The role of woman in medieval Andalusian Arabic story-telling

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Our aim in this paper is to collect anecdotes about women whose existence is well established in history, and to determine why they have been considered worth mentioning in literary or historical works. The material often presents a mixture of imagination and reality. Sometimes a mixture of prose and poetry of which - contrary to the famous adage - the poetry is a more reliable testimony than the prose which tries to explain or locate the poems. I have limited my subject to a choice of Andalusian women from the eleventh century of our era onwards, but I start with a short survey of earlier Eastern Arabic literary sources, in which we find the same types of women which appear later on in Andalusian Arabic literature.

Among the most conspicuous sources about women are the Kitāb al-Nisā' by Ibn Qutayba and the chapter of the same title in Ibn 'Abd Rabbih's 'Iqd al-Farid. In the chapter by Ibn 'Abd Rabbih anecdotes are mentioned about marriages and divorce, anecdotes about conjugal fidelity even after the death of the husband, such as in the case of Nā'ila bint al-Farāfisa who was married to the caliph 'Uthmān, or even frustrated conjugal fidelity as in the case of Fāṭima bint al-Ḥusayn which is recorded because of her marriage to 'Abdallāh ibn 'Amr following the death of her husband 'Abdallāh ibn al-Ḥasan. Famous as well as painful divorces are mentioned such as the case of al-Farazdaq and Nawar or an-Nawār. Although he divorced her, his heart kept following her.

Other sources are the Kitāb al-Aghānī which contains separate sections about the pre- and early Islamic poetess al-Khansa whose

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2 Cf. Ibn 'Abd Rabbih (d. 940), 'Iqd al-Farid, ed. Aḥmad Amīn et al., Vol. 1-7 (Cairo, reprint Beirut 1962). Chapter 21 (al-marjana 2 in vol. 6, 82-143 deals with women (Fi 'l-nisā' wa-sifāti-hima).
3 Cf. 'Iqd, VI, 91.
4 Cf. 'Iqd, VI, 91-92.
5 Cf. 'Iqd, VI, 124. In the 'Iqd there is also a little chapter on bastards and the venereal faculty or appetite at the end of the chapter, in which women play a role too.
real name was Tumādīr bint ʿAmr.6 Separate entries are devoted to the previously mentioned Nāʾīlah bint al-Faṭrīfā,7 and to the ʿAbbāsīd princess ʿUlayya bint al-Mahdī and the female singers ʿArib and Shārīyā.8 About the latter two singing girls akhbār collections were composed during their lifetime.9 Collections of letters composed by ʿArib herself also existed.10 Other important women from the earliest Islamic times, such as Sukayna, have no separate entry, nevertheless they are frequently mentioned in the akhbār about other people.11

Following on from slave girls and women of noble birth, the next category of women who play a role in eastern works consists of the fierce poetesses who composed satires like men, notably the Umayyad poetess Laylā al-Akhyaṭiyah,12 who exchanged satires with Nābiḥa al-Jādī and Ḥumayyda bint Nuʿmān ibn Bashīr,13 a poetess with a sharp opposing and evil tongue (shārīʿa dhāt līsān wa-ʿārida wa-shārr) who composed invective poems about her husbands, who repudiated her. In addition to these free women, female slaves and singing girls such as Faḍl al-shāʿira, were also noted for their sharp tongue.14

All of this gives us an indication of the many different types of women represented in the Kitāb al-Aghānī: free women by birth, princesses born of slave girls, and female singers, who were usually slaves, except in early Islamic times.

7 Cf. Aghānī XVI: 322-327.
10 Cf. the sources mentioned in note 9.
11 Cf. the sources mentioned in note 9.
15 Cf. Aghānī, XXI: 114-120; Stigelbauer, op. cit., 31-34.

Other sources about singing girls, mentioned by Stigelbauer16 in his dissertation, are the Rīsālat al-Qiyān by al-Jāhiz, and history works such as the Tārirūkh ʿAṣbaḥādī by Ibn Ṭayfūr, the Tārirūkh ar-Rusul wa-l-Muluk by al-Ṭabarānī and the Kitāb al-Wuzūrā' which contain reports about ʿArib, and adab-works such as Shabustī’s Kitāb al-Diyāratīr and Tanākhi’s Nīshwar al-Muḥāḍarā. The book by al-Sāʾī entitled Nisāʾ al-ḥulāfāʾ contains many anecdotes about singing girls such as ʿArib, Banān, Bīḏa, Faḍl, Farīda, Maḥbūba and Nāṣīhīb.

Dealing with Andalusia specifically: its literature reached a peak of development especially in the eleventh century AD (=fourth century AH). Our most important sources about this literature are anthologies and historical works that appeared in the early twelfth century immediately after the period of the tawāff kings, works such as Ibn Bassām’s Kitāb al-Dahkhūrā and Faṭḥ ibn Khāqān’s Qalāʾ id al-ʿIyān. Later sources of importance are Ibn Saʿīd’s al-Mughrībī fi Ḥulā al-Mughrīb and, last but not least, al-Maqrīzī’s Naḍḥ al-Ṭīb.17 The latter work even has a special section on women poets. If we combine this chapter with the data we can gather from Ibn Bassām and Ibn Saʿīd, and Ibn al-Khaṭīb’s al-Itṣāq fi Akhbār Gharbātā18 we get a reasonable picture of some of Andalusia’s famous women personalities. This is the field Mahmud Sobh,19 Teresa Garulo20 and, more recently, María Jesús Rubiera Mata21 have been working in.

The poems of these poetesses are often interwoven into stories and romantic anecdotes. Our aim will be to look at some of these
stories and to determine what kind of women were regarded as interesting enough to be recorded in the books of Andalusian literature and history.

Two Andalusian women whose lives echoed long in history and literature were the women connected with the Sevillian 'Abbadid dynasty, which came to such a tragic end. In the sources we find reports about Rumaykiyya who called 'Timād when she became the 'Abbadid king al-Mu'tamid's wife. Originally Rumaykiyya was a washerwoman, who made a deep impression on the Sevillian king who was walking with his minister Ibn 'Ammār along the Great River or Gualdalquivir. She had just completed a line of poetry whose first hemistich was composed by al-Mu'tamid and which had to be finished by Ibn 'Ammār. She became a legendary woman because of her whims. In medieval Castillian literature such as Don Juan Manuel's El Conde Lucanor there are also stories which refer to this trait of character, especially story XXX, entitled 'De lo que aconteció al rey Abenabet de Sevilla con Ramayquia, su muger'.

The story is well-known. In it Rumaykiyya wants the courtyard to be paved with petals of perfumed white flowers in order to have the illusion that she is walking through snow, the snow she admired so much in the Sierra Nevada. In her whimsicality, however, she is no different from Eastern caliphs such as the 'Abbasid caliph al-Mu'tamid, who, when he became drunk, wanted the floor to be paved with citrus fruit.

Fortune was not kind to the house of al-Mu'tamid. In 1091 he was deposed by Yusuf ibn Tashufin and imprisoned with his family in Aghmat. His daughter Buthayna was sold to a slave dealer. She resisted, however, a marriage which was not approved of by her father. A poem by Buthayna directed to her father and her mother tells us of these emotional events. But her parents answer that she must adapt to her new circumstances.

In addition to those of the 'Abbadid family, there are other high families with notable female offspring. Wallāda bint al-Mustakfi, the daughter of the caliph Muḥammad III al-Mustakfi - a caliph who carried out his function (the caliphate) for only seventeen months (1024-25) and was murdered some months later - had her own salon in which she competed with poets and literati. Her successful years were in the thirties and forties in the period of the Jahwarid republic. The historians compared her with princess 'Ulayya, daughter of the 'Abbasid caliph al-Mahdi (775-785). Her beauty, education, literary gifts and honesty had been likewise praised. But Wallāda was more beautiful. She led a free, unveiled life. Yet like 'Ulayya, a princess who did not drink and was full of virtues, she was leading a respectable life. She remained chaste in spite of her unconstrained life style.

One particularly famous anecdote concerns the motif embroidered in gold on her shoulders, namely that she had high ambitions and that her lovers were allowed to touch her cheek. Ibn Bassām, however, is more impressed with her obscene poems. He mentions some of them, but adds that he does not want to mention all her invective poems because these obscene poems are not worth repeating.


For 'Ulayya, see La poésie andalouse en arabe classique au XIle siècle (Paris 1953 [2]) 430-431; Nafh IV: 208.

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Her former lover Ibn Zaydūn was attacked by several short invective poems, in which Ibn Zaydūn was portrayed as a homosexual:

"Your nickname is musaddas or the man with six faces. It is a name which never will leave you, even when life leaves you. You are a homosexual, a weak person, a whoremonger, an insignificant person, a cuckold and a thief.

Ibn Zaydūn slanders me unjustly, in spite of his excellence, and in me is no fault;
He looks askance at me, when I come along; it is as if I have come to castrate 'Alī.

Because of his love for the rods in the trousers, Ibn Zaydūn, in spite of his excellence,
If he would see a penis in a palm tree, he would belong to the birds called abdilmīl.

There are also a few love poems from her hand in which she herself takes the initiative. She is the one who wants to pay a visit to her lover, which apparently is contrary to established custom, as we will see when dealing with another poetess. Wallāda said in her love poem:

When the evening descends, await then my visit, because I see the night is the one who keeps secrets best [is the best keeper of secrets].
I feel a love for you, which - if the sun would have felt a similar love, she would not rise; and the moon, he would not appear; and the stars, they would not undertake their nightly travel.

Nazhūn bint al-Qalāṭ was another Andalusian poetess. She was of lower origin than the Andalusian women we have so far mentioned. She came from Granada where she met the contemporary twelfth century poets al-Makzūmī and Ibn Quzmān. From the biography of al-Makzūmī, which is to be found in Ibn al-Khaṭīb's Ihāša, we read as follows:

"Abū 'l-Hasan ibn Sa'id has said in his book al-Tāli̇ al-sa'īd: 'Al-Makzūmī arrived in Granada in the years when Abū Bakr Ibn Sa'id was the governor of this town and he took lodgings in the neighbourhood of Ibn Sa'id's house. Ibn Sa'id said: 'This is the thunderbolt which God sends against anybody He wants.' So in order to avoid a dangerous confrontation with al-Makzūmī, he invited al-Makzūmī to his palace by means of a laudatory poem in which he praised the poet as a second al-Ma'arrī. The blind poet responded favourably to his invitation, and when he arrived, composed a laudatory poem, in which he described the pleasures of court life at Ibn Sa'id's court. The poetess Nazhūn then tried to provoke the blind poet with an unpleasant remark. The story goes as follows: 'Nazhūn bint al-Qalāṭ' was present and said: 'Master, we see you here as familiar with beautiful music, thuribles full of aloes, singing and fragrant wine. You wonder why you have been invited here, and you compare it with the bliss of Paradise; you say that it was hitherto only perceptible by hearing and eyes could not see it. But someone who descended from the stronghold of Almodōvar and grew up amidst goats and sheep, where has he learned about assemblies with pleasant music?' When she had finished speaking, the blind poet hawked vigorously, and Nazhūn reacted with 'Stop it.' Then al-Makzūmī asked: 'Who is this whore?' She answered: 'An old woman, who could have been your mother.' The blind poet said: 'You lie, this is not the voice of an old woman, but that of a hot whore, whose unpleasant smell can be sniffed from the distance of a mile.' At that moment Abū Bakr Ibn Sa'id interceded and said: 'Master, this is Nazhūn bint al-Qalāṭ, the learned poetess.' Al-Makzūmī answered: 'I have heard about her speaking, may God not make her hear the good, and show her nothing than a rod.' She answered him: 'O infamous old man, you contradict yourself! With what [else than a rod] can a woman better be bestowed?' Al-

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33 Metre wāfūr; rhyme riq; second poem: metre sur; rhyme lī; third poem: metre sur; rhyme lī
34 Metre jawhī; rhyme ni
36 A.R. Nykő, op. cit., 303 and 266-301.
38 This passage has various readings; 'Inānī's edition reads 'da'-hu' ['stop it'].
Other readings are buhhā and ḍabha.
39 This passage has a lacuna in 'Inānī's edition: 'Inānī does not fill in the Arabic equivalent for 'penis'. The Arabic apparently goes as follows: 'Qāta: 'Samī'at bi-hā, lā aṣma'a -l-Lāhu khayran wa-lā ar-dā ilā illā ayyān.'
Makhzûmî reflected a while and said:

‘Nazhûn’s face has a slight touch of beauty, but under her clothes is disgrace, if that would be unveiled. Those who go to Nazhûn, pass by every other woman; who sets out for the sea, considers irrigation-canals unimportant.’

The poetess reflected a while and then answered:

‘Say to this impudent man some words that will be repeated until the Day of Resurrection. In Almodôvar where you grew up, dung smells more pleasantly than this place! There uncivilised Bedouins walk with pride amidst their family; For this reason you are fond of everything that is round. You have been born one-eyed and you like everything ignominious; I have repaid a poem with a poem; by my life, tell me now who is the best poet. Although I am a woman by nature, my poetry is masculine.’

Al-Makhzûmî said to her: ‘Listen:

O, ask Nazhûn what is the matter with her, that she drags her tail so proudly; If she would see a penis, she would roll up its garment, such as she is accustomed with me.’

Again Abû Bakr Ibn Sa’îd intervened, and he adjured them not to utter any further invective verses about one another. But al-Makhzûmî retorted: ‘I am the best invective poet of al-Andalus and would I deprive myself of the pleasure of composing satires about her for nothing?’ The governor said: ‘I will buy from you the right to wound her honour. Please ask.’ The blind man said: ‘I sell it for the slave whom you have sent to me and who conducted me from my house; he has a soft hand and a gentle manner of walking.’ Abû Bakr understood his intention and replied: ‘If he were not yet a child, I would give him to you.’ But the poet answered: ‘I will have patience until he is grown up. If he had been older, you would not have preferred him above me.’ The governor burst out laughing and said: ‘If you do not compose satires in verses, you make them in prose!’ The blind man replied: ‘Governor, one can not change what God has created.’ Then al-Makhzûmî took leave, after Abû Bakr had made peace between him and Nazhûn.

We see from this anecdote the courage of this poetess, who violently attacked the blind poet, a man who was feared and had been called the ‘Bashshâr ibn Burd of the East’. Although a woman, she replied vividly without shame. Her role is outside that which we would expect from a woman at that time.

Another example of Nazhûn’s behaviour can be found in the at-Tâlî’ al-sâ’d by Ibn Sa’îd, from which the Iḥâ’a derives a passage. It is about Ibn Quzman during his visit to Granada and when he met there with several other poets in one of the gardens of the Banû Sa’îd in the little village La Zubia [Zawiya] near Granada. When Nazhûn saw him dressed in yellow, in the manner of the faqihs, she exclaimed: ‘How nicely dressed you are, golden calf of the Israelites! Only you do not make happy the people who look at you!’ Ibn Quzman replied: ‘Perhaps I do not delight the people who see me, but in any case I delight the people who hear me; it is your task to please the people that see you, whore!’ Then inebriety came over Ibn Quzman. The long and the short of it was that people including Ibn Quzman began to push one another away [in the direction of the pond]. Finally they threw Ibn Quzman in the pond. He came out in sopping wet clothes, and had swallowed a large quantity of water. He then said: ‘Listen 0 vizir!’ and he recited:

Listen Abu Bakr, I have no force to push away prominent nor insignificant people. And the woman who possesses that wide vagina, which overflows with fluid, resembles the tails of my garment. You plunged me in water, o lord, pay for this by plunging you in your money.

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41 Metre mujathth; rhyme ar.

42 Metre muqâqirîb; rhyme ala-hâ. The word used is not ‘penis’, but ‘glans, head of a penis’ [fäysha].
The vizier ordered Ibn Quzman to be stripped of his clothes and gave him fresh garments and presents which suited him.

In addition to these two stories in which Nazhūn could match and even surpass two famous invective poets, there are several other invective poems from her hand, directed against a stupid lover whom she rejected and another lover whom she apparently wanted to make jealous:

Who defends me against a stupid lover, insolent in his gestures and longings?
He longs for a meeting with someone who would not bestow on him a box on the ear, if he would come and desire that. With a head which even lacks a brand [such as an animal's or slave's head] and a face that even lacks a veil [such as a woman's face].

The last poem by Nazhūn we quote here is a love poem, perhaps intended to make another lover jealous:

How excellent are the nights! How sweet are they! How sweet among them is Sunday night!
Suppose you were present with us, and the eye of the watcher would not pay attention to it, and would not look at anybody.
Then you would see the sun of the forenoon in the arms of a moon, indeed, a gazelle in the arms of a lion.

Another well-known poetess with a relatively free way of life is Ḥafṣa bint al-Hajj ar-Rakuniyya, who also lived in the twelfth century. She was unconstrained in her love for the poet Abū Ja'far ʿAbd al-Malik Ibn Saʿīd. According to Di Giacomo this love began in ca. 549/1154, and lasted until the death of Abū Ja'far in 560/1165. The affair was ultimately the reason for Abū Ja'far's execution by his rival, the Almohade governor of Granada, Abū Saʿīd ʿUthmān, the son of the ruler ʿAbd al-Mu'ūmin. The relationship between the governor and Abū Ja'far, his secretary, soon deteriorated. Abū Ja'far made invective poems about Abū Saʿīd ʿUthmān, and mocked the dark colour of his skin. Abū Ja'far asked Ḥafṣa reproaching her, when she partly accepted Abū Saʿīd's advances: "What do you see in this negro? I can buy on the market for twenty dinar so many better ones than him."

Ḥafṣa took the initiative in the love affair, which clearly appears from the following poem to Abū Ja'far:

Shall I visit you or shall you visit me? For my heart always bows to what you long for; My mouth is a source of clear sweet water, and the hair of my head is a leafy shade.
I hoped you were thirsty and struck by the sun, when the noon hour would bring me to you; Give me answer quickly: it is not nice, o Jamil, that you keep Buthayna waiting!

In his answer Abū Ja'far showed his appreciation of her initiative, although it is not usual for a garden to visit a breeze; normally it should be the other way round. He answered:

I will honour you, because of the fact that you visit me. I would have liked to go, if I had had the opportunity. It is usually not the garden which visits someone, but it is the gentle breeze which visits the garden.

Another poem by Ḥafṣa shows her initiative as well. She appears at his door and hopes to be let in:

To you has come a visitor with the neck of a gazelle; he made the rise of the crescent visible under the black night of his hair.
He has eyes formed by Babylon's magic and saliva superior to the daughter of the vine-tendrils [wine];
The deep redness of his cheeks makes the roses blush; his white and brilliant mouth make pearls feel shame.

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46 Ḥafṣa 1, 504-5.
47 Metre mutaqdrib; rhyme ʾi.
48 Metre basīr; rhyme ʾī.
50 Di Giacomo, op. cit., 53.
What do you think, do you allow him to come in, after having asked admittance? Or is there something which gives cause for a separation.

The following poem has the same expression about the woman compared to a garden. It is an invective poem about a black slave girl, in whom Abū Ja'far once showed too great an interest:55

O you, who were the most elegant of all people before Fortune dropped you; You are in love with a negress who is equal to a night which conceals the miracles of beauty; In whose darkness cannot be seen splendour of face nor blushing redness. By God! Tell me, because you know best the ones who praise beautiful women; By God, who falls in love with a garden in which there are no roses or orange blossoms?

Hafsa composed only one real invective poem (or only one has survived) which was addressed to al-Kutandi, when he fell into a pit full of dung, after refusing to attend Hafsa's tryst with Abū Ja'far as a witness or as a kind of voyeur. Hafsa and Abū Ja'far laughed and wrote a poem to al-Kutandi, each improvising a line, and Abū Ja'far began as follows:56

Say to the poet from whom we are released because of his falling in the dung; Return back again to the backs, o son of the dung, like the dung itself would like to do. Suppose you want to visit us some day, you will see; O most rejected of human beings, o most unworthy of them, without any doubt; This may be the fortune that awaits you, even if you visit during sleep; O human face which likes dung and hates amber; May God not bring about a rendezvous with you before they have buried you!

Among the Andalusian women we have discussed, two are mentioned because of the tragic end of the 'Abbāḍīd dynasty; the last three poetesses are famous because of the extravagant role they played in literary circles: they were not passive women, and they did not bow to conventional restraints on their lives and they sometimes even adopted the role of men, when they took the initiative in love, or when they composed invective poems about their colleagues. However, not all the poetesses al-Maqqari mentions are devoid of shyness and passive femininity. The young Jewish girl whom we find in the chapter about Jewish poets, Qasmūnā57 has a less emancipated way of life. The shy young girl who is impatient and longs for marriage or the experience of love and hates being cloistered at home is the counterpart of the free unconstrained poetesses, who did not avoid obscenities and invective in their poetry. She asks her father to be put in contact with a lover or husband by the following simple and charming lines:58

I see a garden whose time has come to be plucked of its fruits, but I do not see any reaper, who stretches his hand out to it. O what a distress! Youth passes and is almost lost, and leaves the one whom I do not mention alone.

O gazelle, which always grazes in a garden. I am comparable to you in loneliness and despair. We are both alone, without companion, but let us wait patiently for the decision of Almighty Providence.

After hearing the poems her father finally decided to give her in marriage to someone.59

I hope to have shown in this paper the contrast that may exist between the various Andalusian women mentioned. If we look for what is sometimes called a female voice, we can find representatives of this in the poetesses Buthayna and Qasmūnā. On the other hand, poetesses such as Nazhān and Wallāḍa when they composed their invective poems seem to put aside their womanly role, and take on more masculine traits.

If we compare Andalusia with the East, we are struck by the overwhelming mass of material we possess about women from the

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55 Metre basīf; rhyme ar.
56 Metre rajās; rhyme rā; for the anecdote cf. Naft IV: 175.
57 Teresa Garuolo, op. cit., 121-123; Naft III: 530; Kahhāla V: 207-208; Shaka'a, op. cit., 234-235.
58 Metre sawāf; rhyme dā; the second poem: metre kāmil; rhyme ar.
59 Cf. Naft III: 530 ‘fo-samī'a-hā abī-hā fo-naṣara fi tawwājī-hā.'
East. Indeed, how many singing girls - who at the same time were composers of poetry - played an active cultural role at the 'Abbāsid courts! It may at first seem impressive when we observe that al-Maqqari lists some twenty-five poetesses in his book, but only in a few cases do we know something about them. Upon reflection, therefore, the quantity and quality of information is not really so impressive as it might seem. At the same time, however, it is important to know that there were literate women in Andalus, in a period when literate women in the Christian part of Europe were almost wholly non-existent.

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VERSE AND THE FAIR SEX

STUDIES IN ARABIC POETRY AND IN THE REPRESENTATION OF WOMEN IN ARABIC LITERATURE

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FREDERICK DE JONG

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61 Women authors and poetesses in Western Europe occur especially in later periods, such as Christine de Pisan (1364-ca. 1430), Caterina da Siena (1347-1380), Teresa de Ávila (1515-1582), Gaspara Stampa (1523-1534) and Vittoria Colonna (1490-1547).