



Undermining the Male Centrality in Andalusian Feminist Poetry - A Study in the Light of Radical Environmental Criticism

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Abstract

The research seeks to investigate the problem of male centrality and attempts to undermine it in Andalusian feminist poetry through female poets known for their texts that oppose this problem and who worked hard to take their natural place in society.

No one can refute the suffering of women with male authority in Arab societies. This authority trusts in excluding women and turning them into a helpless domestic being, devoid of will, whose tasks fall within the framework of achieving the pleasures of men in bed and food.

The research described the term undermining linguistically and technically it showed how this term was linked to feminism, which tried to champion women and stand against the alienation of other/men from their fate and even their existence. The attempts of Andalusian poets to undermine and undermine the dominant masculinity in the feminine present by revealing its flaws and its tendency to destroy rather than build, an authority distinguished by its tendency towards the language of war, the struggle for power, and the interests of politics, which contributed to what we see today of killing and brutality. The poets also revealed to us the weakening of this authority in the face of the educated, aware woman, which led her to throw accusations at women indiscriminately, without evidence, or to flee from them, or to practice exclusion in other ways.

Keywords suffering , Described, Attempts,Tendency, accusations

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Introduction

The concept of undermining is no diverse from the concept of (demolition), as undermining a building means demolishing it. Undermining may also mean (dispersion), as undermining the ranks in war involves dispersing them. It may also be synonymous with the meaning of (replacement) or (compensation), requiring replacing one thing with another. In this regard, the author of Al-Ain states: "Qawwad: the undermining of a building: to defeat it without demolishing it. They undermined their grades and the ranks were undermined, and the wall was demolished, meaning it collapsed from its place without demolishing. If it collapses and falls, it is not declared except that it collapsed."¹, and it is stated in the standards of the language: "Qawwad: "Q letter", "W letter", and "D letter" are a word that indicates the undermining of a

¹Al-Ain, Al-Farahidi: 3/442.

building: it is said: Qawwadda al-Bina': he destroyed it without demolishing, and the ranks were undermined: they were demolished."², so undermining according to this: the meaning is the demolition that is not accompanied by physical effort, and this soft demolition is in agreement with the feminine self, proportionate to its physical ability compared to men, in an attempt to undermine the forms of historical oppression and domination against women as a being with incomplete capacity and power over them, starting with the burying of females alive in pre-Islamic society, and the feeling of humiliation of their existence, then forcing them to pay the bills of invasion, plunder, and tribal looting of their honor and dignity, from wars that did not happen. One of the most significant issues discussed by feminist criticism - as the researcher previously indicated - is to reconsider the relations of male dominance that occur in many different societies and cultures, and to review the hierarchy that governs human relations in those societies, that hierarchy that sees women as creatures of lower status and lesser rank than men, and what resulted from it in women losing many advantages that they previously enjoyed³; therefore, environmental feminists, critics and philosophers, believe that the battle for environmental survival - if the expression is correct - is closely linked to the struggle for women's liberation⁴; Because women are not treated on the basis of the principle of equality between them and men, but rather are treated on the basis of being a marginal gender in societies whose affairs are organized and priorities are controlled by men according to their vision and interests, a society that is subject to the patriarchal or male system refers to relations of dominance and power within which women's interests are subjected to men's interests⁵. Thus, the goal of these environmental critics and philosophers was to bring about change that would eliminate all forms of oppression and injustice to which male authorities subject women and to achieve justice between the sexes within a human community in which everyone – women and men – is allowed to live, grow, and participate in society safely and freely⁶; hence, the goal of feminism was to study social life, ethics, and philosophy, as its proponents are committed to correcting the deviations that lead to women being relegated to the position of subordinate/secondary, ignoring the value of their special experiences, and belittling their status⁷; therefore, it also discusses the issue of recognizing (women's spirituality), which is based on female biology and heritage, which takes into account women's comprehensive tendencies⁸.

By inspecting examples of Andalusian poetry, the researcher found that a number of female poets had confronted some political, social, and literary figures (males) in Andalusian society who still acknowledged the dominance of men and the subordination of women and tried to model and shape women according to the molds they wanted! Not according to what they wanted as human beings who live their lives freely. These samples depicted for us those confrontations and experiences that these female poets went through, which allowed us to know their ability to deal with any circumstance or reality governed by the male view on the one hand and their ability to liberate themselves from those male cultural systems that see women as marginal beings subordinate to men on the other hand. Among the forms of male dominance and centralizations that they challenged:

² Language Scales, Ibn Faris: 838.

³ See: Environmental Criticism Concepts and Applications, a group of researchers: 152-153. (Previous article).

⁴ See: Environmental Criticism between Theory and Application, Lawrence Boyle and others: 144, (Previous article).

⁵ See: The Arab Woman's Novel in the Light of Feminist Criticism, Huda Hussein Al-Shaibani, Master's Thesis: 7-8.

⁶ See: Introduction to Environmental Philosophy, Dr. Mustafa Al-Nashar: 115, and Environmental Criticism in the Arab Heritage and Foreign Importers, Dr. Amani Hassan Al-Shalqani: 81-82

⁷ Environmental Criticism in the Arab Heritage and Foreign Importers (Previous article): 79

⁸ Garrard G 2004 . Ecocriticism . London Routledge . 203 PP: 24, 92 Quoted from Environmental Criticism between Theory and Application:

1- The power of the male authority (the ruler):

Perhaps the first model that characterized his experience in this context is the poetess "Hassana al-Tamimiyya"⁹, who held on to her personality and proved her existence and self as a human being with legitimate rights in society. In the process, she eliminated the personality that held on to the concept of male centrality (the centrality of the ruling man), which was represented by "Jaber bin Labid" who was the governor of her town "Al-Bira" during the reign of "Al-Hakam bin Hisham"¹⁰ and his son "Abdul Rahman bin Al-Hakam"¹¹, as the news mentions that she visited "Abdul Rahman" during the days of his rule to complain to him about the injustice of their worker "Jaber" towards her, who apparently took advantage of the death of his father, the Caliph "Al-Hakam," so he withheld her salary and confiscated her property that his father "Al-Hakam" had given her during the days of his rule¹². When she settled in the palace of Abdul Rahman, one of his wives conveyed her into him while he was in a state of joy and happiness, so she recited to him¹³: [From the Long Poetry]

To the one with the dew and glory, my mounts strolled on a shore that was burned by the fire of the hot winds. To restore my crack, He is the best mender. He protects me from the teaser the one who mends me and my orphans in the grip of his palm like feathers that have become in the claws of a predator may life give him water. If he were alive, a time of tyranny would not have beaten me. With the tyranny of a powerful one, it is worthy of someone like me to pronounce Terrible. With the death of my father Al-Aasi Who was my supporter will he remove that which his right hand has drawn? A healer He has risen with the kingdoms One of the great sins.

When she finished, she gave him with a note in his father Al-Hakam's handwriting and told him about her grievances. He grasped pity on her and took his father's handwriting, kissed it, and placed it over his eyes, saying: "Ibn Labid has overstepped his bounds until he sought to overturn Al-Hakam's opinion. It is enough for us to obey his path after him and to preserve his covenant after his death. Go away, Hassana, for I have eliminated him for you." He signed for her with the identical signature as his father, Al-Hakam. She kissed

⁹ She is Hassana bint Abi al-Hasan, known as (Abi al-Makhshi), the poet. She is considered one of the first free poets to appear on the land of Andalusia. She learned poetry from her father. She was born in "Albera" near Granada, and lived in the care of her father. We did not find out the date of her birth or death. Dr. Mustafa al-Shakaa believes that she lived in the late second century and early third century and praised al-Hakam bin Hisham after the death of her father, so he connected with her and gave her a salary. See: Nafh al-Tayyib min Ghushn al-Andalus al-Ratib, al-Maqri al-Tilimsani: 4/167-168, and Andalusian Literature, Its Topics and Arts, Mustafa al-Shakaa: 121-122.

¹⁰ He is Abu al-Aas, al-Hakam bin Hisham bin Abd al-Rahman al-Dakhil al-Umawi (154 AH-206 AH), one of the most important Umayyad kings in Andalusia. See his biography: al-A'lam, al-Zirkali: 4/267-268.

¹¹ He is Abd al-Rahman ibn al-Hakam ibn Hisham ibn Abd al-Rahman al-Dakhil al-Umawi (176 AH-238 AH), the fourth king of the Umayyad dynasty. He was born in Toledo when his father was its governor. He was pledged allegiance to in Cordoba in the year 206 AH, one day after his father's death. During his reign, Andalusia flourished, as he clothed the caliphate with the splendor of majesty. He built palaces, brought fresh water to Cordoba, and built mosques in Andalusia, including the Seville Mosque and its wall. He established a water supply on the sidewalk, established the mint (coins) in Cordoba, and struck dirhams in his name, which had not been the case since the Arabs conquered it. The duration of his reign was (31) years and (3) months, and he died in Cordoba. See his biography: Al-A'lam by al-Zirkali: 3/304-305.

¹² And that was when she wrote him some verses after her father's death, including:

I come to you, O Abu Al-Aasi, grieving for Abu Al-Hussein, whom the standing rain has given him to drink

I used to indulge in its blessings, devoted to it, but today I seek refuge in your blessings, O Hakam

And when (Al-Hakam) read her poetry, he approved of it and ordered that it be arranged and wrote to his agent in charge of the beer, so he equipped her with the best equipment. See: Al-Durr Al-Manthur, Zainab Al-Amili: 164.

¹³ See: Nafh Al-Tayyib: 4/168.

his hand, and he directed a reward for her¹⁴. The verses showed the poet's intelligence and cleverness in her deconstruction of the power of the ruling man (the governor) filled with the holders of ruling authority, through her movement toward the new prince "Abdul Rahman" to complain to him about the breach of the covenant of their agent "Jaber" to his father, as he did not liberate the properties that the late caliph had given her, and did not implement what his fingers had planned for her in terms of gifts and presents despite her presenting that plan to him. Before she broadcasted her complaint to the prince, she wrapped the beginning of her statement with a fabric of beautiful praise that found its way to his heart and attracted his attention at the same time. She explained to him that the motive for her coming to him was not random or out of ignorance but rather out of knowledge and awareness. She had come to the Generous One, the descendant of ancient admiration, in whose presence no one is wronged. He is the One who will forgive her missteps, expose her inequality, and create reasons that connect her to Him. She had been under the wing of her father, living under his concern and protection. Could his death be a reason for inequality and oppression to befall her? She painted a picture of her condition after his death by likening herself and her children to a bird caught in the claws of a ferocious beast. Afterward, she concluded her verses, which she wove with the beads of her gushing tears, with prayers for forgiveness and satisfaction for the soul of the late king, who, if he were alive, would not have suffered such injustice and oppression. His agent would not have dared to refute what his right hand had planned for her. This is what aroused the anger of the new king, so he dismissed his agent Jaber directly. The poet thus proved her talent to adopt innovative ideas that contradict the known and prevailing view of women, which is fear and submission. Rather, she entered the political experience within the framework of rebellion alongside the political and cultural systems that see women as marginal beings subordinate to the ideologies of male political authority, as well as her ability to undermine that dominant authority. Among the poetesses who were able to undermine the power of political authority is the poetess (Anas al-Qulub)¹⁵, the slave of al-Mansur ibn Abi Amir¹⁶, as it is said that she sang some verses one night in his palace called (al-Zahra)* and there was a guest next to him, his minister and writer "Abu al-Mughira ibn al-Hazm"¹⁷, in which she says¹⁸: [From light poetry]

Night arose as the day went on, and the full moon appeared like half a bracelet.

...

My sight has obligated sins against me. How can I apologize for what my eyes have committed?

Oh, people who are amazed at a gazelle that is undue in his love for me while he is my neighbor

¹⁴ Nafh Al-Tayeb: 4/168.

¹⁵ She is an Andalusian slave girl from the poetesses of the fourth century AH. Her name is not "Uns al-Nufus" but rather she was named so because her price would increase when she was sold with the slave girls. Her fame spread and she sang in the gatherings of pleasure and joy that were held in the palaces of kings, as she was the slave girl of al-Mansur ibn Abi Amir. See: Nafh al-Tayyib: 1/617, and Andalusian Women's Poetry in the Fifth Century AH: 45-46.

¹⁶ He is Muhammad ibn Abi Amir, nicknamed Al-Mansur, who was able, with his cunning, to seize power after the death of the Umayyad Caliph Al-Hakam ibn Abd al-Rahman al-Nasir (366 AH), taking advantage of the young age of his son Hisham, who died in the year (400 AH). See his biography: Al-A'lam by Al-Zarkali: 3/325-326, and in Andalusian Literature, Dr. Jawdat Al-Rikabi: 21, (m-previous).

* It is the palace that was built by Al-Mansur bin Abi Amer in the year (368 AH) next to the Cordoba River, and he made it like a fortress to protect him from his enemies. See: Women in the Civilization of the Arabs, Muhammad Jamil Bayhum: 257.

¹⁷ He is Abu Al-Mughira, Abd Al-Wahhab bin Ahmad bin Abd Al-Rahman bin Saeed bin Hazm, an Andalusian writer and one of the writers. He wrote for several kings and had several publications. His wealth expanded, and he died in the prime of his youth. See: Al-A'lam by Al-Zarkali: 4/179.

¹⁸ See: Nafh Al-Tayyib: 1/617.

If only there was a way for me to accomplish my desires.

When the minister, Abu Al-Mughira bin Al-Hazm, heard her, he experienced that she meant him with these verses, so he took the initiative to say to her:

How can we touch the moons between the black spears and the white blades?

If we knew that your love was true, we would inquire you for life as revenge.

And when the noble ones aim to do something, they risk their lives in danger.

When Al-Mansur bin Abi Aamer overheard that and felt the feelings of admiration that had arisen between them, he became angry and rushed to his sword, took it in his hand, stood over her head, and said to her: Tell me the truth, to whom are you referring with this love and longing? She said: ((If lying is more effective, then truth is more appropriate and deserving. Swearing by the name of God, it was only a glance that generated an idea in the heart, so love spoke on my tongue, and longing ceased to conceal it. Forgiveness is guaranteed by You when you are able, and pardon is known from You when you apologize))¹⁹, then she declaimed to him, with tears falling from her eyes like pearls falling from a necklace, apologetic verses in which she said to him²⁰: [From uprooted poetry]

I have committed a great sin, so how can I apologize for it? God has ruled this, and it was not my choice. Forgiveness is the best thing to occur when you have the power.

When Al-Mansur heard that, his outburst of anger subsided and he absolved her and pardoned her, after she had been on the verge of certain death; because - from his authoritarian male perspective - she had transgressed the ruling political cultural system that was established in his soul and which saw this act as an assault on his prestige and personality, and even on his private property; because he represented the highest political peak in the pyramid of the ruling state; therefore, the poetess was able, through her knowledge of those political cultural systems, and her awareness of the methods of political artistic literature, to absorb his anger little by little; as she took the initiative to offer an apology in a delicate artistic style for her mistake that she had committed, as it was beyond her will, asking him for forgiveness, which is one of his well-known noble qualities, so he forgave her and released her and presented her to his minister "Abu Al-Mughira Ibn Al-Hazm" whom she admired and who admired her and loved her at the same time as well²¹.

Among the poetesses who stood up to the ruling power and raised their voices to expose the policy of the ruler - (the governor of Granada) - who threatened to kill her if she wore a black dress in mourning for her lover whom he treacherously killed, is the poetess (Hafsa Al-Rukuniya)²², in her verses in which she says²³: [From light poetry]

They threatened me for wearing grief for a lover whom they brought to me in mourning.

¹⁹ Nafh Al-Tayeb: 1/617-618.

²⁰ See: (M-N): 1/618.

²¹ See: (M-previous-same): 1/618.

²² She was a poet and writer from Granada who was famous for her beauty, lineage and wealth. She was considered the master of poets in her time. She was given the task of teaching women in the house of Al-Mansur Uthman bin Abdul-Mumin, the king of Granada, who was infatuated with her and loved her very much, while she was exchanging love with his minister Abu Jaafar, Ahmad bin Saeed Al-Ansi; which led to his changing his mind about Abu Jaafar until he killed him in the year 559 AH. She died in the year 586 AH. See: Al-Ihata, Ibn Al-Khatib: 1/92, Al-I'lam: 2/264.

²³ See: Al-Ihata: 1/92.

May God have mercy on those who shed tears or sorrow over the slain enemies?

And I watered him with the same kindness of his hands where he became one of the most beautiful lands.

The verses showed the poetess (Hafsa)'s courage and power of character, as she was not intimidated by the governor's threats to kill her if she wore black and publicly declared mourning for the death of her lover because wearing this dress - in his view - constitutes a challenge to the character of the state represented by him, and exposes its unjust policy that killed her lover without guilt or crime. Therefore, we discover that the poetess insisted on wearing a blackout of grief and sorrow for him and mourning and crying over him. This - in itself - represents a fierce confrontation between the poetess and the ruling authority, proposing the poetess's ability to confront the injustice of the ruling authority and break the barrier of fear and submission to it.

2- The power of men (the suitor and the lover):

Some Andalusian poetesses faced this kind of male dominance with rejection, non-submission, and non-compliance to show that their personality and freedom to make their own decisions are stronger than all types of male dominance they face, such as the dominance of male authority (the authority of the social-cultural heritage) and everything related to it. The poetess (Hassana al-Tamimiyya) also denotes to us her confrontation with such male systems in her verses that she says to a man who admired her and insisted on asking her to marry him, in which she says²⁴: [From the simple poetry]

We were like two divisions in a root, whose nourishment is the water of streams in the gardens of Paradise. Afterward, the best of them were uprooted from the side of their owner, an age that returns with joys and sorrows. Moreover, he had assured me that if my time betrayed me, he would not sleep with a woman after my resting place. Moreover, I had promised him too, but death passed him soon in my years. So turn your reins away from him who is not deterred from devotion by a Khalab (*) in greetings.

The poetess was so smart that she was able to control this man (the suitor) and his intense desire to marry her, as she knew that rejecting him directly - perhaps - would not deter him from his determination and stop his wildness; as he was filled with inherited masculine cultural burdens that see the existence of women as closely linked to the being and existence of men, and in particular the woman whose husband dies is in dire need of a man who will restore her being and confirm herself and existence in society; therefore, she decided to pave the way for his rejection by presenting some of the reasons for it, and to gain - also - some time to reveal to him through her the cultural systems in which she believes; So, in her first verse, relying on some natural words and rhetorical images, she depicted her life with her late husband and how she lived with him a happy and comfortable married life full of love and harmony, which was exceptional in its emotional giving and in its atmosphere of understanding. This is obvious in the beginning of her saying: ((We were like two divisions in a root, their food...)), to suggest to him that the secret of her happiness in her married life was due to the relationship based on mutual understanding and respect between her and her husband. Later, in the second verse, the poet moves on to describe a tragic incident that struck that happy life, which is the death of her husband, whom fate chose and hastened death upon him, as is the case with humans in their vicissitudes, between ups and downs, between joys and sorrows. To suggest to this man that the death of her husband has left a emptiness in her soul that no other man can fill because of the morals he had and the respect and love he had for her. In the third verse, she mentions another strong motive for his rejection, which is that there was a binding covenant between her and her late husband, which was that neither of them would marry in the event of the death of the other. She obliged herself to do so, especially since his death was years ago, and she had no alternative but to abide by that covenant and not break it. After mentioning these details, the poetess arrives - in the last verse - at her main

²⁴ See: Women's Statements, Ibn Tayfur: 181 (the verses were attributed to a Tamimi woman), and see: Andalusian Women's Poetry,

Waqidah Yusuf Karim, Master's Thesis: 84.

*Khalab: deception, see: Lisan al-Arab: 1/364, entry [khalab].

purpose, which is to dissuade this man from asking her to marry him, by revealing her unwillingness to marry him and her categorical rejection of him, which was manifested in her saying: ((So turn your reins away from those who do not deter her...)), in order to dismantle that fixed male system in his soul; To inspire him with her deep belief in the cultural and moral systems that see the relationship between man and woman as a complementary relationship and not a differential one, with neither having superiority over the other nor being subordinate to the other. However, rather each of them is reflected a complement to the other. The woman has the right to select the man who is suitable for her, so the man is not imposed on the woman on the grounds of subordination and superiority, nor is the woman, in the eyes of the man or society, merely a body to be enjoyed, produces children, and do housework.

Among the Andalusian poets who represent to us her exposure to such a condition and her confrontation with it is the poet (Umm Al-Ala Al-Hajjariyyah), and that is in her verses that she wrote to a gray-haired man who loved her and proposed to her repeatedly, but she rejected him after he tried to seduce her in various ways and methods, in which she says²⁵: [From fast poetry]

O morning, do not appear to my side, for the night does not stay with the morning. The youth is not deceived by a trick in old age, so listen to my guidance. Do not be more ignorant than those among mankind who devote the night in ignorance as they spend the morning.

We can conclude from these verses the depth of the poet's view of life and the world around her, the strength of her personality and her ability to absorb the situations she is exposed to, as she was able to break the system of male dominance embedded in the soul of this man (the suitor), as she sensed from his insistence on proposing to her, and his use of devious methods in order to convince her to marry him despite her constant rejection of him, that he is loaded with male burdens and ideologies that do not care about the woman's personality and her own decisions and her right to choose, nor about her being a different self from the man with her own inclinations, culture and interests; therefore, she decided with her wisdom and literary culture to send him these verses wrapped in a fabric of wisdom, advice and sarcasm, to be sufficient to inform him of the reasons for her categorical rejection of him, and to shake those masculine values that are deeply rooted in him; This is done by stunning him with the truth about himself that he seems not to have realized, which is that he is an old man whose hair has turned gray, in addition to the fact that she refuses to be associated with a man who underestimates her mind, personality, and thinking, and whose personality is filled with the prevailing male culture.

The poetess (Aisha bint Ahmed Al-Qurtubi) faced the identical situation with a poet who proposed to her repeatedly, and she did not accept him. He insisted on that, so she described to him²⁶: [From long poetry]

I am a lioness, but I will not admit myself as a lioness for my entire life. If I had chosen that, I would not have responded a dog, and how many times have I closed my ears to a lion?

It appears that the poet's pride and extreme self-esteem made her reject the idea of marriage and being associated with any man she would submit to throughout her life, and even made her see any man as not being suitable for her, confirming that meaning in her comparison of herself to a (lioness) at the beginning of the first verse, in her saying: (I am a lioness...) which suggests her courage and strength of character; Which led her to go to extremes in satirizing this man (the poet) suitor, to an extent that exceeded its limits and exceeded its scope when she heard the news of his proposal to her again after she had rejected him repeatedly, as she called him a (dog), which is a reprehensible description from a poet known for her good morals, but it only came as a result of a psychological fit of anger caused by this man's obstinacy and insistence in proposing to her, or it may be - as Dr. Muhammad al-Muntasir al-Raysuni²⁷ sees it - that there

²⁵ See: Nuzhat al-Jalsaa' fi Ash'ar al-Nisa', al-Suyuti: 27, and Nafh al-Tayyib: 4/169.

²⁶ See: Nuzhat al-Jalsaa: 62, Nafh al-Tayyib: 4/290, and al-Durr al-Manthur: 292.

²⁷ See: Women's Poetry in Andalusia, Samia Jawabi, Master's Thesis: 59.

is an old enmity between them, or that she knows something about him that does not qualify him to rise to her position and social status, and what confirms this meaning is her saying in the second verse: ((If I had chosen that, I would not have answered *** a dog, and how many times have I closed my ears to a lion)); That is, if she had accepted the clue of marriage, she would not have married someone like him, as she had closed her ears to lions (a metaphor for the men who had proposed to her before him, who had qualities that qualified her to accept them), so how could she accept a dog that was not worth a penny? Through these two couplets, the poet revealed her vision and philosophy in dealing with a specific aspect of life/social relationships that she lives, which is the idea of marrying a man, as it seems that she rejected the idea of the abhorrent hierarchy prevailing in the dominant male thought that places the female in a second rank after the male or subordinate to him; therefore, she refused to accept any man who tried to intrude on her private life and her guardian from her decision to refuse marriage; and for this reason she remained a virgin until her death²⁸. We also discover that the poet (Nuzhun al-Gharnatiyya)²⁹ went through the same experience when an ugly-looking man proposed to her, so she said about him³⁰: [From the similar poetry]

My apology to a lover who is a down in his gestures and Al-Mukhza (*)

He requests union with something that if he came, he would seek to slap him; he would not slap him

With a head in need of a cautery and a face in demand of a patch

Although the poet in these verses of hers has been awfully vulgar in satirizing this suitor and has ridiculed him with the utmost sarcasm by depicting him as having a corrupt personality, cowardice, and shamelessness to the point that she ordered him to put a veil on his face so that he would not harm people with his ugliness, at the same time she has revealed to us the hidden cultural patterns within her, as it seems that she started her rejection of the man from her sense of her social and literary value³¹, and that she is not deprived of her personality or socially marginalized because she is a female, as she does not know the limits of her freedom, and whoever proposes to her must be at her cultural and social level; therefore we find her pouring out her anger on this man because - from her perspective - he is not a match for her, thus dismantling all the values and cultural burdens of masculinity that he carries.

3- Undermining the significance of the man (the poet)

One of the critical issues discussed by environmental feminist critics is the duality of (male literature/and feminine literature), and the connection of feminist literature ((to a social environment that acknowledges the dominance of the male and the subordination of the female))³² as they see that the essence of the

²⁸See: Nafh Al-Tayyib: 4/290.

²⁹ A Granadan writer and poet, she was also nicknamed "Nuzhun al-Qala'iyah" because her father was originally from the famous Qalaat Yahsab (Qalaat Bani Sa'id) near Granada. She was nicknamed "the Jewel of Granada" because she surpassed the women of her time in literature and beauty. She was a memorizer of Arab poetry, and was known for her lightheartedness, her use of proverbs, her quick wit, and her ready answers. She had a club that writers would go to. Historians did not mention the year of her death, but Al-Maqri was the only one to say that she was from the fifth century. Ibn Sa'id al-Maghribi described her as a licentious poet with many anecdotes. Her poetry was famous for its strength and her lack of hesitation in using obscene words that offended modesty. See: Al-Ihata: 3/262-263, Al-Maghrib fi Hala al-Maghrib, Ibn Sa'id al-Maghribi: 2/121, and Nafh al-Tayyib: 4/295.

³⁰ See: Tuhfat al-Qadim, Ibn al-Abbar: 237, Bughyat al-Multamis, Abu Ja'far al-Dhabi: 546.

* Al-Mukhza': someone who has many differences in his morals. See: Dictionary of the Language Text, Ahmad Rida: 2/268.

³¹Because she had a position with the great politicians and writers, the minister (Abu Bakr bin Saeed) was fond of her and there was correspondence and poetic exchanges between them, as she used to attend his literary gatherings. See: Morocco in the Jewelry of Morocco: 2/121.

³² Environmental criticism in the Arab heritage and the foreign arrival: 197.

creative experience lies in the freedom that women lack; One of the most important goals of feminist literature was to liberate women from social and intellectual restrictions, and to prevent their creative experience from being subjected to all types of marginalization, as well as to stand up to male dominance and eliminate inequality between men and women³³. Feminist movements sought to remove various social and psychological mechanisms that caused the marginalization of women's literature, trying to change those mechanisms by approaching literature. The first to begin with this was the critic (Virginia Woolf), who sought ((to establish a feminine discourse outside the boundaries of the familiar and the usual and to create special worlds based on rejecting all forms and starting points that were the basis for the counter-discourse. This feminine converse celebrating the marginalized, and even drawing within the boundaries of the marginalized itself, is what can be considered a struggle against an inherited authority and a fixed system... which celebrated a center in contrast to a margin))³⁴.

Some female poets faced this sympathetic of male literary dominance - if this is permissible - which sees men as the center/pole of literary creativity and, in return, looks down on women and their creativity. Perhaps the first example of Andalusian female poets who faced such a condition was the poetess "Nuzhun al-Gharnatiyya," in her confrontation with the blind satirist poet (Abu Bakr al-Makhzoumi)³⁵ in the council of the minister (Abu Bakr bin Saeed)³⁶. It is described that the poet al-Makhzoumi came one day, led by a young boy, to the council of Abu Bakr bin Saeed. After he settled in the council, he recited some rhymes in praise of the minister, then an argument took place between them that provoked the poetess "Nuzhun," so she took the conversation from his side to say to the sharp-tongued poet this: ((And you, O professor, are old in grace, with equals, singing, and good drinks, you marvel at those who come to it, and you liken it to the bliss of Paradise, and you say that it was only attained by hearing, and it was only attained by By sight? However, who comes from the fortress of Al-Madwar and grows up among goats and cows, how does he know about the gatherings of music?³⁷, which indicates her confidence in herself and her literary abilities with which she can argue with a great poet like Al-Makhzoumi, who is known for his sharp tongue and his obscene satire that people fear. Al-Makhzoumi responded to her with two verses of poetry after he had been obscene in his dialogue to her, saying in them³⁸: [From long poetry]

On Nazhun's face, there is a touch of loveliness, even if it has become naked of light. The seekers of Nazhun depart others behind, and whoever seeks the sea will take the waterwheels.

Nazhun immediately responded with a more offensive poem, saying: [From the uprooted poetry]

³³ See: (M - N): 197, 198.

³⁴ Feminist criticism from the borders of the margin to the artificiality of the center, Ghazlan Hashemi, Tangier Literary website, an article published on the Internet at the link: https://www.aladabia.net/article-6951-1_1

³⁵ He is the blind poet Abu Bakr Al-Makhzoumi, and he was one of the poets known for satire, very rude and evil, slandering people, quick to respond, intelligent and perceptive of metaphors, a forerunner in the Diwan of Satire, and if he was praised, his poetry softened and weakened. See: Al-Maghrib fi Hila Al-Maghrib: 1/228, Al-Ihata: 231-233.

³⁶ He is Abu Bakr, Muhammad bin Saeed (438-539 AH) who ruled during the days of the veiled ones, as they appointed him to the affairs of Granada, and Ibn Saeed mentioned the saying of the author of Al-Mushab: It is enough for the fortress that this virtuous man was from it, so he numbered the cold of his glory with literature and attained from it with diligence and the receptive nature of the highest cause, and he has from the poetry what you stand on and you know that the reins of benevolence are in his hands, and he was infatuated with the love of Nazhun Al-Qala'iyah, as he was infatuated with her, and there were correspondences and poetry sessions between them, see: Al-Maghrib fi Hala Al-Maghrib: 2/163.

³⁷ Al-Ihata: 1/233.

³⁸ See: Tuhfat Al-Qadim: 237, Al-Ihata: 1/233-234, and Nuzhat Al-Julsa: 85.

Tell the lowly an object that will be recited until he is resurrected
 From the round you were shaped, and the shit from it is more fragrant
 Where the Bedouin has become overconfident among its people
 Therefore, you have converted a lover of everything round
 You were created blind, but you stroll in every one-eyed thing
 You have rewarded poetry with poetry, so communicate with me, by my life, which is more poetic
 If I am female in creation, then my poetry is male

After she ended these verses that seemed to have struck like a thunderbolt on Al-Makhzoumi's head, he did not accept defeat and surrender in front of those present in the council; therefore, he responded with two verses in which he said³⁹ [From the similar poetry]

Tell Nazhun why she is dragging her tail in the desert. If she saw a vine, she would roll up her cloak - as she has familiarized me to - and she would respond to him saying⁴⁰: [From the uprooted poetry]

If what you said is true about breaking a moral covenant, then my memory has become despicable and attributed to every blame. I have become the ugliest thing in the duplicate of Al-Makhzoumi.

Perhaps the reader who inspects Nazhun's verses will conclude, without thinking, that she wanted to prove her ability in approaching every art of poetry, including satire, which Arab poets rarely touch upon, and also to prove her ability by exchanging and debating with great poets such as the poet Al-Makhzoumi, who is known to Moroccans as (Bashar Al-Andalus) for his frequent satire and exposure of people's honor⁴¹, as she was able to limit the central poetic ego that resides within him, that ego that sees that some of the poetic arts are the preserve of male poets, through her scathing satire of him, her mastery in dealing with this poetic genre and her ability to delve into it, and this is clear in her saying in the sixth verse: ((I have responded to poetry with poetry, so tell me, by my life, who is more poetic)), and the sources that narrated that confrontation between the two poets confirmed to us that when the minister Abu Bakr bin Saeed saw that the two poets had been vulgar in exchanging satire with each other, he ordered them to stop that and reconcile; so the enmity between them turned into friendship and affection, and they began to meet together in poetry and literary gatherings. Among what is described is that Nazhun was reading - one day - to Al-Makhzoumi, and the writer Abu Bakr Al-Katandi(*) entered upon them. He said to Al-Makhzoumi, "Recite, O professor⁴²: If only you could see whom you are talking to," the blind man was dumbfounded and did not know an answer, so Nazhun said extemporaneously and immediately: [From the complete poetry]

..... You would have become silent from his anklets

Then, she added a verse to it:

The full moon rises from its band, and the branch frolics in its tresses

³⁹ See: Al-Ihata: 1/234, Al-Maghrib: 1/228, and Nafh Al-Tayyib: 1/193.

⁴⁰ See the verses: Tuhfat al-Qadim: 238, and Arab Poets in the Pre-Islamic and Islamic Eras, Bashir Yamut al-Bayruti: 223.

⁴¹ See: Morocco in the Jewelry of Morocco: 1/228.

* He is Muhammad bin Abdul Rahman bin Khalifa Al-Azdi, from the people of Granada, and he was known as Al-Kutundi because he was originally from Kutunda, one of the districts of Zaragoza. He was a man of letters with knowledge of the Arabic language. He died in the year 583 AH. See Al-Maghrib fi Hila Al-Maghrib: 2/264.

⁴² See: The Supplement to the Book of Connection, Ibn al-Abbar: 4/258, and al-Maghrib: 1/228, 2/121, and al-Ihata: 3/263.

She performed so to demonstrate to the two poets (Al-Makhzoumi and Al-Katandi) the strength of her poetry and her ability to speak poetry in all its arts and colors in every situation and occasion.

Results

1. One of the most important subjects discussed by feminist criticism is reconsidering the relations of male dominance and reviewing the hierarchy of human relations that govern societies. This hierarchy sees women as creatures of lower position and lesser rank than men. Moreover, striving to bring about alteration that erases all forms of oppression and injustice to which they are subjected by male authorities, achieving justice between the sexes, and living and participating in society in safety and freedom.

2. The "researcher" discovered that Andalusian female poets were able to confront male dominance and tried to model and shape women according to the molds they wanted! This made it possible to know their ability to deal with any circumstance or reality governed by the male opinion on the one hand and their ability to liberate themselves from those male cultural systems that see women as marginal beings subordinate to men on the other hand.

3. The research showed the intelligence and cleverness of Andalusian poets in dismantling the expert of the ruling man (the governor) filled with the holders of the ruling authority. Thus, they proved their capability to adopt innovative ideas that contradict the known and prevailing ideas about women, which are fear and submission. They even entered the political experience within the framework of rebellion against the political and cultural systems that see women as marginal beings subordinate to the ideologies of male political authority, as well as their ability to undermine that dominant authority.

4. Feminist poetry proved the power of the personality of its poets and their freedom to decide to marry and associate with the other (the man), and that they are not alienated from their personality or socially marginalized, as they did not know the limits of their freedom and were able in many situations to curb the man (the suitor) and his intense desire to impose marriage and dismantle that fixed male system in himself. To motivate him with her deep belief that the relationship between a man and a woman is complementary and not differential and that a woman has the right to choose the right man for her so that a man is not imposed on the grounds of subordination and preference, nor that a woman is in the eyes of a man merely a body to enjoy, produce children, and do housework.

5. The Andalusian poet was able to demolish the dominance of male literature and limit the central ego that resides within it. She demonstrated her ability to attitude every art of poetry, including satire, which Arab female poets rarely touch upon, and also to demonstrate her ability by exchanging and debating with great poets such as the poet Al-Makhzoumi, who is known to Moroccans (Bashar Al-Andalus) for his frequent satire and exposing people's honor.

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