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RESEARCH ARTICLE

Women Discrimination and Ambivalent Sexism Inventory: A Critical Discourse Analysis Study of Al-Qabbani's Poetry

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Abstract

In light of critical discourse analysis, the current study examines ideological representations of women in Nazzar Al-Qabbani's Arabic poetry. Its aim is to expose and analyze the forms in which his poetry discriminates against women and represents them ideologically. The main hypothesis holds that Al-Qabbani, who dedicated his poetry to the defense of women's rights, often tends to portray women—especially Arabic women—in a derogatory light. To examine and explicate implicit ideologies, and to provide psychological and analytical justification for their interpretation, an eclectic model is developed that incorporates both VanDijk's (2006) model of the ideological square and Glick and Fiske's (1996) the Ambivalent Sexism Inventory. Another hypothesis is that it is the benevolent perception of women not the hostile (being the two divisions of the Ambivalent Sexism Inventory) which can justify Al-Qabbani's discriminatory stance. Benevolent sexism explains discrimination against women by demonstrating how apparently favorable attitudes, such idealization, protection, and adoration, serve to limit women's social roles and legitimize their subordination. As for the problem of this study, there is currently no critical study that is based on academic theory that studies Al-Qabbani's ideological representations of women. It is concluded that Al-Qabbani discriminates against women in his poetry despite his claim that he is a feminist and this can be traced to the fact that the society he is raised in left its traces on him. Another important remark is that Al-Qabbani objectifies female's body as an appeal to market his poetry.

Keywords: Discrimination, Sexism, Ideology, Women, Al-Qabbani, Women's Negative Images

Introduction

According to Vyomakesisri (2017, p.19), literature is a mirror of society's attitudes and perspectives that may depict human life in words, primarily to communicate a message and to document societal changes and progress. Rahman & Weda (2018, p. 151) add that the significance of literature stems from its status as cultural products or instruments for developing social consciousness within communities on the grounds that it disseminates social messages

that properly stimulate social resistance or congruity among the many social and ethnic groupings. As a result, literature reflects human thoughts and attitudes, particularly those about gender. Thus, Vyomakesisri goes on to remark that because the majority of writers were men, women's depiction is clearly biased (*ibid*).

Nazar Al-Qabbani is a Syrian poet known as a feminist who advocates for Arab women's emancipation. His childhood experiences shape his attitude toward women, as he witnessed his sister commit suicide because her family prevented her from marrying the person she loved (Kamel, 2008, p. 28). As such, he argues that he regards women as a revolutionary land and a means of liberation whose issue is linked to the Arab struggle of social freedom, and that he has dedicated his poetry to saving and liberating her from the tyranny and oppression of society (Al-Daraweesh, 2009, p. 16). Granted that he writes a number of poems encouraging women to rebel against societal constraints; however, traces of patriarchy can still be expected to appear in the poetry of such a feminist. This study aims to disclose and analyze the hidden forms of discrimination against women. It also aims to explain this discriminatory attitude according to a sociolinguistic framework namely Ambivalent Sexism Inventory (henceforth; ASI) where sexism is conceptualized as a two-pronged system that simultaneously rewards traditional femininity and penalizes gender nonconformity. To fulfil these aims, an eclectic model is adopted. This model integrates Van Dijk's (2006) ideological square, which captures the discursive strategies of in-group and out-group representation, with Glick and Fiske's (1996) Ambivalent Sexism Inventory, which provides a framework for interpreting attitudes of hostile and benevolent sexism. As for the problem of the study, it lies in the disparity that characterizes previous studies on women's representation in Al-Qabbani's poetry. The ideological analysis of negative representations of Arab women, especially through the application of van Dijk's Ideological Square and ASI, has received relatively little attention, despite the fact that many studies have concentrated on his positive portrayals of women or on criticizing the idealized image of womanhood he advances. In order to address this issue, this study critically investigates the ways in which these representations aid in the creation and perpetuation of gendered ideological meanings in poetic discourse. The significance of this study is that it reveals the forms of discrimination against women in the poetry of a feminist poet Al-Qabbani and it assures and justifies why does this poet display such an attitude toward women? The study raises the following questions:

1. What are the ideological themes embedded in Al-Qabbani's poetry concerning women?
2. How are women discursively constructed as an ideological out-group in Al-Qabbani's poetry?
3. How might the hostile–benevolent sexism framework of the ASI be used to interpret the ideological themes that target women in the chosen poems?

Literature Review

There have been a number of literary and linguistic studies undertaken on Al-Qabbani's poetry. Here are some related ones. Momani (2020) did a comparative analysis of Al-Qabbani's and Thomas Hardy's poetry about women and love. She finds that both poets defy the cultural and religious restrictions placed by the community on women. She goes on to say that Al-Qabbani portrays several facets of women's lives, such as their experience, emotions, anguish, and problems. Additionally, the issues that Al-Qabbani chooses to write about with honesty and sensitivity are those that represent women's independence, as well as his own feelings and respect for them. Alsaleet and Aldewan (2022) did a comparative feminist study of Al-Qabbani "*Kitab Al-Hob*" Book of Love and Gibran Khalil Gibran on Love Poem. They found that both poets were affected by the traditions of the eastern society to which they belong concerning their dealing with women despite the fact that they both born in two different eastern countries and moved to live in two different western countries. They both wrote about woman in general and her body in particular in a way that elucidate the effect of the patriarchal society to which they belong. Ahmed (2022) investigates the speech of compliment in Nazar Qabbani's poems. He chooses some poems dedicated to woman to express compliment and love as well. He finds out that the illocutionary force of compliment is so strong in the selected poems and the poet utilizes the direct way to express love rather than the indirect one.

The relevance of these studies to the current research is that they demonstrate how Al-Qabbani's poetic discourse both reflects and shapes cultural attitudes toward women, while also highlighting how linguistic and literary strategies encode gender ideologies.

CDA, Sexism and Ideology

CDA is concerned with studying the enactment, resistance and reproduction of social power abuse, dominance and inequality in written or spoken texts (Van Dijk, 2008, p. 85). Its fundamental objective is to raise awareness on exploitive social relations by focusing on language, which is basically a vehicle for the socio-cultural context. Notions such as sexism and ideology are relevant to CDA and to the interpretation of texts. Sexism, in Ruether's view, is gender privilege of male over female (Ruether, 1993, p. 165). Since the beginning of the paternal era, females have faced bias and discrimination in favor of males. Males maintain this bias legally and ideologically by their actions and their language use as well. Following Throne and Henley, males are typically portrayed using words of positive connotations such as words denoting power, leadership and prestige, unlike females whose portrayal is usually carried out using words of negative connotations such as those denoting weakness, inferiority, immaturity and triviality (Throne and Henley, 1975, p. 15). As a result, it is clear that language "serves as an ideological filter on the world: language shapes or constructs our notion of reality, rather than labeling that reality in any transparent and straightforward way" (Ehrlich and King, 1994, p. 60). Sunderland sees that language use reflects socially created notions of gendering (2020,

p. 225). To put it differently, language is never neutral; it is employed to powerfully communicate ideological attitudes. To conclude, it is language which constructs the dominant and the dominated groups and it is the dominant group who ideologically represent the dominated one.

The principal aim of the CDA is to disclose such types of discrimination that exist in texts. Accordingly, different approaches are introduced. Among these approaches is Van Dijk's (2006) model which mainly proposed to capture the features of ideological texts which could be defined as texts that convey and reinforce specific cultural and social beliefs. It includes four macro-strategies that are found in ideological texts. Macro-strategies are broad approaches of depicting social groupings or events that emphasize or downplay the characteristics of the out-group ("them") and the in-group ("us") in order to communicate an ideology. These four strategies are:

Emphasize Our good things / Emphasize Their bad things

De-emphasize Our bad things / De-emphasize Their good things.

Accompany to these macro-strategies, he proposed various micro-strategies to materialize them. Micro-strategies are precise language techniques that realize macro-strategies. These are: Actor description; Authority; Burden; Categorization; Comparison; Consensus; Counterfactuals; Disclaimers; Euphemism; Evidentiality; Example/ Illustration; Generalization; Hyperbole; Implication; Irony; Lexicalization; Metaphor; National Self-Glorification; Negative Other-representation; Norm Expression; Number Game; Polarization; Populism; Positive Self-Representation; Presupposition; Vagueness and Victimization.

Critical Discourse Analysis and Ambivalent Sexism Theory

Ambivalent Sexism Theory (Henceforth AST) appears to challenge the standard concept of sexism. Sexism has historically been associated with a hostile and derogatory attitudes toward women (Swim et al., 1995; Swim and Cohen, 1997). Glick & Fiske (1996) challenge this perspective by highlighting men's hostility toward women in addition to their benevolent attitude. In other words, this theory views men's sentiments toward women as ambivalence, encompassing both hostile and benevolent attitudes. Hostile Sexism (henceforth HS) "is a combative ideology" which explicitly manifests antipathy towards women. This may be the result of the perception that women seek to dominate and hence try to disrupt the presumed power relationship between men and women, in which males are the dominant gender. Benevolent Sexism (henceforth BS) is "a paternalistic ideology in which women are subordinate beings, best suited for traditional, low-status roles, who need to be protected, cherished, and revered for their virtue" (Cikara, et al., 2009, p. 445-46). Despite this clear distinction between the HS and BS, they have three key elements in common that stand for the structural underpinnings of ambivalence, namely: patriarchy, gender differentiation, and heterosexuality. Each of these elements represents a set of beliefs that inherently harbor

ambivalence about women and functions “justify or explain the underlying social and biological conditions that characterize relationships between the sexes” (Glick and Fiske, 1996, p. 493).

Patriarchy gives rise to paternalism, which is unmistakably an ideological defense of male domination. Paternalism as an element of HS stems from the belief that power is the preserve of men and the fear of women usurping this power (dominative paternalism). In complement, paternalism is an element of BS. It is based on the assumption that due to the physical strength, authority and power that men have, it is their duty to protect and provide the women on whom they depend (protective paternalism). Gender differentiation alludes to “the social distinctions all cultures make between men and women and the importance of gender identity in social hierarchy” (Harris, 1991, cited in Cikara, et al., 2009, p. 446). HS is grounded on competitive gender differentiation which, maintains male structural authority by asserting that leadership traits are primarily or exclusively masculine. BS, on the other hand, is based on complementary gender differentiation which asserts women’s suitability for gender-conventional roles and views “that women are “wonderful” because they are nurturing and supportive”. The last element is heterosexuality which refers to “the interpersonal interdependence of men and women”. In HS, heterosexual hostility views women as sexual object and they can use their sexuality to dominate. In BS, heterosexual intimacy romanticizes women as a valuable partner for the men’s sexual desire (Cikara, et al., 2009, p. 446-7).

It is significant to add that each of the HS and BS has eleven items that serve as tests for data analysis and provide a more thorough explanation of how this theory operates. These items are used as reference points for analyzing and discussing the data in this study.

Data Collection

The data collected in this study is limited to Al-Qabbani’s love poetry. It excluded his political poems, some of his poems which are directed to special kind of women such as (To an Old Woman, You with a Tainted Milk, Prostitution and some others), the poems in which he uses the voice of a woman to either revolutionize or critique her social standing, as well as the poems in which he exhorts women to rebel against societal norms and assert their right to freedom. The reason for this exclusion is that these poems do not reflect the broader societal ideologies and gender biases that the study aims to investigate; instead, they concentrate on particular contexts, individual cases, or acts of resistance.

All his poems are available online at [<https://nizarq.com/ar/books.html>]. For the analysis, only lines from Al-Qabbani’s poems that explicitly reflect ideological representations or convey discriminatory attitudes toward women were selected. As for the criteria followed to collect the data, they are:

1. All the poems were read thoroughly.

2. Only lines with ideological representation are selected to be analyzed according to the adapted model.
3. The selected lines are categorized according to the ideological strategies and the themes they represent.

- **The Model for the Analysis**

The current study is mainly qualitative which focuses on finding the themes or forms of discrimination against women in Al-Qabbani's poetry. The model chosen in this study is an eclectic one to meet the primary aim of this study: identifying themes of discrimination against women and examining their sociolinguistic underpinnings. It encompasses Van Dijk's (2006) model of ideological square and Glick & Fiske's (1996) model of ASI. Van Dijk's model is designed to uncover ideological structures in texts by using the ideological square, which identifies strategies for emphasizing or downplaying positive and negative aspects of social groups, supported by 27 micro-strategies for detailed textual analysis. The ASI provides a framework to examine gendered attitudes, distinguishing between hostile and benevolent sexism, thereby enabling a sociolinguistic understanding of how discrimination against women is represented. The rationale for selecting these models is that they provide a complementary framework for analyzing both the ideological structures and gendered representations.

Data Analysis and Discussion

Before delving into the analysis, the data are first sorted based on the ideological strategies that they employ, and then on the themes they represent. Multiple ideological strategies may be present under the same theme. Nevertheless, the study makes no mention of the data that are part of the same theme and the same ideological strategy. Furthermore, the data are categorized in accordance with ASI criteria, which might offer explanations for this intricate relationship between men and women. After going through all these steps, the following themes become apparent:

Women's negative attributes

Different negative attributes are assigned to women in Al-Qabbani's poems. The following are the main attributes mentioned in these poems:

- **Stupid/ reactionary**

Using the strategy of actor description, Al-Qabbani clearly and directly addresses the woman by some negative attributes. Van Dijk (2005) defines actor description as a strategy used to mitigate our negative attributes and highlights other's negative attributes (p.735). See the following extract:

أيتها الرفيعة التهذيب، والرجعية الآراء
يا امرأةً تصر أن تكون بين الأرض والسماء..
لربما كان من الغباء

أن نفتح الدفاتر القديمة

ونرجع الساعة للوراء (أشهد ان لا امرأة الا انت: الدفاتر القديمة).

Oh you highly refined and in opinion outdated,
Oh woman who insists on being between the earth and the sky...
Perhaps it would be foolish to open the old books
and turn back the clock... (I testify that there is no woman but you: The old books)

Words like “رجعية الاراء” which means “with a reactionary opinion” which is emphasized by the phrase “who insists to be between the earth and the sky” and word like stupidity which clearly directed to the women are clear examples of the negative attributes. According to Merriam-Webster (n.d.), reactionary refers to “favoring old-fashioned political or social ideas”, while stupid “implies a slow-witted or dazed state of mind that may be either congenital or temporary”. These definitions imply a conceptual relationship between the two attributes. When someone is described using both terms, it may be implied that their lack of cognitive engagement prevents them from thinking critically or reflectively, which encourages them to stick to their traditional ideas without challenging or reconsidering them. As a result, such intellectual limitations could be discursively associated with resistance to change and regressive attitudes.

Within Van Dijk’s ideological square, women as a group is represented through contradictory ideological positioning. The line "highly refined and in opinion outdated" underlines both positive (refinement) and negative (intellectual or ideological backwardness) attributes within the same social group. By combining appreciation with implied criticism, this representation creates an internally divided image of women that upholds gender hierarchy. This is consistent with ideological discourse strategies that appear appreciative while legitimizing uneven power relations.

Heterosexual hostility as an element of HS denoted by ASI explains that when a woman gets a man to commit to her, she keeps him on tight leash (Glick & Fiske, 1996). This extract effectively expresses Al-Qabbani's point of view, as he asks his woman not to go into his history saying that doing so is stupidity because she is not going to control him that way. Examining his past reveals fear of being scrutinized and a lack of masculine autonomy. Discursively, this supports the ASI premise that women may attempt to control or limit men's freedom after being emotionally involved. As a result, the poetic voice reinforces a hostile sexist ideology that depicts women as dominating figures in heterosexual relationships by framing female participation and inquiry as a threat to masculine sovereignty.

- Old-fashioned

Al-Qabbani attributes this quality to the woman through metaphor. Lakoff and Johnson (1980, p. 5) provide that “the essence of metaphor is understanding and experiencing one kind of thing

in terms of another". He claims that his woman expects him to love her in the traditional sense, which he categorically rejects. He resists the idea that a person's love must be weighed down by the tragedies, failures, or moral standards of the past. At the same time, he is highlighting a longing for love that is instantaneous, genuine, and unrestricted by historical or ideological constraints. Thus, the ashes of the era, history, ruined civilization and the rubble of Cordoba all allude to the traditional sense of love. By invoking these images, the poet critiques societal constraints rooted in traditional notions of love, which he refuses to accept. According to Merriam-Webster (n.d.), old-fashioned as an attribute means adhering to customs of a past era. In this context, describing a woman as old-fashioned implies that she conforms to the beliefs, norms, and attitudes characteristic of earlier times. This extract exemplifies intertextuality in Fairclough's understanding as it frames romantic love within a discourse of cultural loss by referencing Cordoba's historical memory. The poem demonstrates how writings recontextualize social meanings across many discourses by fusing individual feeling with communal history (Fairclough, 1992).

يا امرأة .. تريد أن أحبها
على رماد العصر، والتاريخ،
والحضارة المخربة..
يا امرأة تريد أن أحبها
فوق ركام قرطبة (حوار مع عارضة ازياء: هل تسمعين صهيل احزني).

Oh woman .. who want me to love her

On the ashes of the ages, history,

And the ruined civilization ..

Oh woman .. who want me to love her

Above the rubble of Cordoba (An interview with a model: Do you hear the neighing of my sorrows?)

In the poem, the woman is portrayed as the outgroup—naïve, shallow, and disconnected from history or suffering—while the male speaker is positioned as the ingroup—historically aware, emotionally burdened, and culturally involved. By highlighting male depth and minimizing female agency, Van Dijk's ideological square is used to positively portray the male ingroup and negatively portray the female outgroup. Gender hierarchy is reinforced even when male authority frames requests for her to take action.

According to AST, heterosexual hostility (an element of HS) states that women do not recognize the value of what men do for them (Glick & Fiske, 1996). The poet states in this poem that he has tried his hardest to bring his women up to date, but she is uninteresting and indifferent. This point is made abundantly evident in the poem through using imagery to criticize her lack of vitality and participation. This usage is also intended to emphasize her

emotional detachment and apathy in the setting of intimacy. He emphasizes this by urging her to express emotion, react, or even revolt— “be agitated, feel, explode, complain/ انفعلى تحسسى” —yet she remains passive, described metaphorically as sitting on the bed “like a coal/ مثل الحطبة/ لا تجلسى على سرير الحب، مثل الحطبة”. This indifference which the woman show reflects a negative perception of women as unappreciative or obstructive. The poem reinforces a negative perception of women as unappreciative or unaware of men's accomplishments by emphasizing her lack of responsiveness, which implies that she does not recognize or value the emotional and relational efforts of men.

- Naïve/ manipulable/ unrealistic/ emotionally impressionable

Van Dijk (1993) defines implications as the recipient's use of shared knowledge to infer information that is not explicitly stated in the discourse (p. 256). This strategy is used to show that women have all the aforementioned attributes. Merriam-Webster (n.d.) defines these attributes as follows: Naïve is defined as “having or showing a lack of experience or knowledge”. Manipulable signifies being susceptible to manipulation. Unrealistic indicates detachment from factual reality. Emotionally impressionable means prone to emotional impressionability.

يروى أشياء تدوخني تنسيني المرقص والخطوات
كلمات تقلب تاريخي تجعلني امرأة في لحظات
يبني لي قصرًا من وهم لا أسكن فيه سوى لحظات
وأعود.. أعود لطاولتي لا شيء معي.. إلا كلمات (كلمات: حبيبتني).

He tells me things that daze me....and make me forget the dance and the steps

Words...which overturn my history which make me a woman...in seconds

He builds me a palace of illusion... where I lived in for several moments

And I return... I return to my table... having nothing with me... Except words (Words: My beloved).

The poet uses the woman's voice to illustrate how naïve the woman is by mentioning how these men's words have affected her. His words (man's words) cause her to lose track of what she is doing, alter her past, transform her into a woman, and construct an illusionary palace for her. These all portray her as a naïve person who believes falsehoods or illusion. In addition, the manner he portrays her suggests that she was not sure who she was until hearing his words. His words are what define her as a woman. (كلمات تقلب تاريخي تجعلني امرأة في لحظات). This portrayal supports the ideological strategy of highlighting the negative attribute of the out-group by portraying women as vulnerable to manipulation and without steady agency. The poem constructs gender roles through language by depicting masculine speech as strong and identity-forming and female speech as passive and emotionally susceptible. Language serves as an instrument of masculine dominance, perpetuating a gender hierarchy where women's identities seem linguistically dependent and men control meaning.

Complementary gender differentiation which is an element of BS states that women are purer than men and this may justify or explain the poet's viewpoint when he depicts her in a way that make her innocent and easy to be manipulated. By highlighting the false and transient nature of the woman's emotional metamorphosis, the poem subtly criticizes her naiveté. This criticism, however, is ideologically conflicted since it reproduces existing gender hierarchies by drawing attention away from male discursive authority and instead portraying women as susceptible to linguistic manipulation.

- Senseless/ fake

The poet uses metaphor to ascribe these attributes of senseless and being fake to his woman. According to Merriam-Webster (n.d.), senseless is the destitute of sense whereas fake refers to something that is not as it purports or claims to be. He compared her messages and her words to coldness and frightening frost (الصقيع المفزعا), implying that she is senseless. He depicts her as impassive (حجرية الاحساس) and dead (ميتا) to ensure the same attributes. She is also perceived by him as being fake which is made explicit when he urges her to express genuine emotion and break free from passivity "be spontaneous" (عفوية كوني). He uses the actor-description strategy to directly assert this.

إني لأقرأ ما كتبتِ فلا أرى إلا البرودة .. والصقيع المفزعا
عفوية كوني. وإلا فاسكتي فلقد مللتُ حديثك المتميحا
حجرية الإحساس .. لن تتغيري إني أخاطبُ ميتاً لن يسمعا (بريدها الذي لا يأتي: الرسم بالكلمات).

I read what you wrote and I see nothing but coldness and frightening frost..

Be spontaneous. Otherwise, be quiet

For I am tired of your pleasant talk

You impassive.. You will not change

I am addressing a dead person who will not listen. (Her mail that never comes: drawing with words).

The woman is portrayed in this extract as the outgroup, being aloof, unresponsive, and uncaring, whereas the poet presents himself as the ingroup, being expressive, emotionally involved, and responsive. He characterizes her as "stone-like" and lifeless, representing inactivity and emotional detachment.

Heterosexual hostility claims that women do not value what males can afford to do to them (Glick & Fiske, 1996).. The poet in this extract bemoans the way his woman responds to all the affection he gives her. She reacts nearly in a cold manner, showing no emotion. The poem reinforces a negative view of women as unreliable by depicting the woman as emotionally distant and unresponsive, which makes her a source of annoyance and a challenge to male authority.

- Needy/ greedy

Women are also depicted as needy. Describing someone as needy implies that he or she is in a state of want or dependence (Merriam-Webster, n.d.). The poet generalizes that women are inherently needy "تريدين مثل جميع النساء", "Like all women You want". Generalization and hyperbole are two ideological strategies he employs to paint that picture of them. According to Van Dijk (1995), the ideological strategy of generalization is assigning a feature of an individual or small group to a wider category (p. 155). Hyperbole is a rhetorical device which is used to refer to the exaggerated usage of language to reinforce some idea (Van Dijk, 2005, p. 737). The usage of hyperbole in this extract is represented by the use of the expression "تريدين" "You want the treasures of Solomon", "احواض عطر" "basins of perfume" and "تريدين ثامنة المعجزات" "You want the eighth miracle". All these depict women as greedy, demanding and difficult to please. Greedy is defined by Merriam-Webster (n.d.) as having or showing a selfish desire for wealth and possessions.

تُريدينَ مثلَ جميعِ النساءِ..

كنوزَ سليمانَ..

مثلَ جميعِ النساءِ

وأحواضَ عطرٍ

وأمشاطَ عاجٍ.

.....

تريدينَ مثلَ جميعِ النساءِ..

تريدينَ ثامنةَ المعجزاتِ..

وليسَ لديّ..

سوى كبريائي (تريدين: الرسم بالكلمات).

Like all women You want

The treasures of Solomon..

Like all women

And basins of perfume

And ivory combs

.....

You want like all women..

You want the eighth miracle..

And I have nothing..

But my pride.... (You want: Drawing with Words)

Women are portrayed as the outgroup, motivated by materialistic or fantasy wants, whereas the male speaker presents himself as the logical and self-controlled ingroup, emphasizing his pride and restrictions. This contrast, which reinforces hierarchical gender roles and the idea that women are demanding or unachievable, highlights male power and female reliance through Van Dijk's ideological strategies.

The poet's attitude against women can also be explained in terms of heterosexual hostility. The poet focuses on the notion that women are making unreasonable demands of men. He claims, therefore, that she desires the unattainable. According to the ASI framework, men are positioned as morally superior but at a disadvantage, as evidenced by the contrast "وليس" "And I have nothing... but my pride," while women want to take riches and status from men. This antagonism legitimizes negative sentiments toward women and maintains gendered power disparities by reinforcing a hostile narrative that portrays them as burdensome and insatiable.

- Submissive

According to Van Dijk's critical discourse analysis, repetition is a rhetorical device that emphasizes specific assessments and makes words, phrases, or concepts more salient (Van Dijk, 2006). The poet explains his ideological stance by citing a number of undesirable deeds committed by the man and all of which are accepted and justified by the woman despite the fact that he hurts her feelings by his acts and his saying. His ignorance is excused by her love for him and her submission to him, even to the extent that she accepts herself taking on numerous traditional roles that society assigns to women, such as mother. She is then portrayed by the poet as submissive, which is characterized as a readiness to submit to the authority or control of others (Merriam-Webster, n.d.). Expressions such as "اغضب كما تشاء", "get angry as you want", "واجرح احساسيسي كما تشاء", "And hurt my feelings as you like", "هدد بحب امرأة سواي", "Threaten me to another woman" all point to the woman's submission and passivity, as she accepts emotional harm and male authority without resistance.

إغضب كما تشاء..
 واجرح أحاسيسي كما تشاء
 حطم أواني الزهر والمرايا
 هدد بحب امرأة سوايا..
 فكل ما تفعله سواء..
 كل ما تقوله سواء..
 فأنت كالأطفال يا حبيبي
 نحبهم.. مهما لنا أساؤوا (اغضب: الرسم بالكلمات).

Get angry as you want

And hurt my feelings as you like

Break flower pots and smash the mirrors

Threaten me to another woman

Everything you do, doesn't matter

Everything you say, doesn't matter

You are like the children, darling

We love them, no matter how much they hurt us. (Get Angry: Drawing with Words)

Men are tacitly placed as the immature ingroup whose imperfections are accepted and condoned, while women are constructed as a subservient outgroup expected to absorb suffering and preserve emotional stability. This reinforces uneven emotional roles in gender interactions and is consistent with Van Dijk's ideological strategy of positive self-presentation of the male ingroup and the naturalization of female endurance.

Complementary gender differentiation; an element of BS can account for this perspective on women. One item of this element tells that women typically have a higher moral sense than men do (Glick & Fiske, 1996). Her acceptance of the social role that a male-dominated society has assigned her is demonstrated by her tolerance of his misbehavior and justification of it by viewing him as a cherished child who cannot be held accountable for his misbehavior "فانت كالاطفال يا حبيبي" "You are like the children, darling". This extract alludes to the woman's sensibility as she takes the man's rage and improper behavior with love rather than with outrage. Within the ASI framework, benevolent sexism idealizes women as nurturing and submissive, encouraging them to tolerate male dominance under the guise of love. The woman's acceptance of mistreatment reinforces traditional gender roles and exemplifies benevolent sexism by masking inequality within a discourse of care.

- Unreliable

Unreliable as an adjective reference to undependability (Merriam-Webster, n.d.). Women are metaphorically compared to a silk garment, which is used to adorn and shield the body from chilly. The poet claims to wear women like a shirt "لبست النساء علي قميصا", "I wear women as a shirt on me", implying that he once trusted them to support him through difficult times, "وحين اتى البرد والزمهرير" "but when the cold and the frostiness came". However, he later laments that women betray him and that one can never truly rely on them "تأكدت اني لبست العراء", "I realized that I was wearing nakedness". The idea that all women are untrustworthy is likewise a generalization.

لبست النساء علي قميصا
و كنت اظن قميصي حرير
و حين اتى البرد و الزمهرير
تأكدت اني لبست العراء (تلميذة: انا رجل واحد وانت قبيلة من النساء).

I wore women as a shirt on me,
And I thought my shirt was silk.
But when the cold and the frostiness came,
I realized that I was wearing nakedness. (The student: "I am a single man, and you are a tribe of women.")

In this extract, women are shown as a strong, unclear outgroup, while males are positioned as the logical, center ingroup. When faced with reality, his initial sense of comfort is broken, highlighting the perceived unpredictability and challenge presented by the female outgroup.

Heterosexual hostility posits that women do not recognize or value what men provide or do for them (Glick & Fiske, 1996). The idea that women cannot be trusted, regardless of how hard men try to please them, is subtly hinted at in this extract.

- Incomprehensible

To imbue the woman with the quality that renders her unintelligible, the poet compares her to the seasons "O Woman, whose nature is like the seasons", which are essentially distinct from one another. According to Merriam-Webster (n.d.), incomprehensible refers to something that cannot be understood. The portrayal of women as emotionally erratic shows them as both tranquil and nurturing "فتمة نهد صامت", "for there is a silent breast" and "حدايق مفتوحة", "open gardens" and forceful and disruptive "نهد يقرع الطبول", "wild storms" and "سيول", "floods"). The shifting metaphors reinforce gender stereotypes that associate femininity with emotional instability by implying that women are both enjoyable and difficult.

يا امرأة، طباعها أشبه بالفصول
فتمة نهد صامت
وتم نهد يقرع الطبول..
ومرّة،
حدايق مفتوحة
ومرّة،
عواصف مجنونة
ومرّة، سيول.. (حبيبتني تقرأ أعمال فرويد: لا غالب الا الحب).

O Woman, whose nature is like the seasons,
For there is a silent breast,
And another beats the drums...
And once,
you are open gardens,
And once,
You are wild storms,
And once, floods... (My beloved reads Freud's works: No victor but love)

Women are portrayed as emotionally erratic and unpredictable, alternating between serenity and nurturing. This reinforces hierarchical gender beliefs by creating a distinct ingroup–outgroup divide: the female outgroup epitomizes instability and challenge, while the male speaker represents stability and reason.

The idea that women are incomprehensible can be explained by the presence of dominant paternalism, which is a component of HS. One item of this element indicates that women are easily offended (Glick & Fiske, 1996). Within ASI framework, this image is consistent with HS, as women are portrayed as emotionally challenging, perplexing, or obstructive, attributes

that cause males to feel frustrated or helpless. At the same time, elements of benevolent sexism are present: the woman's passion and unpredictability necessitate male leadership and protection, reinforcing traditional gender hierarchies in which women are viewed as requiring supervision. The poem thus respected and dreaded femininity, expressing both antagonistic and compassionate attitudes toward women.

- Indecisive

Another attribute to be added to the women's list of negative attributes is being indecisive. Indecisive is defined by Merriam-Webster (n.d.) as "marked by or prone to indecision." The poet attributes this unfavorable quality to women by making generalizations. He claims that a woman may change her opinion in the space of a minute, thus no one should ever rely on her word for anything since she will likely change their mind shortly after "فلا تظمن كثيراً إليها، لان", "Do not trust her too much, for a minute to women is an eternity".

إذا قالت امرأة
إنها ستحبك حتى الأبد..
وإنك زين الرجال
فلا قبلك كان أحد
ولا بعدك..
سوف يكون أحد.
فلا تظمن كثيراً إليها،
لأن الدقيقة عند النساء،
أبد (إذا: لا غالب إلا الحب).

If a woman says
That she will love you forever,
And that you are the finest of men,
That before you, there was no one,
And after you, there will be no one...
Do not trust her too much,
For a minute to women
Is an eternity.
(If: No victor but love)
...

Women are cast as the outgroup whose promises and emotions are viewed as unworthy. Men, on the other hand, are assumed to take the role of the knowledgeable and rational ingroup. The idea that women are indecisive can be explained by the presence of dominative paternalism, which is a component of HS (Glick & Fiske, 1996). One item of this element indicates that women are easily to be offended. The poet's depiction of women as indecisive might be ascribed to her being readily to be offended and so altering her mind will be easy. In addition,

by advising males not to believe a woman's pledge of eternal love and implying that women exaggerate time "لان الدقيقة عند النساء ابد", "a minute for women is an eternity", the poet portrays women as emotionally untrustworthy and disingenuous. This portrayal weakens women's credibility and depicts them as prone to exaggeration and lying, which is consistent with hostile sexist stereotypes about women's honesty and emotional stability.

- Liar/crafty

The woman is depicted as a liar by means of lexicalization. Van Dijk (2005) states that lexicalization as an ideological tactic refers to the use of semantic characteristics to present an individual in a favorable or bad light (p. 738). There are certain terms that are used to label the woman as lying. Phrases like "وزرها إن زوّرت قولها", "And her deceit when she distorts her words", "طافت اكاذيب", "And her deceit when she distorts her words", "في ثغرها", "طافت اكاذيب", "She says: I love you, but her eyelashes say: I do not" and "تقول اهوالك واهدابها تقول لا اهوى", "Around her swirl the lies of love." and "الهوى حولها", "I love you, but her eyelashes say: I do not" are among them. Being liar according to Merriam-Webster (n.d.), refers to an individual who intentionally conveys false information. While these phrases also characterize her as liar others describe her as crafty or cunning, "عين كعين الذئب", "An eye like that of a cunning wolf" and "قد سكن الشيطان احداقها", "the devil dwelt in her gaze" which are metaphorically used, assure this description. Crafty is defined as being adept in the use of subtlety and cunning (Merriam-Webster, n.d.).

أحب هذا اللؤم في عينها
وزورها إن زوّرت قولها
والمخ الكذبة في ثغرها
دائرة باسطة ظلها
عين كعين الذئب محتالة
طافت أكاذيب الهوى حولها
تقول: أهواك، واهدابها
تقول: لا أهوى
فيأويلها
قد سكن الشيطان أحداقها
وأطفأت شهوتها عقلا
أشك في شكّي إذا أقبلت باكية
شارحة دلها
فإن ترفقت بها استكبرت
وجزرت ضاحكة ذيلها (اكرها: اكرها)

I love this malice in her eyes,
And her deceit when she distorts her words,
I glimpse the lie on her lips,
A circle stretching its shadow.
An eye like that of a cunning wolf,

Around her swirl the lies of love.

She says: "I love you," but her lashes

Say: "I do not."

Woe to her!

The devil has dwelt her gaze,

And her lust has extinguished her mind.

I doubt my doubt when she comes, crying,

Explaining her humiliation.

If I show her tenderness, she grows proud (I hate her: I hate her).

Women are seen as the outgroup when all these unfavorable characteristics are attached to them.

Conversely, men are positioned as the ingroup since they are linked to good traits like education.

According to one item of heterosexual hostility (HS's element), women like taunting men by seeming sexually accessible and then denying male approaches (Glick & Fiske, 1996). This item clearly demonstrates the poet's attitude toward women, as he perceives her as crafty who comes to exhibit vulnerability, but once he gets friendly to her, she turns haughty and mocks him.

- Boring

Women are portrayed as boring through metaphor. Boring is defined as causing weariness or restlessness because of a lack of interest (Merriam-Webster, n.d.). By drawing a comparison between "جماجم الأموات", "the skulls of the dead" and the women he loves, the poet expresses his growing boredom with them and their abundance. To further emphasize how bored he is, he even likened himself to a burglar on his rescue ship who is waiting for a chance to escape.

واليومَ أجلسُ فوقَ سطحِ سفينتي
كاللصِّ .. أبحثُ عن طريقِ نجاةٍ
وأديرُ مفتاحَ الحريمِ .. فلا أرى
في الظلِّ غيرَ جماجمِ الأمواتِ (الرسم بالكلمات: الرسم بالكلمات).

And today, I sit on the deck of my ship,

Like a thief... searching for a way to escape,

I turn the key of the women ... but I see

nothing in the shadow but the skulls of the dead. (Drawing with Words: Drawing with Words)

According to Van Dijk's ideological square, women who are perceived as dull are the outgroup, while the male speaker, who presents himself as the dynamic agentive ingroup, is the ingroup. One item of heterosexual intimacy (an element of BS) contends that a woman can never be fully content with her life if she does not have a committed, long-term relationship with a man (Glick & Fiske, 1996). This can clearly clarify the poet's perspective. Women's need for stability and a committed relationship bores him, as he never finds any of those things

appealing and therefore, he wants to flee. The notion of yearning for "طريق النجاة", "a way of salvation" represents the man's need for emotional security and mooring. However, the woman's failure to find life or renewal when he "الدير مفتاح الحريم", "turns the key" implies that she is tacitly positioned as accountable for giving stability and meaning, and is evaluated when she fails to do so.

- **Aggressive/ uncivilized**

Another attribute to be added to the women's list of attributes is aggressiveness. One further generalization that assumes this trait is shared by all women. Exaggeration is defined as the act of representing something as greater, larger, or more intense than it really is (Merriam-Webster, n.d.). The poet conveys his perspective by claiming that women's wars are barbaric or primitive "بدائية", akin to tribal wars "كحروب العشائر", and that this indicates both aggression and incivility. Merriam-Webster (n.d.) defines uncivilized as lacking civilization, and more specifically as lacking culture or refinement, and as being rude or socially unacceptable.

أريد الرحيل بأي قطارٍ مسافر
فإن حروب النساء
بدائيةٌ كحروب العشائر
فقبل المعارك بالسيف،

كانت هناك الأظافر (انا والنساء: سيبقى الحب سيدي)!!..

I want to depart on any traveling train,
For the wars of women
Are primitive, like tribal wars.
For before battles with swords,
There were claws! (I and the women: Love will remain my master).

The poem's portrayal of women as combative and violent positions them as the outgroup, while the male speaker's desire to flee strengthens his place as the dominating and logical ingroup. The poet's position may be explained by pointing out a dominative paternalism item (an element of HS) that indicates women tend to exaggerate their problems (Glick & Fiske, 1996). This extract highlights the concept that women have historically and still wage wars in an effort to demonstrate their violence and lack of civility. Women are portrayed as combative, intimidating, and potentially dangerous, perpetuating a negative stereotype that puts women as adversaries in social and emotional circumstances. At the same time, the speaker's wish to flee "اريد الرحيل بأي قطار مسافر", "I want to travel on any traveling train" indicates a perceived need for male safety or retreat, indirectly echoing elements of benign sexism in which women's violence is presented as requiring male protection or avoidance.

- **Woman as a burden**

The notion of being a burden is attributed to the woman. According to Van Dijk (2005), the ideological strategy known as "burden" or "imposition" refers to the costs—both monetary and

human—that would be incurred should the "Others" decide to take action (p. 735). Based on Merriam-Webster (n.d.), burden refers to something that is carried or a duty or load that is difficult to bear. He portrays his state before her arrival as one of relaxation and tranquility “وكنْتُ تحت الشمس مستريحاً”, “I was resting under the sun” which is disrupted by her approach, as expressed in “وجئت أنت، وجاء همّي” “then you came, and my worry came with you”. The speaker contrasts his emotional calm, freedom, and tranquility prior to the woman's arrival with the burden and anxiety that follow.

وكنْتُ تحت الشمس مستريحاً
أنقش في التراب ألف رسم
أعدو مع العبير .. دون هم
وجئت أنت .. وجاء همي (عند الجدار: انت لي).

I was resting under the sun,
Carving a thousand drawings in the dust,
Running with the fragrance... without a care.
Then you came to me... and my worry came. (At the neighborhood: You are mine)

The extract juxtaposes a tranquil masculine self with an unruly female counterpart. The woman is shown as the cause of concern and disruption, whereas the speaker presents himself as composed, carefree, and independent prior to her presence. From a discursive perspective, this presents the woman as the troublesome outgroup whose existence disturbs peace and the male as the stable ingroup.

The poet's attitude of a woman is illustrated by an item of heterosexual intimacy (an element of BS). This item states that no matter how successful a man is, he cannot be considered fully fulfilled as a human until he has gained the affection of a woman (Glick & Fiske, 1996). In this extract, the poet discusses how he became so dependent on the woman that it became impossible for him to be apart from her, making her his primary worry. The poem perpetuates a negative stereotype that portrays women as impeding male autonomy and well-being by linking female engagement with a loss of serenity.

- Women are a man's trap

The women are generalized and portrayed as trap for men. The poet admits that none of the men can be excluded. No one has ever been able to free themselves from a woman's trap throughout recorded history, on the contrary, “the history of men is the history of falling into holes”, “ان تاريخ الرجل هو تاريخ السقوط في الثقوب”, A trap refers to something that unexpectedly captures or restrains someone (Merriam-Webster n.d.).

يسفط الرجلُ
في أول حفرةٍ نسائيةٍ تصادفهُ
إنَّ تاريخ الرجلِ
هو تاريخ السقوط في الثُّقوب... (الثقوب: لا غالب الا الحب).

A man falls

Into the first women's hole he encounters.

For the history of man

It is the history of falling into holes. (The holes: There is no victor but love)

Through comparing women to a trap, they are assigned to the outgroup as sources of deceit and demise. Men, on the other hand, are portrayed as a homogenous ingroup whose common past is characterized by victimization rather than accountability. This difference reinforces ideological division between an innocent male self and a dangerous female other by highlighting male fragility and recasting female action as dangerous.

Again, heterosexual intimacy (an element of BS) clarifies this attitude since one item of it states that a man cannot be said to completely satisfied as a person, regardless of his level of accomplishment, unless he has won a woman's love (Glick & Fiske, 1996). Due to a man's innate need for women, he might easily become attached to the first woman he encounters. The recurring "falling" suggests an unavoidable emotional reliance in which women are portrayed as essential to masculine fulfillment and significance. Despite portraying this reliance as dangerous or overwhelming, it idealizes women as essential to men's emotional existence. By portraying love as inevitable and characterizing women as vital to male existence, the discourse therefore normalizes men's need on women for emotional fulfillment.

- Women use illegitimated emotional authority to control men

A woman is metaphorically likened to someone who is in a position of authority and who aspires to rule a man. Authority means having or using “power to influence or command thought, opinion, or behavior” (Merriam-Webster’s n.d.). This ideology is denoted by the use of victimization as an ideological strategy. Victimization entails telling disparaging stories about people who are not part of the "us" group while making a clear separation between the "us" group and the "them" group (Van Dijk 2005, p. 739). In the extract, the woman is portrayed as an authoritative actor who uses love "باسم الحب", “in the name of love”, motherhood "باسم الامومة", “in the name of motherhood”, or any other "emotional slogan" "شعار عاطفي" to rule the man, although these methods are devoid of validity. The victimization approach, which emphasizes the suffering of the "us" group (the man) at the hands of the "them" group (the woman), is reflected in the poet's portrayal of himself as living in a "perpetual struggle" against authority since his inception.

لا أسمح لك..
 أن تمارسي سلطاتك علي
 باسم الحب
 أو باسم الأمومة..
 أو تحت أي شعارٍ عاطفيٍ آخر
 فأنا منذ أن خلقتني الله..

في حربٍ دائمةٍ مع السلطة (ليبرالية: لا غالب الا الحب)....

I do not allow you
To exercise your powers over me
In the name of love
Or in the name of motherhood...
Or under any other emotional slogan.
For since God created me,
I have been in a constant war with authority... (Liberal: There is no victor but love)

Competitive gender differentiation (an element of HS) explicates the poet's attitude in this extract as one of its items states that women seek power by getting control over men (Glick & Fiske, 1996). The woman is shown as exercising power through socially acceptable roles, such as parenthood, love, and emotional support, which places her at the center of the man's life and gives her influence. Her power is admired or idealized because of its efficacy and centrality. The male also emphasizes the perceived danger of her power by framing her influence as intimidating and forceful. This conflict between respect for her socially acceptable duties and fear of her authority discreetly reflects aspects of hostile sexism, exposing male mistrust or animosity toward women yet acknowledging their significance.

- Women are dependent

In this extract, counterfactual as an ideological strategy is used to convey the intended theme. Van Dijk (2005) tells that counterfactual is a persuasive argumentative move where discourse producers lead the targeted people to imagine what would happen if certain conditions are not created (p. 736). The poet has prompted the readers to picture a scenario in which women are devoid of men. He then speculates that in such a situation, she will become a queen without any subjects to rule "ملكة لا تحكم", a structure without an architect "عمارة لا مهندس لها", a play without a director "ونص مسرحي يبحث عن يخرج", and a piano without a musician "وبيانو لا يجد من يعزف عليه". From an ideological perspective, this strategy negatively portrays the out-group (women) as reliant, even when this dependence is assumed rather than factual, while positively presenting the in-group (men) as vital and competent. Dependent alludes to "determined or conditioned by another".

ليس صحيحا ..

ان المرأة تريد ان تقتل الرجل ..

فهي بدونها،

ملكة لا تحكم ...

وعمارة لا مهندس لها

ونص مسرحي

يبحث عن يخرج ...

وبيانو،

لا يجد من يعزف عليه... (الجريمة المستحيلة: الاوراق السرية لعاشق قرمطي).

It is not true...

That a woman wants to kill a man...

For without him,

She is a queen who does not rule...

And a structure with no architect...

And a play

Looking for someone to direct it...

And a piano,

Without anyone to play it on... (The Impossible Crime: Secret Papers of a Qarmatian Lover)

Once more, competitive gender differentiation (an element of HS) accounts for the poet's view in this extract as one of its items states that women seek power by getting control over men (Glick & Fiske, 1996). Women are portrayed unfavorably as controlling males via emotional influence, love, or motherhood. In line with Glick and Fiske's (1996) description of unfavorable sentiments toward women who question male authority, their actions are portrayed as coercive and manipulative, implying that women want power by controlling males.

- Women lack femininity/ defective

Women are perceived as defective, and femininity—the essence of being a woman—lies in this inadequacy. Femininity is perceived as the characteristics that are often associated with women, whereas being defective is viewed as “having a defect or flaw” (Merriam-Webster, n.d.). The extract below well reveals the poet's attitude toward women as he makes the generalization that while there are women, there are no feminine characteristics. He expresses his desire for a woman who embodies an idealized figure, and this is something difficult to be attained. The poet uses hyperbole to highlight this impossibility by drawing comparisons between the invention of a woman, which is framed as an eighth miracle "ولكن من ثامن المعجزات, اختراع" or discovering an island "وقد أستطيع العثور على لؤلؤه" and other achievable feats, such as finding a pearl "فقد أستطيع اكتشاف جزيره". The poem presents men as logical, proactive, and imaginative beings with the capacity for accomplishment and discovery, such as locating pearls or islands. Women, on the other hand, are framed as miraculous and portrayed as abstract, idealized beings that cannot be "invented." This difference reinforces a hierarchical distinction between an active male self and a passive, idealized female other by elevating the male ingroup and othering women as outstanding but unachievable.

أنثى أريدك..

وأعرف أن الخيارات ليست كثيره

فقد أستطيع اكتشاف جزيره

وقد أستطيع العثور على لؤلؤه
ولكن من ثامن المعجزات , اختراع امرأه
أريدك أنثى (كوني امرأة: هكذا اكتب تاريخ النساء).

I want you to be a woman...

And I know that the options are few.

I might be able to discover an island,

And I might be able to find a pearl,

But the eighth miracles is to invent a woman.. (Be a Woman: This is How I Wrote Women's History).

The poet wants his woman to be a perfect woman; a woman as the book says. Complementary gender differentiation (an element of BS) can explain this by means of one of its items which indicates that many women have a purity that few men do (Glick & Fiske, 1996). On the surface, it seems admiring that woman is exalted as uncommon, amazing, and superior to ordinary human creation. But because of this idealization, she is defined more by man vision and desire than by her own action, placing her in a position of passivity and dependence. Man, on the other hand, is shown as the active subject who recognizes, appreciates, and assesses her value. As a result, the poem uses praise, a crucial component of benign sexism, to conceal gender hierarchy.

- Women are tied to specific societal roles

Women are restricted to specific roles that society has assigned them, positions that are mostly meant to appease men. This ideology is propagated through the use of evidentiality as an ideological strategy. Evidentiality is the strategy used by discourse producers to support their own opinions with data or proof (Van Dijk, 2005, p. 736). The poet acknowledges that the woman masters the game of making him happy. He uses the word "اشهد", "I testify" to list the duties the woman plays to appease him, such as putting up with his long-term ignorance "واحتملت حماقتي عشرة اعوام", forbearing his insanity "واصطبرت على جنوني", and looking after his physical and intellectual needs "وقلمت اظافري ورتبت دفاتري". This indicates that she fulfills responsibilities that are traditionally allocated to women, such as those of a subservient wife and mother. The use of the word "testify" is to give evidence. From an ideological standpoint, this strategy elevates the male ingroup by normalizing its shortcomings, while collectively othering women and only permitting respect for those who fit into roles that are caring and selfless. Instead of fostering true equality, this perpetuates gender hierarchy.

أشهد أن لا امرأة
أتقنت اللعبة إلا أنت
واحتملت حماقتي
عشرة أعوام كما احتملت
واصطبرت على جنوني مثلما صبرت

وقلمت أظافري
ورتبت دفاتري
وأدخلتني روضة الأطفال
إلا أنت (اشهد ان لا امرأة الا انت: اشهد ان لا امرأة الا انت).

I testify that no woman
Has mastered the game except you,
And has endured my foolishness
For ten years as you have done,
And has patiently borne my madness just as you have done,
And trimmed my nails,
And organized my notebooks,
And put me in kindergarten,
But you... (I testify that there is no woman but you)

The poet's ideological position may be explained, this time, by complementary gender differentiation, which is a BS element. This position can be demonstrated by an item of this element that states that women typically have a higher moral sensitivity than men (Glick & Fiske, 1996). As she endures all of his crazy acts and careless behavior, the poet reassures us that his woman is more morally sensitive than he is. Therefore, rather than promoting true gender equality, the poem merely commends the woman inasmuch as she performs protective, patient, and self-denying roles—a fundamental aspect of benign sexism.

- Objectification of women

According to Kellie, et al. (2019) “Women who are objectified are viewed as less than fully human, perceived to have less of a mind for thoughts or decisions and viewed as less deserving of moral treatment by others”. Unlike feminist theory, Van Dijk's work does not define "objectification" as a stand-alone technical word. Rather, it is addressed indirectly through related ideas like denial of agency, dehumanization, and portraying social actors as inert or abstract beings. When someone is perceived as lacking mental capacity, it is a clear indication that they possess negative traits.

- Women are object for sexual desire

Women are portrayed as a sexual commodity. The poet frequently alludes to the woman in this manner, and this extract serves as an illustration of how he views her. Instead of seeing the woman as a human with unique qualities deserving of admiration, he sees her as a sexual object. According to Van Dijk's ingroup and outgroup concept, the male is part of the ingroup, represented as active and commanding, whereas the woman is the outgroup, reduced to a passive object of aesthetic value "سجادة كاشانية", "a Kashan carpet". This strengthens male dominance and deprives the female outgroup of agency.

.. المرأة

جعلت من جسدها
سجادة كاشانية
والرجل ..
من هواة جمع السجاد... (السجادة: الاوراق السرية لعاشق قرمطي).

The woman made her body

A Kashan carpet,

And the man

Is an anxious of collecting carpets. (The Carpet: Secret Papers of a Qarmatian Lover)

One of the BS elements, heterosexual intimacy, describes this position as follows: Every man should have a woman he adores (Glick & Fiske, 1996). The poet interprets this necessity in terms of sexuality. His sexual urge, and nothing else, is what he needs from a woman.

- Women are a commodity for sale and purchase

The poet dehumanized women and made them into a commodity by demonstrating their worthlessness without promoting them in his poetry. Commodity, in this sense, is "an economic good" (Merriam-Webster, n.d.). In this extract, the poet utilizes counterfactual as an ideological strategy to support his position. The poet places himself as the male ingroup, claiming creative, existential, and symbolic power, whereas the woman is portrayed as the female outgroup, with worth only available via him. Statements like "خارج صدري انت لا توجدين", "Out of my chest, you do not exist" and "بدون كتاباتي ولولا يدي لولاهما من انت في العالمين" "Without my writings, without my hand, without them who could you be?" deny women's autonomy and identity, portraying them as dependent on male affection, language, and creativity. It is untrue to say that women have no value if they are not represented in poetry. They are sufficiently human to be on par with the males.

خارج صدري..
أنت لا توجدين
خارج عشقي .. أنت سلطنة..
مخلوعة..
في الأرض لا تحكمين
أنا الذي..
سواك إنسانة
فكور الثدي .. وصاغ الجبين..
لولا كتاباتي .. ولولا يدي
لولاهما .. من أنت في العالمين؟
رابية ماتت عصافيرها..
لا تنبت الدفلى، ولا الياسمين
خارج صدري

أنت مفقودة

خارج شعري .. أنت مجهولة

مدفونة تحت جليد السنين (خارج صدري: قصائد متوحشة).

Out of my chest, you do not exist.

Out of my passion, you are a queen who has been dethroned and has no land to rule.

I'm the one who made you a human, who circled your breasts and sculpted your forehead.

Without my writings, without my hands.

Without them who could you be?

You are nothing but a garden which lost its birds.

A garden in which Neither oleander nor jasmine grow.

Out of my breast you are lost.

Out of my poems, you are unknown.

Buried under the ice of the years. (Out of my breast: Savage Poems).

According to one item of heterosexual hostility (HS's element), most women fail to appreciate all that men do for them (Glick & Fiske, 1996). Through this item, the poet explains his position, realizing that his poetry was what made her a true woman and what brought forth her beauty. Women are perceived as threatening or obstructive when they fail to acknowledge male authority or effort. Discursively, this perpetuates a hierarchical gender ideology: the man is elevated as active, creative, and indispensable, while the woman is devalued as passive, ungrateful, and dependent, legitimizing male dominance and control.

Conclusion

1. The analysis reveals that Al-Qabbani's poems continuously reproduce patriarchal power relations. The interconnected themes of naivety, passivity, emotional instability, dependency, and objectification are used to construct women. These elements work together to maintain rather than to undermine gender hierarchy.
2. Al-Qabbani's poems are closely aligned with Van Dijk's ideological strategies, particularly the negative representation of women as an outgroup and the positive self-presentation of the men ingroup. Women are characterized relationally and subserviently, whereas male subjectivity continues to be central, logical, and authoritative.
3. The Ambivalent Sexism Inventory analysis shows that hostile sexism is more common. In contrast to benevolent sexism, which mostly manifests as appreciation of physical attractiveness rather than moral or intellectual qualities, women are often regarded as manipulative, ungrateful, or troublesome.
4. Even when they are idealized, women are treated as commodities because of their attractiveness and appeal. Genuine female autonomy is neutralized and conventional gender norms are reinforced by such idealization, which is dependent on male acknowledgment.

5. Women serve as vehicles for male desire throughout the poems; they can be subservient, inspirational, or resistant, but only within the parameters established by the male speaker. Women take on a passive or problematized role, while the male speaker continues to be the active agent.
6. The analyses demonstrate that Al-Qabbani's poetry is significantly influenced by deeply ingrained social and cultural conventions, despite his reputation as a feminist. The persistence of gendered preconceptions serves as an example of how hard it is to break free from ingrained views in poetic discourse.
7. Al-Qabbani's derogatory portrayals of women may function as a purposeful disclosure of socially imposed feminine limitations, subtly encouraging rebellion against constrictive standards. However, because resistance is primarily characterized via emotional or sexual transgression rather than structural liberation, this critical perspective is nonetheless constrained. In accordance with Van Dijk's ingroup–outgroup model and the ASI framework, the discourse therefore perpetuates patriarchal structures, reflecting male-centered power, ideological polarization, and the preponderance of hostile sexism.
8. Al-Qabbani's poetry depicts an ambivalent discourse that alternates between control and adulation, kindness and animosity. Even while there are instances of seeming empowerment, the prevailing ideological framework perpetuates systemic gender inequity and male domination.

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