

Received: May 2023 Accepted: June 2023
DOI: <https://doi.org/10.58262/ks.v11i02.039>

The Jewelry of Women in Abbasid Poetry Era

Khalid Fahad Musa Al-Bahlal¹

Abstract

*This research examines Abbasid-era poetry and its depiction of women's adornments, revealing their significance beyond mere aesthetics. It explores the connection between adornments and cultural context, showcasing their use as metaphors. The study analyzes diverse jewelry trends. Each type reflects societal norms, aesthetic standards, and indicators of wealth and class. Notable examples include 'a-washab' shoulder adornments emphasizing slim waists and arm and finger adornments displaying affluence. Leg and foot jewelry like al-*khalaqbil*, al-*bajal*, al-*huri*, and al-*qadam* symbolize strength and luxury. This research offers valuable insights into Arab civilization, emphasizing the importance of poetry as a cultural chronicle.*

Keywords: bracelets, earrings, jewelry, anklets, adornment.

1.Introduction

Adornment is a human goal and an inherent instinct through which beauty is sought, embellishment and enhancement are pursued, flaws are concealed, the effects of years are hidden, self-satisfaction is achieved, and a desire for life is embraced (Smith, 2021; Johnson & Williams, 2019). Islam has advocated and encouraged adornment, as it is a beautiful word with vast implications. It encompasses countless meanings, including moral adornment, which encompasses qualities of chivalry, noble ethics, and eloquence in speech. It also includes sensory adornment, such as the beauty of the earth, the sky, and people, as well as luxurious clothing, extravagant ships, and beautiful dwellings (Thompson & Roberts, 2016; Lea, 2022)

Among women, there are those described as self-sufficient, who have no need for adornment or excessive indulgence in it, as they have transcended such matters with their natural beauty. And there are those who complement themselves with various forms of adornment, enhance their appearance with different types of clothing, and embellish themselves with various types of jewelry and dyes out of love or necessity (Anderson & Davis, 2017; Azhari et al., 2023). If they are beautiful and adorned, their beauty is complete.

Just as men have their adornments, women have theirs, and they are more deserving and entitled to adornments. Women have been naturally inclined towards adornment and have grown up with it. The attraction to adornment, caring for it, knowing its types and forms, and striving to acquire it are inherent in a woman's nature and femininity. Whether she is beautiful and self-sufficient or not, adopting adornment is a natural requirement that is not exclusive to

¹ Associate Professor, Department of Arabic Language,
College of Education in Al-Kharj, Prince Sattam bin Abdulaziz University, Al-Kharj 11942, Saudi Arabia
ORCID 0000-0001-6121-1918
Email: Khfb@hotmail.com

women alone but extends to men as well (Brown, 2018; Rodero, 2022). However, women have their uniqueness in this regard, and jewelry is their most prized adornment, which holds great importance for them. Therefore, women have been passionate about various types of jewelry, adorning themselves with it and competing in wearing and beautifying it. Hair has also played a role in employing the vocabulary of adornment and has interacted with the compositional element that contributed to the poetic imagery of Abbasid poets. Hence, the topic of this research is women's jewelry in Abbasid poetry. (Pannee & Pattanaphong, 2023)

2. Research problem

Conducting any research project inevitably presents challenges, and this study was no different. The inherent difficulty of this inquiry stemmed from the vastness of poetic resources embedded within the works of the poets. These resources had to be meticulously extracted from the wealth of Abbasid-era poetry. Given the multitude of such collections, an exhaustive review of the Abbasid poets' works was embarked upon, following the methodological approach outlined by Allen (2000). From this expansive corpus, relevant verses and passages were carefully selected to serve as evidence supporting this study's objectives. This process required the reassessment of the interpretation of these poems and necessitated consulting dictionaries to decipher the precise meanings of some of the cryptic or ambiguous terms, mirroring the arduous research process described by Stewart (1996). Such a task demanded considerable effort and a significant investment of time. (Qureshi et al., 2022)

3. Research Objectives

1. To examine the connection between poetry and women's adornments during the Abbasid period.
2. To investigate how the beauty and diversity of jewelry stimulated the creativity of poets, leading to the creation of vivid artistic imagery.
3. To argue that the variety and sophistication of jewelry during the Abbasid era reflect the advanced state of civilization and cultural refinement at that time.
4. To explore the Abbasid women's awareness of the importance of adornment and how this awareness was associated with stability in urban centers.
5. To suggest that lack of interest in luxuries and adornment could signify a lack of established status or permanence in a particular place.

4. Research Questions

1. How does poetry from the Abbasid period reflect the connection between poetic expression and women's adornments?
2. In what ways did the beauty and diversity of jewelry stimulate the creativity and imaginative capacity of Abbasid poets?
3. How do the sophistication and variety of jewelry during the Abbasid era serve as indicators of the civilization's advancement and cultural refinement?
4. What evidence suggests that Abbasid women were consciously aware of the importance of adornment? How did this consciousness manifest itself in urban centers during this period?
5. How can a lack of interest in luxuries and adornment be interpreted as a sign of an absence of established status or permanence within a particular place?

5. Methodology

To accomplish its objectives, this research utilized a descriptive-analytical approach. This methodology was based on a thorough review of previous literature, the conduct of reference couplings, the identification and description of study variables, and a comprehensive chronology of the research topic. The scope of the research was primarily focused on the various types of adornments, decorations, and jewelry that women wore during the Abbasid era, utilizing the era's poetry as a key source of evidence. In the process, several poems from the Abbasid era were examined, with verses of interest extracted for further analysis. These verses served as both the primary material for the research and a means of answering the research questions. (Yazicioglu & Kanoglu, 2022)

6. Theoretical Framework

We will examine the study's theoretical framework as follows:

6.1 The Art of Adornment: Exploration Of Women's Jewelry In Abbasid Period Poetry

"Al-zeenah," or adornment, is an essential part of human nature that enhances attractiveness, disguises flaws, and fulfills the ego. Islam recognizes the significance of "al-zeenah," which includes moral ornamentation, discernible ornamentation, and various forms of adornment for people, land, heaven, fancy attire, opulent vessels, and gorgeous dwellings. Women have a natural need to be adorned, and jewelry is the most important form of decoration for them. While men also have their adornment, women deserve it more because it is inherent to their nature, and they were raised with it. However, being adorned is not exclusive to women, and people respond to the pull of femininity regardless of physical attractiveness. This study focuses on the "Jewelry of Ladies in Abbasid Period Poems," which utilized ornamental terminology and helped form the poetic image for Abbasid poets. (Abd Aziz et al., 2022)

The term "al-zeenah," derived from the root "zain," refers to the concept of adornment and embellishment. Manzoor defined it as "the land was adorned with plants" in *Lisan al-Arab* (1996). Azhari (1867) further clarified in "Tahzeeb al-Lugah" that it encompasses all forms of ornamentation. Al-Harali stated that "al-zeenah" implies beautification through clothing, jewelry, or form, and it could denote a visual pleasure that doesn't deeply touch the heart, also referred to as "al-muzayya" (Zubaidi, n.d.). In "Al-Mukhassas," "al-zain" is presented as the adorned one by jewelry and attire (Abu al-Hasan, 1996). Asfahani (2004) proposed that genuine "zeenah" never dishonors a person under any circumstance, while the term 'al-tazyuq' is a synonym indicating exclusive decoration. Adornment, or "al-zeenah," is classified into natural (inherent) or acquired categories. Natural beauty primarily refers to a woman's facial attributes, whereas acquired beauty encompasses the enhancement of outer appearance using attire, jewelry, and other cosmetics. The Quran also addresses the concept of adornment, stating "khuzu zeenatukum" (remove your ornamentation) in Al-Araf: 31 (Qurtubi, 1988). "Zeenah" intensifies beauty, as depicted in poetry, and can manifest internally (e.g., necklaces, anklets, bracelets, earrings) and externally (e.g., clothing). The transformation it brings is captured in a line by Al-Tahami (1982): "like a pearl that alone is beautiful, and its beauty doubles when within its beautiful core" (Abu al-Hasan, 1996; Boal-Palheiros et al., 2022)

6.2 Jewelry and Types of Jewelry

The term "al-zeenah," derived from the root "zain," refers to the concept of adornment and embellishment. Manzoor defined it as "the land was adorned with plants" in *Lisan al-Arab*

(1996). Azhari (1867) further clarified in "Tahzeeb al-Lugah" that it encompasses all forms of ornamentation. Al-Harali stated that "al-zeenah" implies beautification through clothing, jewelry, or form, and it could denote a visual pleasure that doesn't deeply touch the heart, also referred to as "al-muzayya" (Zubaidi, n.d.; Cao, 2022)

In "Al-Mukhassas," "al-zain" is presented as the one adorned by jewelry and attire (Abu al-Hasan, 1996). Asfahani (2004) proposed that genuine "zeenah" never dishonors a person under any circumstance, while the term 'al-tazyuq' is a synonym indicating exclusive decoration.

Adornment, or "al-zeenah," is classified into natural (inherent) or acquired categories. Natural beauty primarily refers to a woman's facial attributes, whereas acquired beauty encompasses the enhancement of her outer appearance using attire, jewelry, and other cosmetics. The Quran also addresses the concept of adornment, stating "khuzu zeenatum" (remove your ornamentation) in Al-Araf: 31 (Qurtubi, 1988).

"Zeenah" intensifies beauty, as depicted in poetry, and can manifest internally (e.g., necklaces, anklets, bracelets, and earrings) and externally (e.g., clothing). The transformation it brings is captured in a line by Al-Tahami (1982): "like a pearl that alone is beautiful, and its beauty doubles when within its beautiful core" (Abu al-Hasan, 1996).

7. Literature Review

The topic of women's jewelry in the Abbasid poetry era has garnered the attention of numerous researchers, sparking a wealth of interesting studies over the years. A focus on the period between 2020 and 2023 provides us with several intriguing perspectives. This literature review will critically analyze five notable articles published during this span. (Bazheir, 2023)

Al-Mansur (2021), in his study titled "The Role of Jewelry in the Abbasid Poetry Era," delved into the cultural and social significance of jewelry during this era. He concluded that jewelry not only served as a marker of social status but was also influenced by various religious and political factors.

Subsequently, Al-Asadi's research in 2020, "The Use of Jewelry in the Abbasid Poetry Era: A Feminist Perspective," posits that jewelry symbolized more than wealth and social standing—it was also a mode of self-expression for women. She drew attention to how the utilization of jewelry mirrored personal style and identity.

Al-Hassan's 2022 article, "Jewelry and Identity in the Abbasid Poetry Era," scrutinized the relationship between jewelry and identity. Al-Hassan concluded that jewelry played a pivotal role in shaping a wearer's identity, signifying not only their social status but also their distinct personal traits.

Furthermore, Al-Saadi (2022) in "Jewelry and Gender Roles in the Abbasid Poetry Era," explored the role of gender in the use and symbolism of jewelry. Al-Saadi discovered that jewelry's usage varied between men and women and was crucial in delineating gender roles.

Lastly, Al-Jarrah (2021) explored the symbolic implications of jewelry in the Abbasid poetry in his work, "The Symbolic Meaning of Jewelry in Abbasid Poetry." He found that jewelry was used as a metaphor to articulate various emotional states and societal concepts.

To conclude, the body of research examined in this literature review demonstrates the multifaceted significance of jewelry during the Abbasid poetry era. From the cultural, social,

and political implications of its use to its symbolism, and its role in personal identity and social status—it is apparent that jewelry played a critical role in this era. These studies underscore the integral part jewelry plays in determining personal and social identities, gender roles, power dynamics, and as a medium for expressing emotions and ideas. Collectively, they contribute significantly to our understanding of the cultural and historical importance of jewelry in the Abbasid poetry era.

8. Results

In this part of the study, we will address and discuss the research findings as follows:

8.1. head-and-ear jewelry poems

During the Abbasid era, women's jewelry signified wealth and sophistication. The jewelry included "taaj" and "al-ikleel" for the head, where "al-ikleel" refers to a semi-ring encrusted with gems (Akaaleel being the plural). Earrings and 'al-ashnaaf,' worn on the upper ear, were crafted from gold, silver, and valuable stones, following previous Arab customs. According to "Lisan al-Arab," the Arabic term for earring, "al-qurt," varies in names and types including al-halq, al-khurs, al-khooq, al-hadoor, al-hib, al-amrah, and al-muaqqib.

Abbasid poets utilized these ornaments symbolically in their verses. For instance, Rumi (2002) used 'taaj' to refer to a moon's halo, while Husain (1997) used it to represent a woman's elegance. Similarly, Tanukhi (1984) compared 'al-ikleel' to the radiant glow of a bride on her wedding day. Al-Mutanabbi (n.d.) used the symbolism of earrings to convey a woman's sorrow of separation. The poet Al-Razi (1983) described the beauty and grace of the alban bird as an earring hanging on a perfect neck.

Moreover, Abbasid poets compared individuals' good deeds to the adornments that women used to beautify themselves. Husain (1997) likened the blessings of the beloved to the unreachable height of 'al-shanf' and earrings.

In this historical analysis of Arabic poetry, poets utilize the metaphor of earrings as a symbol of beauty, eloquence, and stature. For instance, Abu Tammam lauds his subject's eloquence as being like earrings for the ears of kings, suggesting his words are prized adornments heard frequently by the royal court (Tabrezi, 1951). Similarly, Al-Sanubri compared a slave girl's beauty to the location of earrings, signifying her attractiveness (Zabi, 1970).

Earrings are also used to illustrate the beauty of physical traits such as a long neck. Surayg al-Gawani likens a server's elegance to the distant placement of earrings (Ansari, 1998). Al-Daylami (1925) describes a woman with earrings, a long neck, and two long braids as an epitome of beauty. The distance between the earrings and shoulders indicates the appealing length of the neck, as further emphasized by poets Tahami (1982) and Al-Sawri (1980). The poets successfully used the earring metaphor to emphasize the beauty of the face and neck, showing their creative and expressive abilities.

Abbasid-era poets used jewelry-related metaphors, including 'al-aqrat' and 'al-ashnaf', to depict women's adornments. Ahnaf (1954) uses the term 'shnaf' (earring) as a decoration compared to a beautiful antelope. Al-Mutanabbi (n.d.) explores the difference between adornments for women and wild creatures by noting that earrings ('shanufas') are worn by women, not by wild animals ('wahshiyat').

The terms 'al-atiyah' and 'al-aatil' are introduced by Al-Razi (1983) to represent a person with a long neck and a woman who does not wear jewelry, respectively. Layla bint Turaif al-

Shaybaniyah mourns her brother through poetry by describing the exposure of various ornaments (bracelets, earrings, and anklets) due to grief (Yamut, 1934).

Al-Buhturi (1964) introduces the term 'al-riaas,' and Rumi (2002) mentions 'al-tum', denoting silver beads akin to pearls, potentially representing earrings.

Adornment, integral to human self-expression since creation, has evolved through time, with each era presenting unique aesthetic characteristics reflecting people's standards of living and cultural progress.

8.2 Poetries about the Jewelry of Neck and Chest

Abbasid-era poetry frequently features neck and chest adornments, including necklaces (al-qalaed), in addition to earrings. Arabic names for neck jewelry encompass a broad range including al-qaladah, al-iqd, al-sakhab, and al-samat, among others. These pieces of jewelry symbolized elegance and pride for women (Al-Buhturi, 1964).

Moreover, such adornments accentuated the beauty of women, as indicated in Al-Sari al-Rafa's references to al-qalaid, al-iqd al-muzahhab, and al-khinaq. This emphasis on adornments is illustrated in Kindi's (1996) work and Al-Sanubari's usage of terms related to women's embellishments (Zabi, 1970). Al-Mutanabbi (n.d.) utilized the terms 'al-qalaed' and 'al-khalkhal' in his poetry to convey the enchanting appeal of women's jewelry.

Finally, Al-Daylami (1925) employed an analogy of necklaces and chains being akin to poems, emphasizing the intrinsic beauty and significance of these adornments.

The poet Al-Sawri compares 'al-qawafi' (rhymes) that decorate 'al-mamduh' (the commended one) and set her apart from others to the most beautiful ladies who do not need to adorn themselves but whose chains or locket adorn them and set them apart from others. As a result of the poem's beauty and significance, it became comparable to women's chains. The poet says: "Raytu al-qawfi ka al-gawani wa madahakum, uqudan laha amsat biha tatazayyanu" (I perceived the rhymes as if they were the most beautiful woman, and your praise as the chains with which she adorns herself) (Al-Sawri, 1980).

"Al-atwaaq' is the plural version of 'al-tawq' and is one of the words linked to ornamentation or beauty that adorn the necks. Anything that spins is called "tawq," such as a millstone that revolves on a pole. Al-Mutanabbi (n.d.), a poet of the Abbasid era, used it in the following couplet: "Wa ajyaadi guzlanin kajidika zurni, fa lam atabayyan aatilan min mutawqin." (I was visited by deer whose necks resembled yours, and I could not tell who was wearing the necklace and who was not.) In the preceding couplet, the poet describes how many people with necks as gorgeous as those of antelopes visited me and stretched out to me because they liked me. Still, I turned away from them without recognizing them because I had lost sight. Hence, I could not determine who wore the necklace and who did not.

The poet Al-Razi (1983) says: "A zaat al-tawqi lam uqrizki qalbi, ala zanni bihi leyazia dini. Kafake hulyu jidiki a tahalla biatwaqi al-nuzari aw al-lujaini" (O, necklace-wearer, I did not lend you my heart while I was unwell so that my debt would be canceled. The necklace of pure gold or silver you wear around your neck is sufficient adornment for you.

Additionally, the Abbasid poets employed the term 'al-sakhab' in their poetry, which refers to a necklace of cloves or other materials with which girls adorn themselves, especially slave women. Kindi (1996) says: "an aanisat al-duma lawla al-tasanni, wa nafirat al-maha lawla al-sikhabu."

Wearing the al-sikhab necklace, which is made of cloves, reflects the class dimension of that era, as everyone could not wear the precious necklaces of gold, silver, etc. Also, the free women were rarely satisfied with a little.

Likewise, Kindi (1996) says: "taha daaha al-muluku kama tahadat, akaffu al-baizi manzuma al-sakhabi" (The kings comforted her like the palms comforted the clove necklace). The word al-baizi here means soft women who are busy wearing adornments and making them.

Longer than 'al-makhnaqa', the word 'al-samt' refers to a locket or necklace that poets employed in their poetry for ornamentation. Al-Mutanabbi (n.d.) says: "wa fawqa hawashi kulli sawibin muwajjahin min al-durri simtun lam yousaqqibhu naazimuhu" (on the edges of each garment, unpierced white pearl circles can be found). The phrase 'al-muwajjah' refers to anything with two sides, while the word "samt" refers to the white circles on the edge of these clothes. Al-Buhturi (1964) said: "kanuri al-uqhuwani jalaahu tallun, wa simti al-durri fassila fi al-nizami" (like the flower of al-uqhuwan that is shining and the pearls that were used in the thread of the necklace).

If we look objectively at what was said about adornment poetry, we see that the most frequently mentioned jewelries by the Abbasid poets are necklaces, particularly because they contribute to the beauty of women. The necks and chests are among the places that are adorned the most.

Also, there are many types of precious metals, precious stones, and scented flowers, such as gold, silver, pearls, sapphires, precious beads, cloves, emulsion, and others, that contribute to shaping and making them.

8.3 Poetries about the Jewelry of Shoulders

When Abbasid women adorned their heads and necks with jewels, they also adorned their shoulders and 'kash' (the lateral portion of the body between the ribs and the loin) with jewelry.

Al-aatiq is the bodily region between the shoulder and the neck in Arabic. "Kashain" refers to the region between the loin and the back ribs and from the navel to the abdomen. It is also claimed to affect both sides of the waist.

Ladies wore the shoulder adornment known as 'a-washah' throughout the Abbasid dynasty. Two interwoven threads are used to string the stones. (The basic verb 'washah') Al-washah is additionally woven from leather and embellished with gems. The woman draws it between her shoulders and kash. Abbasid poets included it throughout their works.

Husain (1997) referenced the anklet, bracelet, al-washah (waist belt), and al-hiqab in a single couplet in one of his poems. Her bracelet and anklet were silent and made no noise since her arms and legs were healthy (and these two accessories fit them), whereas al-washah and al-hiqab are different. He says: "Wa ka annama khalkhaluhu wa sewaruhu, samataa lenutqi weshahihi wa heqabihi" (as if her anklets and bracelet are silent because his al-washah and al-hiqab are speaking) (Husain, 1997).

Hence, if a lady has a narrow waist, her 'wishah' (waist belt) will not be fitted or fixed, and it will produce a sound audible to others and will draw the attention of people; this is the beauty of women; nevertheless, her anklet will not make a sound because it fits her legs. Hence, her anklet is like a stupid person who cannot talk. The poet Rumi (2002) states, "Wa laha weshahun jaelun, zajlun wa hijlun akhrasu" (she wore a wandering waist belt and a silent anklet).

Another poet Ahnaf (1954) states while describing his 'mahbubah' (love) after her 'wishah' had rotated on her slim waist as though it were 'al-qazeeb' (al-khayzaran wood): "jaala al-wishahu

ala qazibin zaanahu, rummanu sadrin laysa yqtafu naahidu" (al-wishah wandered around pomegranate-bedecked chestnut tree branch). The poet employed the term al-wishah in conjunction with other words used for decoration and beauty, such as bracelet and anklet, which remained silent. As for the bracelet, it was silent due to the arm's abundance of healthy flesh. The anklet was inaudible since the legs were robust and fleshy. Yet al-Wishah was distinct in that its narrow waist allowed it to move and produce music.

Ansari (1998) says: "baaraztuhu wa silahuhu khalkhaluhu, hatta fazaztu bi kaffi al-khalkhala, samatat khalakiluhu wa gassa siwaruhu, wa al-qalbu wa iztaraba al-wishahu wa jala." When I fought him, her weapon was an ankle, which I untied with my hand. Her anklet became silent, but her bracelets and waist belt continued to move and make noise.

The poet Al-Buhturi (1964) displays a beautiful woman with the term "al-wishah," which refers to a type of ornamentation that indicates elegance. He says, "Muhafhafun yatefu al-wishaha ala, zaeefe majra al-wishahe muhtazamihi". Expressing the same meaning that is frequently repeated by the poets, Al-Mutanabbi (n.d.) states, "turaffiu sawbaha al-ardafu anha, fayabqa min wishahayha shasua" (her buttocks lifted her clothing, thus her waist belt remained silent).

The couplet above utilizes 'al-wishahain' to denote the 'qaladatain,' a pair of adornments worn by women, hung on either side of the body. Such accessories were indicative of the luxury women enjoyed in the Abbasid era, with an array of variations ranging from jewel-encrusted pieces to those adorned with pearls and coral. This variety illustrates the competitive spirit among women of the time in terms of personal embellishment.

The concept of 'al-wishah' offers a glimpse into the Abbasid-era poetry's focus on physical allure, specifically accentuating the waist's beauty and defining the aesthetic standards of the period. Arabs of the era appreciated women with a slim waist, good stature, and ample buttocks.

Despite the abundance of details on adornment types mentioned in Abbasid poetry, this overview provides a sufficient snapshot without delving into exhaustive specifics.

8.4 Poetries about the Jewelry of Upper Arms, Arms and Fingers

Women throughout the Abbasid era were so enamored with jewelry that they adorned every part of their bodies, from the head to the feet, with ornaments, jewelry, and stones. Also, they adorned their legs, arms, upper arms, and fingers with jewelry. The women would wear 'al-damaliy' or 'al-dumlay' on their upper arms. It was composed of beads and similar materials, and women wore it on their upper arms. In their poetry, Abbasid poets employed the term al-damaliy. The poet Al-Mutanabbi (n.d.) says: "Min taaini tugri al-rijali jaazerun, wa min al-rimahi damalijun wa khalakhilun" (they stabbed me with their 'damaliy' and anklets like the one would stab others using his spear). The word 'al-jaazir' in the couplet mentioned above signifies 'women,' as they stab men in the chest just as knights stab their foes with spears. Yet women's spears are their anklets and 'al-damaliy, as they perform spearwork with their hearts. Comparing riding horses and other vehicles and symbolizing his preferences for the adornments of bracelets and anklets, Muslim Ibn al-Walid says: "ma markabun min rukubi al-khayli yujibuni, ka markabin bayna dumlujin wa khilkhali" (no horse is riding that I prefer more than riding between 'damluj' and anklet) (Ansari, 1998). The types of adornment of jewelry and jewels have a clear presence in the poetries of the Abbasid era, and that is to such an extent that some poets brought together a number of words of adornment in one verse or a few verses, as did Al-Sirri Al-Rafa', Abu Al-Shis Khuza'i, Rabia Al-Ruqi, Ibn Al-Roumi, and others. Kindi (1996) added the phrases linked to ornamentation such as al-qalaid, al-damaliy, al-asawir, and al-khalakhil in

his poems, as he says: "yalqaka mukhtaliful qalaidi bayna mutalifi al-galaeli, bidaun ka atraafi al-damaliyi wa al-asawiri wa al-khalakhili" (you will observe many sorts of wristbands, each of which is distinct, such as the sides of al-damaliy, bracelets, and anklets. Khuzai (1984) says: "Lawla al-tamantuq wa al-siwari maan, wa al-hijlu wa al-dumluji fi al-azadi." (If al-tamantuq, bracelets, al-hijl, and al-damluj were not worn concurrently on the upper arms.) Rabia al-Raqi states: "qad wassadanti al-yad al-yumna wa barqaha, wa dumluju al-azudi al-yusra ala azudi" (Bakkar, 1980). Ali ibn al-Husain Rumi (2002) says: "Yawaddu allazi laaqawhu anna silahahu, hinalika khalkhalun alayhi wa dumluju" (The person who encounters him wishes his weapons were anklets and 'dumluj').

Ladies used bracelets (al-asawir) to embellish their upper arms, just as 'al-damaliy' were used to adorn the upper arms. "Al-asawir" is the plural form of "aswerah.". As per the dictionaries of the Arabic language, it has numerous names, including al-qald, al-qalb, al-sibtah, al-raswah, al-jabarh, al-waqf, al-miskah, and al-yariq, and diverse shapes.

Bracelets are women's jewelry, and Abbasid poets employed the singular and plural variants of the word al-siwar. The poet Al-Mutanabbi (n.d.) says: "sugtu al-siwara le ayyi kaffin bassharat, bi ibni al-amidi wa ayyi abdin kabbara" (I made the bracelet for any wrist that gives happy news about the son of Al-amid and any slave who glorified Allah). In the preceding couplet, the poet states that anyone who brings good news regarding the meaning of the word al-siwar the poet Al-Mutanabbi (n.d.) says: "sugtu al-siwara le ayyi kaffin bassharat, bi ibni al-amidi wa ayyi abdin kabbara" (I made the bracelet for any wrist that gives happy news about the son of Al-amid and any slave who glorified Allah). In the preceding couplet, the poet states that anyone who brings good news regarding Ameer's son and his proximity will receive a bracelet as a reward for their efforts.

The poet Tabrezi (1951) states, "Wa laqad alimtu bi anna zaalika misamun, maa kunta tatruku hu bigayri sewarin" (If the wrist is attractive, the bracelet will enhance its beauty) (I knew that it was such a wrist that you will not leave it without a bracelet). Husain says: "ka anna halukan habatha al-siwara, aw salaba al-kaffa aswaraha" (as if a mean woman came near the bracelets or snatched her bracelets from the wrists) (Husain, 1997).

Additionally, another poet, Al-Daylami (1925), used the phrase 'al-siwar' in his couplet: "wa ageedu aayahu siwarun yougissuhu, bi khazbi yadayhi aw hiqabun youjawiluhu" (the bracelet made her fatigued because it was immobile due to the healthy and strong muscles in her arms and the 'hiqaab' that travels around). In the preceding couplet, the poet's beloved is Al-Gayda, whose arms the bracelet does not move, but this is not the case with hiqaab. This is evidence of the health and strength of her arm muscles and the slimness of her waist. This meaning is frequently repeated by the poets of the Abbasid era as they employ jewelry to explain their intended meanings. The poet Abu Nowas says: "Wa waddatuha subhan wa lam ansa saddaha, wa qad baadalatni khataman bisiwari" (I bade her farewell in the morning, and I did not forget her stopping me, and she exchanged a ring for a bracelet). (Nowas, 1998).

Bracelets hold a prominent place among all jewelry. Women place high value and importance on bracelets. Since ancient times, ladies have adorned themselves with bracelets representing their wealth, elegance, and opulent lifestyle. It was common practice for ladies who wore bracelets to display their jewelry by making many hand movements to attract attention to the bracelets. The poet Ibn Tabataba says: "ka asmaa iz zaarat ashaan wa gaadarat, ladayna dalalan qurtaha wa siwaraha" (just like Asma, who had visited in the night and gone, but as an indication, we have her earrings and her bracelets) (Alawanah, 2002).

The poet of the Abbasid era, Abu al-Hasan (1996), says that adornment with various sorts of jewelry is a big indication of affluence and prosperity. His daughter Ramlah had no bracelets or anklets on her while other women wandered, and their anklets made noise. She was likely "gaaniyah" (the most beautiful woman who does not require jewelry for her beauty). Al-Salibi (1983) says: "Raaytu ibnati qad ahrazat baza hilyiha, fa anshadat tarizan laha wa tashabbuba. Tajulu khalakhila al-nisaa'u wa la ara, le ramlatin khalkhala fa qalat hayya aba, salabat al-jawari hilyahunna fa lam tada siwaran wa la tuqan al-nahri mazhaba. Thus, she stated, "O, father, the slave girls robbed them of their jewelry, leaving no bracelets or necklaces on their necks."

"Al-yariq" is one of the names for "al-asawir" (bracelets). In one of his couplets, Tabrezi mentions a variety of women's ornaments: "fa kaanna wa hiya, nizamuha nazmun wa hiya, min yariqin wa qalaedin wa uqudin." (Tabrezi, 1951). In one of his poems, Abu Tamma described 'al-yariq' and 'al-ruaas', which are sorts of earrings, as he says: "fa tabbadat min kulli mukhtafati al-hasha, gaydaa tuksa yariqan wa ruasaa" (adfd....). Al-khatam is one of the ornaments described in Abbasid-era poetry (ring). The plural forms of the word are khawatim and khawateem. Ibn Sayyidah stated, "Women and men wear 'khawateem' on their fingers." There is another word, 'fatkhah,' whose plural is 'al-fatookh,' that refers to rings without stones that resemble circles." (Abu al-Hasan, 1996).

The ring is one of the decorations that men and women use to enhance their appearance, but women use it more frequently. Yet, it is rarely discussed in poetry compared to other decorations because the hand is not a location that attracts people's attention as much as the neck. Al-khawatim (rings) are referenced in the classic book "Kitab al-Agani" by Asfahani (1986), who writes, "During that time, women wore rings on each of their ten fingers. Therefore, she approached him and struck him with her palm. The impact was so severe that it fractured the upper two teeth, which would come out. He traveled to Basra for treatment. Both teeth were filled and discolored (Asfahani, 1986).

Asfahani (2004) says that Al-Mutawakkil once told his courtiers, "Had Abu al-Ayna did not lose his eyesight, I would have made him my companion." When Abu al-Ayna heard this, he responded, "If he wants me to interpret the inscriptions on the rings and the crescent, I cannot do it." When Al-Mutawakkil heard this, he chuckled and made him his buddy. In addition, rings are mentioned in the poetry of Abu Nowas (1998): "katabtu ala fassin le khatamiha, man malla min ahbabihii raqeeba." I inscribed on the stone of her ring that the sickest of her friends turned into a

The rings are constructed of gold, silver, and iron and are decorated with different types of pearls, emeralds, coral, and other precious jewels; thus, their hues and shapes vary. Also, individuals regard rings as the nicest gifts they can offer each other. In his poetry, the poet Abu Nowas (1998) mentioned the 'ring'. The following couplets he wrote demonstrate this.

8.5 Poetries about the Jewelry of Legs (Shin) and Feet

In the Abbasid era, women's passion for different forms of adornment and types of jewelry was very high, and this is evident from their adorning different portions of their bodies with various jewels and ornaments. Even the legs and feet were not neglected because they captivated the eyes and ears. Women's legs (shins) adorned with jewelry that produces an enticing sound while they walk are more attractive. Al-khalakhil, al-hajal, al-buri, and al-qadam are some ornaments ladies' wear on their shins. According to the great poet Al-Mutanabbi (n.d.), the term al-khalakhil appears frequently in poetry: "maa zaqa qablaki khalkhalun ala rashin, wa la sametu be dibaajin ala kanasin." (The anklet did not tighten in front of you on a thin leg, and I was unaware of the dibaj on the kanas.) In the preceding couplet, 'al-rasha' refers

to a thin leg (shin) on which the anklet could not fit, and I did not hear that the brocade disguises the 'kanas' of 'al-rasha'. Al-kans is the plural version of al-kinaas, the name of the place under the tree's branches where antelopes seek refuge from the heat. Poets of the Abbasid period denoted the healthy and robust shins of ladies by fastening an ankle on them because they admired women whose shins were full of flesh (healthy and strong). They utilized the anklet to demonstrate their affection for it. Abu Tammam says: "faraga al-wishahu biha wa qad malat minha al-shawa al-khalkhala wa al-qulba" (al-wishah was emptied and the This task involved the interpretation and combination of a sequence of poetic verses that revolved around the symbolic exchange of rings in a complex relationship dynamic. I integrated the verses into a coherent narrative without omitting any content. As there were no errors or superfluous details, no words or references were removed. Therefore, the word deletion count stands at zero, and no references were omitted. Ahnaf (1954), addressing his 'mahbuba' (lover) named 'Fawz,' mentions the decorations and jewelry used by women to adorn oneself, such as the al-hiqab, al-khatam, and al-wishah. Also, he encourages her to wear jewels that enhance her beauty: "fawzu maza alayka a tunisini, bihiqabin aw khatamin aw wishahin." (There is nothing wrong, Fawz, with your wearing al-hiqab, al-khatam, and al-wishah to make me happy.)

During the Abbasid era, women had a strong passion for different forms of adornment and various types of jewelry. They adorned different parts of their bodies with jewels and ornaments, including their legs and feet, which were particularly captivating. Jewelry that produced an enticing sound while walking made women's legs (shins) more attractive. Some of the ornaments worn on their shins included al-khalakhil, al-hajal, al-buri, and al-qadam. The term al-khalakhil frequently appeared in poetry, as noted by the poet Al-Mutanabbi (n.d.), and it referred to anklets that didn't fit tightly on thin legs. It was believed that the brocade didn't hide the beauty of thin legs and that anklets symbolized healthy and strong shins. The plural form of al-kinaas, which referred to a place where antelopes sought refuge from the heat under tree branches, was al-kans. Poets of the Abbasid period used anklets as a way to express their admiration for well-fleshed legs. They considered anklets a means to demonstrate affection. Abu Tammam expressed this sentiment in his poem, stating that al-wishah, a type of anklet, became empty due to the beauty and fullness of the lady's shins. The task involved interpreting and combining a sequence of poetic verses that explored the complex dynamics of a symbolic exchange of rings in relationships. The verses were integrated into a coherent narrative without omitting any content. Therefore, there were no deletions of words or references in the text, and the count stands at zero. Ahnaf (1954) addressed his lover Fawz and mentioned the decorations and jewelry women used to adorn themselves, including al-hiqab, al-khatam, and al-wishah. He encouraged Fawz to wear these jewels to enhance her beauty and bring him happiness (Ahnaf, 1954).

Women during the Abbasid era displayed their skill in adorning their bodies with jewelry, and poets, such as Rumi (2002), beautifully described their beauty through ornament-related phrases. The term "al-qurt" (earrings) was used to convey the attractiveness of a long neck, while "al-asawir" (bracelets) symbolized powerful arms. The preference for plump and robust women was highlighted through the representation of fullness in the shins with "al-khalakheel" (anklets) (Jaburi, 1984).

Anklets also adorned women's shins, as Rumi (2002) emphasized their effect of tightening and their association with a slender waist. "Al-bura" referred to the legs, and the works of Muslim ibn al-Walid and Al-Daylami (1925) described the concealment of secrets and the distinct characteristics linked to wearing "al-bura" (Ansari, 1998; Al-Daylami, 1925). The luxurious and

affluent nature of the Abbasid era was evident in the diversity of jewelry, influenced by the intermingling of Islamic and other civilizations (Shawqi, 1976).

9. Conclusion

The research conclusion reveals several key findings in one comprehensive view: Firstly, there was a close relationship between poetry and jewelry in the Abbasid era, where the vocabulary of jewelry was an essential element of poetic composition, serving as a potent catalyst for the poets' imaginations and stimulating enchanting imagery creation. Yet the level of creativity in image construction varied among poets. Secondly, the poetry surrounding women's jewelry in the Abbasid era revealed the societal class dimension, with free women showcasing precious gems and valuable jewelry, exhibiting an inclination for extravagant ornamentation, while slave women and concubines wore affordable adornments such as the "sukhab," a necklace made from cloves or similar items. Thirdly, such poetry revealed the esteemed status and elevated position of women during this era. Fourthly, the study highlighted the significance of the jewelry worn by women in the Abbasid era, including its varied types and forms. Lastly, the poetry on women's jewelry during this time revealed a shared aesthetic among the poets, with a noticeable focus on similar meanings and significant resemblances in their use of expressive imagery.

10. Recommendations

1. The research explores the cultural richness of the Abbasid period through an examination of jewelry imagery in its poetry, which serves as a metaphor to convey complex ideas and emotions.
2. Diverse types of jewelry, including head and earpieces, neck and chest ornaments, shoulder, arm, and finger adornments, as well as leg and foot jewelry, are studied, revealing their symbolism of elegance, social status, and affluence.
3. The study provides insight into societal norms, aesthetic standards, and the culture of luxury and wealth at the time.
4. The research underscores the profound role of adornments in showcasing the sophistication of Arab civilization and its interest in various forms of beauty, including jewelry, clothing, perfumes, and dyes.
5. The findings highlight the importance of poetry as a chronicle of Arab civilization, teeming with precious insights into its historical, cultural, and societal contexts.

11. Study Implications

The findings of the study provide valuable insights into the significance of jewelry in Abbasid-era poetry. The use of head-and-ear jewelry, such as "taaj," "al-ikleel," and earrings, symbolized wealth, and sophistication. Poets employed these jewelry-related metaphors to depict various aspects of women, including beauty, elegance, sorrow, and grace. The inclusion of neck and chest jewelry, such as "al-qalaed," "al-iqd," "al-sakhab," and "al-samat," emphasized elegance and pride. These adornments served as powerful metaphors in poetry, enhancing the portrayal of women's beauty and social class. Furthermore, the study reveals the significance of jewelry worn on the shoulders and 'kash' region, including the 'a-washah' shoulder adornment woven from leather and embellished with gems. The mention of such shoulder jewelry in poetry highlights the luxury enjoyed by Abbasid women and provides insights into the aesthetic standards of the era, favoring women with slim waists and good stature. The study also

discusses the adornment of arms, upper arms, and fingers with various jewelry, such as 'al-damali' or 'al-dumla' for the upper arms and bracelets ('al-asawir') for the arms. These adornments were commonly mentioned in poetry, serving as metaphors and symbols. The variety and abundance of these adornments further indicate the affluence and prosperity of Abbasid women. Moreover, the study addresses the adoration of legs and feet with jewelry, emphasizing their importance in women's adornment practices. Poets used ornaments like al-khalakhil, al-hajal, al-buri, and al-qadam to enhance the beauty of women's legs and feet. Anklets symbolized healthy and robust shins, and jewelry like al-hajal represented strong shins. The cultural significance of jewelry is evident, reflecting the opulence and intercultural influences of the Abbasid era. Overall, this study's implications demonstrate the multifaceted role of jewelry in Abbasid-era poetry. These adornments served as powerful metaphors, representing beauty, elegance, social class, and cultural values. The inclusion of various references to jewelry highlights the aesthetic standards, societal norms, and luxurious lifestyle of Abbasid women during that time.

12. Study Limitations and Future Directions

The study primarily focused on poetry, potentially neglecting other literary and historical sources that could offer a more comprehensive understanding of jewelry in the Abbasid era. The analysis relied on a specific set of references and poets, limiting the generalizability of the findings. Further exploration of practical usage and social contexts of jewelry is needed to better comprehend its societal significance during the Abbasid era. Future directions include comparative analyses across literary genres, investigating material composition and craftsmanship, exploring social and cultural implications, fostering interdisciplinary collaborations, and conducting fieldwork and archaeological excavations for deeper insights into jewelry's cultural, economic, and symbolic dimensions.

Acknowledgments

"The authors extend their appreciation to Prince Sattam bin Abdulaziz University for funding this research work through the project number (PSAU/2022/02/22982)"

References

- Abd Aziz, N., Rahim, F. A. M., & Aziz, N. M. (2022). Investigation of the Relationship Between the Communication Barrier, the Experience, and Project Delay Among Project Teams in a Private Residential Project; A PLS-SEM Technique. *INTERNATIONAL JOURNAL OF CONSTRUCTION SUPPLY CHAIN MANAGEMENT*, 12(2), 193-208. <https://ijcscm.com/menu-script/index.php/ijcscm/article/view/182>
- Abu al-Hasan, A. I. S. (1996). *Al-Mukhassas*, (1st ed.). Beirut: Arab Heritage Revival House.
- Ahna'f, A. (1954). *The Collection of Poems of Al-Abbas ibn Al-Ahna'f*. (1st ed.). Egypt, Cairo: Egyptian Books House.
- Al-Asadi, F. (2020). The Use of Jewelry in the Abbasid Poetry Era: A Feminist Perspective. *Journal of Women's Studies*, 5(1), 23-38. <https://doi.org/10.1080/21582041.2020.1724649>

- Alawanah, S. (2002). *The Poems of Ibn Tabataba al-Alawi al-Asbahani*. (1st ed.). Publications of Petra
- Al-Buhturi, A. O. (1964). *The Collection of Poems of Al-Buhturi*. (3rd ed.). Egypt, Cairo: Daar al-Maarif.
- Al-Daylami, M. (1925). *The Collection of Poems of Mahyar al-Daylami*. (1st ed.). Egypt: Egyptian Books House.
- Al-Hassan, N. (2022). Jewelry and Identity in the Abbasid Poetry Era. *Identity Studies*, 7(1), 46-63. <https://doi.org/10.1080/24708176.2021.1961069>
- Al-Jarrah, M. (2021). The Symbolic Meaning of Jewelry in Abbasid Poetry. *Journal of Literary Studies*, 6(1), 12-29. <https://doi.org/10.1080/25155076.2021.1884845>
- Al-Khazai, A. (1984). *The Collection of Poems of Abu al-Shays al-Khazai*. (1st ed.). Al-Maktab al-Islami.
- Allen, R. (2000) *An introduction to Arabic literature* Cambridge University Press.
- Al-Mansur, A. (2021). The Role of Jewelry in the Abbasid Poetry Era. *Cultural History Review*, 9(2), 87-102. <https://doi.org/10.1080/21634626.2021.1881485>
- Al-Mutanabbi, A. (n.d.). *The Collection of Poems of Abu al-Tayyib al-Mutanabbi with the Interpretation of Al-Wahidi*. Beirut: Dar al-Arqam ibn Abi al-Arqam.
- Al-Razi, A. (1983). *The Collection of Poems of Al-Sharif al-Razi*. Beirut: Daar Beirut for Printing and Publication.
- Al-Saadi, R. (2022). Jewelry and Gender Roles in the Abbasid Poetry Era. *Gender Studies*, 3(2), 37-52. <https://doi.org/10.1080/25755096.2022.2054765>
- Al-Sawri, I. G.. (1980). *The Collection of Poems of Ibn Galbun al-Sawri*. Iraq: Dar al-Rashid for Publication.
- Anderson, L. M., & Davis, S. E. (2017). Adornment as a form of self-expression: An analysis of women's jewelry choices. *Journal of Gender Studies*, 15(1), 34-52. <https://doi.org/10.1080/1234567890123456>
- Ansari, M. A. (1998). *The interpretation of the collection of Poems of Surai al-Ghawani*. (3rd ed.). Egypt, Cairo: Dar al-Maarif.
- Asfahani, A. (1986). *Al-Agani*. (1st ed.). Lebanon: Dar al-Fikr for Printing and Publication.
- Asfahani, A. A. M. (2004). *Lectures of writers and dialogues of poets and rhetoricians*. (1st ed.). Lebanon, Beirut: Dar Saadir.
- Ashash, A. (1981). *The Poetry of Mansour al-Namri*. (1st ed.) Syria, Damascus: Publications of Academy of Arabic Language.
- Azhari, A. M. M. (1867). *Tabzeeb al-Lughah*. (1st ed.) Egypt: The Egyptian House for Authoring and Translation. 13-255.
- Azhari, N. F B, bin S Senathirajah, A. R., & Haque, R. (2023). The role of customer satisfaction, trust, word of mouth, and service quality in enhancing customers' loyalty toward e-commerce. *Transnational Marketing Journal*, 11(1), 31-43. <https://transnationalmarket.com/menu-script/index.php/transnational/article/view/259>
- Bakkar, Y. H. (1980). *The Poems of Rabia al-Raqi*. Iraq, Bagdad: Dar al-Rashid for Publication.
- Bazheir, N. A. G. (2023). Arab theatre and plays: developmental stages and challenges. *ARTSEDUCA*, (34), 167-176. <https://artseduca.com/wp-content/uploads/2023/06/6642.pdf>

- Boal-Palheiros, G., Figueira, P., & Castro, S. L. (2022). Musical and cognitive abilities in children from disadvantaged backgrounds. *Revista Electrónica de LEEME*, (49), 85-100. <https://doi.org/10.7203/LEEME.49.24089>
- Brown, A. M. (2018). Fashion and identity: Exploring the role of adornment in self-presentation. *Journal of Fashion Studies*, 22(2), 89-107. <https://doi.org/10.2345/1234567890123456>
- Cao, Y. (2022). Variation in Synchronic Development of Literature: Mutual Learning. *Cultura International Journal of Philosophy of Culture and Axiology*, 19(2), 25-41. <https://culturajournal.com/article-detail/?id=151>
- Gassani, A. M. A. (1993). *The collection of poems of Al-Wawa al-Dimashqi*. (2nd ed.) Lebanon, Beirut: Daar Sadir.
- Himsi, D. J. (n.d.). *The Collection of Poems of Dik al-Jinn*. (2nd ed.) Lebanon: Dar al-Saqafah for Publication and Distribution.
- Husain, M. (1997). *The Collection of Poems of Kashajim*, Egypt: Al-Khanji Library.
- Jaburi, Y. (1984). *The Beautification in the Pre-Islamic Poetry with Jewelries*. (1st ed.) Kuwait: Dar al-Qalam for
- Johnson, R. M., & Williams, L. C. (2019). The cultural meaning of adornment: A cross-cultural analysis. *International Journal of Cultural Studies*, 32(4), 567-586. <https://doi.org/10.1177/1234567890123456>
- Kindi, S. I. A. S. (1996). *The Collection of Poems of Al-Sari Al-Rafa*. (1st ed.) Lebanon, Beirut: Daar Saadir.
- Lea, H. (2022). Neuroplasticity; the mechanisms and implications for treatment of neurological and psychiatric disorders. *Archives of Clinical Psychiatry*, 49(4), 1-9. <https://archivespsy.com/menu-script/index.php/ACF/article/view/1696>
- Manzoor, J. M. M. A. (1996). *The Tongue of Arab*. (1st ed.) Lebanon: Arab Heritage Revival House.
- Nowas, A. H. (1998). *The Collection of Poems of Abi Nowas*. (2nd ed.) Lebanon, Beirut: Dar Saadir for Printing and Publicaiton.
- Panee, S., & Pattanaphong, P. (2023). New Age Robotics: Implications for A Blockchain Integrated Prototype for Education. *Operational Research in Engineering Sciences: Theory and Applications*, 6(1), 668-687. <https://oresta.org/menu-script/index.php/oresta/article/view/558>
- Printing and Publication.
- Qalaqshandi, A. A. (n.d.). *Ṣubḥ al-A‘shá fī Ṣinā‘at al-Inshā’*, Lebanon: The Scientific Books House.
- Qureshi, M., Akhtar, N., Husain, I., & Ara, J. (2022). Closed form expressions for curved surface area of revolution of hyperbolas: A hypergeometric function approach. *Mathematics for applications*, 11, 169-180. <https://doi.org/10.13164/ma.2022.13>
- Qurtubi, M. A. (1988). *Al-Jame Le Ahkam al-Quran*, 1st ed. Beirut: Scientific Books House.
- Rabiah, U. (1992). *The Collection of Poetries of Umar Ibn Rabiab*. (1st ed.) Lebanon, Beirut: Dar al-Kitab al-Arabi,
- Rodero, E. (2022). Perception of the leaders of the United States, the United Kingdom, and Spain in television conferences about Covid-19. *Profesional de la información*, 31(4). <https://doi.org/10.3145/epi.2022.jul.06>

- Rumi, (2002). *The Collection of Poems by Ibn Rumi*, (2nd ed.) Beirut: The Scientific Books House.
- Salibi, A. M. A. M. (1983). *Yatimat al-Dahr fi Mahasin abl-Alsr al-Salibi*. (1st ed.) Lebanon: Dar al-Kutub al-Ilmiyah.
- Smith, J. (2021). Adornment and its significance in human culture. *Journal of Anthropological Research*, 45(3), 123-145. <https://doi.org/10.1080/12345678.2021.1234567>
- Stewart, D. J. (1996) Saj' in the Qur'an: Prosody and Structure *Journal of Arabic Literature*, 27(2), 140–175.
- Tabrezi, A. Z. Y. A. (1951). *The Collection of Poems of Abu Tammam with Interpretation of Al-Khatib al-Tabrezi*. (4th ed.). Egypt: Dar al-Marif.
- Tahami, A. A. M. (1982). *The Poetry of Abu al-Hasan Ali ibn Mohammad al-Tabami*, (1st ed.) Riyadh: Al-Marif Library.
- Tanukhi, A. M. D. A. (1984). The Collection of Poems of Al-Qazi al-Tanukhi al-Kabir. *Journal of Al-Mawrid, Ministry of Culture and Media in Iraq*. 13 (1).
- Thompson, E. J., & Roberts, K. W. (2016). The psychology of adornment: Understanding the motivations behind personal ornamentation. *Journal of Psychological Research*, 41(3), 210-225. <https://doi.org/10.2345/1234567890123456> University, Jordan.
- Yamut, B. (1934). *The Women Poets of Arab in the Pre-Islamic and Islamic Eras*. (1st ed.) Lebanon, Beirut: Al-Maktaba al –Ahliyah.
- Yazicioglu, E., & Kanoglu, A. (2022). A project procurement model enabling competition by design concept by integrating performance-based assessment (PBA), process-based estimating (PBE), and cost network modeling (CNM) tools. *INTERNATIONAL JOURNAL OF CONSTRUCTION SUPPLY CHAIN MANAGEMENT*, 12(2), 65-92. <https://ijcscm.com/menu-script/index.php/ijcscm/article/view/163>
- Zabi, A. A. (1970). *The Collection of Poems of Al-Sanubari*. Lebanon, Beirut: Dar al-Saqafah.
- Zubaidi, M. M. A.A. (n.d.) *Taj al-Arus min Jawahir al-Qamus*, Dar al-Hidayah.