

The Terms Used For Woman's Veil In The Pre-Islamic (*Jahili*) Poetry: A Pragmatic Study

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Abstract

The present research intends to investigate the names used for the woman's veil in pre-Islamic poetry (*Jahili* Poetry) using a pragmatic method to determine the significance of those phrases, how they were passed down through the generations, and how they evolved. The study will be conducted along three axes: the pragmatic approach concept, the status of the veil among Arabs, and the presentation of specific terms and texts relevant to the veil, as well as a "lexical semantic analysis" of those terms. Research findings and suggestions: The poetry of *Jahili* contains a plethora of tongues for woman's vile. Poets utilized them in various ways based on the conditions of women and their social standing since women can be free, enslaved, urban, nomadic, large, and little. Research on the languages and components of the woman's veil throughout Islamic history should be prioritized. Additionally, the interrelationships between the modern and ancient veil should be investigated, and its importance and cultural and literary qualities should be sought through literary texts of poetry and prose. Overall, the study of pre-Islamic poetry and the veil can significantly impact the teaching of Arabic. By gaining a deeper understanding of the Arabic language's cultural, social, and linguistic aspects, students can better appreciate the historical context and cultural richness of the language. This research can provide important insights into the interrelationships between the modern and ancient veil and can help to deepen students' understanding of the language and its use throughout history.

Keywords: Literature; Arabic; Pre-Islamic; *Jahili*; Woman; Veil; Pragmatic

INTRODUCTION

The woman and all of her compositions have been the subject of scrutiny and study for centuries. She influenced, was influenced, underwent development and change, and was interviewed by writers, thinkers, and academics on her position and role. Today, the Saudi woman has become the cultural scene's leader, has been granted rights and dignity, and is revered and honored by her family, religion, and country. As part of my concrete efforts to empower women, the researcher chose a term that is part of women's compositions and directed my objective toward the tradition and legacy inspired by the traditional text. Despite their varied approaches and goals, it continues to act as a magnetic pole to which researchers and students are drawn. Since the traditional text includes cultural, linguistic, and artistic features, it forms a renewable texture and requires no study, new trends, or new directions; yet, the researcher discovered lost gems within it. My purpose is to hunt for the woman's veil in pre-Islamic poetry (*Qasaaed al-Jahiliyyeen*)

and to determine how the poets propagated these concepts, how their meanings evolved, and if they have any connection to the veil worn by Saudi women today.

To conduct this research, the researcher combed through ancient poetic works and limited it to only a few representative samples so that the study would not be too lengthy. In actuality, it is an integrated means and nested action, particularly at the level of traditional texts. Pragmatism is an approach to analysis that reflects "actual reality" in addressing "linguistic phenomena," i.e., it analyzes the language as part of its relation to the actual contexts in which the language was born to reveal the terms for veil and its evolution over time. The purpose of the research is the reading various poetry writings, including the vocabulary of the woman's veil, in the context of a pragmatic approach to determine the meaning of the term and how it spread and evolved through time.

There has been a great deal of discussion regarding their issues and rights regarding the position and place of women in the Kingdom of Saudi Arabia and ways to empower them to appropriate work. This includes their veil, as well as the history, legitimacy, and position of the veil.

METHOD

The methodology for the study of pre-Islamic poetry (Jahili Poetry) will use a pragmatic approach to understand the significance of certain phrases, their transmission through generations, and evolution over time. The study will encompass three axes: the concept of pragmatic approach, the status of the veil among Arabs, and the lexical semantic analysis of specific terms related to the veil. The methodology will involve several stages, including a review of literature on the pragmatic approach, data collection from pre-Islamic poetry, analysis of the status of the veil, and lexical semantic analysis of specific terms. Finally, the methodology for this study will involve a combination of qualitative and quantitative methods, including a review of literature, data collection, close analysis of texts, and a lexical semantic analysis.

RESULTS AND DISCUSSION

Al-tadawuliyah (pragmatics) is defined as natural language comprehension. Theorists concur that *al-tadawuliyah* is the study of linguistic phenomena in use and that it is not a pure approach with its procedural principles that a researcher must seek out throughout the analysis of speech (*al-khitaab*). In addition, it is not a pure critical ideology because a doctrine or ideology concentrates on the "self" and adopts a narrow perspective in conclusion and interpretation. The *al-tadawuliyah* (pragmatics) has developed into a method of analysis. A critic has complete freedom to select the critical study for any text that is consistent with the text's characteristics, its condition, its significance, and the condition of the two integral parts of the speech "al-baas wa al-mutalaqqi" (broadcaster and receiver). These are the conditions under which each new text transforms.

Consequently, many critics believe that *al-tadawuliyah* is not pure linguistic science but rather a "new science of communication" that examines linguistic phenomena in the context of their use. As a result, studying the phenomenon of linguistic communication and its interpretation incorporates several cognitive projects. In light of the preceding, *al-tadawuliyah* can be characterized as "a linguistic philosophy that investigates the relationship between linguistic activity and its users, as well as ways for using linguistic signs effectively."

Al-tadawuliyah is related to analyzing what individuals intend by their words, as opposed to the meanings of the sentences or phrases composed of these words when placed individually. Thus, *Al-tadawuliyah* is the study of the speaker's intended purpose. While studying the languages of the veil in the pre-Islamic poetries, numerous issues about the repetition and meanings of covering of face by women and its relationship with the social position of women occurred, such as, "Were the ladies showing or covering their faces?" "Were they revealing their eyes or hair?" Was this their custom or the remainder of their worship? How did poets employ terms such as *al-gata*, *al-naqab*, *al-jalbab*, *al-nasif*, *al-gudfa*, and *al-lesam*? (the preceding Arabic terms refer to several forms of veil). One of the definitions of *al-tadawuliyah* (pragmatics) is to examine the delivery technique more than what is being said. In that case, I find this to be ample space for comparing the significance of lexical meaning to what it signifies in our current age. *Al-tadawuliyah* is the study of contextual meaning. It is an interpretation of what people mean in a particular context. It is also the method to influence the context in which it is said and how speakers compose what they want to say based on the identity of the person they are speaking to and where, when, and under what conditions. Explain to *Mulaiha*, wearing a black veil, what she did to the austere worshipper: "*qul lil-mulaiha fi al-khemar al-aswade, maa za fa alat bezahidin mutabbidi.*" There is a narrative behind this poem of poetry, which *Al-Andulusi* (1984) mentions in his work "*Al-Iqd al-Fareed*" (17/7).

The fact that this is the first pragmatic speech declared or advertised demonstrates that the language has been employed in a specific sense that announces it. Therefore, the first objective of *al-tadawuliyah*, when entering the realm of literary text theory and analysis, is to ensure that each text is within its context. This let us realize that the veil in the context of pre-Islamic poetry was composed of material that existed in the actuality of its distribution in their languages. In addition, "there is no text without context" and "there is no text without purpose." We shall conclude with a few definitions of veil-related words.

Conditions Of Women's Veil In *Jahiliyah* (Pre-Islamic Era)

There has been much discussion concerning Arab women in research and study. According to my research, the position of Arab women, their attire, chastity, decoration, hair, and all their possessions have been discussed by several researchers. Still, the veil's limit, description, size, and history have not been mentioned. There are a few scattered indicators, but their prominence

is on internet 'articles.' There is extensive discussion on the phrases about the veil in pre-Islamic poetry and how they were disseminated, but to delve into it requires numerous interpretations because poetry is a solid record of ancient phenomena. After reading multiple research papers on the issue of women, the researcher discovered that they examined everything linked to women except their veil, as nothing has been said on this subject. The veil was not mentioned in the poetries until it was stated that pre-Islamic poets avoided mentioning women's faces in their works. This pushed me to seek explanations. The researcher is not certain that chastity and modesty are the actual cause that is inherited in the traits of Arab women; therefore, poets did not mention the face to maintain women's position, virginity, and dignity. The poets may not have focused on depicting their veil because it was so ubiquitous or because they did not want to dishonor their veil in the real world and their imaginations and poems. Thus, they safeguarded the dignity and chastity of veiled women and refrained from describing them in their poetry. The researcher is not optimistic that it did not exist in the poets' imaginations. The women as a symbol or example were always displayed for description, but the focus was rarely on their surroundings. The Jahili poet (pre-Islamic) primarily described a woman as an example of a dream, as confirmed by numerous researchers. Her image remained a symbol either due to the traditions of Arabs who respected women and hid them from the eyes of people or due to the exalted position of women in their eyes as "beloved ones" who must be protected and honored. In reality, it completes the concept of chastity, humility, and dignity of a lady who plays a crucial role in the life of a poet, and as a result, she appeared as a legendary symbol.

In the *Jahiliyah* (pre-Islamic era), women were either free, enslaved, urban, or nomadic, and their rites and traditions reflected their social status. Therefore, what was proper for a free woman was inappropriate for a slave woman, and an urban lady disapproved of what a nomad woman wore. The list contains numerous characteristics of *al-tabarruj* (display) and *al-zeenah* (adornment). "We learned about the clothes worn or utilized by pre-Islamic women for covering, warming ornamentation, and exhibition." (Murtaza, 1954).

According to several Quranic commentators, the term "*al-tabarruj*" (show) refers to a collection of alluring appearances, including (in particular) thin clothing and a see-through veil. From his perspective, Al-Asaqalani (1960) stated, "The women were strolling ahead of the men, and this was the *al-jahiliyah* exhibition" (*al-tabarruj*). Muqatil ibn Hayyan said, "The women were not tightly wrapping their *al-khemar* (a form of veil or muffler) on their heads. Thus, their necklaces, earrings, and necks were exposed" (Ibn Kathir, 1998). Several interpretations of the Holy Quran describe the status of women in the first *Jahiliyah* period (pre-Islamic era), like, "The women wore a shirt of pearls that was not stitched on both sides, as well as exceedingly thin clothing that did not conceal or cover their bodies." Also, it is said that the women wore a shirt made of pearls that were unstitched on both sides. Al-Mubarrad (1997) stated, "During the first *Jahiliyah* period, ladies were

exposing (the parts) deemed impure and offensive." Al-Asaqalani (1960) explained, "The meaning of '*tabarrauj al-jahiliyah al-oula*' is that women walked ahead of men." Atiyah stated, "This is evidence that the wives of the Prophet Muhammad (peace be upon him) lived throughout the Jahiliyah period. Therefore, Allah the Almighty commanded them to abandon their early Jahiliyyah way of life. Before Islam, women followed the path of non-believers (*al-kuffar*) who had lost their sense of honor; as a result, they lacked jealousy for their spouses and their dignity, and women did not wear veils.

Consequently, this period has been labeled "*al-jahiliyah al-oula*" (Al-Qurtubi, 1964). This demonstrates that the "*tabarrauj al-jahiliyah al-oula*" (the display of the first pre-Islamic era) was temporary and limited to a specific period (Ibn Kathir, 1998). A Jahiliyah (pre-Islamic era) was very close to the period of Islam in which women were more modest and covered. Women in Islam have been commanded to protect their honor and purity, hide, and adhere to the highest standards of morality so that they do not resemble the women of the first *Jahiliya* period, who wore their "*al-khemar*" (a type of veil or muffler) loosely on their heads, exposing their necklaces, earrings, and necks, and probably wore a shirt of pearls that were not sewn on both sides. It appears that "*tabarrauj*" was not worn by women during the second phase of Jahiliyah, just as free women did not wear it. "It was presumably limited to the women of Makkah, Yathrib, al-Yamamah, al-Hirah, al-Taif, Sana, and the adjacent cities who had little or no knowledge of civilization (Murtaza, 1954). Maysoon bint Bahdal al-Kelabiyah, the wife of Muawiya bib Abu Sufiyan, stated, "*Wa lubsu abatan wa taqurru aini....ahabbu ilaiyah min lubsi al-shufoofe*" as she longed for her village one night. (Wearing a cloak and discovering contentment in my heart is more cherished than wearing a see-through fabric.) (Al-Saalibi, 2002). Numerous indications in their poetry indicate that the aristocratic Arabs concealed their women from the view of males, as suggested by multiple writings.

Lexical Significance For The Vocabularies Of Veil

The Arabic poetry portrayed the cultural and social lives of Arabs, the transformation of patterns, and their awareness and cultural reflections. In this case, the image of a lady exemplifies the prevalent model and overall social trend. Through the abovementioned "pragmatic approach," it is possible to seek out the context and importance of poets' verses and speeches.

The terminology about the veil and its symbols is present in old Arabic poetry. While the lady plays a significant role in the poetry, whether in terms of themes or pictures, the image of her veil could not find its place, and only a few references exist. However, these few facts are sufficient to establish that the veil is one of the traditions of women that poets have demonstrated and propagated. Unrelated to the truth and symbolism of the image and regardless of whether it is accurate or untrue, the search for its linguistic meaning is one of the ways to understand it. I'll begin with Al-Saalibi (2002) regarding the order of the woman's veil: "The order of *al-Khemaar*: Chapter" (1) "*al-*

Bukhnaq": a piece of cloth worn by women that cover the front and rear of her head but not the center. It is larger than al-Bukhnaq and smaller than *al-khemaar*. (3) *al-Khemaar*: It's larger than *al-gefarah* (4): *al-Naseef*: It's a robe's sleeve (5) *al-Miqnah*, (6) *al-Mijar*, which is shorter than *al-Rida* and shorter than *al-Miqnah*, and (7) *al-Rida*. (Al-Saalibi, 2002).

The terminology "*al-hijaab*," which is most prevalent and referenced in the Holy Quran: "And when you ask [his women] for something, ask them from behind a hijab (barrier)." Al-Ahzaab, 53. Among its lexical definitions is "*gita*" (cover), a garment worn by women that covers their head, neck, shoulders, and likely face. The Holy Quran explains the significance of a division and a barrier (Al-Hakim, 1990) However, in pre-Islamic poetry, I did not discover this word associated with women's clothing, which confirms that it is an Islamic term related to the legislation of "hijaab" in the sense of a barrier and division between a woman and a man (*ajanabi*), as stated in the preceding verse's interpretation. This term has been cited in pre-Islamic poetry with comparable implications, such as "he speaks only from behind the hijab."

In contrast to al-mara *al-muhajjaba*, the terms *al-makshufa* and *al-haasira* are employed (the veiled woman). The Arabic dictionary "*Taaaj al-Aroos*" cites the Hadith of Ayesha (May Allah be pleased with her): "She was asked about a woman who was divorced by her husband and later remarried, so she veiled her face in front of her new husband" (*tahassarat bayna yadaihe*). Ibn Seedah (1990) stated, "*Imratun haserun*," which translates to "the woman who removed her shirt." One whose head and arms are uncovered referred to as "*haasir*," and the plural is "*hussar*" and "*hawassar*."

Abu Zuaib said: "*qama banati bi al-niaale hawasiran, fa alsaqna waqa al-sabte tahta al-qalaedi*" (My daughters stood and began hitting their chests with their shoes as they uncovered their hair). *Hasarat al-reeh al-sahaba* is a figurative expression (the wind cleared the cloud). It is also said "*hasrat al-daabah*", "*hasaraha al-sayr hasran wa husuran wa ahsaraha wa hassaraha*": which means: "*atabaha*" (made her tired). (Al-Zubaidi, n.d.). Awf ibn Atiyah al-Taimi states, "*wa la nema fityaan al-sabah laqitum, wa iza al-nisaau hawaseero ka al-anqare*" (Al-Sanani, 1983). The poem implies that these women were frightened by the surprise raid and captured while exposed.

The most popular and widely used veils vocabulary among poets:

1. Al-Aba,ah

This term refers to the coarse fabric worn by women. It is in contrast to "*al-shufoof*," which was used for transparent silk fabrics, as Maysoon bint Bahdal al-Kelabiyah, the wife of Muawiya bib Abu Sufiyan, said when she longed for her village one night: "*Wa lubsu abatan wa taqurru aini....ahab* (Wearing a cloak and discovering contentment in my heart is more cherished to me than wearing a see-through fabric.) (Al-Syooti, n.d.). *Al-aba,ah*, and *al-abau* (also "*al-abayah*," which is most commonly used in contemporary colloquial Arabic) refer to a garment. The plural form is "aabeah." The *al-aba,ah* is often a coarse-woven woolen fabric, making it the antithesis of transparent fabric. According to "Lisan al-Arab," *al-abayah* is a fabric characterized by large black lines. The plural form is "*abaaun*." The Hadith

mentions the phrase "libasuhum al-abaa" (their cloth is al-abaa) (Ibn Manzoor, 1994). It appears that *al-abaa* is synonymous with "*malhafa*" and "*al-mashlah*" and is an evolved form of these two words. It has not been referenced in pre-Islamic poetry with the same meaning as it has now, even though many Arabs use it for men's and women's clothing.

2. Al-Khemaar

This terminology is stated in the Holy Quran in verse Al-Noor, 31: "*wal yazrebna bekhumuri hinna al-jyoobi hinna*" (and to wrap [a portion of] their headcovers over their chests). This phrase has been interpreted as follows: "Women used to walk among men without covering their chests, and they may have uncovered their necks, their hair, and their ears and earrings." Because of this, Allah the Almighty commanded women to cover themselves.

Saeed ibn Jubair stated, "*wal yarebna (wal yashdudna), 'bekhumuri hinna ala jyoobi hinna'*". Ibn Abu Hatim related: "Safiyah bint Shaiba stated, 'We were sitting with Ayesha when the women of Quraish and their qualities were discussed. As a result, she declared, 'The women of Quraish had qualities, but by Allah, I never saw better believers in the Book of Allah and revelation than the women of Al-Ansaar. When the chapter of Al-Noor was revealed, their men turned toward them. They recited the verses of this chapter to them.' A man recited in front of his wife, daughter, sister, and other relatives. There was not a single lady who did not stand for her "*mirt*" (robe) and cover her head in faith in what Allah the Almighty had revealed. They began reciting the morning prayer behind the Prophet Muhammad (peace be upon him) as if crows were perched on their heads (Ibn Kathir, 1998). According to "Lisan al-Arab," *al-khemaar for a woman is "al-naseef,"* and it is also believed that *al-khemaar* is a head covering used by women. Its plural is *akhmerah*, *khumr*, *khumur* and *al-khimmir*. *Al-khimrah* is derived from *al-Khemaar*, just as *al-lahfa* is derived from *al-lehaaf*. The proverb is "*inna al-awaan laa tuallam al-khimrah*" It is said: "*takhammarat bi al-khimaar wakhtamarat*" (she wore it) and "*khammarat bi hi rasaha*" (covered her head).

It is said in the Hadith of Umme Salma (May Allah be pleased with her): "He wiped with his leather socks and *al-khimaar*. She meant '*al-amamah*' by *al-khimaar* because a man covers his head with a turban, just as a lady covers her head with *al-khimaar*. If a guy wore an Arab turban and turned it under his jaw (tied it), he could not remove it every time. As a result, the turban became similar to leather socks, requiring a light cleaning on the head and then on the turban in place of the entire turban. Similarly, Umar (May Allah be pleased with him) told Muawiya (May Allah be pleased with him), "*maa ashbah aynaika be khimrate hindin*" (how much your eyes are similar to the *khimrah* of Hind). Here, *khimrah* refers to "the form of *al-aikhtimar*." Also, all covered items are referred to as "*mukhammar*" since the Prophet Muhammad (peace be upon him) said, "*khammiru aaniyataikum*" (cover your vessels) (Muslim, n.d.).

Abu Amr stated, "*al-takhmeer* signifies 'covering,' as stated in the Hadith: "*khammiru al-inaa wa awku al-siq*" (cover the vessels and tie up the mouth of the water skin). In addition, there is a Hadith that states: "*annahu*

utiya be inain min laban, fa qala: halla hammartahu wa lau beuod tarezuhu alaihi" (a vessel of milk has been brought, so he asked: why didn't you cover it, even if with a piece of wood?) (Al-Bukhari, 2001). *Al-mukhammarah* is also used for sheep with a white head, and it is also believed that *al-mukhammarah* is a black ewe with a white head, similar to *al-rakhma*, derived from *khimaar al-marrah* (Ibn Manzoor, 1994).

The term '*al-khimaar*' is used in the poetry of Hassan bin Sabit (May Allah be pleased with him): "*Tazillu jiyaduna mutamatteratin, taltamuhunna bil khumur al-nisaau*" (our horses come rushing exceptionally quickly, and women wipe the dirt off of them with their khimaar – muffler) Al-Syooti (n.d.). The word '*al-khimaar*' has also been associated with women since the period of *Jahiliyah* as Sakhr mentioned in one of his poetries: "*wallahe laa amnahuha sheraraha, wa hiya allati urheza anni aaraha, wa lau halaktu kharaqat khemaraha, wattakhazat min sharing sadaraha*" (By Allah, I will not give her.... and she is the one who has cleansed me of my disgrace. If I pass away, she will rip her 'Khemaar' and fashion a vest from the *the'shaar*' (hair of the animal). (Al-Shuraisi, 2006)

3. *Al-Jilbaab*

It is a well-known Arabic garment worn by men and women. It is said: "*adnat al-maratu alaiha min jilbabeha, wa qad tajalbabat, wa anta jalbabtaha*" (when the woman wore her jilbaab). This word appears in the following verse of the Holy Quran: Al-Ahzaab: "pull down over themselves [part] of their *jalabeeb*' (outer clothes).

Some lexicographers classified '*al-jilbaab*' as '*al-qamees*' (shirt). In contrast, others said it is more comprehensive than '*al-khimaar*' and narrower than '*al-ridaa*,' and a lady uses it to cover her head and chest. However, some lexicographers believe that it is a broad, below-waist cloth (loincloth) worn by ladies that is shorter than "*al-malhafah*." Additionally, it is stated that it is "*al-malhafah*" itself. Janoob, the sister of Amr Zi al-Kalb, regretted him: "*tamshi al-nusooru ilaihi wa hiya laahiyatun, mashya al-azara alaihinna al-jalaalibu*" (The vultures are distracted as they approach him, like to virgins putting on their *jalaabeeb*. (Al-Jahiz, 2003). The Hadith of Ali (May Allah be pleased with him) states, "He who loved us (*ahl al-bayt*) must make poverty his *jilbaab* and *tijfaaf*." (Al-Harawi, 1984)

It is included in the book *Al-Tanbeeh's* weird words: "*al-jilbaab* is '*al-mulaah*,' which a woman wears over her garment, and this is correct." (Al-Nawawi, 1987). It is also believed that a woman wears *al-khimaar* in front of men who are not her family members. Ibn Al-Sukait claimed that Al-Aamiriyah said: "*al-jilbaab* is '*al-khimaar*.' The plural is '*jalabeeb*.'" Ibn Al-Aaraabi said: "*al-jilbaab*" is "*al-ezaar*" (loincloth) and "*al-jilbaab*" is "*al-ridaa*" (rob). Also, it is stated that "*al-jilbaab*" is similar to "*al-miqnaah*," which a woman uses to cover her head, back, and chest. Its plural form is "*jalabeeb*," which refers to an additional garment that a woman wore in front of non-relative men (Al-Azhari, 2001). Even though this word is abundant in dictionaries and is widely used now, it did not find a prominent place in pre-

Islamic poetry (Jahili poetry). Islam has disseminated this word, as mentioned in the Holy Quran.

4. *Al-Qenaa*

According to dictionaries, *al-qenaa* is a fabric women wear to hide their faces (Al-Hakim, 1990) This language has been used more frequently in Jahili poetry with the same meaning as any other vocabulary. The renowned poet Antara ibn Shaddad states, addressing Ablah: "*In tugdifi duni al-qina,a fa innai, tabbun be akhzi al-farisi al-mustalame.* (if you put on your 'al-qinaa' (veil) to conceal yourself from me, it makes no difference because I am a skilled knight armed with weapons of war.) (Antarah ibn Shaddad). It is evident from the poetry that she concealed her face so that he would not identify her.

Al-Shanfari says: *Laqad ajabatni laa suqutan qenauha, iza maa mashat wa la bezaate talaffute.* I did not enjoy her falling "*qinaa*" while she walked nor her turning around) (Al-Suyuti, 1966).

This passage of poetry reveals that it was the custom for Arab women to cover themselves from men who were not family members. In addition, she was accustomed to lowering her gaze as she walked and blushing when she spoke.

According to "*Lisan al-Arab*," women use '*al-miqna*' and '*al-miqna,ah*' to cover their heads. According to al-Sihah, "a woman covers her head with it." It is also related in the Hadith of Umar (may Allah be pleased with her) that when he spotted a '*jariyah*' (enslaved woman) wearing a '*qinaa*,' he struck her with a whip and asked, "Are you trying to emulate the free women?" (Ibn Abi Shiba, 1988). This was one of their garments back then.

Al-miqna' and '*al-miqna,ah*' are garments that ladies wore to conceal their heads and beauty. For example, it is believed that he has removed the *qinaa* of timidity from his face. Also, the phrase "*qannahu al-shaibo khemarah*" is used when gray hair overtakes a person. Al-Asha stated, "*qannahu al-shaibo minhu khemaran*," and they likely referred to al-shaib (gray hair) as al-qinaa because the hair on the head is the location of al-qinaa. Salab said the following verse in his poetry: "*hatta aktasi al-raasu qina,an ashbahan amlah, laa aaza wa laa muhbba*" (Yaqoob, 1996) (The head wore 'qinaa' {veil} and it is gray. It causes neither harm nor pleasure).

According to Al-Raazi, (1999) '*al-miqna*' and '*al-miqna,ah*' – with '*kasara*' at the beginning of both words (genitive case) – are head coverings worn by women. However, '*al-qinaa*' is more comprehensive than '*al-miqna,ah*.' The phrase "*aqnaa rasahu*" means that he elevated his head. Allah the Almighty says, "Racing forward with their heads held high." (Ibrahim, 2006; Al-Raazi, 1999). According to the renowned lexicon Al-Mojam Al-Waseet, women wear *al-miqna* to cover their heads. (Mustafa, n.d.). Urwah ibn Al-Ward says: "*Firashi firash al-zaif wa al-bait baituhu, wa lam youlhini anhu ghazalun muqannau*" (My bed is the guest's bed, and my home is his home; not even a *muqanna gazelle* could distract me from him.) (Al-Marzooqi, 2003).

Al-Musayyib ibn Alas said: "*iz tastabika bi aslati naaimin, qaamat letaftenahu begaire qinaaen*" (she entrapped you with her lovely cheeks and set out to entice him without a 'qinaa' disguise on her face.) (Al-Dabbi, n.d.).

Abdul Razzaque (2001) stated in Al-Musannfa, "If a woman covered her head with her garment so that her hair could not be seen, it would suffice." (Abdul Razzaque, 2001).

The Prophet Muhammad (peace be upon him) stated, "The mahr (bridal fee) is mandatory for the one who uncovers the 'qinaa' of the woman." (Al-Baihaqi, 2003). Anas (May Allah be pleased with him) reported that the Prophet Muhammad (peace be upon him) brought Fatimah, an enslaved person, and handed it to her. Fatimah wore a garment that, when used to cover her head, did not reach her feet, and when used to cover her feet, did not reach her head. When the Prophet (Peace be upon him) observed her struggling, he remarked, "There is no danger for you; only your father and slave are here." (Abu Dawood, n.d.).

5. Al-Naseef

It is mentioned in the *Taj al-Aroos* that '*al-naseef*' is similar to '*ameer*,' and its meaning is '*al-khimaar*,' according to the Hadith that describes the '*alhoor al-een*' (beautiful ladies of paradise): '*La naseefu ihaddhunna ala raseha khairun* from the world and the bride' (and the naseef of one of them on her head is better than the whole world and whatever is in it).

Al-Jawhari (1987) told Naabegah about a woman, "*saqata al-naseefu wa lam turid isqatahu, fatanawalthu wal taqatna bil yade*" (Ibn Qutaibah, 2002). It is reported that "*naseef al-mara*" translates to "*mejaruha*" (her veil). Abu Saeed stated, "*al-naseef* is a garment that a lady wears over her cloth to appear more appealing, and it is termed "*al-naseef*" because it has separated people from her by preventing their eyes from viewing her.

The basis for this definition, according to him, is the proverb "*saqata al-naseef*" (*al-naseef* fell), since if *al-naseef* were a veil (*khimaar*) and it fell, there would be no point in concealing her face while her hair is exposed. Additionally, it is stated: "*al-naseef* is "*al-emamah*," and everything that covers her head is "*naseef*." (Al-Zubaidi, n.d.). According to "*Al-Mojam Al-Waseet*," a person is referred to as "*Rajulun Munassaf*" if he wears a turban. In contrast, "*al-naseef*" refers to anything that covers the head, such as a *khimaar* (veil) or an *Emamah* (turban). (Mustafa, n.d.).

This vocabulary was used in the saying of *Laila bint Kulaib al-Taglibiyah* when he mourned his brother. Parts of *Jahiliyyah* (pre-Islamic ignorance) were discovered in her: "*bakat taglabu al-galbaau yawma wafatahi, wa ubreza minha kullu zaate naseefe*" (Taglab wept on the day of his death, and every woman (Rabia, n.d.).

6. Al-Waswaas

The following is mentioned in "*Al-Sihah*," A hole in the "veil," etc., the size of an eye, through which one can see. It is said: "*fi wahajanin yaliju al-waswaasa*," "*waswasa*" (looked in it), and "*waswasa al-jirvu*" (opened his eyes). According to Ibn Abbad, "*waswasat al-mara*" means that she tightened her veil so that nothing could be seen but her eyes. Al-Farra stated, "It is

alwaswasa for a lady to bring her veil to her eyes." Abu Zaid (2005) stated, "*Al-naqaab* is on the tip of the nose, and nothing can be seen in *al-tarsees* except for her eyes. It is *al-tawsis*, *rassasat*, and *wassasat*, according to Tamim. Al-Jawhari (1987) said: "*al-tawsis* in the veil is like '*al-tarsee*.'" "The *al-wasawis* is a tiny veil worn by slave women." The plural form is "*waswaas*." Al-Sihah says: '*al-waswaas* is a tiny veil.

Al Abdi (1971) stated, "*zaharna bekillatin wa sadalna raqman, wa saqqabna al-wasawesa lil Oyoone*". Ibn Bari recited to a poet: "*ya laitaha qad labesat waswasa*" (I wish she wore '*waswasa*'). *Al-wasawes* are the outside portions of the eyes of the veil, similar to *al-wasawis*, and it is stated: "*waswasa al-rajulu ainnahu*" (He half opened his eyes so that he can fix his gaze on it). Ibn Duraid (1987) said, "It is *al-waswasa* if a woman brings her veil (*niqaab*) close to her eyes." (Al-Zubaidi, n.d.).

7. *Al-Ejaar*

'*Al-ejaar*' and '*al-mojar*' are the languages for veils, but I did not find them in pre-Islamic poetry, nor do I know if they are used in present times; yet, they were used at the start of Islam. It is stated in "*Al-Mojam Al-Waseet*": "*Itajara fulanun bi al-emamah*" that dictionaries provide the definitions of "*al-khimaar*" and "*al-naseef*" (he wrapped it around his head and brought one of its end to his face). In addition, Hadith states, "Prophet Muhammad (peace be upon him) visited Makkah after its conquest while wearing a black '*emamah*'" (turban) (Ibn Hibban, 1993). As for women, it is said: "*ikhtamarat bi al-ejaar*" (she wore *al-ejaar* as a veil). (Al-Abdi, 1971) However, this term does not appear in pre-Islamic poetry about the veil.

8. *Al-Neqaab*

"*Al-qinaa*" is located on the tip of the nose Al-Tahzee mentions that '*al-neqqa*' is present on the face. Al-Farra stated, "If a lady brings her veil to her eyes, it is '*al-waswasa*,' if she brings it down to '*al-mahjar*,' it is '*al-niqaab*,' and if she brings it to the tip of her nose, it is '*al-lisaam*.'" Abu Zaid (2005) stated, "*al-niqaab*" is on the nasal tip. Abu Ubaid defined *al-niqaab* as the veil from which the eyehole protrudes (Al-Azhari, 2001). Mahjir al-ain surrounds the nose's soft parts (*maarin*). The poet wrote: (Al-Abshihi, 1986).

walamaa tabaddat lilrahil rukabuna
wajad bina sayr wafadat madamie
tabadat lana madheurat min khabayiha
wnaziruha bi alluwlu alratab damie
asharat bi'atraf albnan wawadaeat
wa'awmat bieaynayha mataa 'ant rajieu?
faqlt laha: wallah ma min musafir
ysir wayadri ma bih allah sanie
fashalat niqab alhasan min fawq wajjhiha
fasalat min altaraf alkahil madamie
waqalat: 'ilahi kun ealayh khalifat
fyarb ma khabat ladayk alwadayiea

(As the travelers prepared to go, we observed tears flowing. She emerged from hiding with a distressed expression and pearl-like tears. She pointed from the tips of her fingers and bid farewell, indicating with her gaze when you will return. By Allah, I told her, no traveler knows what would happen to him. As tears flowed from her eyes, she pulled the veil of beauty from her face and prayed, "O Allah, protect him and be his guardian."

Regarding '*al-neqaab*,' it is stated in '*Taj Al-Aroos*' that it is a garment worn by women as a veil, whereas '*al-qinaa*' is placed on the tip of the nose. The plural form is "*nuqub*" According to Al-Tahzeeb, there are numerous varieties of *neqaab*. The Hadith of Ibn Sireen states, "*al-neqaab* is innovation," implying that women were not wearing the niqaab at the time. Abu Ubaid said, "It is not the meaning of the Hadith, but the *neqaab* worn by Arabs is the one from which the eyehole appears, and now its meaning will be: "their showing of the eyehole is an innovation, as the neqaab adhered to one eye while the other eye remained hidden. Regarding the *neqaab*, both eyeballs emerged from it. In addition, they referred to it as '*al-waswasa*' and '*al-burqa*,' and it was a component of women's clothing; they later developed '*al-neqaab*.' (Al-Zubaidi, n.d.).

Some writers who did not conduct an in-depth study of '*al-neqaab*' assert that it is an Arab or Bedouin culture and tradition. However, Egyptian researcher Mahmood Salam Zanati conducted an in-depth analysis of this topic and published a book titled "The Story of Unveiling, the Neqaab, and the Mixing and Separation of the Sexes Among the Arabs," which disagrees. (Al-Hudaithi, 2019)

9. Al-Lesaam

Al-Farra stated, "If the '*qinaa*' (veil) is on the mouth, it is referred to as '*al-lesaam*,' and it is stated in "Al-Mojam Al-Waseet" that '*al-lesaam*' is a '*niqaab*' that is placed on the mouth or lips. (Mustafa, n.d.) Ibn Hajar (2004) stated in "Al-Fath" that Ayesha said, "*laa tulassim*," but Abu Zar narrated, "*talsam*," which means "she does not cover her lips with a handkerchief" (Ibn Hajar, 2004).

10. Al-Burqa

The plural of al-burqa is *al-baraqe*, worn by animals and village women, particularly in deserts. In addition, there is a cover with two openings for the eyes. Abu al-Najm al-Ujaili stated, "*min kulli ajzxae suqutu al-burqa*" (every elderly woman loses her burqa). Thus, most Arabic dictionaries state that the burqa is worn only by village women (nomadic). In "Lisan al-Arab," Al-Lais is quoted as saying, "*al-baraqe* is the plural of *al-burqa*, " worn by animals and village women and has two holes for the eyes. (Ibn Manzoor, 1994).

11. Al-Gudfa

This word was not found in pre-Islamic poetry for the meaning of the veil (*al-hijaab*), but it is a verb related to the noun al-qinaa. Antara ibn Shaddad addresses Ablah: "*In tugdifi duni al-qinaa, a fa innai, tabbun be akhzi al-farisi al-mustalame* (if you put on your '*al-qinaa*' (veil) to conceal yourself

from me, it makes no difference because I am a skilled knight armed with weapons of war.) (Antarah ibn Shaddad).

The significance of *al-gudfa* In *Mojam al-Maani*, the phrase is: "*agdafat al-maratu qina,aha*" (she covered her face with a veil). Also, it is said: "*agdafa al-sayyadu al-shabakah ala al-said*" (the hunter released the net on the hunt and spread it out). It is recorded in "*Lisan al-Arab*": "*agdafat al-maratu qina,aha*" (she removed/placed her veil on her face). It is said in Hadiht: "*agdafa alaa Ali wa Fatima sitran*" (He draped Ali and Fatima in a curtain), and it is related that when he was informed that Ali and Fatima were standing at the door, he allowed them to enter and draped them in a black robe (*'agdafa alaihim khamisatan sawda'*).

The Influence Of This Research On Teaching Arabic.

The study of pre-Islamic poetry, also known as Jahili poetry, has the potential to influence the teaching of Arabic significantly. Using a pragmatic approach, researchers can gain a deeper understanding of the significance of specific phrases, how they were passed down through generations, and how they evolved over time. The study can shed light on the Arabic language's cultural, social, and linguistic aspects and its history.

The study of the veil is one aspect of pre-Islamic poetry that is of particular interest. By exploring the status of the veil among Arabs, researchers can gain insight into the attitudes and beliefs surrounding women and their roles in society. This information can be used to help students better understand the historical context of Arabic literature and how this context influenced the language and its use.

In addition, the study can also provide a lexical semantic analysis of specific terms and texts related to the veil. This analysis can shed light on the meaning and significance of these terms and how they evolved over time. This knowledge can be helpful for Arabic students, helping them understand the intricacies of the language and how it was used in different historical periods.

Finally, the research findings and suggestions from this study can provide important insights into the interrelationships between the modern and ancient veil and its cultural and literary significance. By prioritizing research on the languages and components of the woman's veil throughout Islamic history, educators can help students to appreciate the historical and cultural importance of this aspect of Arabic literature. Additionally, exploring the literary texts of poetry and prose can further deepen students' understanding of the cultural and linguistic richness of the Arabic language.

CONCLUSION

As with most of a woman's concerns, the topic of the woman's veil is complex, varied, and intricate. After researching the contents of the issue, I discovered that poets of the pre-Islamic era circulated various vocabularies about the veil, which demonstrates the pre-Islamic women's desire to maintain chastity and modesty, as well as their different wearing types of veils such as *al-aba,ah*, *al-qinaa*, *al-burqa*, and *al-lisaam*, etc. Additionally, this indicates that they were eager to conceal themselves from the view of men. However, this does not imply that it was a widespread phenomenon, as numerous exceptions can confuse a researcher. So, we have Quranic literature

prohibiting women from displaying themselves as they did in days of ignorance. In addition, Jahili (pre-Islamic) sources confirm the existence of women who preserved chastity and women who did not cover themselves. Keeping this in mind, I present the following results: There are two Jahiliyas (pre-Islamic periods of ignorance): the first and second. The women had their rites and customs, and, likely, the Jahiliyah, where beautiful poetry arose, and most women were veiled, and retained residues of religion. Veiled women attracted poets' attention and inspired their emotions and fantasies. In addition, poets inflated their praise of women's chastity, veil, and self-preservation until it became a goal. The poets equated women to eggs and pearls concealed beneath the surface and made the sun their rival.

The term al-hijaab (veil) was not referenced in pre-Islamic poetry in the sense of 'covering' for women, but the Holy Quran does. Consequently, it is an Islamic word related to the religion. *Al-majar* and *al-jilbaab* are two meanings of *al-hijaab* that were developed in Islam. *Al-qinaa* is a frequent term in pre-Islamic poetry, even though it was not exclusive to women because the Knight also shares its connotation. It suggests that the word 'al-qinaa' has a noble and lofty connotation, signifying the overlay of the image and the lofty ideals in the phrases of decency and concealment of the pre-Islamic poet. The women were of various varieties, including free, enslaved, urban, and nomadic, and each had her qualities, traits, attire, and everything else pertinent to her. The lady encountered scenarios where she removed her veil and hijab, similar to a grieving or shocked woman whose close relative had died. Additionally, she was occasionally permitted as a salve lady or an engaged woman. Whether she was an actual or imagined figure, poets depicted her differently between reality and fantasy.

The results mentioned above indicate that the conditions of the *hijaab* (veil) changed depending on the requirements of women. Consequently, we may assert that the requirements of women differ across time and space concerning the veil. In every era, veiled women, uncovered women, women who maintained their chastity, and women who did not care. Throughout the years, the celestial faiths or regulations influenced the imposition of the veil and the maintenance of virginity. Islam makes the *hijaab* (veil) obligatory, and veil-specific terms like *al-hijaab* and *al-jilbaab* have been added. Also, the significance of words such as *al-niqaab* and *al-burqa* improved. In Islam, the responsibility of the *hijaab* on women is grounded in the Holy Quran and Noble Sunnah passages, which say that Islam is eager to preserve the respect and dignity of women. The views and opinions of scholars and jurists differed in their interpretation of these scriptures, and jurisprudential works have extended perspectives on the boundaries and legitimacy of women's veils. (Abu Zaid, 2005; Ibn Uthaymeen; Al-Muqaddim, 1989). The study suggests that research on the terminology and components of the woman's veil throughout Islamic history should be prioritized. Additionally, the interrelationships between the modern and ancient veil should be investigated, and its importance and cultural and literary qualities should be sought through literary texts of poetry and prose.

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