CONCLUSION
The greatest contribution of Arab civilization was its language, the highest achievement, according to the Arabs, besides the Kur'an was poetry. It is this poetry the conception of which Al-Sayūṭī, quoting Ahmad ibn Faris has summarised:

"Poetry is the archive of the Arabs; in it their genealogies have been preserved; through it we can learn the glorious deeds of the past; with it we learn the Arabic language. It sheds clarity on the darkest and strangest things found in the Book of God and in the tradition of God's apostle and that of His companions and successors." 380

It is very true that from the very beginning of Arabic Poetry great poetic accomplishments were made by Arabs and this has been considered as special characteristic and something that distinguishes them from the others. Various branches of Arabic literature originated and developed from poetry. Poetry was a means of communication of ideas. Ghazal was an important genre in the realm of poetry. Ghazal means to talk about a woman, her love and things related to her. Very

little difference was found out between Pagan Nasīb and later Ghazal. Abū Zakariyā Yahyā al Tabrayzī has said in his commentary of Ḥamāsah Abū Tammām:

Nasīb is a poet's description of a beautiful woman and news about her aversion for him. And it is not Ghazal. Ghazal is the celebrity of women's love and of the amorous desires. 381

According to some scholars there is some difference between Nasīb and Ghazal. In favour of their view they argue that Bāb al-Nasīb i.e. the chapter of Nasīb and Bāb al-Ghazal i.e. the chapter of Ghazal are separately written in the literary books. But in fact Ghazal includes the Nasīb (i.e. poet's sentiments of love for the beloved) and the Tashīb (i.e. the description of beloved's qualities).

The study of the development of Ghazal can be divided into three phases:

(1) Pre-Islamic (2) Early Islamic, and, (3) Umayyad

Arabic poetry is the only significant branch of Arabic literature whose roots go back beyond the rise of

382. For example in Al-'Umdah of Ibn Rashīk, Naṣd al-Shīr of Ḫudāmah b. Ja'far and Dinawarī's 'Uyun al-Akhbār etc.
Islam. In the pre-Islamic period Ghazal had not acquired an independent position. It was in the shape of Nasīb or erotic prelude. They used it as medium for their poetic expression. It was so touching and colourful that the audiences always felt tempted to know what happened next. Narration of these events used to be the favourite pastime of the poets as they cherished to recount the story of the bygone days and lost hopes. Therefore they never talked about the love affairs of the present days as was the case with the Umayyad poets. It is perhaps largely because of this reason that Ghazal could not develop in the pre-Islamic period as it did in the Umayyad period.

In the early Islamic period love poetry had the same significance as in the pre-Islamic period but with certain modification. As Islam emerged it began to put some restrictions on poetry. To compose Nasīb was prohibited as the women were treated with respect by the Islamic society. The reference to the fair sex is found in two types of poetry — in praise of Muslim ladies as 'A'īshah, wife of the Prophet, (peace be upon him) or in the satire composed on infidels. It is wrong to say that Islam has banned the composition of poems as it is proved that the Prophet, (peace be upon him) himself employed poets as his official spokesmen who answered the
attacks on Islam made by the infidels through their poems. Dr. Shawki Dayf with the reference of al-Aghānī has narrated:

When a group of Qurayshite poets ridiculed the Prophet he asked his helpers: What prohibits the people who have helped the Apostle of Allah with their weapons, from helping him with their tongues? Hassan b. Thābit, Ka'b b. Mālik and 'Abdullāh ibn Rawānah came forward, to defend. 383

Carlue Nālino says:

A new kind of poetry named as al-Ghazal originated during the caliphate of 'All b. Abī Talib. Its first exponent was perhaps 384 Abū Dahbal al-Jumahī.

The great scholar Nālino is not sure about Abū Dahbal's being the first love poet as he has used the word ُل١٨ ل١٨ (perhaps). It is a fact that Abū Dahbal can not be enlisted in the category of the pure love poets like 'Umar b. Abī Rabī'ah, Jamīl b. Ma'mar and Majnūn Bani 'Amir who passed their whole lives in composing

only Ghazal. Contrary to them Abū Dahbal was a great panegyrist of Muʿāwiyyah and ‘Abdullāh b. Zubayr.

The Umayyad period was in many respect the period of incubation for the arts especially for literature. If any branch of literature developed fully during this period it was the love poems which played a very prominent part in social and cultural developments and was sung for its own sake. Dr. Ṭaha Ḥusayn has accepted it as a new art

A new art, named al-Ghazal, had developed among the Arabs. The poets adopted the ideology of the two schools — one belonged to the category of lust in which Ṭūrāb b. Abī Rabīʿah was the most towering personality. The other one laid stress on chastity and Jamīl b. Maʿmar was the leader of this school of poetry. Along with these two schools there was a third one also in which the poets followed the path of their pagan predecessors.

The pagan love, as depicted by the pre-Islamic poets, was practical, expeditious and connected with the pleasure of the youth. The pagan poet has expressed his own personal feelings.

Islam has divided the human entity into soul and body and subsequently it took love and pleasure as two different things. Islam has introduced the introspection into the inner life of Muslims and has urged them to curb their desires and to observe chastity. Thus the 'Udhrite love, which was a kind of compromise between sensous love and religio-moral values which brought richness and purity in the emotional life of the Arabs, may be said to have developed under the shadow of Islam. During the Umayyad period the 'Udhrite love flourished in Hijaz. Due to the influence of religion we do not find the description of the physical charms of the beloved in the Ghazals of the 'Udhrite lovers except the description of eyes having powerful magical effect on the lovers. It is also the main characteristic of these 'Udhrite lovers that they loved a particular lady. Thus the 'Udhrite Ghazal represented chastity, piety and morality which are the values cultivated by Islam. This type of Ghazal was the result of deprivation as free mixing of men and women and their close relations were strictly forbidden by Islam. So they, took poetry as a source of defusing their inner pains, being hurt from the arrows of the cupid who is taken blind. Al-'Akkād has said:
We never take birth when we desire nor we love when we intend. It is fate and divine decree according to which we are born, we die and we love.

Due to this fact their own lives were tense and pensive, so their poetical productions were too melancholic as poetry is the personal experience of one's own life. Their love was not sensuous. They were of the opinion that union spoils love. Thus laying emphasis on morality and piety they made a compromise between their natural feelings and religion.

Opposite of the 'Udhrīte love was the 'Umarite love. The 'Umarite lovers were very bold in expressing their love in Ghazal. They attached main importance to pleasure and enjoyment in their poetry. They did not confine themselves to one lady. They were the worshippers of the beauty. They celebrated the charm and love of every beautiful woman whom they were acquainted with. They took religion and personal life as two different things. Being the lovers of the truth they sometimes did not hesitate to depict some objectionable things which they personally experienced in their love affairs. These were the group of the poets who were rich and had not taken poetry as a means of earning their livelihood. They were aristocrats and pleasure seekers.

The 'Umarite love poems which were full of the poets' personal love adventures, were enjoyed and appreciated not only in the popular meetings and literary salons but also in the palaces of the caliphs and the governors of the provinces as the religious influence had diminished due to pleasure seeking and the influx of wealth. Because of the conquests the foreign influence had become strong. So the taste of singing and music had also developed. The poets began to choose clear and simple words, a sweet and melodious style and lyrical metres for their verses which could be set to music. Singing and composing Ghazal were not considered a low grade profession. There were the family members of the migrants and the Helpers as well as nobility from the Qurayshites among these poets and their audiences, and Makkah and Madīnah twin famous cities of Hijāz had become overcrowded with them.

Some of the Umayyad rulers were themselves fond of Ghazal though it was composed on their own daughters. Mu'āwiya did not show any anger despite the fact that his own daughter was the subject of the love poems. Not only that, when the girl's brother came to the caliph with this complaint he defended the poet and assisted him in fleeing from the anger of his son.

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The Ghazal and singing were so absorbed in the lives of the people of the Umayyad age that not only the maidens but also the married aristocrat ladies wished to be mentioned in the love poems. Once the daughter of caliph 'Abd al-Malik b. Marwān went for Ḥaj. The caliph gave the warning to 'Umar b. Abī Rabī'ah for not choosing his daughter as the subject of any love-poem. But after completing her Ḥaj the princess complained to a man that 'Umar did not visit her and asked him to recite his verses with the promise of reward of ten Dinārs in return of every verse. It was because no poetry in Arabic literature has succeeded more than the 'Umarite Ghazal in describing women's moods, coquetry, artifices, love for men and adventures.

Once mother of Muhammad, the daughter of Marwān b. Al-Ḥakam went for Ḥaj and sent one thousand Dinārs to 'Umar b. Abī Rabī'ah requesting him to compose Ghazal and mention her name in it. The money with some additional gifts was returned by the poet as he was not greedy nor he used his poetic talent to amass fortune.

These love poets, irrespective of being 'Ughrite or 'Umarite, with the exception of the traditional poets, never made their poetry the means of earning money. But their aim was to please their damsels and to bring forth the amusement for the masses which had become the spirit of the society. These poets of this period composed lyrical love poems in which they expressed their erotic feelings. The aristocrat ladies even from the noble families used to sit in groups making discussions about these poets and their poetry and even their own personal love adventures with them in such a way that the others were inspired to meet them. Once Sukaynah, daughter of Ḥusayn b. 'Alī b. Abī Ṭālib with her companions sent for 'Umar b. Abī Rabī'ah at a place near Madīnah and passed the whole night in having conversation with him and hearing his Ghazals. At the dawn when the time of departure came 'Umar said to her: By Allāh I am not in need of visiting the holy grave of the Prophet (peace be upon him) as I do not like to connect your visit with anything else. And he went back to Makkah.

This shows that these poets were honest as well as faithful in their love. They did not like to mix their

love with anything else even with religion as they considered it pure betrayal. But they did not hesitate to use the religion in their love affairs as they used to come for Ḥaj only to meet their damsels and not for the sake of religion. They never hid this motive for Ḥaj and without any hesitation they pronounced it in their love poems which were sung and heard in public. These love poets attached no importance to any other subject — satire, elegy and eulogy — but to love only. Their main aim was to compose Ghazal on ladies. Once caliph Sulaymān b. 'Abd al-Malik asked 'Umar b. Abī Rabī'ah:

'Umar replied:

I do not praise men but I praise women.

Thus the task of praising caliphs and governors was taken in hand by the poets of traditional or classical Ghazal. This traditional Ghazal was rather like that of their pagan predecessors, an amatory elegiac prelude in the form of Nasīb as we find in the poetry composed by al-ParazDaḵ, al-Akhtal and Jarīr who specialized in the laudatory, satirical and descriptive styles. Though

they were town-dwellers yet they have described ruined abodes and desert scenery. They did so only in imitation of their pagan predecessors. Therefore, the Nasīb or Ghazal portion of these poets cannot be equalled to those of their pagan predecessors who depicted their surroundings as well as their own emotional experiences in their poems. There was lack of harmony between the different subjects dealt in one poem of these poets because after Nasīb or Ghazal they abruptly changed the subject of their Ode. We can say that this great flaw in their poetry, inevitably brought about decline in the traditional Ghazal. The reason of this may also be traced in the exhaustion of subjects. Now the poets were fed up with the traditional themes of the poetry which was admitted even by some of the preceding pagan poets. 'Antarah has said:

\[ \text{Zuhayr has said:} \]

393. Al-Zawznī: Sharab al-Mu'allakāt al-Sab', P. 137, "Have the poets left any patch to be sewn?".

394. 'Umar Muhammad Daudpota: Influence of Arabic Poetry on the Development of Persian Poetry, P. 35, "We say nothing but the borrowed thoughts of the others or we repeat our own words already said".
So the Umayyad poets took only the subject 'love' from the many themes of the pagan Kašīdahs. Verily love poems were nothing but the story of intimate relationship with the women folk. In fact love for the women is found in every period as well as in every people. The love for the fair sex has been the main theme of poetry from the very beginning. None of the people can be found on the world's map whose poetry has such emotional depth as those of the Arabs. These verses are the tongues of the poets' hearts full of passions.

The relation between love and Ghazal may be compared to that of perception and expression. Ghazal is the exact interpretation of the sentiments and feelings of a lover whether he is happy or grieved. Thus the Ghazal's main subject is love or passion.

The Umayyad poets detached one of the themes of the pagan Kašīdahs and applied their whole energy in developing it. The Ghazal became independent genre and great advances were made in it during the Umayyad age.

The literary concept of love primarily remained unfocussed owing to the lack of any poet able to express
himself in the verses with such authority as of 'Umar b. Abi Rab'ah, Nuṣayb, al-Āhwāṣ, Jamīl b. Ma'mar, Kuthayyir, and Majnūn bani 'Āmir. They dealt with love in their Ghazals according to the canon already established in the traditional Naṣīb but they developed it as a separate form of poetical composition. Now it acquired the position of being the main occupation of wealthy and idle town dwellers. The people now acquired luxurious tastes in the new environment which resulted in the refinement of sentiments and emotions that had never been attained by their forefathers. Consequently the love poems of this period also underwent change and differed substantially from those of the earlier times. In the Umayyad period the hold of religion diminished and the Ghazal resumed its development with new strength and richness and the most outstanding trends of Ghazal of the time namely the 'Udhrite and the 'Umarite Ghazal flourished. The 'Udhrite poets described three worlds in their Ghazals: the real one in which they lived and suffered, a world of religious feelings and a world of visions, dreams and wishes. The pagan predecessors and the 'Umarite poets, on the other hand, lived in and dealt with one single world; that of reality. The 'Umarite Ghazal was rather gay and melodious and was highly appreciated by the
pleasure seekers, sung in the literary salons and recited by attractive singers in public and musical concerts.

Ghazal is the literary discipline which corresponds to the life of both the male and female. The woman of the Umayyad period secured fame through it in the society. The poet being her companion in love overcame his natural shortcomings. It was the beloved who brought forth the exhilaration, goodwill, wrath, distress and pleasure in his life as she was the semblance of the celebrated beauty in his world. She flared up his imagination and provoked his pen as a result of which he did not feel the wastage of his valuable time in filling the papers with her description. Thus Ghazal is nothing but the sturdy and vigorous sentiments expressed in words by those who sensed or perceived it or pen picture of beautiful ladies painted by those who were in love with them. These ladies did not consist of any especial group. They could be singers, maid servants or a lady from an aristocratic or noble family. They along with other factors, played an important role in provoking a poet to write love-poems.
In the pre-Islamic period there were very few love poets who could be counted on the tip of the fingers. Due to the lack of development in the art of writing most of the pagan poetry has been lost. Contrary to this in the Umayyad period there were innumerable love poets. Thus a great poetical change occurred in the Umayyad period.

The Umayyad poets contributed much to the development of Ghazal. If a collection of the Ghazals of this period is compiled it will be a very huge, gorgeous and voluminous book. We can say that the Umayyad period was the 'Golden Age' of Arabic Literature from this point of view as none of the periods of Arabic Literature could ever produce Ghazals so developed and so rich in style, diction, and imagery. Even the 'Abbasid period which is mostly accepted as the 'Golden Age' in Arabic Literature, cannot equal the Umayyad period in this respect.

In the 'Abbasid period the Ghazal was not so much developed as it was in the Umayyad period, though some 'Abbasid poets tried to follow the path of 'Umar b. Abī Rabi'ah and Jamīl b. Ma'mar. The scholars mention the names of the poets like Bashshār b. Burd, al-'Abbās b. Aḥnaf, Abū Nuwās, Abū Tammām, al-Buṭṭurī, al-Mutanabbī as the great representative poets of the 'Abbasid age. As for as the first two poets namely Bashshār b. Burd
and al-'Abbās b. Aḥnaf are concerned their whole poetical compositions are not based on Ghazal. Their verses are the fragments of love addressed to some female personalities or composed at the request of certain aristocratic women of Baghdad. Abū Nuwās's wine songs are more effective and full of imageries than his Ghazals. Abū Tammām, al-Buhturi, and Mutanabbi were very famous and great poets but they dealt with other subjects than love in their poetical compositions. They can be called the traditional or the classical poets who, in fact, had confined themselves to prefacing Kasīdahs with Naṣīb as was the practice with their pagan predecessors and the Umayyad trio, al-Farazdak, al-Akḥṭal and Jarīr. We do not find such emotional exaltation and vastness of imagination in the fragmental pieces of Ghazal of these 'Abbāsid poets as in the Ghazal of the Umayyad period.

The Umayyad love poets have not dealt with only one but all the aspects of love. We find in them the tenderness of sentiments, the contrivances, the ambitions, the hopes, patience, self-restraint and loyalty. By going through their Ghazal we can sum up that the Ghazal is the language of heart which only a heart can understand. So a good Ghazal is that which touches hearts. It presents a
very fine and true picture of the condition of the lover and the beloved. In it the Umayyad poets did excell. The pure Arabic Ghazal cannot be found existing either before or after the Umayyad period but only in the Umayyad period. In any age save and except the Umayyad period we do not find even a single poet who dedicated his whole life to composing Ghazal and Ghazal only.