

# **The Rhythmic and Semantic Interference in the Book of Nature of Women by Ibn Abd Rabbo Al-Andalusi**

**Kadhun Fakhir Hachim and Hind Mwafiq Hamoodi**

Faculty of Arts, Thi Qar University, Iraq.

## **Introduction**

The talk about poetic rhythm in the book, *The Nature of Women*, by Ibn Abd Rabbo al-Andalusi, it must pass within a radical view towards the Arab poetic formation. The Arab man was in pre-Islamic times, produces his poetic output based on his innate origin, which came as a result of the movement and stillness that he was affected by, in contrast to the nature that he lived, he grew up in a corner far from touching other civilizations, affected by its desert environment as its material. The sand, the tent and its parts, the wind, the rain, and other manifestations of the desert nature, like the burning sun, and the dunes are the extremes of his perceptiveness, it became the main reason for the tightening of his nature and nature, where even his words were scratched because of her, the rhythmic monotony consisting of movement and stillness had a striking effect, and it was clear in his poems.

After moving away from the beginning of the emergence and settlement of tribes in the metropolitan areas, it brought about an intellectual revolution that added to and refined the ingenuity of the Arabic language. Its spark was when the first time it erupted from the words of the Almighty, when the Trustworthy descended upon the Master of the Messengers, upon him and on his good family, for prayers and peace, saying (Read). Since that launch, the developmental wheel has begun to take its course, it cast a shadow on the art of poetry as it is a hotbed of Arab intellectual creativity and its home. The rhythmic sounds in the poetic structures represent an objective equivalent to the meanings presented in them. It takes into account the differences in the desired human conditions, fits recipient levels, thus, the product of ancient Arabic poetry in its entirety became wrapped in an aesthetic and musical pattern, attracting the listener to it, vocal selection also became dependent on the poet's own taste, and his ability and ability to use the words most compatible with the general purpose stated in the poem, which the taster senses by this embrace between the specific moral connotations of the word, it has no other connotations of acoustic, musical, push in the poem's purpose statement, Ibn Abd Rabbo al-Andalusi was aware of that characteristic that the ancient Arab experienced, because he is one of the inheritors of the Islamic nation, whose authority has extended to the country of Andalusia in particular, include parts of general Europe, with it, the civilizational, cultural, intellectual and human development expanded, which affected, he refined with him the poetic and prose taste in Andalusian literature in general.

The poetic rhythm in the text is one of the most important foundations on which the technical components of the poetic text are developed and built, contributes to the formation of the poetic output in the form of poems and verses woven into sentences and words, each of them forms a musical sound, harmoniously blended with other words, poetic music has become a basis for ancient Arabic poetry, the expectation of special clips that are consistent with what we hear from the clips, so that all of them consist of this continuous series of episodes, one of its rings does not

differ from the standards of the other, which ends after a certain number of syllables with certain sounds we call rhyme (1). This fineness and harmony give the soul the flow of music that makes up poetry, to play its cosmopolitan and aesthetically harmonious role, this is because rhythm is an important element of the literary text, it is the hidden fabric through which the components of the poem are organized, it seeks to connect and tighten its building parts to each other, it was in the poem a power stemming from the diversity of its arithmetic weights. The equal divisions within his words, constitutes weight, subject to orderly sequence and repetition, thus, "the overall arrangement of the text in a system that celebrates the unity of the poem, it is not possible with it to look at the house outside the structure of the poetic text as a whole (2). This harmony flourishes with importance lies in the rhythm itself, because it has an important role in recalling texts for the receiver and listener, it is a music of imagination and expression, linked to ideas and feelings transmitted in the literary text and emitted in the fabric, relationships and its functions, which will fall apart when you remember that rhythm (3).

### **Interference in rhythm**

#### **First: the external rhythm**

#### **Weight and rhyme:**

The science of performance and the music of poetry are partly in harmony, descend from the sound side of their composition, music is based on dividing sentences into sound syllables that vary in length and shortness, or specific phoneme units on a specific format, regardless of the beginning and end of the words, likewise, performances, for a line of poetry is divided into specific sound units or into sound segments known as idiomatic, regardless of the beginning and end of the words. The syllable or the activation may end at the end of a word, it may end in the middle, it may start at the end of a word, and it may end with the beginning of the next word (4).

The Arab musical forms were represented in the seas of Arabic poetry on which Arab poets composed, it was put by the infinite genius of the Arab world, Al-Khalil bin Ahmed Al-Farahidi, to be the foundations of the science of prosody. The poetic seas that he composed were on which poets arranged the weights of their poems, weight is considered to be the most special feature of poetry and the clearest in its style. It is based on the repetition of the idiomatic consisting of causes, chords and commas, when the iambic is repeated, the musical unity of the whole poem is established” (5). So that he achieves the mental, aesthetic and psychological impactful ambition, and brings happiness to the soul, and takes care of transferring the idea to its extent in the mind, and wears poetry as an adornment, and creates for it an imaginative contemplative atmosphere. It was easy for one to perceive the meanings of poetry, as if it were moving before his eyes in an atmosphere of poetic majesty and the gentle refinement of its meanings, piercing the heart without any trouble, rather, the recipient may repeat what he heard, or read in psychological states, or similar situations, or related to meaning” (6).

To study the external decimal structures of Ibn Abd Rabbo Al-Andalusi's poetry in The Book of Nature of Women requires us to identify the most important poetic seas that he took as a poetic template in his book.

In his saying from the Bahr Al-Basit:

White her cheeks turn red when she was ashamed

Like gold ran on two pages of paper (7)

It is also said from Bahr Al-Basit:

Drink in a stylish view

And mix the sparkle of my beloved with my heart

Loosen the heels scarf gently

And beware of her gentle waist

And say to those who blamed the injury

Here's to get out of the way

It is also simple to say:

If there comes a day that separates us

In death, be the one who is late (8)

The researcher in the verses of Ibn Abd Rabbo sees a flatness in their meaning that matches the flatness of the parts of Bahr Al-Basit, whose widths and strokes are smoothed out. The Bahr Al-Basit is one of the seas of poeticism that poets have been fond of riding since the pre-Islamic era, due to the breadth of its horizon, the extension of its area and the beauty of its rhythm (9). The description of sitting and meeting between loved ones came in its elegant form, her view is proportional to the moments of meeting, as he gave the Bahr Al-Basit a proportionality in its causes and their succession in its early seven parts, it was one of the seas that abounded in the poetry of the newborns, while the poets of pre-Islamic poetry did not pay much attention to it (10).

In the words of Ibn Abd Rabbo from Al-Bahr Al-Kamil:

How cute the color of modesty is

So he turned him back on his cheeks (11)

It is also from Al-Bahr Al-Kamil saying:

I have neither seen nor heard of it

A pearl returns from life agate (12)

It is Al-Majzwa Al-Kamil as:

Nobody was left

Except for a despondent weed

He said what he saw

Rather, it melted until it was felt

Even if the night falls

And left when sitting

And the morning seemed like a dawn

Looks on the mare's face (13)

We may find the movement moving between the poet's feelings of love and the description of the beloved and his delicate expressive transitions, he used the full rhythm as it is one of the most moving seas, so the house in it includes thirty

movements. Al-Kamil is suitable for all purposes of poetry, which is why it has been used extensively by the ancients and moderns (14).

The poetic verses came from the Al-Bahr Al-Wafer, saying:

The path of love is the beginning of deception

And the last of it is worries and adversity

And the lovers met them grievously

It was longing, if they were blown, they would fly

O helpless, he does not pardon when he is able

And he is not judged for his life and his death

See with your heart that the eye is unaware

About the truth and know that it is sad (15)

Also, it was Al-Bahr Al-Wafer to say:

I fled from meeting to parting

So count what I have found and what I have not encountered

A destiny gave me the cup of death purely

And I didn't think I'd die with the palm of my leg

How cool is the meeting for my heart?

Save me today from the heat of parting!

Ibn Abd Rabbo organizes his happy feelings with beautiful seas of poetry with a lyrical rhythm that flows in the ears and harmonizes with tastes. It was Al-Bahr Al-Wafer, so this is abundant with its movements, because there are no more movements in the different parts of the sea than in its parts, it was one of the most flexible and widely used of them, as it becomes stronger and thinner as the poet wishes.

From the Al-Bahr Al-Khafeef, he said:

Fate stirred up my sickness

And I covered my body with the robe of pain

O you who are clear, tell me once

If you come back, my blood has dissolved

Oh let the arm rest in bliss

Whoever departed from him did not sleep

And a disease has struck my heart

Remembrance of the one who, if he willed, cures the sick

It is also from Al-Bahr Al-Khafeef to say:

You said goodbye to me with a sigh and an embrace

Then she called when the meeting would take place

And the morning rose from it

Between those pockets and collars

O sick eyelids who are not sick

Between your eyes is the death of lovers

The day of parting is the most terrible day

I wish I had died before the day of parting (16)

Ibn Al-Andalusi expressed his moaning and the raging of his sorrows and pain, using a rhythm that is light on the tongue, soft on the ears and close to the soul. Al-

Bahr Al-Khafeef from its excessive freshness, and its ease, approaches prose for this, it suits the lyrical poems of a chaste nature and poems of lamentation.

Ibn Abd Rabbo al-Andalusi composed his poetry on those seas, which is a natural extension between the taste of the East and the Islamic Maghreb. This is a great indication of the extent of his skill, poetic ability, and knowledge of the science of verse, and the effect of this was clear in subtracting the sixth part of his book “Al-Aqd” to talk about propositions.

**As for the rhyme**, it is the second element whose importance is not higher than the weight and its effectiveness. The components of poetry, which is “a balanced and rhymed saying that indicates the meaning” (17), is included in the rhyme, which is the second comma that distinguishes poetry from other words, the second forearm that carries the meaning, and the part which poetry can only do, as they are “like musical interludes whose frequency the listener expects, and enjoys such frequency that rings in the ears at regular intervals of time” (18).

The rhyme was one of the requirements of artistic development that weaves music with high accuracy and influence, in addition to the semantic functional task. His various feelings” (19), and scholars differed about setting an end to the rhyme. Abu Bakr Muhammad bin Duraid Al-Basri said about it: “It is called rhymes because some of them are recited by others” (20), and Saeed bin Masada said about them: “The rhyme is the last word” (21) i.e. the last word of the poetic line, and Abu Musa al-Hamid said: “The rhyme is what the poet must repeat in every line of letters and movements” (22).

The rhyme is divided into two parts: absolute and restricted according to the movement of the roya letter in the house. The narration contains a consonant, and the letter of the narration on which the syntax falls, and on which the poem is based, is repeated in every verse, even if the syntax does not appear in it because of its sukoon (23). Ibn Rashiq separated the two types of absolute, as he said: “Mutlaq is of two types: what is followed by a ruyh letter is only connected, and wasl is one of four letters: yaa, waw, alif, and ha’. Exit, and that connection is nothing but a moving ha’ (24).

Ibn Abd Rabbo al-Andalusi has expanded on absolute rhymes, so his poetry and what he wrote in the unique contract and even in the natures of women suggest that, this came, because skill appears more in absolute rhymes in which the movement of expression appears, in contrast to the restriction that allows the poet to use rhyme without fear of Al-Iqwa’ (25), and it appears during the tracing of the places of use of the restricted rhyme that it came – despite its lack – in places that indicated the meanings of estrangement from the lover and separation, when he said:

He did not leave his body

Except a despondent weed

He said what he saw

Rather, it melted until it was felt

Even if the night falls

And left when sitting

And the morning seemed like a dawn

## Looks on the mare (26)

So what is restricted in the narration here warns us of a silent picture of the state of the tormentor who is crouching, who made parting difficult and made him neither see nor feel his grievance, and who was mixed up with the vicissitudes of time, for he lives that state in the mold of restricted weight.

From the absolute that al-Qayrawani mentioned in its second type: His affiliation does not have an exit, and that affiliation is nothing but a moving ha, as this type came in the poetry of Ibn Abd Rabbo, when he said:

How cute the color of modesty is

So he turned him back on his cheeks (27)

He was serious about describing his lover, likening her to a beautiful deer, and using his metaphor of shyness a color, he earned the rosy shyness with that moving music that he sealed, linking the moving ha'a with a curved fracture, his voice like shyness.

Among his absolute rhymes, he said:

O sick eyelids without ailment

Between your eyes is the death of lovers

The day of parting is the most terrible day

I wish I had died before the day of parting (28)

The poet wastes the sickness that he does not know, and cannot define, for the wrestler of lovers has a close place, which is the eyes of his beloved.

### **Second: The internal rhythm**

#### **Export art:**

The art of exporting is one of the reasons for the internal rhythm of the literary text, because music is the whispering rhythm that emanates from a single word, with its resonance, good impact, accuracy in composition and harmony (29). The most prominent example of this is the letters of the extension, which give related musical values that have an effect on the soul similar to the effect that music produces, and the poet is included in that relationship as a hormonal influence with those letters on the one hand, and with the poetic melody and the subjective rhythm of the single utterance and the embracing words (30); because the internal rhythm “flows in the word and the structure, giving a radiance and a kindness to the feelings, making them manifest and improving the expression of the most subtle and hidden feelings” (31).

Among the internal rhythms is the art of exporting, which Ibn al-Mu'tazz defined in al-'Umda as tansaj, as he said that: “It is for a word to come into another homogeneity in a line of poetry or speech, and its homogeneity is to resemble it in composing its letters” (32). Ibn Abi al-Isba' spoke about him in his book Tahrir Al-Takhber, by saying: “It is what the later people called tasdir, and Ibn Al-Mu'taz divided it into three divisions. And the third is that the last word of the verse did not coincide with some of his words in any place” (33).

Exporting is based on the relationship of homogeneity between words, as the structures of that relationship depend on the ability of the linguist, his good behavior and his choice of the same words that enable him to create a relationship of good resemblance, and gentle, far from pretentiousness, and artificiality, which leads to the

requirement of the meaning of the state in the mind of the recipient with ease, ease and harmony. Among the manifestations of tafseer in the poetry of Ibn Abd Rabbo al-Andalusi is the relationship based on repetition. As the poet tends in many places of his poetry to repeat names or actions that build in their context a semantic and rhythmic rule. In harmony with the literary structure, an example of this is the saying of Ibn Abd Rabbo al-Andalusi:

O sick eyelids without ailment

Between your eyes is the death of lovers

The day of parting is the most terrible day

I wish I had died before the day of parting (4)

So we find in the house a revelation of the horror of parting, for (the day of parting) in the heart of the house and its impotence came coupled with the context of reality and the unavoidable wish, so he made his escape imaginary to the reality of death, and his certainty to him is greater than that day on which the beloved will depart.

Ibn Abd Rabbo al-Andalusi also said:

I fled from meeting to parting

Consider what I found and what I did not meet

Albin gave me the cup of death purely

And I didn't think I'd die with the palm of my leg

Goodbye to my heart

Reward me today from the heat of separation (35)

In the first house, the escape that is open to space, where the state of the soul moves from one place to another, that openness is translated by the repetition of the opinion that made him doubt, break and lose his past and future temporal encounter. The moral outburst of grievance is worse than the intoxication of the truth. What he explains in the third verse of the contradictory cold and heat, in the same transitional place in the first verse after he explained it to us in the third verse. It was part of an emerging musical export of rhyme that makes the house “like a multi-tone musical comma, with different colors, that those who are familiar with this art can enjoy, and see their skill and artistic ability” (36).

It is also said:

O let the arm sleep in bliss

Whoever departed from him did not sleep

And a disease has struck my heart

The remembrance of whoever, if he willed, cures my illness (37)

And from the two houses we find an opposite duality that he carried to the recipient, the art of exporting in peace and psychological comfort and the panic because of separation.

The relations in the export that you showed us in Ibn Abd Rabbo’s Andalusian poems arose by means of rhythm and semantics, as it is a guide that shows us the depth of the external and internal structures to fulfill the meaning given to it, as well as confirms the unity of construction between rhythm and semantics. From his

knowledge of the literature of the Arab Mashreq, he regurgitated it in his Andalusian poetic weave to be a real extension, and a reality that does not bear any doubt.

The rhythmic approach that invaded the reality of poetry according to Ibn Abd Rabbo al-Andalus informs us of the real reasons for the extension of the country of the East with the Andalusian West, when seeking the features of Ibn Abd Rabbo's poetry in his book, *The Nature of Women*, the researcher finds a textual overlap with poets that match it in virtuosity and ability. The beautiful woman who veils a woman when she is shy, as he said: "And from what they say: embroidered on the face - they want to color it: red mixed with yellowness with whiteness (38). The textual overlap came within the poet's ability to employ the color formations within the traditional poem, as "through it he could highlight many decisive interactions in the formation of the poetic meaning, and what the text reduces to intellectual and psychological dimensions that correspond to the ability of color to represent it through a number of vital, overlapping stylistic sites". So that the connotations of colors transcend their apparent reference to the detection of deep artistic perceptions as a growing outcome of the sensitivity of those overlaps and their responses to the recipient based on the analysis of the linguistic structures in the text, and the monitoring of the connotations of color in the overall mental representations of the poet's imagination" (39).

We find the poetic texts of Ibn Abd Rabbo al-Andalusi, and they open up to the texts of other poets, in the words of Ibn Abd Rabbo al-Andalusi:

Families are like al-Aram, as for their faces

Agate but the cheeks are agate (40)

We find the image of the woman in Ibn Abd Rabbo Al-Andalus's view of a woman with a numbness and protected from tampering. She is honored from every impurity that touches her. She resembles a deer in beauty, as bright as white as pearls, and cheeks reddened as agate, as its text overlaps with the words of Ba'ath bin Sarim:

And Aqeelah will be sought after by someone standing

Arrogant I showed her unchallenged (41)

This textual overlap is a semi-hidden allusive interference, so the description of the face by Ibn Abd Rabbo is a collection of her vision, and the saying of Ba'ath ibn Sarim (I showed her anklets) is a bragging insult to her, as she is the wife of the Holy One who preserves her and honors her about being overbearing, the poet's fear made her go out fleeing from him and from his brutality until he made her curled up from her leg, showing her ankles with a cassette that she protected, i.e., as she believed, she was afraid, and as she calmed, she was worried (42). Ibn Abd Rabbo al-Andalusi absorbs the numbness of a frightened, oppressed woman, to show her honor and protection, and to add to her illusory and precious features like pearls and agate.

In the words of Ibn Abd Rabbo in the pain of separation:

You said goodbye to me with a sigh and an embrace

Then she called when the meeting would take place

And it repelled, and the morning rose from it

Between those pockets and collars

O sick eyelids who are not sick

Between your eyes lovers are killed (43)

He depicted in his text a scene mixed with pain and affliction. The overlap of the text came in a picture that he transmitted from Abu al-Tayyib al-Mutanabbi when he said:

A soul farewell the day they bid farewell  
So I did not know which of the deceivers I would spread  
They signaled salaam, and we found ourselves  
Shed tears from the abyss and the poison  
He choked on the clever coals of passion  
And my eyes are full of beauty (44)

The farewell scene of Ibn Abd Rabbo, which was filled with inflamed and burning sighs, then arose a picture of successive movement to stop him from the beloved and the appearance of the sunrise. Farewell to the lover and the soul together, even the picture of the condition of the eyes in the two poets, and their overlapping texts also came to be different. Ibn Abd Rabbo made him fall sick between the eyes of his lover, and the sickness of Al-Matni dripping from between his tears, imagining the paradise of Hassan with which they looked after his eyes.

We find a textual overlap between the sickness of Ibn Abd Rabbo al-Andalus and the anxious sedation of Abu al-Atahiya, who began to calm his heart with tears, when he said:

I stay calm, anxious, and sad  
I shed tears of heart  
Your parting was my last sleep  
And my first covenant of asceticism  
I have not seen the like of what I robbed myself of  
And what she brought back from evil increased (45)

We find that Ibn Abd Rabbo Al-Andalusi, in his textual overlap with the two eastern poets, did not oppose them or contradict them, but rather responded to them and accepted their content, as he deliberately interrogated their vocabulary, and transformed them into poetic textual structures belonging to him, according to the condensation mechanism of textual interference.

#### **Acoustic Standard:**

The rhythmic system had its place among Arab and Western writers, because of the fit and harmony on it, and the coherence of the poetic and prose text. Without that system, this coherence between the parts would not have been achieved (46). One of the evidences for the sense of rhythm in the composition, and that it does not distinguish poetry by weight and width, we find the saying of Ibn Tabataba in his book “Ayyar al-Sha’ar” about that saying: His character and taste were correct, and he did not need to seek the help of arranging poetry with expositions that are its balance (47).

The text does not restrict the poetic rhythm to weight and presentation, but rather to the internal rhythm of the composition, which is based on aesthetic foundations represented in the rhetorical manifestations that scholars have endeavored since ancient times to extract and derive its rulings that contribute to building the harmonious fabric (48). From these rhetorical manifestations, assonance

enters through the rhetorical rhythm portal, as it can be crystallized through the meaning of the language of assonance, in the continuity of speech on one letter, similar to the cooing of pigeons(49), a symbol of stillness, peace and tranquility, as “the complicity of commas or commas on one letter or on two closely related letters or on closely related letters” (50). It is a term that distinguishes the art of assonance from other innovated arts. However, the word “saj” according to Western rhetoric scholars has been translated from another perspective, which took a rhythmic turn, as Reggie Blacher translated the word “rhythm” as a result of his study of the Holy Qur’an, he developed its translation that the assonance: (( rhymed prose with rhythm) (51). Devin J. Stewart elaborated in this definition by saying: "The desired effect is to strengthen the tone through the symmetrical regularity when approaching the end of the rhyme, which results in harmony in the rhythm. These rhythms are very similar to the so-called Clausulae, in Greek rhetoric, that is, the rhythms of the poetic sea used in ending prose sentences” (52).

The aesthetic value flows from the womb of rhythm, because it is one of the most important elements of the literary artistic work. From the laws of judging that aesthetic, equilibrium enters as one of the natural laws of rhythm. Balance “is the aesthetic values that are the fruit of several other aesthetic elements, as it is the integrated plastic image of the artwork. "(53). Therefore, he is the guarantor through which he determines the analogy and similarity between two forces and their equivalence, as the writer fabricates his phrases organization and sequence to make them suitable for carrying his idea and presenting it to the recipient. Musical pairing in literature gives the writer the opportunity to express his latent psychological feelings, for the connection of beauty in meaning and content is based on the musical pairing of which rhythm is an example, “that is, music is a means of revealing the truth in its material, emotional and artistic dimensions” (54). It was from this that the Arabs need in their speech what distinguishes them from other nations. Rhythm is represented in “the symmetry of rhymes and rhymes, because in that there is an extra occasion, and from that is the difference in the course of the end times, and the repetition of movements at the end of most of them, and their vowel of chanting with the endings of the class, which are many locations in the speech of them. Because in this is an improvement of the speech by the flow of the sound at its ends, and because the soul in the transition from some of the various words has the flow on memorized laws, in which the meanings are divided according to the channels of the best division” (55).

Hazem Al-Qurjani here was a forerunner in what Devin J. Stewart presented in explaining the issue of stress, as every rhyme tends to contain the same number of stresses of the words found in its accomplices, and sings through the movement of the movement, and from this the concept of rhyme falls through the aesthetic of its rhythm, and perhaps Ibn Abd Rabbo al-Andalusi, as one of the writers who disobeyed the contents of that art and knew its aesthetic value. We find in his book *The Nature of Women* the features of this innovated art, the origins of rhyme in the book *The Nature of Women* by Ibn Abd Rabbo al-Andalusi, and from it what was mentioned on the topic (their saying in marriage, wives), when Sa’sa’a bin Muawiyah engaged

the daughter of Amer ibn al-Darab, the wise man of the Arabs (Amra Umm Amer). The response was in his saying: “O Sa’aa: you came to me to buy from my liver, so have mercy on my son, whether I kiss you or turn you back. From among your noble ones, without desire or fear, and I swear, had it not been for the portion of fortunes according to the measure of the grandparents, the former would not leave for the latter what he would live by.” (56). So we see the parallel rhymes in (My liver and my child) and (I kissed you and I turned you back), as the two separators agree in them both in meter and in narration (57). We find the studded rhyme in (desire and dread), as the two separators agree in them both in rhyme and in rhyme (58). They are both negatively pronounced with “other than nor,” and we find in the assonance a closeness, between the two words (59). (Fortunes and Jadoud) is the closeness of the two letters (Zad and Daal), as they are two letters that appear and merge with them in the Holy Qur’an (60).

Among the commandments of Canadian women to their daughters as wives to their husbands is what was stated by Amr bin Hajar al-Kindi, when he responded to Awf bin Melhem al-Shaibani’s request as a condition in naming the children his daughter after she gives birth to Amr al-Kindi. And our paternal uncles, and as for our daughters, we marry them to their equal among the kings... When it was built in it, her mother left her and said: What intention, you left your house from which you came out, and your nest from which you went to a man you did not know, and a companion you did not meet, so be his slave who will be your slave. And preserve for him ten qualities that will be your treasure:

As for the first and the second, he is humbled by contentment, good hearing and obedience to him. As for the third and fourth, it is to check the places of his eyes and nose, so that his eyes will not fall on ugly things from you, and he will not smell anything but the best smell!

As for the fifth and sixth: to lose time for sleeping and eating, because the heat of hunger is flaming, and sleep disturbances anger!

As for the seventh and eighth: keeping his money, taking care of his modesty and his family, and the owners of the matter in money are good judgment, and good management of families!

As for the ninth and tenth: do not disobey him in an order, and do not disclose to him a secret, for if you disobey his order, you will tempt his chest, and if you disclose his secret, you will not be safe from his treachery, then you and the joy in his hands if he is concerned, and the gloom in his hands if he is joy” (61).

We find in the text different colors of assonance, the commandment bears a short musical rhyme in its saying: (from him you came out, from him you went) and (a man you did not know, and a companion you did not know), (good judgment, poor management), (he was interested, he was happy), The rhyme in it is composed of a few words, and the least of it is short consisting of two words (62), and one of the best rhymes is what came in its saying: (Do not disobey him in an order, and do not disclose to him a secret) and (Disobey his command, tempt his chest) and (Disclose his secret, you did not believe in his treachery). ), the sentences have equal paragraphs, so there is no addition or subtraction in them, with the commas agreeing

to one letter (63). It is from good rhyme that the two-part double utterances are in rhyme, so the speech is rhyme in rhyme (64). As her saying: (So reverence is for him with contentment, and hearing and obedience for him is deficient), so assonance is in (reverence and hearing), and (contentment and obedience), and it is good in the rhyme “that each of the two paragraphs indicates a meaning other than the meaning indicated by her sister. If the meaning is Both of them are the same, for that is the prolongation itself, because prolongation is only an indication of the meaning in words that can be denoted by other than it” (65). What was stated in her saying, while she was instructing her daughters: “Do not let his eyes fall on ugly things, and he does not smell anything but the best scent.” It is not, as he sees it, that the aether is a lengthy consideration of “ugliness and wind.” The wind carries the general meaning, i.e.: what is good and bad. And in the text, each word has given a different meaning to its sister, so it is not a matter of flattery in anything (66).

Among the commandments of Qais bin Masoud to his two-granddaughter, he said: “O my daughter, be a slave to him, and let the best of your kind be water, then do not mention or make it easy, for you give birth to enemies, and bring the distant ones closer, and that your husband is a knight of Mudar’s knights, and he is about to be killed. Or he dies, and if that is the case, do not cut his cheek, and do not shave his hair” (67). When her husband was killed and she married her cousin, she was asked about the best of the two, and she said: “One day he went out hunting, he drove the cow and killed it, then he came to me covered in blood, so he embraced me as a bundle, and he took me for a bite, so I wish I had died...” (68). So the studded rhyme in (The Enemies and the Apostasy) when the two paragraphs agree in meter and rhyme (69). We find the similarity between the two contexts in the words (do not shave his cheek, and do not shave poetry). The paragraphs meet by weight without rhyming (40). Perhaps this is due to the short analogy that is similar to the short sajj (71). As we see it in her father’s statement in his will to her (I neither remembered nor made easy), as well as in her saying when recalling her husband, a foundling:

When Khalid bin Safwan asked a woman to guide women to marriage, so he described his request for those who wanted to marry her from that woman, and said: “I want her a virgin, a dune, or a dress like a virgin, sweet from near, luxurious from afar, she was in grace, so she was afflicted with poverty and humiliation. If we meet, we are people of this world, and if we separate, we are people of the hereafter.”(72). We find the parallel rhyme in (dune and near) and (blessing and prosperity) and the terminal rhyme in (needy and need), and we find the complicity of the two commas in (near and far) where the (ba and signifier) converge in the pronunciation (73). The two sajdahs are varied in the same text, a diversity that appeals to us in detail and the difference in the conditions that Ibn Safwan desires for the required wife.

On the authority of a Bedouin describing women by saying: “A Bedouin was asked about women, and he had experience and knowledge of them, so he said: The best of women are the tallest when they stand up, the greatest of them when they sit down, and the most honest of them when they say, who when she gets angry she dreams, and when she laughs she smiles, and when she does something she is good, who obeys her husband, and she adheres to her home, the dear among her people, the

humble in herself, the affectionate, the loving, and all her affairs are praiseworthy” (74).

In the verbs mentioned by the bedouin (she rose, sat, said, dreamed, laughed, smiled, and existed) we see the parallel rhyme in the agreement of the letters of the narration and the weight in the verbs, they are verbs that show a movement and an event related to the time of those recipes required in the wife, as well as the parallel rhyme in ( Her husband, her home, her people, and her soul) and in (Wadud and Walud) and Al-Mutref in (Al-Walid and Mahmoud), as they differed and they agreed randomly.

When Ghatafani described the women to Abd al-Malik ibn Marwan, he said: “Take them with smooth feet, wide knees, full legs, full knees, rounded thighs, well-styled thighs, soft buttocks, wide buttocks, open arms, luxurious arms, relaxed breasts, and soft breasts.” Red-cheeked, dark-coloured eyes, bulging eyebrows, lashes of the lips, bulges of the forehead, chamfers of the two ears, thorns of the groin, dark hair, groin of the neck, eyes of the eyes, broken belly, protruding knees” (75). From the description of Ghatafani, we find the short rhyme in the preamble and his description of the woman, in (smooth feet, covered knees), (full of legs, full knees) with a similarity and closeness between the t and the hamza, and (next to the knees, wrapping the thighs) and (the thighs are smooth, the thighs are smooth, the buttocks And (Munifa Al-Makamatin, Fa’ma Al-Addin), and we see between the folds of the short saj’, the parallel rhyme in (Al-Thaqar, and Al-Sha’ar). Imaginative sensory descriptions.

A man said to a suitor: “Send me a woman who will not comfort a neighbour, do not disgrace a house, and do not puncture a fire.” It is the parallel rhyme that a man says in a woman’s sermon, when the words (neighbour, fire) are mentioned (76).

Among the best of what Wassef described in terms of poems or poetry, was Essam’s saying, describing a woman whom al-Hath wanted to marry, and she said to him: “I saw a forehead like the Sicilian mirror, adorned with dark hair like the tails of braided horses. Two eyebrows as if they were drawn with a pen, or blackened with lava, arched against the likeness of the eye of a prostitute, which was not nurtured by a hunter, nor afflicted by cruelty, between them a nose as the edge of a polished sword, his palace did not betray him, and he did not perceive him for length, surrounded by two cheeks like purple, in sheer whiteness as carnelians, with a mouth slit as a ring, delicious smiling, in it are folds of sinister with evil teeth, and Like a dur, and a saliva like wine, it spreads its magic with magic, a tongue with a separation and elucidation turns into it,... He was overturned by an abundant mind, and a present answer, two lips that were red as roses, bringing a saliva like a testicle, under that neck was like a silver jug. A effigy was placed in the chest of a effigy, to which were attached arms full of flesh, full of fat, and arms that had neither bone to feel, nor sweat to be felt. They are shrouded in fine reeds, their nerves are soft, the fingertips are knotted if you want them, and the lobes are placed in the pits of the joints, and there are two straps in its chest, as if they were two pomegranates, ... They pierce her clothes over them, and beneath it a belly that was folded like the folded fold of the compact Tabatabai, clothed in Akana like the staircase craters” (77).

In the text above, we find masterpieces of systems and a beautiful and remarkable sensory description. In describing them, Issam used the fluctuations of the letters of the narration from (lam, meem and ta inverted from the origin of the ra, and the alif and the n), so it indicates the richness of the text with many meanings indicating the description, and the text came annotated with intonation sections. And the intonation is guided by the sweetness of that abundance, as many sections of it are enveloped in the letters of independence and softness, and most of them are built on the meem, the alif, the nun, and the ha' accompanying the absent feminine alif, such as (the purple, the jasmine, the tongue, the statement, two pomegranates, their canes, their nerves, their clothes, flesh, fat), and this Transcription is one of the customs of the Arabs, and they used it to chant and extend their voices with rhymes, as Sibawayh said in this matter: "But if they sing, they add the alpha, the waw, and the yaa they do not intend and they do not, because they wanted to extend the sound" (87).

We find the rhyme in this literary piece different, including the inlaid as (Al-Assilas and Al-Wal, and the polished, length) and the parallel as (Pen, Lava, Al-Abra, Qasora, Ring, Mubasm, Asher, Dir, Wine, Magic, Abundant, Present, Feels, palpable, fingertip, joints, and compact, inserted), this transition in the diversity of rhymes and their different types, shows the diversity of the images that describe Issam, the rhythm is commensurate with the course of the corrected position that seeks to clarify, detail it accurately, and with extreme care, committed to the arrangement and arrangement that equals the case described position.

The rhyme was not dependent on prose in the book "Tab'i' al-Nisa'" Ibn Abd Rabbo al-Andalusi, but rather it came in poetry as well, so we see in Al-Asha's saying:

She did not walk a mile and did not ride on a camel

And you do not see the sun except that without it, tiredness (79)

The existing rhyme is the meeting of each paragraph of the chest of the house and the infirm with the wording on its weight and narrated it (80), in the word chest (camel) and the word disability (kill) convergence and convergence in the chest and disability, it is from the studded rhyme.

The conditions that Ibn Al-Atheer mentioned in Hassan Al-Saj' apply to the masterpieces presented by the writer of literary pieces. , with the consistency of its paragraphs in what corresponds to its letters verbally (81).

The idea of homogeneity rhythm has been included in the previous texts, so the symmetrical rhythm, the rhythm of morphological weight, and the rhythm of the vocal bell are a musical network whose tones are harmonious. It is possible to include kinetic, artistic, biological and psychological rhythms with what we call the term response rhythm" (82).

### **Repetition:**

Repetition represents a technical linguistic phenomenon that depends on the suggestive ability in the structural system, as it is "based on the advent of a letter, a noun, a verb, a style, or a morphological formula more than once in the literary text for a rhetorical purpose" (83). The repetitive meanings, it sends a brilliance to the

words by which it preserves their suggestive ability that works on a new, subsequent excitement, not killing a meaning that is common in the poem's space (84).

We find in the book *The Nature of Women*, what includes this space, but it is in the prose, in what Qais bin Zuhair said when he addressed the people of Al-Nimr bin Al-Qasit, recommending them: Characteristics: You have to be patient, for by it you will get the opportunity, and blacken those who do not suffer in his steadfastness, and you have to fulfill it, for in it people live, and by giving what you want to give before the matter, and preventing what you want to prevent before swearing, renting the neighbor for eternity, and venting homes for orphans' homes.. And he forbids you to bet, ... and he forbids you to engage in prostitution... And do not turn away those who are qualified from women, so you make them plead with them to affliction (85).

Ibn Zuhair here confirms his idea by repeating the two parts of the qualities: the good and the bad of them in my words (characteristics, on qualities). In my words (to give, to give), and to stop and stop to prevent before committing to the oath in the two words (prevent, prevent), and trade is raising ties in (rent, neighbor), and forbidding and ending betting and prostitution in (forbidding you from betting, and forbidding you from prostitution), and the prohibition of response Al-Afaa' of men in two words (Al-Afaa', Al-Akfa'). In the words mentioned by Qais bin Zuhair and their repetition, their glossiness increased in the space of that repetition and the additional meanings he gave in the context of the composition.

Among the advices of Abu Safan to his son Muawiyah when he assumed the governorship of Syria is his saying: "Oh, my son, these groups of immigrants - meaning Omar - preceded us and we were later than them. You are running for a period that you have not reached, and if you had reached it, you would have breathed in it" (86). The commandment tells us about a repetition in which an acknowledgment of the class level that Abu Sufyan lived in. The repetition of "We delayed their elevation, and his acceptance of his delay" is a living field in which he himself lives. This confirms the repetition of "We became and became," in fact, the transformation and rendering that changed their condition after Islam, so Abu Sufyan expected For his son with a distant future of rule and sovereignty, he is one of the classifications of the word *tabligh* in its repetition (it did not reach him, and it reached him) until his soul rests, and his desires settle in the tribe.

When Bilal bin Rabahah, the muezzin of the Messenger, may God's prayers and peace be upon him and him, went out with his brother to ask for the engagement to them, he said: "I am Bilal and this is my brother... We were lost, so God guided us, and we were slaves, so God freed us, and we were poor, so God enriched us. (87). The term "majesty" in Bilal's saying entered the element of alternation, which includes similarity. This characteristic, as indicated by (Uri Lotman) is a characteristic of the rhythmic process, i.e. the characteristic of frequency, and it is the same that determines the meaning of rhythm (88).

In Al-Asma'i's advice to a man who wanted to marry a woman, he said: "Oh, my nephew, I know in the eye if you know, and deny in it if you deny, and I know in it if you do not know and do not deny, but if you know, then you will be clear, and if you deny, then you will appear, and if you do not know and do not deny." So you will

sleep...” (89), that rotation in repetition in the two words (I know and deny) has woven a rhythm that cannot be woven or straightened except without it (90). The image of the eye’s fluctuations is a mirror reflecting Al-Asma’i’s knowledge of the personality in front of him. He knows it in all its conditions, and when it becomes small and fades and marvels, it emerges and emerges and when it rests and calms down. Abu Hatem Al-Asma’i.

The laws of monotony and symmetry in movement created by repetition are nothing but a harmonious rhythm, because “order, coherence and repetition are the laws that are represented in rhythm, and they all work at the same time, change and equality” (91). As we find Ibn Sinan al-Khafaji depicting for us the elements of vocal beauty when he considers good expressions in the dimension of their syllables (92). The relational network between rhythm, parallelism, repetition and proportionality all represents an emotional response to the receiver’s conscience and his sense of splendor and beauty, because the weight and movement of words fit rhythm and form a system through which its advantages, textual impressions, intentions and aesthetics appear, and this is what Plato realized in the rules of aesthetic foundations and in its elements that lie in rhythm Which is included in his system, as he says, "Weight and proportion are the elements of beauty and perfection" (63).

The rhythm and tone with which Ibn Abd Rabbo al-Andalusi’s book, Nature of Women, celebrated the text is one of the most important foundations on which the artistic components of his texts are developed and built. Mixed with other expressions, poetic music has become a centerpiece of the book, full of psychological harmony and reflecting the poet's feelings to refresh the psyche of the recipient.

As for the aspects of the musical composition of prose, the literary arts of the book have pushed the literary arts towards injury, elegance and originality. The invisibility through which the components of the literary work are organized, and seeks to link and tighten its building parts to each other, is a stemming force that glows with the diversity of its weights, and the equal divisions within its words, which form a weight sometimes, and an organized sequential arrangement at other times. The unity of the formative structure lies in the rhythm itself, because it has an important role in recalling texts for the recipient and listener, because it is a music of imagination and expression, linked to ideas and feelings transmitted in the literary text and emitted in the fabric, relationships and its functions.

### **Conclusion**

The book, The Nature of Women by Ibn Abd Rabbo Al-Andalusi, is a section of the great and abundant relations of the oriental production. His rhythmic approach did not leave the path of rhythmic organization in the East. Its composition, and the emotional function provided by this important and aesthetic part of literature, as it is the tool that enabled the writer to convey his apparent and deep intentional desires in the style of the Islamic East. artistic and aesthetic value.

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