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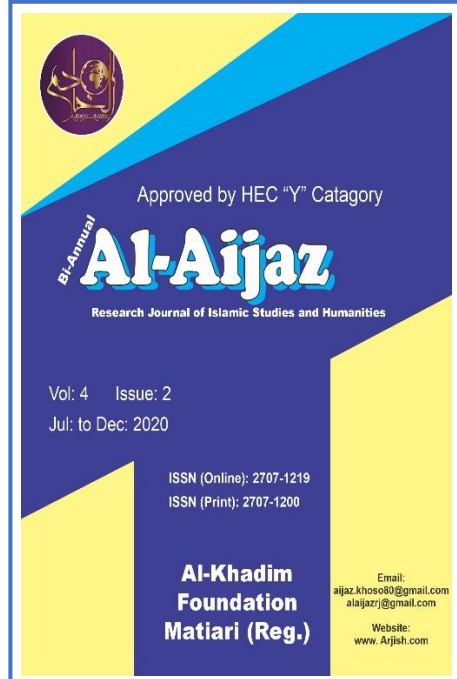
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TOPIC:

Al- Khansa -The Poetess of Arabic Elegies: Biography and Critical Analysis of His Poetry

AUTHORS:

1. Dr. Shabana Nazar, Assistant Professor, Department of Arabic, the Islamia University of Bahawalpur. Email: shabana.nazar@ymail.com , ORCID ID: <https://orcid.org/0000-0002-2787-4205>
2. Dr. Aziz-ur-Rehman Saifee, Assistant Professor, Department of Arabic, University of Karachi. Email: aziz.rehman@uok.edu.pk , Orcid ID: <https://orcid.org/0000-0003-2324-2718>
3. Dr. Abdul Rehman Yousuf Khan, Assistant Professor. Department of Arabic, FUUAST, Karachi. Email: dr.arykhan@fuuast.edu.pk , Orcid ID: <https://orcid.org/0000-0003-0250-634X>

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Al- Khansa -The Poetess of Arabic Elegies: Biography and Critical Analysis of His Poetry

Dr. Shabana Nazar*

Dr. Aziz-ur-Rehman Saifee**

Dr. Abdul Rehman Yousuf Khan***

Abstract

Arabs from widely different experiences have resorted to language arts over the centuries to express themselves and as a means of encouraging, regulating, or shaping their societies' social fabric. The current study is an effort to evaluate and analyse the literary, metaphysical, theosophical, philosophical, and imaginative dimensions of the Al-Khansa' poetry. It is a fact that too many studies have now been completed on the Abbasid period's poets, and far less attention was paid to the reviews on the Poets of the Abbasid period, so this is the insight that have culminated me to endeavour upon operating on the subject. The findings are based entirely on a review of the literature of books and papers previously published, and a study from a few listed poems. The critical inference is that the influence of Arabic poems entirely depends on how they have been written. Besides, the development of reasonably large stages for poetry shedding, the availability of rewards for innovative poetry, and even an authoritarian dictator or institution's backing are established as its most significant factors for developing a famous poem.

Keywords: Al-Khansa, Tumadir bint 'Amr, Al- Khansa's poetry, Arabic Elegies, Umm-ul-Shuhada (Mother of Martyrs).

Introduction:

The Middle East, through its traditionally oral culture, has historically been dominated. Arabs from widely different experiences have resorted to language arts over the centuries to express themselves and as a means of encouraging, regulating, or shaping their societies' social fabric (1). The most prominent of these skills was the poetic tradition that gave the desert Bedouin comfort, help for the royal palace, and spiritual nourishment for the religious and rallying cries for the politicized. (2) In this research, along with the most significant factors that led to the rise of a specific poem, the level to Al- Khansa' poetry has so far been meaningful should be classified. The findings are based entirely on a review of the literature of books and papers previously published, and a study from a few listed poems. The critical inference is that the influence of Arabic poems entirely depends on how they have been written. Besides, the development of reasonably large stages for poetry shedding, the availability of rewards for innovative poetry, and even an authoritarian dictator or institution's backing are established as its most significant factors for developing a famous poem. (3)

The current study is an effort to evaluate and analyse the literary, metaphysical, theosophical, philosophical, and imaginative dimensions of the Al- Khansa' poetry. It is a

* Assistant Professor, Department of Arabic, the Islamia University of Bahawalpur.

Email: shabana.nazar@gmail.com , ORCID ID: <https://orcid.org/0000-0002-2787-4205>

** Assistant Professor, Department of Arabic, University of Karachi.

Email: aziz.rehman@uok.edu.pk , Orcid ID: <https://orcid.org/0000-0003-2324-2718>

*** Assistant Professor. Department of Arabic, FUUAST, Karachi.

Email: dr.arykhan@fuuast.edu.pk , Orcid ID: <https://orcid.org/0000-0003-0250-634X>

fact that too many studies have now been completed on the Abbasid period's poets, and far less attention was paid to the reviews on the Poets of the Islamic period, so this is the insight that have culminated me to endeavour upon operating on the subject. (4) It would be suitable to briefly evaluate the poetic scenario evolving even during pre-Islamic, early Islamic, and Umayyad period before advancing to explore and investigative work on Abbasid poetry, its evolution, and characteristics and for this purpose the poet of classic times, Al- Khansa is chosen. Poetry in Arabic is indeed the oldest type of Arabic literature. It would be the Arabs' most massive fleet pursuit and the peak of their creative accomplishment. (5) "It was said by Ibn Sallam(1) in the *Jahiliyya* the register of their learning and the final word of their wisdom "*muntaḥajjikamihim*" which they adopted and which they followed". (6) In society, poetry had a status similar to the free media nowadays; the poets were not the clan's leader, but rather the authors, journalists, and chroniclers. Pieces of evidence of their art, history, practices, and philosophy were their poems. When the Arabs particularly liked the Arabs, it was the divine. Genuine freedom of speech. (7) It became appropriate for poets to address society's current affairs and share their free views in such an atmosphere of free speech as Al- Khansa did. Pre-Islamic, in reality, was, before anything, the desert's poetry, profoundly marked by the characteristics placed upon it by the particular state of Bedouin existence. (8) Al-Kansa, not only was an Arab poet a narrator, but she also seems to have been a master of brevity, the magic of rhyme, and words. Pre-Islamic poetry was thus circulated and orally maintained until the later part of the seventh century A.D when the Arab scholars made a valiant effort to gather and document verses and shorter writings that had endured in specialist memories about recite. (9)

Biography:

Tumadir bint 'Amr of the tribe of Sulaym, a religious tribe, throughout Najd in central Arabia, was a prominent pre-Islamic poet whose poetry continued to be praised throughout the Muslim era. Tumāḍir Bint'Amr Ibn Al-Ḥārith Ibn Al-Sharīd Al-Sulamīyah usually plainly cited as Al-Khansā', an Arabic alias for a gazelle as analogy for beauty, was a 7th-century tribes woman, residing in the Arabian Peninsula. She was known to be one of the most noteworthy and significant poets of the pre-Islamic as well as early Islamic times. Her sobriquet was Al- Khansa ', perhaps mean "pug-nosed," or "gazelle", the better known description being the former. (10) She, a strong-willed female, refused the marriage proposal of Durayd ibn Al-Simmah Al-Jushami, a legendary tribal chief, since she regarded him extremely aged. The most painful incidents in her existence were the casualties in tribal wars in 612 and 615 of her brothers, Mu'awiyah and Sakher. She persuaded her tribe to avenge itself on their murderers; her poetry mostly comprises of sadness eulogium for them. Al- Khansa 'is known to have visited Makkah for the poetry competitions at the festive market of Ukaz. (11) In her period, the duty of a female poet was to put down burial hymns for the deceased and deliver them for the tribe in public verbal contests. Al-Khansā' was revered immensely in these contests for her heartfelt elegies and is deemed as the outstanding writer of Arabic elegies. She is known to be one of the greatest and eminent female Arab poets in history. In 629, she went to Medina, accompanying a delegation from her tribe and, after meeting the Prophet Muhammad, she embraced Islam. According to some, Al-Khansā' was Muhammad (PBUH)'s favourite poet. He (PBUH) cried when he

listened to her elegies she wrote for her two brothers, Şakhr and Mu‘āwiyah. (12) In 630, Al- Khansa is observed to have gone to Madinah and there she promoted Islam, in the later days of the career of the Prophet Muhammad. (13) After embracing Islam she must stop to cry on the death of her father and brother but she did the opposite of it and she started to write poems on the death of her father and brother. Due to crying her eyes color become white and then she started saying that in the beginning she was crying for the revenge of her brother’s death but now she was crying because his brother became a fuel of hell. While fighting for Islam in 637 against all the Persians at Al-Qadisiyyah, a war she is also said to have been present, Muslim conventions says that four of her six sons were killed. Khansa’ heard the news of testimony of her four sons with a great courage and patience. On this tragic news she just said that “Thank to Allah for honouring me with their testimony, I hope that Allah Almighty will unite me with them in His mercy”. There are two basic parts of her poetry one related to pride which was due to the reason that her father was a proud of his nation and his brother was the finest person of family and the part is about mourning because she was shocked by their deaths which had a great effect on her. We mostly hear that grief makes feelings delicate and emotions subtle. She has the same effect of grief on her. In good days of her family she could have said only two to three stanzas but when her good days turned into bad days, stanzas and poems started to flow from his hearts and she wrote such monodies which made anybody to cry. There is no effect of Islam on her feelings. (14)

She wrote many monodies for her brother but in one of those she said that:

“O eyes, do not let the tears flow dry. Have you not shed tears for my brother, can you not mourn for this handsome man? Have you not shed tears for this young man.....”

Actually she was very shocked due to the death of her brother that’s why one more place she wrote that, If my eyes shed tears on your death than its your right because you also made me to laugh for so many years. Moreover as we know that brothers and sisters share their problems with each other so she said that when were you alive I shared my problems with you but now to whom I will share my problems. In Islam crying for a dead person is not considered good so she said that beside all these things I considered it good to cry for you.

She returned to her Arab hometown after that, where she expired. (15) Even though she served in the Muslim era and then became one too, the poetry of Al- Khansa persisted firmly rooted in prehistoric times and subjects. Almost a thousand lines of her poetic output linger. Most of her verses are laments (Marathi), for her siblings in particular. Al- Khansa was considered to be the mastermind of this ancient genre. She made a significant contribution to its range of speech, and in the later elegiac tradition, her inventions became traditional. (16) In combination with her compassion and focus on the significance and importance of sorrow, her discourse’s intensity and force make her poetry extremely remarkable and admirable. (17) These lines contain a poem memorializing her brother Sakher:

*“The rising of the sun reminds me of Sakhr,
and I remember him with every setting of the sun.
If not for the numerousness of those bewailing
their brothers, I would have killed myself.
But I do not cease seeing one bereft of her child*

*and one weeping over the dead on an unlucky day.
I see her distracted by grief, weeping for her brother
the evening of his loss or on the day after.
They do not grieve the like of my brother, but
I console myself over him through their sorrow". (18)*

Before she embraced Islam, Al-Khansa's life was a scar of suffering that never cured, a misery that never stopped. When Islam changed her unpleasant ordeal, the poet found a purpose of endurance for even the poorest of misery. (19) The elegies of Al- Khansa became inevitably compiled by Ibn Al-Sikkit (802-858), a erudite scholar of the initial Abbasid era, in a Diwan (Collected Poems). Al-Khansa's life was a scar of suffering that has never repaired, an agony that has never ended, before Al- Khansa adopting the revelations. The poet considered a power source for, and the worst of suffering as Islam changed her miserable life.

It occurred that there was a far greater nightmare visited upon her than the demise of her two brothers. During the popular battle of Qadissiah to establish Islam, God resulted in the deaths of the whole four of his sons (20) Al-Khansa underwent the terrible suffering every mother would encounter in such a calamity, but the poet remembered a tremendous source of pride in her misery. She started praying for the honor bestowed on her and her family by the God. Islam was able of exalting the spirit of the Arab people as well as all Muslims. The faithful are allowed to sacrifice everything for the fight to create the Word with single-minded devotion, even to the point of acknowledging it a privilege to attain martyrdom. (21)

When Al Khansa's dulcet wailing was turned into a formal surrender to God's incomprehensible decree, she became an emblem and an inspirational figure for all the believers (22) before and after her epiphany of belief, if we compare her actions, men and women will understand Islam's deep influence on her followers. She became so attentive to the divine message that Al-Khansa finally discontinued her research because she's so much in amazement of the unsurpassed earnestness of the Al - Quran. (23) Islam doesn't merely fall asleep attempts to stop Muslims' lives. So, it shows the way in our lives to understand the divine. That's the thing to learn from the conversion of Al Khansa, our eloquent sister. From the grinding poverty of mystic life, early Muslims matured to the fear and devotion of the One God, the fear of detaching from Him, and the devotion to association with Him. On the day after Judgment, we would all stand before God and be asked about our omission or commission acts. (24)

In the Arabs' history, this succinct missive attempted to shed some light on a significant woman's life. At the time of its revelation, the divine message of God conveyed its ability to dominate most of the known world soon, but also more poetically to turn an angry woman dead set on vengeance into a courageous, spirited follower appealing to the First God's command. A tremendous lesson in masculinity and faith's capability to transform a life fully has been offered to humankind by Al Khansa. (25) By emulating this virtuous woman's timeless example, our modern age desperately needs all believers to exalt themselves. God ordains in the Holy Quran:

"In repentance, you will look to God, and you will resign yourself to His will".

Poetry and Literary Contribution:

Al- Khansa lived in the Muslim period and then became a Muslim; the poetry of Al- Khansa persisted deeply rooted in pre-Islamic times and themes. Almost a thousand lines of her poetic output remain. (26) Almost all of her poems are eulogies (Marathi), addressed to her brothers in particular. She was considered to be a true master of this ancient genre. She contributed significantly to its range of speech, and in the later elegiac tradition, her inventions became traditional. (27) Her poetry is incredibly striking and remarkable because of her expression's strength and power, combined with her tenderness and focus on grief's need and centrality.

These lines contain a poem celebrating her brother Sakhr:

*“The rising of the sun reminds me of Sakhr,
And I remember him with every setting of the sun.
If not for the numerousness of those bewailing
Their brothers, I would have killed myself!
But I do not cease seeing one bereft of her child.
And one weeping over the dead on an unlucky day.
I see her distracted by grief, weeping for her brother.
The evening of his loss or on the day after.
They do not mourn the like of my brother, but
I console myself over him through their sorrow”.*

Her lyrical eulogies were sooner or later formulated in a Diwan (Collectinitials) by Ibn al-Sikkit (802-858) a great grammarian and scholar of poetry of the initial Abbasid era. (28)

In the midst of most of the fluent men stood a woman, Al Khansa, whose ability for poetry instantly has become the inspiration of her contemporaries, a pseudonym meaning "gazelle" or "snub-nosed." Her real name was Tumadir bint 'Amr ibn Al Harith ibn Al Sharid. She was born in Najad, Arabia (presently Saudi Arabia, about 575), died in 646. She is considered the most significant female poet of Arab who ever lived. (29) The prominent Al Muaallaqat poems (a collection of seven suggests integrating some of the best poems from the pre-Islamic times) are considered paramount in her prose. Therefore, the Prophet Muhammad (PBUH) would ask her to read and interpret them at his meetings, and He was believed to only have admired Al-Khansa's poetry. (30)

“If you want to know the best that has ever been written by a female Arab poet, then you must read Diwan Al Khansa”, says the Emirates poet Maryam Al Naqbi, from the Sharjah Center for Popular Poetry. The Diwan (Collection of Poems) of Al Khansa contains hundreds of pages of her best work, from criticisms and insightful reactions to her history's famous Arab poets, to continue to work that cover topics such as honor, family traditions and values, love etc . (31) It is not effectively obtainable in English, and that some compilations require extracts. The writings of Al Khansa include insights into a prosperous period in Arab history, according to an Emirati historian and dean of the College of Humanities and Social Sciences at the UAE University in Al-Ain, Professor Hasan Al Naboodah:

“The poetry of Al Khansa spanned a very interesting era, the pre-Islamic and early Islamic era, and so her poems are very important, historically”, He writes “In Arab literature, particularly poetry, the background of the authors themselves was an important factor. (32) Al Khansa was from an important tribe, and she had a presence. She was a witness to

important events and her poems capture beautifully what has happened". A renowned contemporary Arab poet, Al-Nabigha Al-Dhubyaani (535 to 604), credited with giving Al-Khansa her nom de plume, said neither poet could correspond to her capabilities. (33)

Khalil Jubran (1883 to 1931) who is often referred to as the "Arab Shakespeare", was so influenced by Al Khansa that he fleshed a popular portrayal of her with a haunting expression. (34) Her challenges and hardships were ingrained in his depiction. In tribal skirmishes, Al Khansa first lost her two brothers, and then she lost her four sons in the Battle of Qadissiyah who were influenced by the call for redemption of Prophet Mohammed and embraced Islam and had been slain in the Battle in 636. (35) She embraced Islam too, and she is one of the first female poets of Islamic age. The absence of her sons always provided her a different name, Umm-ul-Shuhada (Mother of Martyrs), for the sake of promoting awareness of Islam. (36) Her poetry manages to establish a connection more than a thousand years back, emphasizing sadness.

"No matter how many times I have read her elegies, they always touch me and hit at the heart", says Al Naqbi. "It is like she captured the very essence of grief and loss, a timeless and universal theme that anyone and everyone can identify with". Her elegies to the fall, called "marthiyah" in Arabic, are viewed in Arabic as some of the most influential writings ever to have been. (37) A story is written of how she begged her brother, Sakhr, to take revenge against the offended clan when her other brother, Mu'awiya, died in an assault. Sakhr vanquished the tribe skillfully and captured his brother; however, he died shortly from the battle injuries. (38) In honor of Sakhr, Al Khansa then wrote some of her most outstanding, compassionate poems:

"Go, then. May God not keep you far, a man such as you / One who prosecutes injustice and exacts retaliations / You bore a non-oppressive heart upright, unbending / Like a spearhead whose blade illuminates the night / Firm and resolute, noble and of noble descent / And I shall weep for you as long as the dove coos and as long as the stars light up the dark for the night traveler". (39)

Al Naqbi describes this because the poetry of Al-khansa has always comforted when her family encounters a setback. *"The rising and setting of the sun keep turning on my memory of Sakhr's death"* is a line she cites as one of the most soothing. Some many feminist poets from their eras have been called "Al Khansa," including, for instance, the Umayyad era's Al Khansa, Laila Al Akhyaliyya (died 709) articulates (40) *"It has always been harder being a female poet in our culture and in the Arab world in general, and so legends such as Al Khansa inspire us all"*, Al Naqbi states. Some earliest girls' schools of the nation were identified after Al Khansa, established in 1958 in Deira, Dubai. Innumerable institutions, literary establishments, hospitals are labeled after her throughout the Arab world. (41)

An author of the 1999 bilingual anthology, Abdullah Al Udhari, writer of Classical Poetry by Arab Women, which includes a chapter on Al Khansa, wrote: *"Women poets have been around since the earliest times, yet their diwans [collected poems] were not given the same attention as men's, though women poets may have been princesses, noble women or saints"*. (42) Other than Khansa's Diwan. Therefore no women having diwans yet have emerged. *"Khansa is the only woman poet to have attracted the attention of the classical editors and critics, who regarded her as the greatest Arab woman poet"*. In a new edition, Saqi Book publishers has recently printed Al Khansa's innovative work again. *"We are reprinting*

because we believe that it is a very important book, and totally unique”, utter representative, Elizabeth Briggs writes. “These poems, many rarely seen, deserve to reach a wide readership, which is what we hope to help them achieve through this beautiful reprint of Classical Poems by Arab Women”. (43)

If Al Khansa is to be associated to a Western historical figure by Al Naboodah, Queen Elizabeth I, who ushered in the "Elizabethan Age", an innovatively busy time in English history. *“Al Khansa remained a powerful figure, and a leader, in spite of all her turmoil and losses. She was more like a princess”, explains Al Naboodah. “Our history is not just men's history, it includes the great contributions of our women, and one of the most prominent to be learned is Diwan ul Khansa”. (44)*

Manifesting the spirit of Islam:

The final statement of God to humankind has given innumerable benefits to someone who has learned and believed. Islam demands an undertaking in this way and provides a valuable return. (45) Almost 1,500 years ago, the advent of Islam marked a complete shift for both the individual and the society. Theology aimed to reconstruct its followers' practices and beliefs, as shown in a different way of thinking. An appeal for purity, morality, and kindness was (and is!) this letter. In that way, inequality has been reversed. God's greatest aim has been to lift humanity from the squalor of life without ideals to the heaven of conformity to His will, mentally, socially, and spiritually. (46)

The absolute requirement is to unite people and reinforce it, to convert all people into brothers. The framework for a healthy and just modern society focused well on the-being, generosity, and collaboration that have been developed by this faith. (47) Consequently, Islam defined a sacred norm of civil and human rights to be manifested in humanity benefit of the entire, in the family system comprising men and women, and even in the individual. God's guidance is presented among all human beings and is focused on compassion, goodwill, and the rejection of aggression. Islam's peaceful principles (not the force of the sword) encouraged Persia, Arabia, Spain, South Africa and India with the mystery of the swift Muslim conquest. (48)

In their communities, Islam's women do seem to have a vast and vital part of performing. Take arts as an example, Arabs' scholarly legacy provides many instances of brilliant women who have given their creativity to God and their community. (49) The poetess, popularly known as Al Khansa, was one such woman of importance. The creator was a coeval of the Prophet Mohammed PBUH. Even before the revelation of the Word of God, and she had been poet note in the entire city of Mecca. (50) While Al Khansa's literary abilities thus originated before embracing Islam, it was the evolution of her life by the new belief system that revealed Islam's great propensity to reshape the person's social and spiritual health.

Al- Khansa's poetry was prominent for its love for profound sadness. Her pain was intense, and her poetry told the story of sorrow and vengeance. In one of the endless tribal conflicts that destroyed the Arabs, her two brothers were valiant tribal chiefs killed. For many years, Al Khansa grieved them, and the talent that God had conferred turned her profound sadness through great poetry. (51)

She declares in one of the famous pre-Islamic poems by Al Khansa: My emotions are

plentiful, and that there are no boundaries to my sorrow. How can I tolerate such agony? During the pre-Islamic period, the most incredible artists' standard procedure was to compose a more comprehensive framework known Al Mu'allaqaat, titled that way because individual verses were published in the then pagan worship shrine of Mecca. (52) In this style, Al khansa has also been ranked as comparable to others by many literary scholars of pre-Islamic poetry in respect of its poetic qualities and sentimentality.

Al-Khansa developed admirable credibility by surviving like an iron-willed person with an immense amount of contentment ever since she submits to the will of God. In a renowned match of wits at the Okaz Souk, a famous bazaar in Mecca's ancient city where poets met to recite poems, with some other great composer of that period, Hassan bin Thabit Al Ansari demonstrated this. (53) He was so influential that he has been assembled around him by poetry enthusiast of the time. Another renowned poet of the time, Al Nabigha Al Zubayni, dodged their artistic rivalry, declaring Al Khansa more appropriately in later compositions to reflect the Arabs' false modesty, self-esteem, and prejudices. (54)

These kind of events, however, did not seem to be persistent. The culture of Arab was to be changed, but so were the lives of the brave early believers by discovering the Word. Like Hassan bin Thabit, Al Khansa, too, was counted among them. (55) The poetess was transformed into a practicing Muslim willing to give everything to the struggle from a wailing sister, and Hassan bin Thabit was to devote the remainder of his existence and activities to the defense of the Word. The significance of the poetic speech of Al Khansa before her convert was based on her brothers' insightful memorial service. The foundation of her poetry, the protection of her tribe, and even her brothers' bravery were secular and faithless. (56) This allegiance was derived from the brutal existence of desert life, where the ethical and social framework of initial Islamic life was the pillar of family and tribal association. The emergence of Islam introduced these principles to the divine aspect. The military force could then have value only as a fight to make God's rule manifest, and courage could merely be essential in defending God's Word. (57) Death was no longer considered just a stop to human suffering, but a way to eternal heaven for the dignified. Martyrdom was the secret to the door with the name of God on his tongue.

The Representation and Translation of Al- Khansa', Literary Foremother:

The development of Al- Khansa's as an example of Arab, Muslim women is still nowhere more apparent than in the 1977 book: "Middle Eastern Muslim Women Speak", revised by Basima Bezirgan and Elizabeth Fernea. In its opening pages, Al- Khansa's position as a formidable good example for Arab women is created somewhat by her first twenty-three entries of the Middle East Muslim women. (58) By collecting an anthology of their narratives and publications in English, this anthology is the first to claim to "give voice" to Muslim women from the Middle East. Typical of many other works that are using Al-Khansa as a representative who gives authority to the idea that there would be a long history of involved and prosperous Arab women is Middle Eastern Muslim Women Speak. (59) For two main reasons, I consider the inclusion of Al- Khansa in this particular anthology. One because it also demonstrates many other references to Al- Khansa in English-language collections and her observations and shorter entries. The second reason is that the interpretation and portrayal of Al-Khansa in this anthology reveal how

problematic Orientalist imagery about such an early poet is replicated with a well-meaning feminism project to address Muslim silence, Middle East women in English. (60)

Therefore, it facilitates the development of an absolute majority that stimulates their inherent superiority and significance around skilled, literary women. Middle Eastern Muslim Women Speak explicitly states her position as a literary foremother of later Arab Muslim women by putting Al- Khansa's section first. (61) A certain kind of discourse created and replicated about her on the reveals a lot about the portrayal of Arab, Muslim women in this specific passage, which in itself illustrates the difficulties of attempting to speak to women and giving them a highly limited and restricted "representative" voice. In the manner in which the entry on Al- Khansa⁵ is addressed, this variability is first evident. It merely labels her a "poet of Early Islam," provides a brief biographical account of the poet, and provides an English version of one of the known books she wrote when her brother Sakhr died. (62) A black and white illustration of a fully dressed portrait of a veiled lady sitting alone in a desert area atop a camel is on the page facing the text; it is identified as being in the Empty Quarter. For a variety of reasons, the picture is striking. The stereo patterned image of the backward, impoverished Arab woman preeminent is a woman dressed from head to toe in black sitting on a camel under the blazing desert sun. (63) The picture makes no sense as a soundscape described by a great poet as experienced poetry. Of course, the image may not be of Al- Khansa¹ herself, so a voiceless, faceless woman sitting on a camel is used to reflect what she would have looked like or evoke the world which she is believed to have existed. The picture's composition with the lone female shaded it against sand and its place in the Empty Quarter further emphasizes the idea of desert life's viciousness. (64) More significantly, however, it highlights the concept that Al- Khansa⁵ was in this society somehow a lonely female figure, mostly because she lost her brother on the battle, but also alone as an illustration of a talented woman and an outstanding poet. In this anthology or elsewhere in the suggestion that Al- Khansa⁵ was a brilliant writer but exceptional in her accomplishments once again echoes the portrayal of other Arab women. (65) Rather than just being represented as imaginative women incorporated into and employed within their cultures, they are set apart from their cultures. Fernea and Bezirgan's biographical sketch replicates many of the narratives most commonly quoted about Al-Khansa⁵, which strengthens this chauvinism. (66)

This segment mentions two sources based on which the knowledge described is established, one in Arabic and one in English: Qadriyah Husayn's *Shairat Nisa 'fi Al-Alam il-Islami* (Women Poets in the Islamic World) and Reynold A. Nicholson's *A Literary History of the Arabs*. (67) 11 Certain historical publications give the provided description of Al-Khansa⁵ a specific historical authority. Fernea and Bezirgan, for instance, cite her full name as Tumadir bint Amru al-Harith bin Al-Sharid, a fact decided upon with almost all citations in English to Al- Khansa⁵. (68) They tend to experience that even in the time well before Prophet Muhammad's rise; she was born in Arabia and subsequently embraced his letter to become a Muslim. The entry attributes her brothers' demise to her spread of Islam in "tribal skirmishes" and cites her disappointment that they didn't survive long enough to practice the faith.

It also reports that she refused to marry until she found a husband of her choice, that she outlived her three husbands, and that she mourned her sons' death in battle by considering

it an honor that they died for Islam. Fernea and Bezirgan's narrative also includes the disputed, but frequently repeated, idea that the Prophet Muhammad himself was fond of her poetry and asked her to recite for him. (69) In addition to these stories that are still invoked today to present Al- Khansa5 as a remarkably Islamic model for Muslim women, other words relate her proficiency as a poet and her identity as a confrontational woman ready to speak her mind. They tell how she often participated in the open-air contests where poets would recite their works and be judged. (70) *"The narrative goes that Al-Khansa5 snapped back with, "Don't you want to suggest that I am the best poet, male or female?"* After reciting a line reluctantly acknowledged by a male rival who said, "We've never seen a better woman poet than you? These Al- Khansa stories and anecdotes are attractive and often repeated regularly. (71) Their publication in the anthology shows how they have been seen almost overwhelmingly in English-language practices to characterize Al- Khansa5 as unusual from other women instead of, for instance, to depict her as the finest of several female poets or fraction of a rich poetry scene for women. (72) In this anthology, like in so many others, I would say, this trying to distance of Al- Khansa5 from her background once illustrates how well the development of what it is to be a woman perfectly demonstrates the expectations of liberal feminists in Western contexts that have embraced a racist background. They do not display how she succeeded from within her social environment but instead suggest that she still diverged or was separated from it. (73) A brief analysis of the sobriquet Al- Khansa5 and how the name translates to English illustrates the type of issues depicted as an outstanding Arab woman, particularly how specific values are mapped into Arabic-language works current to the old days and from English-language contexts. Much of Al- Khansa5's English-language research translates and helps to clarify her pseudonym. (74)

No one contextualizes it by remembering that a real identity and a pseudonym are alluded to by so many other poets, men, and women alike, or what these nicknames might mean. The names are generally reproduced, often with explanations or reasons provided. (75) Fernea and Bezirgan describe the pseudonym of Al- Khansa5 in passing, writing, "Despite the slightly turned nose that earned her the nickname of Al- Khansa5"; she was deemed brilliant and beautiful. Many English-language accounts precisely interpret the name as "snub-nosed," allowing its explanation only. (76) As the description of the word "Al-Khansa," an Arabic language-English dictionary gives "pug-nosed" the female version of "akhnas." However, neither description of the dictionary nor even the confirmation of Fernea and Bezirgan that she would be considered attractive "despite" her nose catches are the more nuanced layers of significance that such a nose has from the literary creativity of Arabic. (77) Nearly any description of a nose concerning one's appearance is socially stigmatized in English, but the same is not valid in Arabic. In fact, in the case of a pug nose, the conjured animal is not a dog with the same type, but instead a gazelle. The Arabic Word Al- Khansa 'is a feminine form that refers metonymically to the flat-nosed animal, the gazelle, rather than an upturned "pug" nose. Thus, it needs a slightly different interpretation of the name of Al- Khansa5. (78). When written in English, a pseudonym that unambiguously highlights the poet's grace and elegance in Arabic indicates that she achieved "despite" her appearance. The importance of a woman's physical attributes to her poetry and her position as a literary character is brought into question by this focus on Al-

Khansa's nose. Such a link between an artistic woman's attractiveness and a relative lack of glamour is influential in English-language environments, a case in point being George Eliot. (79)

Nevertheless, writers of Arab women do not have the same background. As a talented artist, her uniqueness does not require her to stand out as "ugly" or "masculine" but other women. Throughout this sense, her pseudonym allows her more embedded into mainstream understandings of women in Arabic, and maybe less. (80) By comparison, Al- Khansa5 retains this position in the English version, not about elegance, but the opposite. In the misinterpretation of her name, Orientalist, "feminist" stereotypes about a prosperous Arab person standing opposed to her community here are strengthened. "In English, her "ugliness" fits her uniqueness as a poet.

Conclusion:

The paper is an effort to evaluate and analyze the literary, metaphysical, theosophical, philosophical, and imaginative dimensions of the Islamic period's Odes of Blind Poets of Arabs. It is a fact that too many studies have now been completed on the Abbasid period's poets, and far less attention was paid to the reviews on the Blind Poets of the Islamic period, so this is the insight that have culminated me to Endeavour upon operating on the subject. In this research, along with the most significant factors that led to the rise of a specific poem, the level to Al- Khansa' poetry has so far been meaningful should be classified. This Muslim female figure became an emblem and motivation to all the disciples of Islam when Al Khansa's harmonious wailing was turned into a formal resignation to God's incomprehensible decree. Before and after her epiphany of belief, if we compare her actions, men and women will understand Islam's profound impact on her proponents. She became so knowledgeable to the Word of God that she finally discontinued her exploration because she's so much in amazement of the unsurpassed solemnness of the Al - Quran.

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