

**The values of the beauty of the woman in
the pendent of man of measure**

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Abstract

The aesthetic reading of a person's comment reveals aesthetic values that the poet used to feel, and indicates a luxurious taste and a distinct aesthetic sense that senses aspects of beauty in the universe and beings, such as the horse, the rain and the deserted valley.

And there is no doubt that the most prominent manifestations of beauty are manifested in the women. Her beauty, in all its forms of beauty, and perhaps this is due to the multiplicity of his relationships with women, and the multiplicity and diversity of these relationships, and it is natural to define them in two types, a physical sensual whose consistency is pleasure, and emotional and emotional consistency of love, and pleasure is linked to him with plurality and the attainment of various forms of pleasure, with many women The permissibility and excess of pleasures, Whereas his affective emotion is related to one woman, and the strength of this emotion is deprivation, and perhaps this deprivation is what led to that indulging in pleasure and permitting it to others, and perhaps this permissibility is just a fantasy to compensate, or to arouse the jealousy of the beloved that did not have mercy on him, and whatever the matter.

The poet in both cases, he senses sensual and moral values of beauty, and this is what the research will stop by relying on the text of the suspension alone, away from what is transmitted around it in terms of news and narrations.

Key words: Aesthetic Values - Woman - Imru 'Al Qais - Al Muallaqa

Introduction

The life of the Arabs was not in the pre-Islamic era, as some people imagine the life of a barren desert, for those around them in nature and society had manifestations of beauty that they felt, perceived and expressed, including sand dune, cloud, rain, camel and horse. And the social relations between them such as generosity, courage, pain, joy, love and sadness, all of which are aesthetic values expressed by the poets, every aspect of natural, social and human life is the subject of an aesthetic experience, and the poet with his aesthetic sense finds everything around him in the universe as a subject of aesthetic experience, and carrying aesthetic value. Says John Dewey (Dewey 2011: 100)

In this regard, George Santiana (Santillana: 159) says: “Seeing beauty in the natural world that always surrounds us with necessity is a major step towards mixing imagination with reality, the aim of contemplation.”,

The poets in the pre-Islamic era sensed the aspects of beauty, and expressed them, and some of them had a distinct aesthetic sense, and at the forefront of them was Imru 'al-Qais , In addition to describing the beauty of the horse and the rain, he was not satisfied with describing the Persians’s manifestations of strength, the ability to hunt down zebras and help to hunt them, Rather, he described aspects of beauty in the Persians, He also describes the rain, and he depicts the torrent and how it drove debris in front of it and destroyed homes, then it depicts the interruption of rain and the clarity of the atmosphere, The birds started tweeting, and not only describing, but addressing the owner, inviting him to join him in contemplating the splendor of the scene.

He calls his friend, and invites him to join him to look at the lightning that shines through the accumulating clouds; He likened it to the two white hands of a woman waving her hands farewell from behind the numbness, Finally, he confirms that he sat with his companions contemplating that lightning that shines between storm and torment, marveling at the distance in which he contemplates lightning, In this is a perception of the aspects of beauty, and a direct expression of contemplation of

beauty, and it is not just a fascination with it, a description of it or a depiction, and it is not an exaggeration to say that the poet is aware of the aesthetic experience.

This study relies on the suspended text alone, and starts from it.

It is an aesthetic study, not a historical, nor a social study, Imru 'al-Qais, as it appears in his comment, was excessive in his relations with women, Fact or fiction, and exaggerated attachment to sexuality and the body, to the point of obsession, And in return, he loved Fatima and was deprived of her, as is evident in his expression of all this in his comment, Passion for sex and the torment of love may seem contradictory and divergent, but in reality and essence they are complementary, for they are two activities that relate to one subject, which is the woman. According to Theodore Raik (Rayk, 2005: 29), Love is nothing but a form of sex.

The sense of the aesthetic experience: Sense is the first and essential component of aesthetic experience, as Santiana says (Santillana: 118).

1. The pleasant smell

The man of Qais feels the sweet scent of the perfume, It is as if he looks at the woman with a holistic view, and he sees her rise

2. Delicacy and agility of movement

Movement in itself is an aesthetic aspect, when a woman walks, or when she turns or, when she raises her hair in her hand, she makes movements, which may be improvised, natural spontaneity, and it may be a deliberate and deliberate artistry, But in all cases it has aesthetic value, Two types of movement which the poet aesthetically feels.

The first type is a graceful movement

The second movement of banter and humor

And he notes that the poet did not mention the beauty of the two women, but rather their movement in standing, because here he is talking about the gentle movement, It does not speak of beauty, nor emotion, Dr. Abdul Karim al-Yafi talks about

tenderness, and cites La Fontaine's saying: "Tenderness is more beautiful than beauty, Tenderness is not beauty.

3. A fun adventure

One of the graceful and delicate movements is a dangerous movement, which is at a point between falling and stability , Is a movement on the back of the camel, any movement Houdaj, And the poet suddenly entered the woman in the hodge, so he tended to her, and almost fell, and the woman said I will fall, but he does not care, and asks her to let the camel walk, so that he stays with her, and reaps pleasure, It is a movement that indicates the poet's sense of pleasure in a moment of embarrassment and danger, and thus adding to the sense of pleasure the sense of danger, the danger of falling, the danger of movement.

4. Whiteness and radiance

The poet senses the value and beauty of whiteness; He feels beauty in the whiteness of a woman, and in the beauty of lightning, the value and beauty of whiteness in a woman cannot be understood in isolation from the value of whiteness and brilliance in lightning, For him, a woman is like an egg, in its whiteness, softness and delicacy, and in its good care, preservation and care, After that, he likened it to the white pearl, which was mixed with some yellowing, Thus, whiteness appears to be an evidence of purity, purity, preservation and chastity, but rather a sign of virginity.

5. The pleasure of mentioning the name

And the poet feels the beauty of the name, and reminds it, hymn, and endearment, The name is not just a sound, it is a part of the personality, It is known that Arabs used to choose rugged names for males to scare the enemy, such as lion, tiger, leopard, and rock, Females have gentle, soft names such as Fatima, Hind and Salma, And in the appeal of the beloved in her name, When she hears her name called in the voice of the one who loves her, Thus, the name possesses for a man of measure an aesthetic, moral and psychological value.

The name has a balance of emotion, knowledge, sense and conscience, in the individual and in society; it is rooted in the collective memory and in the culture of society, The poet chooses a name, a nickname or a title for many reasons, including the significance and meaning of the name, Including the psychological state and proportion of the text, including the phonemic rhythm, the social dimension of the name itself, or the historical dimension.

6. The pleasure of dialogue and talk

Among the aesthetic values in the muallaqa is the sense of the values of speech and dialogue, talking with his beloved is prolonged, to indulge in the pleasure of talking to her, and broadcasting it himself. And there is no verbosity, no filler, nor lengthy, it inseparable from the beauty of speech, the beauty of the sound, and the beauty of the tone.

7. The distinguished beauty of the beloved and the values of love

The poet is sincere in his love, and has a strong sense of it; it provides a holistic, comprehensive depiction of the values of physical beauty and moral beauty in women, which is meant by Fatima, It depicts two types of beauty, the physical and the moral more accurate depiction.

Physical and moral beauty

Slender waist, white, and her stomach not flabby, and the top of her chest is white, sparkling as if it is a mirror surface in purity and brilliance, It is inviolable, as if it were a pearl that had grown in clear water, which no one had disturbed. This is evidence of its purity, purity and clarity; she turns, off a soft, fluffy cheek. And in her gaze, the feelings of motherhood, as if she was a deer of her fear. And this is a soft feminine beauty; she has long, thick black hair that extends across her back.

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