emotional ties (marriage), as she entered Al-Hajeb Al-Ameri (Al-Muzaffar bin Abi Amer) and there was a boy in his hands

and her poem was improvised at the time saying (Ahmed, 2009, Jalal Religion, 2002, Ahmad, 2001): [Al-Wafir]

<i>God showed you what you want</i>	<i>And his dependents continued to increase</i>
<i>His imaginations indicated that</i>	<i>Contemplate him and his happy omen</i>
<i>The horse longed for him, and the horse shook</i>	<i>The air rose, and the items shone brightly</i>
<i>You will see a full moon in the sky</i>	<i>From on high were the soldiers accompanying him</i>

The supplication formulated by the poet in the body of her cultural texts revolves around two axes, as social life has enabled its implicit connotation of coexistence and its knowledge of the family world and what the husband and wife aspire to, namely:

The first: the pattern of motherhood: Although she lost the pattern of motherhood that would qualify her to know the features of the child's life and future aspirations in the face of verses, but she contained these facts through aspiration and coexistence dependent on her cognitive stock and her instinct as a female who looked at her through cultural sentences (the horses were excited, His imaginations indicated, so she would see him full, and his happy sight) the sign of her sound instinct that she is a female, but she lost this pattern, but this does not deprive her of practice as a mother, and the context of the improvisation of the poem allows her to possess the mother's gaze on her son to know these qualities as if she wishes for herself and her child and qualifies him.

The second: the wife's arrangement: addressing the brow in proportion to the atmosphere of coexistence, as she continued to wish and pray with what the man wishes for his son, taking into account the usual way and not pursuing formal traditions so that the context of the address is closer to the priest of the regular family, and the context of the pattern of deprivation is clear in the significance of the cultural sentence (see God in it) What she wants) is an indication of the loss and the grace that God favored him over others to have heartbreak and pain, and despite all this deprivation, she still preserves her feminist writings that she expressed by praying and diving into the content as an indication of the wisdom of her address to the transgressor al-Amiri, as it indicated the identity of the poet not to shed her tears And her improvisation is a content that fits with the theme of the occasion, revealing the solidity of her identity and wisdom.

Not only did praise the format of the child 's identity , but coined the case to the praise of a comprehensive identity Amiriya, taking into account the harmony issues between the parent and the baby and choose the appropriate words for this, as we see it says (Ahmed, 2009 Ahmed 2001): [abundant]

And how can a young lion that it has grown let down To the highest, a black firing pin

You are the best of all

Your child has an opinion as an elder

*The children of you and your grandparents have
 been given zakat*

And your sheikh is at war

Sending a message of reassurance to al-Hajeb in the sign of admiration and aspiration for a promising future for the newborn lies in the cultural sentence (and how a young man who has grown up disappointed), and the tribal spirit is present to the poet by glorifying the Umayyad family so that the identity of (Muhammad bin Abi Amer) is present in the folds of the poem to indicate in its content the awareness of the feminine identity With the two political and social cultures that Al-Mamdouh desires in the context of the tribe, the centralization of a comprehensive presence of the violator Al-Ameri in the cultural text. Therefore, when their identity affected the life of (the era of the caliphate) in terms of security, stability and expansion of the area but peace because of their identity and the continuation of the dominance Amiriya in the inheritance of political rule in the country.

4. Format of the opposition:

The pattern of opposition was not far-fetched from the poets of Andalusia, as it was employed in the folds of their cultural texts to gain their identity a new characteristic that the male offender struggled with on the one hand and shared the context of the cultural work that was popular in the deliberation of the male community on the other hand, just as the country of Andalusia was distinguished by the emergence of this art and gained it an advantage. new represented opposition Andalusia's for themselves as it was launched by some on behalf of (internal oppositions) (Mohammed, 1983), and increased its peak in the fifth and sixth centuries AD after reaching the personal cultural in Andalusia, His Highness the greatness and prosperity and the emergence of creative properties as no longer on the previous level, Poets and poets appeared, whose cultural productions were referred to as quality and leadership (Yunus, 2008). Oppositions were also common in the rehab of al-Hajeb al-Mansour (Muhammad bin Abi Amer), as his councils spread in this type of art through intentional mediation, which he envisaged by sorting out the possibility of poets in cultural creativity and deliberating it within his own benefits so that his poets gain a new advantage to add to their cultural stock (Azad, 2013) It is as a kind of cultural comparisons in which he expresses their cultural identity by means of a poetic correspondence between them, or the so-called (opposition) that depends in itself on the improvisation characteristic in which the poet's cultural background is shown. Semantics in this tribute to the poet (Ghassaniya Abajanah) (Ahmad 2009, Jalal al- Din 2002, Marrakech 0.2019 , Mohammed 2008) according debate opposition fought with (son rider Alkstala) to gain its identity axis of gender issues in keep up her identity male Which has long suffered from domination and marginalization over periods not short, as lies in its field of integrating her cultural identity and reaching the stage of

actual practice (opposition). The effective participation of feminine identity resides in her arena of connotations that Andalusian women wish to show in their cultural texts as a kind of cultural integration that women embrace in Inside her, and this poet (Ghassaniyya al-Bajaniya) in opposition to her opponent (Ibn Daraj) in praise of al-Hajeb al-Amiri, saying (Ahmed, 2009 , Jalal al-Din, 2002 ., Marrakech, 2019 , Muhammad , 2008 , Abi Abdullah, 1966) : [Al-Tawil]

<i>I am appalled if they say I will be awful</i>	<i>And how can impatience and tell if they are</i>
<i>And it is nothing but death when they leave</i>	<i>Otherwise, grief will be gained from</i>
<i>Their covenant and living in the shade of their connection</i>	<i>Elegant and green Al Wasl row</i>
<i>Nights of Saad are not afraid of love</i>	<i>Blame is not feared desertion on Al Wasl</i>
<i>They take control of us, and we will embrace the soul.</i>	<i>Two fins were embraced by the power of the wind</i>
<i>Failit my hair and the separation will be</i>	<i>They will be after separation, as they were ?</i>

The beginning of the poem is closer to the question with confusion and turmoil in its cultural context by the mediation of the cultural sentence (I will be appalled if they say you will be harmed) and the nature of the context has been dominated by grief and pain following the succession of cultural sentences (patience, death, sadness, departure, fear), taking into account the occasion of the poem that It was written for the purpose of praising, contrary to what the poet (Ibn Daraj al-Qastali) included in his cultural references, as we see him saying at its beginning: [Al-Tawil]

<i>You are the best, have fulfilled your pledge are good</i>	<i>And with your blessings, you have been blessed with glory and power</i>
<i>He is success, he is not called to the morning a witness</i>	<i>It is a victory, the sun cannot prove proof</i>

We notice the gift and the height in praising the violator Al-Amiri with consolidating the centralization of power to correspond with the content of the poem and not what the poet said, the use of the phrases to indicate the praise of the paradox between the identity (the leader, the eyebrow, the judge, the poet, the friend..etc) in the sense of the luxury that the cultural text has acquired, but The implicit context in the arena of the poet's reference is to preserve her feminist writings and not to fade into the domain of male identity as a kind of cultural differentiation between the two writings. Within the reach of this theme, (Younes Al-Bajjari) speaks of the difference between the balance between them, saying: ((We find an agreement in the weight, rhyme, movement of the narrator and the subject, and the poem of Ibn Darraj came in a very long way, as it reached eighty lines and is a long one of its lengths, as for the poem of Al-Ghassania Al-Bajjani as reported by Al-Hamidi. In the flagellum, it reached eight verses, this long poetic soul expresses a unique poetry that begins with praying

to Al-Mamdouh and describes his journey to him by sea and moves to praise. As for the Bajaniyya Ghassaniyya, it was not able to reach the affairs of Ibn Daraj in his poem because of the abundance of wonderful poetic images that he had shortened On catching up with her)) (Yunus, 2008). The hadith of (Younes Al-Bajjari) is a pretender on the outward context and relies on the quantum mechanism in the balance between them, but we appeal to the consideration of both identities, as the feminist identity is characterized by a tendency to writings in which it expresses its feminine identity, which is characterized by tenderness, and the context of the content indicates the state of identity The women who are full of unrest more than praise the violator Amiri, and the context of the situation is (Ibn Daraj) a poet of power and his involvement in the field of political identity, and this is what we noted in (Chapter Two), that is, his cultural stock and the characteristic of the actual practice that the poet possesses through the mediation of the palace of the eyebrow, as well as commented Dr. (Salah tractor) on the content of women 's hair Andalusian , saying: ((the one who reads poems Andalusia women, it finds short of breath, and most segments, and do not stand on the poems, and also did not stand on her poems in praise take into account the traditional rules of a eulogy in terms of flirtatious introductions and then getting rid of the topic, and it may have lengthy poems that did not reach us and were lost with what was lost from the Andalusian heritage, and what distinguishes women's poetry from men's poetry in Andalusia is that the poetry of spinning and satire issued by men It is more polite than that issued by women, as we find they have a prejudice in obscenity, immorality, and revelation) (Salah, 2007).

Neglect or intentionality is the lack of access to Andalusian women's poetry, and this is what has been considered by some interested, including the author of the dictionary (the poets of Andalusia), as we note it in the introduction to his book, asserting that the intention is not to envisage the poetry of Andalusian women, saying: ((They did not neglect it, Rather, they neglected the interest in women in particular, and her literary product, whether poetry or prose in a special way, and that was intended and deliberately premeditated, even though they called the birth of Al-Mustakfi's daughter: Aliya Al-Andalus and Hamda bint Ziad Khansa of Morocco, and they mention only a limited amount of poetry for the occasion. Or an accident, and this would not be one of the best what the poetess left, but it may be one of the worst of what she said) (Turki, 2012). The researcher sees in the aforementioned the approval of the opinion put forward with the lack of incoming poems that he intends to intend by not writing them and their roses in their original form, as it denotes male domination even over its products, as the matter is not limited to ownership of the body, but has led them to look to the silencing of the voices by the ambiguity of the cultural product of women However, the implicit pattern preserves the status of Andalusian women in their Andalusian society and conforms to the masculine

identity that is dominated by acceptance and intimacy through the consolidation of fragments of their poems as an indication of the trait of acceptance, but marginalization remains part of the contours of male identity towards Andalusian women, and their position is implicitly present in the souls of society.

5. Layout wisdom:

The system of wisdom received a plentiful share of Andalusian literature, and it was intended to direct advice and guidance to the opponent to a better advantage according to the ability of poets to present it, relying in that its cultural repository that contains this feature. Their positions and guidance received many themes, most notably life and death, good, evil, fate and others in order to achieve It includes advice to the opponent that he took in the middle of certain times, and its content is often linked to the religious exploits (asceticism) of the predominance of the evidence presented to them, so their poems came with the context of this meaning (Abu Hamed, 1933, Salma, 2007) . Andalusian poets were not far from the context of this text, as we note the poet (Maryam al-Shallabiyya) (Ahmed, 1997, Jalaluddin, 2002, Ahmad, 2009) her life in the service of religion and science was heralded until she became one of the subjects who witnessed them interested in Lebanon in the cultural renaissance through the education of women literary and religious arts different, as they become women at home to teach them poetry, prose, wisdom and Sawrha of religious sciences even gained a high status among women Andalusia, ((show news Mary that it has taken Seville residence to her, and was a great country and Kpra age Agelunha She is one of the poets of Andalusia whose fame flew in the country, and their literature dwelt in every valley, and their poetry was heard in every club)) (Ahmed, 2001), until the content of her poetry became characterized by the principles of wisdom to be firmly established For the acquired identity that she enjoyed during that stage, as we see it saying (Ahmad, 1997, Abi Abdullah, 1966, Jalaluddin, 2002, Ahmad, 2009, Zainab, 1988): [Al-Tawil]

*You do not seek seventy arguments from the
 girl
 The baby creeper is looking for the stick*

*And one seventh of the weaves of the fraying
 spider
 It is carried by a handcuffed prisoner walking*

The advantage of the identity acquired by the poet is that it enables her to continue directing the opponent to a better battle, as we notice the religious influence clearly and influencing in the context of her cultural texts as it oscillates between the context of life and death and it is the product of a well-established culture that she acquired in the course of her social life ((Andalusian women were virtuous women who knew religion) And knowledge, Maryam bint Abi Yaqoub used to teach women literature and was modest to her religion and virtue, until the literati of her time likened her to emulating the Virgin Mary in her chastity, and al-Khansa in her literature and poetry))

(Ahmad, 2001), to guide the poet to continue the curriculum as it is closer to his vow of the identity of her life in Community service, so that its context is indicative of the space of choice that fits the content of the content by the cultural sentence (and seven like the weaving of the fraying spider) the sign of the arrogance that drove it to attenuate to the house of old age while taking into account the employment of the working mechanism in a way that suits its use of the context by the cultural sentence (the beard of the child) is a product of the action The previous one, which is arrogance, and the repetition of employing the signification of arrogance in the cultural sentence (and the walk of the handcuffed prisoner with it) is an indication of the context of her condition and what it means of having the lowest age in order to advance her most Advice to opponents of this trait. Andalusian women's continuing to delve into the fields that men occupy is indicative of the centrality of the highness that they have exercised in the bulk of their cultural life. Despite the active participation that Andalusian women have employed in their cultural texts, they still suffer from male domination, as we can only infer with regard to this tribute to what I mentioned these verses because they did not reach us, and perhaps there is a more important part within reach of this theme, and if we had its products as I drafted it, the proof would be clearer in what is greater, and you will tell us about her identity in that era to the fullest extent, and according to what was mentioned there was a clear feminist movement and serious attempts established by the Andalusian woman despite What happened to her condition, however, she ignored the matter and started declaring it wandering in her mind.

6. Luxurious and extravagant flavors:

The Andalusian woman was not far from a life of luxury and exaggeration in extravagance, as he gave her a comfortable life, which is based on the class distinction for them according to the state of identity that the woman undergoes between the two hammers of poverty and singing. Here (Ibn al-Khatib) describes the situation of Andalusian women and their conditions in that society, saying: ((It has been They have reached a level of sophistication in adornment of this era, the demonstration between the dyes, the ventilation of golds and brocades, and the curves in the forms of ornaments, until we ask God to turn a blind eye to them in it, the eye of eternity) (Ahmed, 2001).

2. We notice the theme of luxury in the battle of the briefing book, as it formulated a description for them to be added to the feminine identity, saying: ((And their harem is a beautiful harem, described by magic, the softness of the body, the indulgence of the feeling, the purity of the holes, the good publication, the lightness of the movements, the nobility of speech, the goodness of dialogue, but Their height is scarce, and they have attained mastery of the adornment of this era, the demonstration between the dyes, the catharsis of golds and brocades, and the embellishments in the forms of ornaments, until we ask God to turn a blind eye to them)) (Lisanuddin, 2001

). As the feminist identity is characterized by a state of luxury and extravagance in the context of beautification that gives it beauty above its goodness and delicacy, and this is what He was referred to by many sources related to the dress context that the woman cared about due to the diversity of her colors and shapes, as her clothes were embellished with jumpsuits inlaid with gold and jewels such as (kalchani dresses, silk, and ... etc.) (Lisan al-Din, 2001).

And despite all the luxurious life that Andalusian women have enjoyed, which was embellished in luxury chips, this is the case of the poetess (Hafsa al-Hajjaria) complaining about the poor service and her pain from her slaves, as we see her saying (Saladin, 1969, Abi Abdullah, 1975, Salah al-Din, 1968) : [Express]

*O Lord, I am from My servants Ali
 Either ignorance, excitement, excitement,*

*The coals of gushing do not answer them
 Or a wit of his hand would not answer*

Male dominance over women's conditions increased to the point of looking at the domination of slaves in the areas of their service centered around the cultural sentence (O Lord, I am from my servants) The apparent context of the complaint of them, but the implication of the conversation is the male domination as we did not notice it complaining about the servants, but it is limited to slaves If male domination reached slaves and their indifference to their lady and their owner and their perception of her with her through the cultural sentence (or his wit does not answer), this is the case for slaves whose women do not obey, so how is the situation with a free man?

7. The pattern of loyalty and sincerity:

Did not prevent the male domination of roses patterns loyalty and sincerity in women 's references in terms of the integrity of its identity on the one hand and impose its prestige , which won violators admiration to suit the content of dealing with each other, whether at the social level or cultural, says Dr. (Ahmed guest) with regard to the practical compatibility between the functions of each From the man and the woman: ((The woman's relationship with the man was not only a heart or psychological connection, but a connection of respect and reverence, for her appearance in the field of seriousness and work, her participation with men in social conditions, and her influence in literary councils and his arts)) (Marrakech, 2019 , Ahmed Zainab , 2001 , 1988), meaning the rule of compatibility between them and their participation together in the work in the sign of the cultural dialogue between each of the poets (Maryam bint Abi Yaqoub) and the Emir (Ubaid Allah Ibn Muhammad al-Mahdi), who sent her some money and a paper in which he says (Ahmed, 2012): (simple)

*Mali is grateful for who has taken care of
 Oh individual circumstance at this time O*

*If I had acquired mankind's utterance and
 idleness
 Single-era in sincerity and work*

I was like Mary, the Virgin in a grace

The ladybug was lost in poetry and parables

The influences of the feminist identity are clear in the context of the cultural text that the prince cited through the cultural sentence (O individual circumstance at this time) to express his admiration for the work that she has carried out on various cultural levels in the context of employment (Maryam al-Virgin) context on her purity and religious identity that she has enjoyed, the pattern of recognition in The cultural phrase (Fukta khansa in poetry and proverbs) is an indication of her literary culture in poetry and prose, taking into account the simile (Khansa), and as we have received it only fragments of her poetry, the general context for the content of the content (O individual circumstance in this time) By acquiring new identities (the Virgin Mary), (Khansa), to reward her for her dedication (My money is thanks to the one I was given) and which is a product of previous work, the poet (Maryam) is an example to be followed by the Andalusian woman in active participation and her dedication to work to cast her opponents on the integrity of the feminine identity And her skill in participating in work that was limited to men, to break the barrier of fear that restricted her cultural creations. The culture of the one whose praise is manifested in dedication to work takes the initiative to return the kindness to send him her cultural text in a poetic pattern indicating her sophistication and skill in matching her opponent in the dialogue is identical to the descriptions that the violator cited for her and its inclusion in his cultural text, as we see it saying (Ahmed, 1997, Jalaluddin, 2002 (Ahmad, 2001): [Al-Basit]

*He who matches you in words and deeds
 What I have to thank you for organized in
 my neck
 You sweetened me with a glow sweetener*

*You have turned to merit and did not beg
 Of the pearls and you have not given before me
 With it on every female holiday jewelry*

The woman also dominates herself, despite her ability to do the tasks of the man, as we note the cultural sentence (whoever matches you in speech and action) limiting the tasks, whether on the cultural or practical level, to her male opponent, which increases his dominance and power over the woman's priest. The prince's acceptance of the one who shares his work with him indicates his mortal skill and his new inquiries in providing the best product, and this is what the woman got, but she prefers it over herself. However, we notice in the second verse the skill in responding, stating that she does not accept the reward of work (thanksgiving) as if she praises herself for permanent participation and wants to acknowledge her identity as if she is an innovator and not a praise offered to her for every actual practice that she does (I have no thanks), as if she sensed his dominance and the loss of her effort. Once she accepts the patterns of gratitude, and the openness by her about the women

performing the work that is offered to them with skill and sincerity, this reverence and statement of her ability in the cultural and societal renaissance alike lies in the cultural sentence (and what I have entrusted before me) as an indication of her fulfillment in the tasks presented to her. Her acumen and cleverness in addressing the male offender made her a pioneer in praising the offender and being well-versed with him, indicating in her general context the manner of the conversation that he mastered and indicative of her goodness and clarity in the dialogue of pimps and caliphs, as we see her saying (Ahmed, 1997, Jalaluddin, 2002, Ahmed, 2001): [The simple]

To God, your morals are sunk

*The water of the Euphrates separated the tenderness
of spinning*

*Marwan was likened to one whose deeds
were reviled*

She rescued and became of the best example

*He who was his father, the agonized nerve,
did not*

Born from offspring other than white and offspring

The employment pattern of praise (God morals) denote the good handling and skill in addressing the historical into account the context of the identity of the acclaimed mediated mention of his son are patterns of cultural rulers want to be employed to establish the identity of power - mediated cultural Wholesale to complement later wholesale cultural (Whoever was his father Al-Adab) to indicate, in its essence, a woman's knowledge of the conditions of rulers and what he would like to complete the identity of the Andalusian woman in addressing her male contravention.

Conclusion

Despite the scarcity and scarcity of cultural references mentioned to us, especially in (the era of the Caliphate), we notice the feminist movement in the folds of poetry and its attempt to show its cultural identity despite the male domination that has prolonged their identity, as it ranged through different styles in which its identity was practiced in an attempt to show it to gain some of the Her rights marginalized by the offender, the man, and getting rid of the dependent identity imposed on her by the traditions of society, to make her an encyclopedic figure ranging from a singer, writer, and a maid subject to his dominance and power .

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